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# *Music* CONNECTION<sup>®</sup>

THE ALTERNATIVE MUSIC TRADE PUBLICATION



## DREAM SYNDICATE

Wakes Up To Reality

**SONGWRITING IN  
THE VIDEO AGE**  
Have Images  
Replaced Words?

## INDEPENDENT EARS

How One A&R Man  
Bucked The System

**THE WORLD  
BETWEEN THE  
PENTHOUSE AND  
THE PAVEMENT:  
FOUR STORIES**



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Cover Photo by Kristen A. Dahline/JAI

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## COMMENTARY

### Home Taping Justified

There's a perfectly ethical basis for home taping. Before I incur the wrath of the RIAA and the entire record industry, let me explain. I'm not trying to take money out of anybody's pocket. I'm suggesting that the *home record collection* of the music fan can be a source of active rather than merely passive enjoyment.

I can think of very few albums released in this decade so perfectly realized that I want to play them from beginning to end. Albums simply aren't being made with the same sense of unity and cohesion that they once were. This is not to say there's a lack of great music these days; one does have to do some digging around, though.

The alternative is the compilation cassette, which provides the fan with the opportunity not only to have a concentrated quality-listening experience, but also to indulge in a kind of vicarious sense of musical creativity. The most stimulating approach is to establish a situation—say a party, a day at the beach, a drive up the coast, a weekend in Palm Springs, a week in Catalina—and compile a program of music that will provide a soundtrack for the experience. With some thought and a bit of intuition, you can string songs together like pearls of mood, atmosphere, and/or energy. This—rather than aural burglary—is the

proper use of the blank cassette.

So let's make a tape right now (on paper, at least), with summertime in mind: specifically, water, sand, sun, negative ions. A body of music thematically synched to that balmy experience—relaxing, but with enough variety of shadings to keep the Walkman warm and throbbing. . . .

Okay, let's dol'y back and see what the tape as a whole looks like:

#### Where's My Sandy Beach?

##### Side One

- 1 "Haitian Divorce," Steely Dan: Sultry and cinematic.
- 2 "Pulling Mussels," Squeeze: Holiday images and exotic sexual metaphors.
- 3 "Johnny & Mary," Robert Palmer: A wondrous groove permeates a look at relationships.
- 4 "Mystery Achievement," the Pretenders: "...Where's my sandy beach?"
- 5 "All That You Dream," Little Feat: Swaying in the breeze.
- 6 "The Goodbye Look," Donald Fagen: "Won't you pour me a Cuban breeze, Gretchen?" Let's samba.
- 7 "Libertango," Grace Jones: Throbbing atmosphere.
- 8 "Steppin' Out," Joe Jackson: Ah, romance.
- 9 "Mr. Moonlight," the Beatles: The beach at night.
- 10 "Quiet Nights of Quiet Stars," Frank Sinatra: Old Blue Eyes sighs the

bossa nova.

- 11 "More Than This," Roxy Music: An achingly lovely track from the most beautiful album of the decade.
- 12 "India," Roxy Music: Gulls and foghorns.

##### Side Two

- 1 "Someone, Somewhere in Summertime," Simple Minds: Of course!
- 2 "Matte Kudasai," King Crimson: Sighing cypress guitars.
- 3 "Don't Wanna Wait Any More," the Tubes: A desert-island ballad.
- 4 "Wouldn't It Be Nice?" the Beach Boys: Essential.
- 5 "This World of Water," New Musik: Sung by what sounds like a chorus of dolphins.
- 6 "Burnin' Love," Elvis Presley: One for the sun.
- 7 "Almost Blue," Elvis Costello: Almost brown.
- 8 "Annie, I'm Not Your Daddy," Kid Creole: Tropical sway, with a twist.
- 9 "Young and Rich," the Tubes: "Big parties every night. . . ."
- 10 "Avalon," Roxy Music: Just 26 miles across the sea.
- 11 "I'll Follow the Sun," the Beatles: Perfect coda.

That's it. You'll notice that practically all these tracks are from recent or classic albums—you already own some of them, and the rest are readily available. . . in record stores, that is. So what's stopping you? Have a nice summer.

—Bud Scoppa

# Feedback

Dear *Music Connection*:

In light of the recent confusion between S.I.N./Sin, let me try to shed some light on the matter. There is only one band in Southern California playing under the name Sin: that is, the one featuring Vince Gilbert, Howard Drossin, Art Deresh, Carl James, and new bassist Joey Cris (ex-RATT & Rough Cutt). Since the addition of Joey, Sin has played (albeit as S.I.N. 'til possible legal conflicts were resolved) successful dates in several cities, including a very successful weekend appearance at the Troubadour in conflict with Judas Priest. They are now able to resume the original name, Sin, and have continued to perform the same material with the same costumes and stage show that Sin has been noted for all over California, Arizona, and New Mexico. The deadline on their upcoming album has not been changed and will be released on Azra Records this summer. A picture disk is currently available. I am, and will continue to be, their booking agent. Any questions regarding possible bookings should be directed to my office. Thank you.

P. J. Birosik  
Vox Talent (213) 461-1153  
Hollywood

Dear *Music Connection*:

In response to the letter from Cindy Ta-Minn (Where's The Female Metal? Vol. VIII, No. 7), it amazes me that there's any female metal at all! While successful bands like Leather Angel, Hellion, and Bitch are moving right along, I can't hardly seem to get a break! I've sung hard rock for years, and on top of that I sound like a guy! But after three months of having ads in your publication and others, at least half the guys I've talked to will not even audition me because they said they want a guy out front. When will guys realize they should pick the best *person* for their band, regardless of sex! With Hellion #6 on British charts, and Bitch selling 30,000

**SKETCH** by King

copies of their records, and girls and guys writing letters about how much they want to see more women in metal, why don't you all open your eyes (and ears)? So far I've found one guitar player who is open minded and we have been writing together. You will hear from us, and women in metal all over!

Mercy Baron  
Burbank

Dear *Music Connection*:

Regarding your article on the Olympic Arts Festival at U.C.L.A. (Vol. VIII, No. 10):

Entertainment coordinator Stephanie Yost said, "We want every kind of music except heavy metal and punk." I am not a big fan of metal and punk, but I enjoy all types of music. I feel Ms. Yost's statement to be very closed-minded. Has she thought that perhaps all types of music *other than metal and punk* might offend some people? Apparently not! If some people are offended by the show, no one is going to make them stay and listen to it.

The US Festival provided music fans with metal, rock, punk, and country/western. All shows drew the same amount of fans.

It's a shame that somebody this closed-minded is in charge of art, which is free expression. This is Southern California, Stephanie—wake up and smell the granola!

Mark Haber  
Recording Engineer  
Woodland Hills

Dear *Music Connection*:

Recently I left my job at CBS in Los Angeles to get married and live in London. Since I enjoy reading and value *Music Connection* so much, it was the only publication I arranged to receive once I was relocated (out of seven various trade magazines I subscribed to) . . . My fiance and I are very faithful readers and would like to compliment you on the quality, steady growth, and useful information in every issue of *Music Connection* . . .

Marilyn Barrett  
London, England

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# News

## FILM

### *The Karate Kid* Movie Soundtrack Features Local Rock Bands

by Lawrence E. Payne

**HOLLYWOOD**—Columbia Pictures Corporation and PolyGram Records will shortly release their joint cinematic effort, *The Karate Kid*. The youth-oriented dramatic film sets a precedent in that several Los Angeles-based musical groups are featured in the soundtrack.

Brooks Arthur, a noted engineer/producer, acted as musical coordinator for the John G. Avildsen film, produced by Jerry Weintraub. According to Arthur, the two entertainment product distributors are contributing considerably to key promotion campaigns associated with the film.

"Columbia Pictures and PolyGram Records are putting a lot of thrust behind the film, because they have to work from a number of different angles," Arthur said. "A special LP will be mailed to AOR stations that will feature these young bands, like Broken Edge, St. Regis, and Commuter. Columbia Pictures will be following bands around in the clubs and on their tours, doing some city-to-city public relations with these bands."

Of prime importance to their joint effort is exposure to several soundtrack selections via live performances by the performers. "Baxter Robertson," Arthur said, "is playing 19,000-seaters with Christine McVie. He is singing our praises as an opening act. And he really can't miss. He's hot. We're very lucky because he's out on the road singing his selection for the fans. Commuter, featuring Dave Merenda, are working Madame Wong's Chinatown, Wong's West, and some other places in town. He's also telling his audiences how his song relates to the film. St. Regis, who have signed with PolyGram Records, are in Colorado right now, doing their debut album as a result of being signed to the film."

*The Karate Kid* concerns a youth who relocates to a new town and is forced to defend his honor against a local karate champion. His budding romance with a local girl, and his training under the tutelage of an aging Japanese gardener are pivotal to the story

development.

Though Survivor perform the film's lead track, entitled "The Moment of Truth," and several veteran musicians including Paul Davis, Joe Esposito, and Gang of Four contribute songs to the soundtrack, Arthur was quick to stress the fact that each artist was paid at an equal rate. The "baby bands," as they are termed by the film production company, received fees equal to Davis, Survivor, et al in consideration for performance and production time. Additionally, a set royalty rate will be paid to each artist based upon accrued media exposure.

Arthur commented, "I've heard people ask us if we're trying to save money. That is not the case, at all. It doesn't matter. It's a matter of



Ralph Macchio and Elisabeth Shue, starring in *The Karate Kid*.

point-of-view and philosophy. My view is that *Footloose*, which is a landmark film, recapitulates the artists.

"We must try to be realistic about it. We have a young kid in town named Daniel. We have new bands. Everything makes sense."

When queried with regard to any foreseeable trend the film may trigger, Arthur explained: "It really depends upon the tone of the film. I think we really had to move with

young bands, because the young boy in a youth-oriented situation demands that. I tried to draw a correlation between his newness and the sounds heard on the soundtrack. These young bands shared equally, and that is a plus for us all."

An advance cassette received by the *Music Connection* editorial offices contains "The Moment of Truth" by Survivor; "(Bop Bop) On the Beach" by the Flirts and Jan

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## VIDEO

### TTC Set To Produce New MTV Musical Series For Clairol, Inc.

by Lawrence E. Payne

**NEW YORK**—Television Theatre Company, Incorporated (TTC) has just been signed to produce a new musical series for MTV, it was announced by Jonathan Stathakis, TTC's producer. Sponsored by Clairol, the as-yet-untitled series of six one-hour monthly shows will be produced in association with Monarch Entertainment. Production is now in progress for the first segment, which will air over MTV on Tuesday, July 17, at 10 p.m. (EST).

Each segment will feature approximately 25 minutes of concert footage from a major contemporary musical act, according to TTC's Stathakis. Additionally, archival footage and interviews of the groups or individuals who had the greatest impact on them musically will be included. IRS recording artists REM have been selected to headline the July 17 segment. The concert footage, taped at John Scher's Capitol Theatre in Passaic, N.J., will feature a "jam session" with REM and their musical in-

fluences, including Levon Helm, Rick Danko, and Richard Manuel of the Band; Richie Havens; Jesse Colin Young; John Sebastian; and Roger McGuinn of the Byrds. "We think the innovation of bringing together on a stage the 'oldies but goodies' plus a major contemporary act will appeal to both the younger MTV audience as well as people in their 30's who grew up with these groups," stated TTC co-executive producer Ronald Tanet.

TTC is headquartered in New York, with affiliations in Los Angeles and New Orleans. In its three years of existence, TTC has completed twelve projects for cable and home video, including two concerts: "To Basie With Love," a tribute to Count Basie featuring Stevie Wonder, Lena Horne, and Dionne Warwick; and "The Blues: Living and Legend," spotlighting veteran blues artists Willie Dixon, Otis Blackwell, and Jimmy Witherspoon.

TTC's Stathakis has a back-

ground in concert production. He is considered a live and theatre production specialist who helped develop the multiple concert-type format, a hybrid shooting procedure utilizing multiple camera styles combining theatre, film, and concert techniques. Shooting flexibly out of sequence, and taping on location, TTC records either in 24-track stereo or 32-track digital sound.

TTC company members have collectively won two Academy Awards, numerous Emmys, and prizes at major film and television festivals. Their first production, "The Marvelous Land of Oz," won *Video Review's* VIRA Award for the Best Children's Home Video Cassette for 1982.

"In our new working agreement with MTV, Clairol, and Monarch Entertainment," said Stathakis, "TTC is looking forward to making a significant contribution to the story of music in America, and to showing viewers some unusual beauty in what we hope to achieve in production quality."

### CD Format Recordings Enjoy A Dramatic Catalogue Increase

by Lawrence E. Payne  
**CHICAGO**—Virtually all of PolyGram Records' accounts now carry Compact Discs, according to PolyGram's Senior Vice President of Compact Disc Emiel Petrone.

At Chicago's Consumer Electronics Show, held June 3, Petrone said "manufacturers are adding titles to the total compact disc catalog at a rate unprecedented for any home entertainment software introduction."

Petrone said the increased availability and selection of Compact Disc software is critical to the sales success of the Compact Disc configuration.

"PolyGram Records is presently selling Compact Discs to more than 2,700 outlets nationwide, including retailers, one-stops, and rack jobbers," Petrone said. "Since PolyGram distributes about one-third of all Compact Disc titles on the market, our tally gives a pretty good indication of market penetration for the industry as a whole."

Since the introduction of Compact Disc in October 1983, software manufacturers have released approximately 1,000 titles in the United States, Petrone said. "This number is expected to double to 2,000 by the end of the year."

He added, "There are far more titles available now on Compact Disc than were available on audio cassettes, video cassettes and discs, and video games nine months after their respective introductions. This is a remarkable accomplishment."

PolyGram alone has 316 titles available now and expects to release between 250 and 300 additional selections during the next seven months, Petrone claimed.

An extensive list of earlier, classic recordings is scheduled for release on Compact Disc later this year, Petrone emphasized. "The recording quality of these titles may be judged crude by today's standards, but the performances are timeless. These releases will clearly demonstrate the value of the Compact Disc format as a medium for preserving music."

As a further development in the marketing of the highly advanced

format, major labels are planning near-simultaneous release dates for albums, cassettes, and discs. Said Petrone, "We believe it is a reasonable objective to have the Compact Disc version available within 30 days of release of the album and cassette."

As was possible with previously released product, simultaneous release is a much hoped-for occur-

rence. John Lennon and Yoko Ono's *Milk and Honey*, released in February, became the first such product in the industry, and is one of PolyGram's top three selling Compact Discs. PolyGram executives are intent upon a continuance of their achievement with numerous discs now in production.

Petrone encouraged hardware dealers in the audience to capitalize on the sales potential of the Compact Disc system by promoting in-store demonstrations.

"I also encourage every hardware dealer selling Compact Disc players to establish relationships with local software retailers to cross-promote their respective product lines," Petrone said. "Consumers interested in acquiring a Compact Disc system should be directed to local software retailers who have a broad selection of Compact Discs."

### MARKETING

### Cassettes Capture 37% Of 1983 Retail Market

by Katherine Turman  
**NEW YORK**—The Recording Industry Association of America (RIAA) has published 1983 figures in its trend report on consumer purchases of records and pre-recorded tapes in the U.S. The study, which supplements their annual statistics on manufacturer shipments, is a comprehensive five-year survey spanning 1979-1983, and is available in a reference book entitled *Consumer Purchasing of Records and Pre-Recorded Tapes in*

*the United States: A Five-Year Trend Report, 1979-1983.*

The data was gathered and prepared under the direction of the RIAA Market Research Committee, with the cooperation of the National Association of Recording Merchandisers (NARM), by the independent research firm of N.P.D. Special Industry Services. Their methodology is based on a representative national panel of 13,000 households who report their monthly record/pre-recorded tape purchases to N.P.D. Special Industry Services via mail-in diaries.

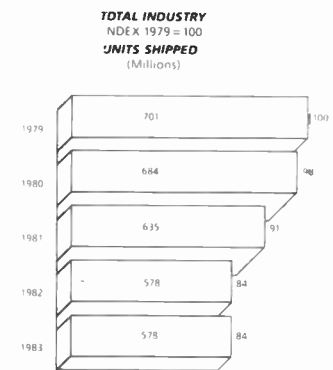
An initial three-year trend report covering 1979-1981 was released by the RIAA in February 1983. A 1983 follow-up, with comparisons to the 1981 report, was published in September 1983.

The data included in the survey examines consumer buying habits in the retail and direct marketing sectors, with in-depth consumer profiles for each sector based on age, sex, race, region, and music type, as well as statistics on gift purchases.

The 1983 data available in the reference booklet include statistics that show cassettes are continuing to capture a larger share of the market, accounting for 37 percent of the retail sector, and 43 percent in the direct marketing sector.

The study also concluded that black/dance music enjoyed a significant resurgence, moving up

*Continued on page 9*



From 1979 through 1983, total industry manufacturer unit shipments, representing net totals after returns, declined by 16% while dollar volume (suggested retail list price) grew by 4%. This was due in part to an increase in album list prices as well as the increasing activity in marketing budget-priced multi-unit product.

### SIGNINGS & ASSIGNMENTS

by Lawrence E. Payne

**Joe Perry**, lead guitarist, and **Brad Whitford**, second guitarist, have rejoined the Aerosmith hard rock band, and are planning a national tour and LP. Their new manager is **Tim Collins** of Collins Barrasso, Boston. All national publicity is being coordinated by the Group Public Relations, L.A.

**Herb Bass**, president of Unitel Video, Inc., has announced that **Newton Bellis** has been named president of Unitel's recently formed West Coast subsidiary. Mr. Bellis is a former group vice president of Compact Video, Inc., and president of Compact Video Services. The new Unitel post-production facility, located on the Paramount Pictures lot in Hollywood, is scheduled for a September opening.

**Paul Rodriguez**, star of the recent ABC TV series, *A.K.A. Pablo*, has signed a recording contract with Charles Koppelman's Entertainment Company Records, according to Charles Koppelman, head of the company. Koppelman has slated Rodriguez to record two comedy albums: one in Spanish, and one in English.

**Roy Trakin** has been named public relations director for the Recording Industry Association of America (RIAA) and its RIAA/Video Division. The announcement comes from Stanley Gortikow, president, RIAA.

MGMMO, a leading international music video production house, has chosen **Morton Dennis Wax & Associates** to handle public relations for the company's new U.S. operation. MGMMO incorporates the talents of producer Scott Mallet and directors Brian Grant, David Mallet, and Russell Mulcahy.

**Fred Bestall**, owner of Big Time Records of America, has announced the signing of local rockers **Darius and the Magnets** to a recording contract.

**Sylvia Aimerito**, music director and mid-day deejay on KNAC-FM, has joined the on-air staff of *Southern California in Concert*. Sylvia will work with John Bouvier.

### Jazz Musicians In Need Of "Unifying Force" According to Schultz

by David Keller

**HOLLYWOOD**—The jazz music sector of Southern California's music industry is in desperate need of a unifying force, according to local promoter Ricky Schultz.

"Everyone within the jazz community is so self-righteous and opinionated. I know I am. There is just too much in-fighting. That's one of the things that has held jazz back. We have not been able to unify. We, as a community, have been unable to create an entity such as the Country Music Association for the advancement of our art form. The CMA deserves credit for creating the growth and popularity of country music in this land. We in the jazz world need to

get that type of momentum going."

Schultz' opinion may perhaps seem like rhetoric. Yet, when listening to the mile-a-minute patter of Ricky Schultz, head of Word of Mouth Marketing, it is easy to become caught up in his genuine enthusiasm for jazz.

During the last two years Schultz has garnered an impressive list of best selling records with artists like Pat Metheny, Al Jarreau, Earl Klugh, and Tom Scott, among others. Since founding Word of Mouth Marketing, a jazz record promotion, marketing, and consulting business, he has also won the Jazz Promotion Executive of the Year Award, based on a national radio programmers' poll in *Jazz Times* magazine.

Schultz was quick to point out that the secret of his success is hard work, and an unquestioning love of jazz music. Schultz credited a strong music background for his current position. He expanded his knowledge while working as a deejay at KRNW-FM, an underground station in Boulder, Colorado. There, Schultz took advantage of an extensive record library "that must have had 15,000 volumes." Eventually the deejay became so captivated by this music that he visited the station on his off-hours and pored over jazz album liner notes.

His woodshedding continued at Denver FM stations KADX and KHOW. There he began moonlighting as a college promotion person for CBS Records. This position led eventually to a local promotion job with Epic Records. He promptly abandoned his plans for law school.

In 1978, thanks to radio promotion contacts, Schultz landed a position at Warner Bros. Records and moved to Los Angeles. Shortly thereafter, Warners signed a distribution agreement with Munich-based ECM Records. This arrangement afforded the record promoter an opportunity to work with an array of artists ranging from jazz crossover acts like David Sanborn and Al Jarreau to heavyweights such as the Art Ensemble

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*Ricky Schultz: Says jazz industry must unite*

## OLYMPICS

### CBS Records Debuts Official Olympiad LP

by Lawrence E. Payne

**HOLLYWOOD**—An impressive roster of recording artists and composers has been commissioned to write original themes for key events in the XXIIIrd Olympiad, Los Angeles 1984. Producers Peter Guber and Jon Peters are at the helm of the effort, made on behalf of the Los Angeles Olympic Organizing Committee (LAOOC).

LAOOC vice presidents Robert J. Fitzpatrick and David Wolper, and CBS Records president Walter R. Yetnikoff announced the following list of artists set to participate: Burt Bacharach/Carole Bayer Sager/Christopher Cross, Bill Conti, Foreigner, Herbie Hancock, Bob James, Quincy Jones, Loverboy, Giorgio Moroder, and Toto.

Additionally, composers Philip Glass and John Williams will each offer new works as part of the festivities included in the celebration of the XXIIIrd Olympiad. As part of the Olympic Arts Festival, Williams' new "Olympic Fanfare" will be premiered at the Hollywood Bowl's "Prelude to the Olympics." The piece will also be performed at the Opening Ceremonies of the Games on July 28. Glass' work, "The Olympian—Lighting of the Torch," will be performed during the lighting of the Olympic Torch during Opening Ceremonies at the Los Angeles Memorial Coliseum.

In honor of the event, Walter Yetnikoff has announced that Columbia Records has recently released a special commemorative album of these Olympic themes. Entitled *The Official Music of the XXIIIrd Olympiad Los Angeles 1984*, the album will be a colorfully

illustrated, deluxe-gatefold package.

The specific compositions will be utilized at such events as track and field, gymnastics, boxing, judo, weightlifting, basketball, team sports, and the marathon.

The American Broadcasting Company (ABC) plans to use the music during its broadcast coverage of the Olympic Games. Guber and Peters are making the music available for broadcasting in foreign countries. It is estimated that two billion people worldwide will view the Games.

The wide range of musical talents commissioned have collectively garnered 50 Academy nominations and awards, and 174 Grammy nominations and awards.

As a production team, Guber and Peters have compiled an illustrious record of their own. Their successes of the past years include Academy, Grammy, and Golden Globe award-winners such as *A Star Is Born*, sung and co-written by Barbra Streisand; the top-selling soundtrack album by Kenny Loggins from *Caddyshack*; "On the Radio," title song sung by Donna Summer and written by Giorgio Moroder from the film, *Foxes*; "Endless Love," which swept all awards, written and sung by Lionel Richie and Diana Ross, and another Academy Award, Grammy, and Golden Globe Award winner for the music from the film *Flashdance*.

Guber and Peters reportedly spent nearly two years in preparatory production for the Olympic album.

## KARATE KID

*Continued from page 6*

& Dean; "No Shelter" by Broken Edge; "Young Hearts" by Commuter; "(It Takes) Two to Tango" by Paul Davis; "Tough Love" by Shandi; "Rhythm Man" by St. Regis; "Feel the Night" by Baxter Robertson; "Desire" by Gang of Four; and "You're the Best" by Joe Esposito. Composer Bill Conti co-wrote Survivor's "The Moment of Truth" with Dennis Lambert and Peter Beckett, who wrote Paul Davis' "(It Takes) Two to Tango." Gang of Four's "Desire" was written by Andy Gill and Jon King. Shandi's "Tough Love" was co-written with Toni Stern. Baxter Robertson's "Feel the Night" was co-written with Conti. Mike Love wrote "(Bop Bop) On the Beach," and incidental music was penned by Conti.

Arthur was exuberant about his work with the local bands. "Their energy is wonderful! It's like finding new kids with great contributions to make.

Arthur concluded, "Who knows, maybe one of these bands will make it real big. We may have the next major band here on our soundtrack. What a thrill that will be!"

*The Karate Kid*, starring Ralph Macchio and Pat Morita, will premiere June 22, 1984.



# News

## PROMOTIONS

### Sparrow Adds New In-Store Video To Record Promotional Campaign

by Lawrence E. Payne  
LOS ANGELES—Sparrow Distribution has added a new 30-minute video presentation, "Pro Vid II," for in-store customer service play to augment its existing visual promotional line.

"We have experienced a significantly increased identity response from bookstore buyers and their customers when they could both see and hear artist performances and interviews," commented Bill Hearn, Sparrow's senior vice president. "Concept video clips from Silverwind, Sheila Walsh, and Steve Taylor have been highly effective in bookstores, with youth groups, and on cable television in the United States and abroad. We combined elements from those clips with in-concert excerpts and live interviews for our first 20-minute video promotional feature, which we released last year, and for 'Pro Vid II,' which will be available this summer."

Artists represented on the new video include 1983 Grammy Award nominee Phil Driscoll, Debby Boone, Steve Green, Steve Fry, and Koinonia, in addition to Steve Taylor's "Meltdown" and Sheila Walsh's "Mystery" clips in their entirety.

Pro Vid II is available to stores for a one-time charge of \$35.00, with a \$20.00 refund upon return to Sparrow Distribution. Hearn also emphasized that Sparrow en-

## RIAA

Continued from page 7

to 11 percent of dollars spent, and that the consumer profile in the black/dance category has become 50 percent white to 50 percent non-white, as opposed to the 1982 figures of 36 percent white to 64 percent non-white.

Country music experienced a decline in both the retail and directing marketing sectors in 1983, while music buyers increased in the 20-24 year-old group, the study determined.

For information about the reference booklet, contact the RIAA in New York at (212) 765-4330.

courages the presentation of the tape to churches and youth groups by Christian bookstores, as a valuable way of exposing to the record buying public what is currently being offered in contemporary Christian music.

Sparrow Records began operations in February of 1976 under the guidance of Billy Ray Hearn, a former Word Communications executive. Hearn was instrumental in the early success of Myrhh Records, a label he inaugurated under the Word banner. Since late 1976, Hearn and Sparrow have dis-

## SCHULTZ

Continued from page 8

tributed their product through a complex network of independent companies, among whom is Spring Arbor, the nation's largest. Sales for their first year totaled more than \$700,000.00.

of Chicago, Kenny Wheeler, and Anthony Braxton. Schultz was involved with setting up the jazz promotion department. Additionally, he spent almost six months annually on the road promoting product, and providing tour assistance during his four-year tenure. This "road rat" work did eventually pay off, providing Schultz with plenty of firsthand contacts which serve him well in his day-to-day business. He stays in touch with some 250 jazz radio stations, numerous retail outlets, and also contacts 900 newsletter clients.

During the 1982 record industry slump, Schultz was fired, but managed to wind up on his feet working with Chick Corea. Employment for the pianist helped smooth the way toward developing his own company. Schultz describes his Word of Mouth clients as "record companies of all sizes and recording artists. Our corporate clients include Warner Bros., ECM, Atlantic, Capitol, and MCA." These labels use the services of firms like Word of Mouth, since most major labels do not have jazz marketing personnel. Specialization has allowed Schultz to survive. His recent promotions include releases from ECM recording artists Carla Bley and Pat Metheny, with *Heavy Heart* and *Rejoicing*, respectively.

Schultz is optimistic about the future. He sees jazz receiving a larger percentage of the total in-

dustry revenue, and contests the five-percent figures that normally are quoted as the percentage of the market that jazz record sales account for in favor of ten-percent figures from a recent study.

This optimism has recently translated into another business venture, Zebra Records and Marketing. Founded by Jim Snowden and Schultz, Zebra will produce "at least a half-dozen records this year, and is also looking for finished product and small jazz catalogs for distribution," he said. The company leans toward fusion, but is "totally open, we want to hear everything." Zebra will listen to unsolicited material. However, Schultz asked that interested musicians "be patient, since we are a small outfit, and it sometimes takes a while before we are able to get back to people."

A substantial influx of material has already made its way to the Zebra offices. As a result, a number of locally-based groups are under consideration by Zebra. Wayne Johnson Trio, among others, will soon release an LP on the fledgling jazz label.

Summing up his belief in a music that currently is far down on the rosters of national playlists, the hard-driving Schultz said, "I'd just like to tell all of the jazz artists out there to stick with it. Our time is coming."

All material submittals may be sent to Ricky Schultz, c/o Zebra Records, 17735 Collins Avenue, Encino, CA. 91316

# RADIO REPORT

by Kenwy Ryback

Listed below are Southern California bands currently played on Los Angeles AOR/Modern Music stations. New additions to the playlist being broadcast on a regular rotat-on are marked with an \*. In addition, selected local talent being featured on the specialty shows is noted.

## KNAC-FM 105.5

Jamie James*	Greg Chapman
Outer Circle	X
Agent Orange	Mr. Mister
Dickies	Jimmy & Mustangs
Broken Edge	Mighty Flyers
Go Gos	What's New For Lunch
Dream Syndicate*	Bangles
Berlin	Hammer Smith
Missing Persons	Freudian Slip
Green on Red	Untouchables
Roommates	Backstage Pass
Invisible Zoo	Idle Lovell
Josie Cotten	Eyes of Mind

## KROQ 106.7

Jamie James*	Dean Ray
What Is This	Bangles*
Tupelo Chain Sex*	Local Music Show:
Dickies	Youth Brigade
3 O'Clock	TSOL
The Brat	Levi Dexter
Josie Cotten	Ernie Ramos
Kevin James	Field Day
Go Gos	Babylon Warriors
Cherrie Gage	Boy Waiting
Berlin	32 Lions
Dream Syndicate	Peer Southern
X	Cambridge Apostles
Missing Persons	Speck

## KMET 94.7

Motley Crue	Lita Ford
Berlin	Warlord
Alcatraz	Great White
Go Gos	Local Licks:
Quiet Riot	Betty Boop & Beat
Ratt	World Affairs
Missing Persons	Christian Emerson
Van Halen	Hauter
Mighty Metal Shop:	Robin Evans
	Tom Stocum

## KLDS 95.5

Quiet Riot*	An Interview with
Van Halen	Dream Syndicate
Ratt	Metal Six Pack:
X	Lita Ford
Motley Crue	Delerium
Local Music Show:	Warlord
	Max Havoc
	Cirith Ungol
	Black & Blue

## FINE TUNING:

Where To Send Your Music: No more excuses. You can get out of the studio and on the radio. Listed below are the addresses to the Los Angeles radio stations airing music.

KROQ: *The Local Music Show*, 117 S. Los Robles, Pasadena, CA 91101. Vinyl or cassette & bio. Airs Wednesday, 11:30 p.m.

KNAC: *What's New For Lunch*, 320 Pine Ave., #1000, Long Beach, CA 90802. Vinyl & bio. Airs Tuesday, 12 noon.

KMET: *Local Licks*, P.O. Box 38-94.7, Los Angeles, CA 90016. Vinyl or cassette & bio. Airs M-F, 8:30 p.m.

KLDS: *Local Music Show*, P.O. Box 95 1/2, Los Angeles, CA 90016. Vinyl or cassette & bio. Airs Sunday, 11 p.m.

# LOCAL NOTES

**SO, YOU THINK YOU'RE HOT:** For those guitarists who still believe they've played all there is to play, Cherry Lane Music offers an anthology of music by the legendary Django Reinhardt. The essence of the long-deceased master's gypsy-influenced jazz stylings is distilled in 74 transcriptions taken from the original recordings by a former Reinhardt student, Mike Peters. Take it from *MC*: That guy was so outrageous, it isn't funny. Check it out.

**GUITAR CENTER ANNIVERSARY:** Guitar Center, one of the country's most successful musical equipment retailers, celebrated its 20th anniversary June 14. Yes, 20 years ago on that date, the late Wayne Mitchell opened his doors on Sunset Boulevard in Hollywood. From that location, rock notables like the Who and the Rolling Stones purchased numerous destructible items. Feel proud, America! Your Wheaties and woodies have influenced the lives of countless moguls the world over!



Finesse winning the Budweiser Showdown finals.

**NEVER IN OUR WILDEST:** A&M Records' artists Dream Syndicate were recent live in-studio guests of host Jon Scott on KCSN's Visionary Music at midnight on Friday, June 15. The Syndicate dis-

cussed their careers, music, and spaghetti squash for several interested listeners. For a tape of the hour-long program, call Howard Schlossberg at KCSN, (818) 885-3090.

**RICKENBACKER** headquarters has recently expanded its archives. Included in a vast collection of vintage Riek's are photos of numerous luminaries and the instruments they helped popularize: Roger McGuinn, George Harrison, Rick Nelson, John Lennon, Pete Townshend, Chris Squire, Paul McCartney, and Geddy Lee. Tours of the facility can be arranged by appointment through the International Sales Office, Santa Ana.

**LAST OF THE MOHICANS:** Scottish hard-core band The Exploited was in town recently for several club gigs. While here, Wattie Buchan (see pic) demonstrated his technique for buttering toast with his hair.

**YOLIE LOX** and The Bears will be appearing at Madame Wong's West Friday, June 29th at 9:30 p.m. For free ticket information, call (213) 663-0690.

**AND WE QUOTE DEPT.:** "Deep Secret announces a Rock N' Roll Price War! Why pay \$50-200 to see Michael Jackson when you can see Deep Secret for free? (Note: M.J.—Just one guy!... Deep Secret—Four guys!) Deep Secret is four fully qualified musicians who can provide prompt,

professional entertainment for less! While the competition charges \$50 for concerts and \$8 for records, Deep Secret charges nothing for concerts, and doesn't have a record! Think of the money you'll save!" Point well taken.

**CLIFFHANGER:** Cliff Taylor's "Little Piece of Trash" is enjoying extensive radio airplay lately, with KROQ, KMET, and KLOS all joining in the fun. Now, if you believe that, dig this: Did you



know alligators have clear eyelids? It's true! More later. Anyway, this charming little ditty is said to concern the search for love along that famous thoroughfare we call Sunset Blvd. Order from Beater Records.

**LOCAL ROCKER** Jeffrey Paxton is all set to go with his new group and LP, scheduled for late summer release. This, friends, is *molten metal*, the stuff of which could crack the most anvil-headed die-hard.

**NOW HEAR THIS!** The Monte Carlos are here to stay! For those who think Chevrolet phased that turkey out long ago, listen up! The Monte Carlos are L.A.'s answer to the J.B.'s. They'll even play backup to several acts dur-

ing Fabian's Good-Time Rock 'n' Roll Show at the Universal Amphitheatre June 24. Put that in your Celebrity and smoke it!

**FINESSE** managed to out-finesse several other entrants at the Second Annual Budweiser "Showdown" Finals. The L.A.-based band took national championship honors along with a PolyGram recording contract, a national Budweiser radio commercial, and an additional \$10,000 in Road-by-Rickenbacker equipment. We hear they were all-the-way live.

**NOTED SONGWRITER** Jerry Gladstone passed away Tuesday, June 12, 1984. He was a popular lecturer at UCLA, and co-wrote Tony Bennett's "Blues for Breakfast" with Matt Dennis. Jerry, who was 61 years of age, is survived by his wife, Betty Gladstone. He was a friend of *Music Connection*, and will be missed.

**OOPS:** The Starlight Ballroom holds 500 patrons in its smaller room, not 50, as was erroneously stated in our previous issue. Michael LaShay is to be commended for providing the public with a respectable venue wherein to vent their personal integrities.

Local Popsters I & I have been recording at the Sound Solution Studios, Santa Monica. Watch for an upcoming LP.

**HORRORS! SIN** bassist and founder Rik Fox has, due to extreme internal differences (wonder if he means a sex change), been forced out of the band he formed. He has formed a new band with former members of Alien, from New York, who have one album out on Mongol Horde Records. Former band members, who book themselves as S.I.N., are apparently being forced to change their name, as it interferes with activities of the Motley Crue fan club. Watch the telephone polls for further developments.



Photo by Ed Caraeff

**THE RECENTLY REUNITED** Everly Brothers, who brought two-part harmonies to rock & roll and changed everything, are finishing up work on their first studio album together in eleven years, which will feature all-new tunes from some of the biggest song-writing names in contemporary music. The sessions are being produced in London by Dave Edmunds. Apparently still getting along well, Phil and Don are planning to hit the road for a tour of the U.S. beginning July 5; they'll play L.A. September 7 and 8, and you better believe we'll be there.

**MAN FROM THE EAST:** Local drummer Travis Fullerton, who has not been quite so local in recent times, returned from Japan, where he spent five years doing sessions in and around Tokyo. In the past, Travis has played for Stephen Stills, Rita Coolidge, Dr. John, John Lennon, and Sam the Sham (of "Woolly Bully" fame). He's presently looking around for a good situation, and can be reached at (213) 306-2027.

**TODAY'S RODENTS, TOMORROWS** pets: One L.A.-based heavy pop RAFT & roll group appears prepared to take over the world and, in the process, expect as much partying as possible. At a recent Rockline radio interview, RATTers Robbin Crosby and Stephen

The Thompson Quads backstage at the Greek Theatre. Now, what's wrong with *this* picture?

Alan Alda and Robert Blake do their famous impression of the Everly Brothers. What's wrong with this picture?

Pearcy encountered several youthful callers-in, many of whom said "Hi, do you remember me...?" Well, what were they doing—kissing babies? To continue, the band's debut Atlantic Records LP is at number 25 with a bullet on *Billboard's* Hot 100.

**SAINTS BE PRAISED:** St. Regis, those local purveyors of quality entertainment, have landed a recording deal with PolyGram Records. To top that, they've also landed a cut on Columbia Rec-

ords' *The Karate Kid* soundtrack. Whomever might have perceived it!

**THE HELLION FAN CLUB** has a new address. Those wishing to send letters to Hellion or to obtain official merchandise should write to: Hellion Fan Club, 18653 Ventura Blvd., Suite 307, Tarzana, CA. 91532. (They didn't give us anything funny to write about).

**WILD TURKEY'S LEAD VOCALIST**, Dave "Bull" Durham, is now the singing voice of Wendell the Country Bear at Disney's Country Bear Jamboree attraction at the Disney Parks in Anaheim, Tokyo, and Orlando. Dave recorded the voice characterization at Disney Studios for a special Christmas program of the Country Bear Jamboree, scheduled for a Thanksgiving debut. Wendell will sing "Twelve Days of Christmas." Sounds like another *Thriller*.

**ALL YOU NEED IS CASH:** George Parker, renowned director and film designer, recently collaborated with ex-Rutles members Neil Innes and Eric Idle, and producer Lorne Michaels on a film parody of the Beatles' classic *Yellow Submarine* entitled *Yellow Submarine Sandwich*. Watch for their upcoming Frank Zappa parody, *Burnt Weenie Sandwich: One Size Fits All*.

**HOT FUDGE PRODUCTIONS**, Bellflower, CA, announces the debut flexible picture record release from poet Laimons Juris G. Laimons, winner of the prestigious J. Rabindranath Tagore Poets Award. Laimons is the first non-Asian since Ezra Pound to receive the honor. "Occupied Riga" b/w "Love Is the Tool" is available from H. Fudge, 9831

Oak Street, Bellflower, CA 90706.

**BETTY BOOP AND THE BEAT** will perform July 4 at California State University Northridge, North Campus (formerly Devonshire Downs) at 5 p.m. For further information call (213) 208-2000, ext. 5077.

**ENIGMA ARTISTS** 45 Grave will soon release their version of



Norman Temple

"School's Out," which was originally recorded by Alice Cooper. The twelve-inch single was produced by Michael Wagener. Lizzy Borden, as well, debut with their new LP, entitled *Give 'Em the Axe*. Look for music from Rain Parade, Bonemen of Barumba, Tom Peterson, Slayer, Passionel, Pool, Clay Allison, and Stryper.

**HELP! I'M A BRILLIANT POET** trapped in this gorgeous body! Singer/writer/actor Norman Temple finds himself at the center of a genuine Canadian craze with his now-classic single, "I Hate Bugs." It seems the single

was a consistent winner on the CBC's weekly "Silliest Song in the World" contest. After much searching, the CBC staff located Mr. Temple in San Bernardino. Why, Mr. Temple is Canadian, too! Order your copy from Norman Temple, 2160 West Rialto Avenue, #36, San Bernardino, CA 92410.

**BANGLES, NOT BAGELS:** It's been a while since Bangles emerged from L.A. clubs to national tours, TV, and radio. The drought is over, however, as the band's debut CBS album, *All Over the Place*, has just been released. So save your candy money, kiddies. Banglemania awaits us.

**OLIO THEATRE**, 3709 Sunset Boulevard, presents *1284: The Pied Piper*, a wild new musical comedy. Tickets are \$7.50 for Thursday, Friday, and Saturday 8:30 shows. For more information, call (213) 855-1172. Ask for Ratso.

**NEWMAN AT BAT:** Local visionary Randy Newman wrote the score for the current hit film, *The Natural*, the soundtrack LP of which has just been released on Warner Bros. Records. . . . Speaking of hit movies, the soon-to-be-released *Ghostbusters* soundtrack album (Arista) features a tune by local darlings the Bus Boys, who should get some great exposure (sound-wise—they don't appear in the movie) from what looks to be one of the summer's biggest flicks.

**BLITZKRIEG** has won this year's Battle of the Bands competition at Timbers in Glendora. They competed against 15 other bands. Of course, the threat of a Fokker attack didn't hurt, either.



# DREAM SYNDICATE

## Up From The Underground



Photo by Howard Rosenberg

The band: Duck, Provost (out—see final note), Precoda, Wynn.

By Bruce Duff

**T**he Dream Syndicate is preparing for the Big Time. You know, major label release, national tour, screaming teenagers in the Mid-West, it's all on their horizon. A&M has just released *Medicine Show*, the band's first major-league recording. The Slash record did well enough for it to be picked up by Warners distribution. The signing to A&M shows the Dream Syndicate have made it to the top of the ladder through logical steps. Guitarist/vocalist/writer Steve Wynn puts it into perspective: "It [the A&M signing] was right at the point we'd just gone out with U2, we were getting a lot of press, the Slash thing was happening, colleges loved us."

Indeed, the Dream Syndicate (whose other members are lead guitarist Karl Precoda, drummer Dennis Duck, and bassist Dave Provost) has been an L.A. press darling right from the start, in early 1982. According to Wynn, "We sounded like everything the press liked. It wasn't intentional but it worked out that way. All the favorite things press people liked to talk about, all of a sudden they were claiming we sounded like it. Can't see the Stooges any more, here's the Syndicate. Can't see the Velvets any more, here's the Syndicate. Any band's derivative in their first few months. We were derivative as fuck-all back then—I'll admit that."

The Syndicate's first gig in town was at Club Lingerie, opening for ex-Pil member Brian Brain. The band landed such a good gig right off the bat because of their drummer. "We were well-known at first because we were Dennis Duck's new band," recalls Wynn. Duck had been the drummer for the new wave art band Human Hands, who had a strong following. The Syndicate, besides nabbing Duck, also obtained Billy Bishop, who managed the Hands. This relationship has long since been severed, for reasons the band refuses to talk about. Tim Devine, who at one time was product manager at Warner Bros. Records, approached the band and offered his services as manager. Wynn claims Devine was a crucial part of their getting a deal. As he puts it, Devine pulled off some "good, slimey stuff to land us a deal, nothing illegal." Again, Wynn and his bandmates refuse to elaborate. "If you were at that [first] Lingerie show, and here's bunch of guys playing "Suzie Q" and long jams and eating pizza on stage, just having a good time, and [you] would've said 'Two years from now, you guys will be recording for A&M,' it would have seemed like a pretty ludicrous idea. And it wasn't a fluke. What happened happened because we deserved it. But [Devine] helped a lot."

Around the time of this first gig, the band put out a debut EP on their own

label. "Actually, we recorded that not to release it, but just as a demo to get gigs," says Duck. "We listened to it and liked it and decided to release it. I really wanted to see that released because it seemed like something I wanted to hear in music at that time that I wasn't hearing from anybody. I just thought I would buy a record like this if I heard it!" Through Duck's association with LAFMS (Los Angeles Free Music Society), the band hooked up with fellow LAFMS associate, Paul Cutler, who produced the recording for the band. This initial release sold 7-to-8,000 copies.

Chris D., who was producing records for Slash as well as leading his own band, the Flesheaters, wanted to sign the band to Slash. Chris got his way, and Wynn notes that "I don't think Bob Biggs [Slash owner and president] heard the band until two days before we went into the studio." The resulting *Days Of Wine And Roses* broke the band wide open in the national press and on college radio. Which brings us up to the new album for A&M, *Medicine Show*.

The new album is a bit of a departure for the band, who were known to bang out records in a matter of days. This one was six months in the making. It was produced by Sandy Pearlman, best known for his work with Blue Oyster Cult and the early Clash. Pearlman met the band right before original bassist Kendra Smith left the group for other pursuits. No one remembers exactly when or where, but the bio, which the band refers to constantly as if it were the Bible, claims the band met Pearlman at New Jersey's Capitol Theatre. Allegedly, they were getting ready to open for U2 and were minus a sound man when Pearlman offered to fill in.

**D**epending on who you talk to, the recording cost of the LP was anywhere from \$200,000 to half the national defense budget. The closest estimation that I can get is a quarter of a million dollars, and while the band doesn't want to talk about it, they don't deny it, either. Steve Wynn doesn't seem too concerned about paying back such a huge advance. "The way I figure it, if we sell enough to pay it back, I won't be complaining. If we don't sell enough to pay it back, who cares how much we spent? Am I wrong—or am I crazy?"

With six months and a quarter million in the record, one would expect a more elaborate production; this is basically a rock & roll record and nothing fancy. Why did it take so long and cost so much? Wynn: "I'll just say that the band pretty much broke up in December and got back together as the album went on. That has nothing to do with making a

record, but it cost money and takes time. We kind of found ourselves, man, through the record. It's an expensive thing, but there might not be a band any more if we didn't have a chance to do that. The money thing had very little to do with actually putting down notes. Like I say, there was a lot of stuff going on with the band at the time, and we're paying for it later. . . I know that."

**B**eyond that, Pearlman "takes a long time, that's his style," according to Wynn. "If he asks for a hundred takes of a vocal, he's waiting for the weirdest, most idiosyncratic one he can find, and that's the one we keep. You listen to the album—there's not a lot of stuff that sounds perfect. There's a lot of missed notes from my singing, from Karl's playing. It wasn't 'six months to make you guys play right, dammit!' He has some strange idea in his head of how things should sound. Until you get something that meets what he's expecting, he just waits." This procedure did not always run smoothly. "I threw a whiskey bottle at him one night at three in the morning and he almost walked off the project," Wynn remembers. "He dodged it and said, 'That's it. I don't need to take this shit. I didn't take it from Mick Jones and I'm not gonna take it from you.'"

On the subject of cost and time, Provost adds, "I think one important thing

is the band is happy with the album. The nature of our band is a lot of experimentation that goes on live, and we had the freedom to experiment on record, too. We didn't want it to sound like some

**"I THREW  
A WHISKEY  
BOTTLE AT  
SANDY  
PEARLMAN  
ONE NIGHT . . .  
AND HE AL-  
MOST WALKED  
OFF THE  
PROJECT."**

**—STEVE WYNN**

heavy-duty production number, calling in a million session players; we wanted it to be a Dream Syndicate album. We had a chance to experiment and just do things that bands used to do before

things got so hard!"

"The happy ending," says Wynn, "is the fact that all of us like the record, which I wouldn't have counted on happening for a second." Indeed, the band doesn't seem that tight personally, as they claim that the day they posed for this cover and did this interview was the first day they had all been together since February and the longest they've been in one room together since October. Friction seems almost a fact of day-to-day life for this band, and as Provost puts it, "We're all a bunch of chefs, and when you get us in the same kitchen. . . ."

With all of this behind them, the band, Pearlman, and A&M are all awaiting results from their labor. Precoda, who Wynn says "seems to have the inner knowledge of the average Midwestern 15-year-old Ozzy Osbourne fan," thinks the album will do quite well. "Your regular dude is gonna find some nifty things that he might not have found up until now," Precoda claims, "and now he's ready for them and we're ready for him." ■

*Ed. Note: After this piece was written, substance was added to Wynn's innuendoes regarding the shakiness of his band. Bassist Provost is out of the Syndicate and into the Droogs; Mark Walton replaces him on an interim basis.*



Trident (tsm), Studer, JBL, EMT

**#1 Single Cheryl Lynn,  
Plimsouls, Klique,  
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Pointer Sisters etc...**

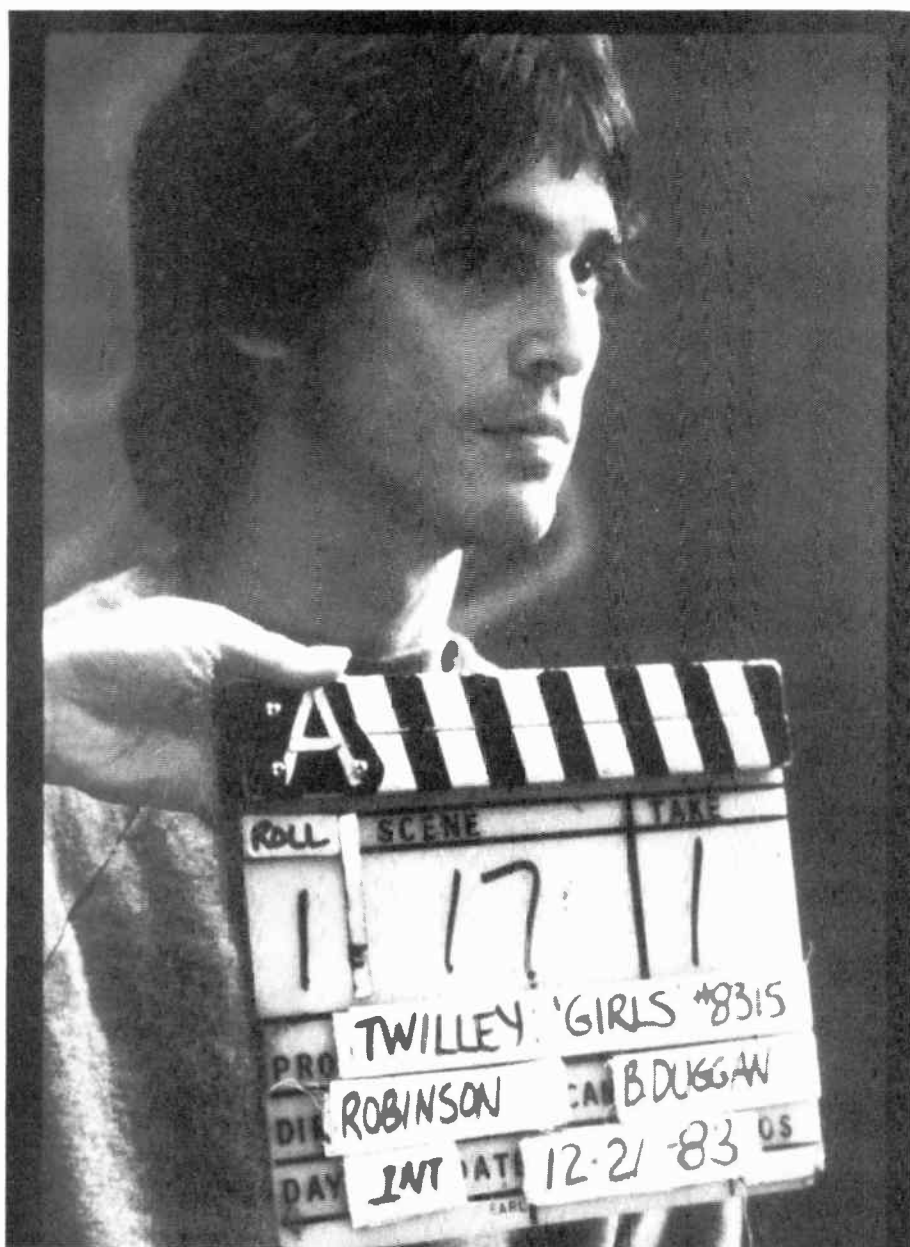
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**#1**

# VIDEO SONGWRITING



Twilley prepares to do his flip and mouth the word "Slirg" on video set.

By John Bitzer

**N**ow that videos have been swallowed into the mainstream of American musical culture, songwriters are faced with the new problem of whether or not to tailor their songs for video applications. Should lyrics become more visual? Should they contain story lines that are easily translated into "mini-movies?" Or should the demands of video even be a consideration in the songwriting process?

Since the genre is still in its infancy, very few video artists are actually specialists. Most are primarily musicians who are just beginning to dabble in video and, as such, are still grounded in the view that the song is the most important element, MTV or no MTV.

Dwight Twilley, for one, remains solidly impervious to the video revolution: "It's not going to change my songwriting at all. I think video is great for music, but it still just supports music. The song must come first. Anybody who would let the video come first would be in trouble." In terms of commercial success, Twilley can support this by the fact that his recent comeback hit, "Girls," broke onto the charts as a result of heavy radio airplay. But Twilley will play the video game. He managed to translate the cocky rambunctiousness of "Girls" into visual terms through his portrayal of a football coach in a locker room. "The Porky's idea was my director's, but I came up with a couple of scenes. The flip at the end was also my idea. I can't dance like Michael Jackson, but I can do a flip. The only problem was, I had to do it 28 times, so I ended up pretty sore. At the end of each one I had to point to the camera and say, 'Slirg,' so that when they ran it backwards it would come out 'Girls.'" So rather than write songs specifically for video purposes, Twilley prefers to maintain his own style.

Matthew Wilder also believes that a



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good song is more important than a good video. His first hit, "Break My Stride," rose to Top-Five status without ever having a video to support it. But that doesn't mean Wilder is opposed to using the medium, either. "To make a good video, I think the song should have a story line that lends itself to a video concept," says Wilder. "'Stride' was more of a personal song that would not have made an interesting video."

Wilder's current hit, "The Kid's American," happens to have a story line and rather visual lyrics, both of which work to guide the course of the song's video. "The lyrics dictated a good deal of the imagery, since my lyrics tend to be extremely visual," Wilder explains. "One of my producers, David Catzel, and I managed to come up with an American teenager concept that matches perfectly with the original lyric concept."

**T**he first verse, for example, is about cruising in proverbial Anytown, U.S.A.:

Rockin' with the top down  
 'Round down Highway 9  
 Picking up the same crowd  
 By the Pepsi sign  
 Lady, burn your gas  
 Paint your lipstick on  
 So that it shines like glass  
 Midnight riders, lovers, rock &  
 roll!"

Catzel explains how this was translated into video: "The car rolls up to the girl's house, and Matthew hops out looking rockabilly. But the girl's father tells her she can't go out [because he doesn't like Matthew's looks], so she goes up to her room, where the TV is the only thing happening. Fantasy then becomes married to reality when she is sucked into the video screen—all of a sudden she's hanging out at the hot dog stand with Matthew. The car then moves across a map of the United States, to represent the common bond all American kids have with cruising, and picks up different band members, representing different types of American kids."

"Some artists develop video concepts that have nothing to do with the song, and it doesn't work," Catzel continues. "Matthew is very aware of that—he's one of a new generation of singer/songwriters who think in visual terms."

Wilder agrees, but feels that a story line is just as important: "There's got to be one. I can't just write, 'Come on baby, jump on my bones' or something." Of video in general, Wilder's attitude is dichotomous: "The fallout from my first single going top five without a video was that the record became the only celebrity, with the artist just the guy in the background. Video presents a whole new angle for an artist to reach people

in a shorter period of time. Still, without the song, what good is it?"

One young artist whose open-mindedness about the subject may offer an answer to that is Berlin's chief songwriter, John Crawford. "One of the main reasons a band like Duran Duran is successful," explains Crawford, "is that they're not stuck to meaning in their songs—they're just dealing with visual imagery. Instead of having the whole song make sense, so that it tells a story from beginning to end with obvious steps, they throw in images without worrying about where they're placed, hoping to evoke something at the moment they're said." Crawford continues, "The fact that they're not stuck to meanings in their songs allows them to present sheer imagery in their videos."

But, in Crawford's case, video has yet to ascend to that height on his list of priorities. "It hasn't had any effect on my songwriting so far," Crawford relates, "especially with the new record *Love Life*, because it was based so much on personal experience. It's a little hard to present that in a video story, because I've already made up the story. But an obvious way that songwriters are going to change is to try to visualize their lyrics and put them into an application that makes it easier for a video to be made. I'd like to try to make my lyrics come to

*Continued on page 22*

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# FREELANCE EARS

## How Tom Vickers Slipped Between the Cracks in the A&R Biz

By Bud Scoppa

**T**om Vickers is an anomaly, a 34-year-old Bostonian by birth and bearing with a burning passion *fo de funk* and a driving urge to put that passion to work for him. Vickers has long wanted to be an A&R man specializing in R&B and “new urban” music, but he differs so radically for the norm of this breed—he neither looks, talks, nor dances like the type—that no record label has thus far given him a staff job. But that hasn’t stopped him from going into business for himself: As a “freelance A&R consultant” (for want of a better term), Vickers has found, developed, and procured major-label deals for three acts and is closing in on a deal for a fourth, and he’s really just getting started. Give mah man the high five!

Sitting in his “office”—actually the front room of his comfortable home in Silver Lake—Vickers talks about what he’s been up against *vis-a-vis* the record industry: “While I’m not a white guy who feels he’s black, I have a knowledge of black music—I have a knowledge of all styles of music, but I’m particularly adept at R&B and the black/white urban cross-breed. I know what appeals to black people musically, and I know black musicians, so I’m well-versed in all that. But the record companies, unfortunately, are still seeing things in terms of color. That’s been a problem in terms of my getting a *bona fide* A&R job at a record label. So what I’ve tried to do is work around the system and at the same time within it. See, I realize that while the system may not be as forward-thinking as I might be, it exists, and there are ways to work within and around it. What I’ve tried to do is work as a kind of liaison between up-and-coming bands, both black and white, and record companies.

“I don’t want to be a manager,” Vickers explains in his straightforward mildly jocular manner. “I don’t have the money to bankroll and manage an act. What I am is a guy who’ll help them find a manager and a record deal, and lend them a certain credibility at an early stage.”

Vickers’ background should greatly enhance his credibility in terms of the black musical scenario. Following a four-year stint as press officer and “white

translator” for George Clinton’s P-Funk, Vickers spent a year-and-a-half as A&M’s West Coast press director. Whenever he found his attention wandering,



Photo by Lesley Campbell

Vickers: Has Ears, Will Listen

**‘THE CONCEPT OF TAKING A BAND, NURTURING IT, AND WATCHING IT GROW HAS FOR THE MOST PART LEFT THE RECORD BUSINESS!’  
—TOM VICKERS**

he hoofed across the A&M lot to the promotion department for tape and schmooze sessions on black music with Gerald Busby, then the label’s black promotion director. It was during these times that Vickers was inspired to act on his area of expertise rather than just musing about it. With Busby’s endorsement, Vickers secured a record deal at the label for Kiddo, a black, L.A.-based band that specialized in what he describes as “new-wavy funk-rock.” The succeeding album sold in the 75-80,000 range, giving Vickers a confidence boost that was sorely needed, since he was no longer gainfully employed.

Turning to magazine writing, Vickers found his interest piqued by the “twelve-inch rap/beat box” phenomenon that was then exploding on the New York scene. Still plugged into A&M through Kiddo, he proposed to label Prez Gil Friesen that the label get its feet wet in the twelve-inch market. Friesen responded by sending Vickers to New York to research the scenario, then put him on a retainer to develop twelve-inch-oriented acts. *Voila!* Vickers was in business as independent freelance ears, getting A&M into the twelve-inch market with Chilltown, a New York duo, and Gary Taylor, who went straight from a nearby Ralphs Market, where he was working as an assistant manager, onto the A&M roster. And Kiddo made three.

“My whole thinking about twelve-inch records,” he opines, “is that it’s a farm-club system: You find a new act and you put it out on a twelve inch. Then, depending on how well it does, you put out either another twelve inch, an EP, or an album. So you’ve created a base, a market, and then—boom—maybe you sell 100,000 albums, as opposed to spending a hundred-and-fifty grand on an album that might sell 20,000. It seemed like a smart way to go.”

After a number of “key individuals” left A&M, including Busby and the other key supporters of his projects, Vickers felt he “couldn’t, in good faith, continue to bring in acts there, because I didn’t know who was gonna be working there by the time the record came out.” His cynicism was based on the lack of support and coordination his acts’ records received from the label’s new execs and their departments. Both Kiddo and Gary Taylor remain on A&M, with second albums underway, so the experience wasn’t a complete fizzle. But there was no more monthly retainer to pay the rent with.

Undaunted, Vickers redoubled his efforts to find talent in the raw, and he soon came up with the Rude Boys, who sport “a Prince vibe and look, but with



more humor," drawing immediate interest from EMI, which is on the verge of signing the band. Then, through the "network" of grass-roots correspondents he'd formed during his tour of duty with P-Funk, he uncovered Random Culture, "a black guy and a white girl from Houston doing urban-style funk"; they're soon to be heard on an Elektra Texas band compilation. Most recently, PolyGram has offered Vickers a retainer to develop artists through its black A&R sector. So business is booming once again.

Still, Tom remains uncomfortable with the "system" propagated by record companies and radio, and its insistence on dealing with black music in a backward, "knuckleheaded" way: "Today, there are a lot of different styles of black music," he explains. "But record companies, not seeing these differences, will take a pretty boy singer and put him with a techno-funk producer; the end result is, it sounds like a guy singing over a ping-pong match. That scares me, because they tend to look at things in terms of the whole rather than the intricacies that are part of it."

**T**he labels aren't the only problem Vickers sees. "What's happening with radio is this new urban-contemporary format is the Top-40 of the day, and it's driving a wedge through radio. It's making white radio music

whiter and black radio music blacker, while the more commercial entities in both worlds are hitting that middle format."

The problems for young black artists don't end there, according to Vickers. They extend right down to the street: "Now, black bands have a real problem because there's no place for them to play. Because of that, there's no way for them to get the money to buy the equipment, so that when they do play, it conspires to diminish their impact. Consider this in terms of economics: What's cheaper, four bass amps, four guitar amps, three keyboards, and a drum set, plus microphones, cables, etc., or two turntables, a cross-fader, and a drum machine? So you have these guys spinning, mixing, scratching, rapping... at the Radio Club or the Rhythm Lounge, or places like that, simply because economically it's more feasible. So that's where everything has moved. The technology—like the Fairlight computers and the high-end synthesizers, the Yamahas, and the like—is out of the reach of most black kids, so as a result they go for what is within their reach."

If a young black band beats the odds and does manage to get signed, a whole new set of obstacles stands in the path to commercial success: "Quite often," Vickers asserts, "record companies get so excited by the first rush

of seeing raw talent that they rush in and try to exploit it immediately, rather than nurturing it and helping it develop, as EMI is doing with the Rude Boys and Geffen is doing with Lone Justice. And when they fail on the first go-round, which they inevitably do, they're pissed off not at themselves but at the band, when in reality they've failed the band by moving too fast. The analogy is this: If you take a kid in kindergarten and put him in college, he flunks out, and then you're pissed off at *him* for wasting your money. . . . It makes a lot more sense to put him through the steps one at a time.

**T**he whole concept of taking a band, nurturing it, and watching it grow has for the most part left the business, and that's one of the saddest aspects of what's gone on in the past five years. I know of parties that have cost double what it would take to carry a band for a year. To me, some priorities have to be realigned. There are smart ways to spend money and there are stupid ways to spend money; this is a thing that just drives me crazy about the record industry!

"Right now," Vickers concludes, somewhat worked up through the expression of the frustrations he faces each day, "is the most wide-open period

*continued on pg. 22*

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# HANGIN' IN

## *Life Between Penthouse & Pavement: Four Who Won't Give Up*

By Michael Framer

Four artists. Musicians in search of recognition. One's a household name because he fell in love in someone else's song. Another played lead guitar in Bob Dylan's band, but not really. The third's made and lost a fluke fortune from one song. The fourth went into a tailspin after Clive Davis signed him and then refused to release his group's album.

Four artists, who to different degrees have all watched friends and former playing partners achieve the success that has so far eluded them. But this isn't a sympathy story. It's one of creativity, courage, determination, vision, and selflessness. Despite numerous tough breaks, not one of the four displays even the slightest residue of bitterness when discussing the hard times. All face the future with optimism and high expectations.

### JACK LEE

**J**ack Lee grew up in Alaska, took his guitar to L.A., turned "belly-up" there and moved to San Francisco, where he tried his luck as a street musician. Only, having nothing much to say, he found that no one dropped money in his case. He learned Dylan's "Like a Rolling Stone" from a songbook he'd read in a bookstore and hit the street again, finding that upon singing the lines, "Princess on the steeple and all the pretty people drinkin,' thinkin' that they got it made," members of the upscale Ghirardelli Square crowd were moved, almost involuntarily, to drop money—bills—into his guitar case. This



Jack Lee

*At one point he spray-painted a billboard with the words, 'Jack Lee deserves a recording contract.'*

lesson was not lost on Jack Lee.

After abandoning the street, he wrote some songs and recruited Peter Case and Paul Collins, also street musicians, to play them on an EP he was recording. The three of them formed the Nerves just about eight years ago, and nerves they had, moving to L.A., promoting and packaging their own gigs.

Three front men was two too many. The Nerves split up. Hard times hit Jack Lee. The day before the phone was to be shut off, though, Debbie Harry called out of the blue and invited Jack to come see Blondie at the Starwood. They were interested in recording one of Jack's songs they'd heard on the Nerves EP.

The song was "Hangin' on the Telephone" (inspired by a photo of a woman with a telephone cord wrapped around her neck) and it became a big hit for Blondie. Jack Lee found out that "There's a lot of money in songwriting." Over \$200,000 in fact, from just that one song. He went through it all quickly and foolishly, reserving almost enough for an album of mostly new songs facetiously titled *Jack Lee's Greatest Hits Vol. 1*.

Once again Jack Lee was about out of money. The album had been finished—barely—and distributed. The \$2500-a-month Mulholland Drive home he'd been renting was gone, and so was much of Jack's self esteem. He avoided friends and didn't stay in touch with his publisher. At one point he felt compelled to spray-paint a blank billboard on Highland Avenue by the Holiday Inn with the words, "Jack Lee deserves a recording contract," in large, drippy letters.

Nine months ago, it had become really bad. Jack was selling toasters and other small secondhand appliances out of his Corvette in front of Ralphs Supermarket and living "around."

Before selling the 'Vette, Jack decided to check in with Chrysalis Music, his publisher. Where had he been? How could he not know that Paul Young's re-

Photo by Catherine Sebastian



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cording of his song, "Come Back and Stay," was a Number-One smash—knocking "Thriller" down to number Two in Italy, Germany and France?!" So two songs he'd written eight years earlier had moved enough people to earn him not one but two small fortunes.

Jack Lee plans his moves now from the tiny wooden tarp-covered shack he shares with his dog. No, he hasn't lost all his money again—he's waiting for the house he rescued from demolition downtown to be moved onto the property he owns atop the Hollywood hills.

A four-song EP is due out soon in Europe on EMI or Polygram, depending on the country. Jack still doesn't have an American deal. On June seventh, he brought a set of all-new songs to Club Lingerie to "see what people think of them" and of his band. Jack says he started out as a performer and that's what he wants to be once again. Some people are never satisfied.

### CHUCK E. WEISS

**C**huck E. Weiss wanted to play drums for the bands he heard on the radio, so at the age of 13, he left home in Denver and headed for New Orleans. "This was not a very Jewish thing to do," he laughs. Splitting New Orleans, Chuck kicked around the country, playing and getting by on street smarts, finally settling in Los Angeles in



Photo by Robbin Kohn

Chuck E. Weiss

1976, where he hooked up with the high-tech beatnik crowd living at The Tropicana that included Tom Waits, and—of course—Rickie Lee Jones.

Chuck's life changed when Rickie Lee's song, "Chuck E.'s In Love," became a hit. He was inundated with offers: Would he be interested in recording an answer song? Maybe "Rickie Don't Lose That Number"? Or "Me and Mrs. Jones Have a Thing Going"? Would he be interested in endorsing Chuck E. Cheese pizza parlors?

"I was foolish—I passed on them. It was the right thing to do... but when the rent is due..."

Not only did Weiss not cash in on his notoriety—he still pays for it. Some people think of him as a hanger-on who got into music a couple of years ago to cash in on his name. Record company execs think they know all about him, so only one has come down to see the current band, which has been together for two years.

Anyone expecting the bluesy, boozy music of Tom Waits or Rickie Lee Jones from Chuck E. Weiss is in for a surprise. Chuck *owns* the Central on Sunset Strip—packing it past capacity every Monday night.

"All American music is from the waist down," says Chuck, and that's what he and the absolutely stunning ensemble give the crowd. Looking like a cross bet-

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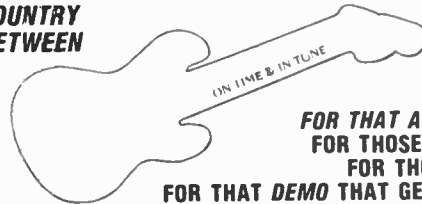
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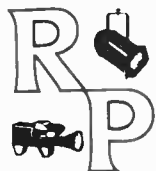
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ween Lou Costello and Captain Beefheart, and sounding like equal parts Cab Calloway, Louis Jordan, Eric Burdon, and maybe Lord Buckley, Chuck and the band deliver high-energy American music—New Orleans style. The mostly original tunes highlight Chuck's sense of humor, and the crowd eats it up.

Chuck wants a record deal. He thinks the material and the band have sufficient dimension to cover a studio album, something Jack Mack & the Heart Attack, another L.A. "party" band wasn't able to do.

Meanwhile, he has some music in a couple of upcoming films. He'd like to play bigger venues, but for now it's Monday nights at the Central, and Chuck is determined to make the most of it.

### CARLA OLSON

**C**arla Olson picked up a guitar at age 13 and began playing folk music. Times changed, and, pretty soon, "B. B. Carla," as she eventually got nicknamed, was playing rhythm guitar in a Sixties nostalgia band for a living, and sneaking into Austin's quasi-segregated black nightclubs late at night for musical nourishment. How one with long, startling blonde hair and ivory skin "sneaks" into a black bar remains a mystery.

Olson graduated from playing nostalgia on the frat circuit and joined the Violators. Billed as an all-girl band, despite the presence of one six-foot-three-inch male, the Violators became the house band at Raoul's, which was at the time Austin's lone rock club.

Feeling constrained in a one-club town, the three girls, Carla, Kathy, and Marilyn, set out in August of 1978 for Los Angeles.

Marilyn couldn't hack it in L.A. and returned to Austin, leaving Carla and Kathy, who spent the next six months looking for someone who would take them seriously. They found manager Saul Davis, and, soon afterward, the Textones were formed. On a difficult Southwestern swing, Carla and Kathy

found themselves competing for the spotlight; shortly after the release of the Textones' first I.R.S. single, Kathy left the band and became one of the Go-Go's.

For Kathy Valentine, the split meant almost immediate success, as the Go-



Carla Olson

Go's came to epitomize the new female pop. For Carla Olson, it was a time of digging in and rebuilding the Textones. A sweeping reorganization of the group occurred in January of 1983. Phil Seymour, also managed by Davis, joined the group on a more-or-less permanent basis as drummer, and Joe Read replaced original bassist David Provost, who moved on to the Dream Syndicate.

The new lineup was greeted by the L.A. press with a great deal of en-

thusiasm, amidst predictions that Carla Olson and the Textones' time had come. The band recently signed a deal with Gold Mountain/A&M, and the first album, currently in production, is due in July.

Meanwhile, that is Carla Olson you see as "Tom Petty" in Dwight Twilley's "Girls" video, and that's her "playing" guitar in Bob Dylan's video of "Sweetheart Like You" (she's not actually on the track).

Will the upcoming album "break" the band? Will there be a hit single? Carla Olson hopes so, but for now the most important thing for her is "to get out on the road and play for people."

### MIKE MCFADDEN

**M**ike McFadden grew up in Phoenix, heading bands with names like Miles End and Chief Root Wizard and the Silvery Moon, and opening for the Tubes back when they were known as the Beans. Since three of the soon-to-be Tubes were also in Mike's band, the double bill was ongoing.

The Tubes moved to San Francisco and McFadden moved, too, to be with his good friend, Tubes leader Bill Spooner. While the Tubes got hot, McFadden burned out in Frisco and moved to L.A. around 1977, where he formed Elton Duck. In the Tubes show, McFadden would dress up like Elton John and do such a credible impression that many people thought he was Elton. His nickname was "the duck"—hence, Elton Duck.

They did an S.I.R. showcase for Clive Davis, president of Arista Records, who knew a good band and a bad name when he heard one. He gave them a grand to do a demo tape of one particular song he liked called "Runaways," under the proviso that the band change its name to the Decoys. They did the demo and continued to play around town.

Clive liked the demo, signing the band because he thought they sounded like a pop band trying to sound like a new-wave band, a la the Cars. The

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Decoys were on their way! McFadden quit his day job at Disney. Earle Mankey was brought in as producer, and the album was underway. Davis never checked in during the recording, but that didn't seem to concern anyone much. McFadden was quite happy with the results.

But Clive Davis wasn't. He said, "Go back and redo three of the songs." Not for a moment did McFadden think the record might be shelved. Davis's interest was considered a sign that the record was important to him. The band returned to the studio and added some background vocals, echo, and a few other Abba-like pop touches as Davis had suggested.

Davis still wasn't satisfied. This time, the message was more blunt: There would be no Decoys album. There would be a single release of "Run-aways" and Arista would move from there.

McFadden insisted on an album release or nothing. He got nothing. Not only did Arista own the album, it owned the rights to the songs as well. McFadden could do nothing but sue. The case comes up in November, when he'll ask for his songs back and a million in damages.

"I was a fool—I trusted someone," McFadden says. That statement explains the real damage that can be done

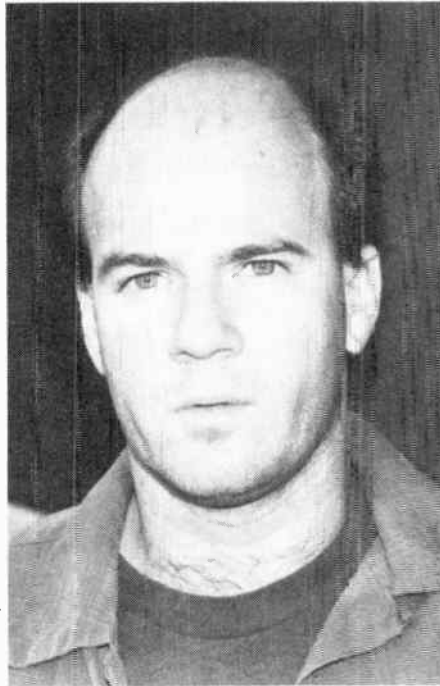


Photo by Mike Condello

Mike McFadden

to an artist. For over a year, McFadden didn't write anything. He returned to his job at Disney, which he was lucky to get back. The band didn't break up—it just sort of petered out.

Over time, McFadden's pop sensibility re-emerged. A couple of friends had

a group called the All Night Band featuring a female bass player. Mike wrote songs for them. Soon the three of them had a trio and were playing around town. Mike married the bass player, Katie Chase, and they recruited a new drummer in the *Recycler*, a math major from U.C.L.A. whose hero is Keith Moon.

Recently, original Elton Duck guitarist Mike Condello rejoined McFadden—and the band became known as P.D.A. They gig when they can and there's a new demo tape highlighting Katie's dark, sensual voice. They make an interesting couple visually: Mike is short and bald, while Katie is tall and blond. But they go together nicely.

They've got the songs, the band, the voices, the chemistry, and the visuals to take it all the way. Meanwhile, Mike works at Disney and looks for an opening. It's hard to keep a good man down.

So these four artists, like so many others in the past, present, and future of rock & roll, continue to face an uncertainty in a volatile world, still exuding the optimism of the green kids they once were. We have to remember one thing: Everybody who's "made it" in the world of music—from Presley to Springsteen—was a nobody first. It's that galaxy of nobodies that the stars shoot out of. No wonder we stand and cheer when the song is over. ■

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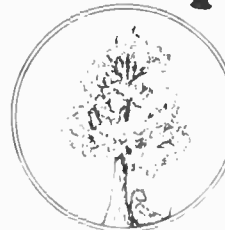
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## SONGWRITING

Continued from page 15

life in a visual way, but as yet I haven't. Someone like Thomas Dolby has a unique way of looking at the world, and he's been able to get that out in his songs and videos. And I think it's a challenge for writers who don't have that to try to make their lyrics more visual."

Berlin's recent single, "No More Words," does bear an interesting relationship between the song and the video. "The song," Crawford explains, "describes a relationship that's ending between two people who once loved each other very much. The guy feels bad about saying 'I still love you' because he no longer feels it, and the girl [from whose perspective it is sung, by lead vocalist Terri Nunn] is just saying, 'Look, be straight with me; let's either finish it or not finish it.'"

"But in the video," continues Crawford, "we tried to bring out more of a general theme rather than the relationship between the two people. We also wanted to showcase the band. To showcase a relationship on video would only defraud it, so we tried to broaden the scope by turning it into a Bonnie & Clyde story about the Depression, where the whole thing was bad. There's a scene of a Dust Bowl camp in Oklahoma, where the people are destitute physical-

ly. And we were trying to get across that we [as gangsters] were just as destitute as the people in that camp, but morally so, because we were robbers and we didn't want to change. That's why Terri gets angry at one point, because she realizes we're just like those people, and probably worse." So even though the song and the video appear distinct on the surface, the fact that they share a similar gut-feeling allows the two to go hand-in-hand in a rather provocative association.

**T**he possibilities for translating a song into visual terms remain relatively wide-open. As a result, there is still little pressure on songwriters to modify their craft for the video age. Video directors may find it ideal to work with a song with a clear-cut story line or detailed imagery, but successful videos are still, by and large, dependent on the song. In fact, while there is still no accurate measure of the "success" of a video, one of the only barometers—the popularity contests on NBC's *Friday Night Videos*—have consistently been won with straight performance videos by bands whose songs are immensely popular (namely, Def Leppard's "Photograph" and the Police's "Every Breath You Take"). The dictate for songwriters right now, then, seems to be, "Experimentation optional, but by no means required." ■

## VICKERS

Continued from page 17

creatively, and the most constricted period, economically and format-wise, that it's ever been. Consequently, I feel a real supportive urge toward artists, since they're the ones who are putting it all on the line and, hence, need the most creative support. But nine times out of ten, that creative support from management and record companies becomes creative interference, where they're rushed to record or forced into a bag they're not comfortable in. So artists need a greater amount of support in this period in terms of getting their art to the widest possible audience. Even though I get frustrated by the system in a number of ways, I try for the most part to remain as positive in it and with it as I possibly can."

**P**erhaps he's a latter-day Don Quixote charging at the windmills of the music establishment, or—as one of his friends jokingly remarked—just a guy trying to answer the musical question, "Can a white man sign the blacks?" Either way, Tom Vickers is a fundamentally decent, caring, and ambitious music man who's not about to give up on his dream of helping to bring about a new American music that's neither black nor white, just funky and fair. ■

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# Product Profile

by Lawrence E. Payne

## ► Dean Markley Signature Series RM-80-DR Model Amplifier

Dean Markley Electronics introduces their new line of guitar and bass amplifiers with the "Rack Mount" 80-DR compact amp. Designed more specifically for the rock guitarist, the 80-DR features an innovative FET (field effect transistor) circuit with a tube-driven preamp. This combination of circuitry offers the guitarist great tonal flexibility, useable volume, and warmth of tone. FET circuits are today quite popular because they can efficiently introduce odd harmonics and partials into the tonal spectrum. They operate quietly, and are essentially noiseless. Tubes, the stuff of classic guitar amps like Marshall, Hi-watt, Ampeg, and Fender, offer natural distortion characteristics and harmonic content. Their relative inefficiency is of benefit to the guitarist.

The Dean Markley 80-DR combines the two technologies in one quality portable unit. It is an amp for those who seek ease of operation, versatility, and up-to-date technological benefits. Unlike other guitar amps that are best used at high volume, or that offer limited tonal possibilities, the 80-DR is applicable to a wide variety of musical situations. Also, while its smooth, warm overdriven sound will likely be the reason many will buy it, its active tone adjustment circuitry provides great flexibility, even at very clean, undistorted settings.

The 80-DR has a single standard one-quarter inch, high-impedance (1 Meg ohm) wide-range input. From that input two distinct switchable channels are accessed. Channel "A" is designed for rock rhythm playing. It has slightly more bass gain than channel "B" for a full, chordal sound. Channel "A" is useable with or without the tube preamp. On the front panel is located a small in-out switch for that purpose. Channel "B" is designed for overdrive solo work or "power chord" rhythm playing. It has more gain in the first stage than channel "A" for maximum sustain. Due to slightly decreased bass response in this channel, the distortion characteristics are very effective. Even at low-volume, maximum-distortion settings, the sound is discreet. The tube preamp is not switchable from channel "B."

Both channels feature a full complement of tone controls, including active bass and midrange, each with a 15dB boost or cut at approximately 800 Hz; active broad bandwidth shelving-type treble control with a 15dB boost or cut in the 1200 Hz range; and an active, broad bandwidth shelving-type presence control, with a 15dB boost or cut in the 2500 Hz range. Each channel has its own separate reverb control, switchable with access through the rear panel.

There are two speaker jacks, wired in parallel, and either may be used for single speaker connection. Minimum total impedance of all speakers connected should not drop below four ohms.

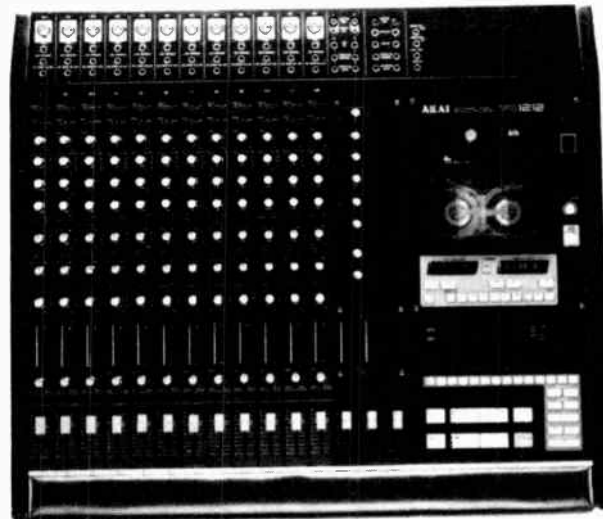
With a modest 80 watts (RMS) music power, the 80-DR packs a considerable amount of power, tone, and flexibility into a small

package. The single twelve-inch speaker is well-matched to the amp and cabinet, but might benefit from a cast frame. As is standard for the Signature Series, the vinyl covering is a camel color. All other appointments are black. The componentry, made in Japan and England, is of high quality. Finally, unlike other guitar amps with passive tone circuitry, the 80-DR does not inaccurately reproduce a guitarist's pick attack. What is played is reproduced, albeit with perhaps more sweetening than one might expect. The master volume control is simply the finest, smoothest available today.

The 80-DR is available at selected retail outlets nationwide. It retails for \$895.

□ For further information, write to: Dean Markley Electronics, 3350 Scott Boulevard #29, Santa Clara, CA 95051, or call (408) 988-2456.

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# Audio/Video Update

## AUDIO

by Jeff Janning

**Group IV Recording, Los Angeles, Ca.** Composer/keyboardist Herbie Hancock and engineer Dennis Sands recently wrapped his soundtrack project for a Caldex Films Ltd. production of *A Soldier's Story*. Singer Patti LaBelle has a singing cameo role in the film to be distributed by Columbia Pictures.



Herbie Hancock and Dennis Sands at Group IV Recording

**Larrabee Sound, Los Angeles, Ca.** The SOS Band is in recording their latest album for CBS Records with producers Jimmy Jam and Terry Lewis. Steve Hodge is engineering with assistant Fred Howard. Producer Andre Cymone is in mixing the Girls LP for CBS, with engineer Mike Stone and assistant Sabrina Buchanek. Former Automatic Man keyboardist/composer Todd "Bayete" Cochran is in producing a release for CBS' Arthur Blythe with engineer Bernie Kersh. Brad Coker is assisting.

**Sound Image Studio, North Hollywood, Ca.** Red Label recording artist Linda Cliffert is in tracking with producers Billy Osbourne and Zane Giles for Marthna & Mills Productions with Elliot Peters engineering. Producer Jerry Marcellino is in with artist Debbie Meadows for Lakeside Productions with Steve Mitchell at the board. Dito Godwin is in producing Hott Ticket for Real to Reel Produc-

tions with John Henning engineering.

**Sunset Sound, Hollywood, Ca.** Virgin Records artist Warrior are in doing vocal overdubs with producer/engineer Doug Rider. Peggy McCreary is assisting. Modern/Atlantic Records artist Stevie Nicks is in working on vocal overdubs with producer Jimmy Iovine. Shelly Yakus is engineering the project, and Bill Jackson is assisting. Percussionist Paulinho Da Costa is in doing overdubs for Neil Diamond, with Denny Diante producing and Terry Christian engineering.

**Frequency One Recorders, Hollywood, Ca.** Detroit's Trial band are in recording their new

album with Kim Fowley producing.

**Skip Saylor Recording, Los Angeles, Ca.** Artist/producer Van Dyke Parks is in cutting tracks for Warner Pictures' upcoming movie titled "Follow That Bird." Skip Saylor is engineering and Tom McCauley is assisting. Original Byrd members Gene Clark and Michael Clarke are in cutting tracks with producer Tom Slocum for Allegiance Records. Skip Saylor is at the board. Punk group Against are in cutting an album with producer Jorge Newbery and engineer Tom McCauley.

**Streeterville Studios, Chicago, Ill.** For the second straight year, Streeterville Studios will be the site of auditions for bands and solo artists competing to appear on the nationally-syndicated talent show "Star Search," hosted by Ed McMahon.

**Amigo Studios, Aspen, Colo.** New PolyGram Records act St. Regis is in cutting tracks

for their debut album. The group recently cut a track for Columbia Pictures' "The Karate Kid."

**Time for Music Studios, North Hollywood, Ca.** Sports Dance Productions were recently in completing production on their single with producer Kenny Peeples. Randi Paldi is currently finishing a six-song mini-LP with producer Vic Radulich. A special mixdown will take place at Avatar Records, Malibu, with co-producers John Steinhoff and Rick Delano.

**Howard Schwartz Recording Inc., New York City, NY.** Polygram Records act the Vels are in working on overdubs and mixes for their new album. Steven Stanley is producing and engineering the sessions, with assistants Benji Armbristor and Jeff Levy at the boards.

**Sonic Arts, San Francisco, CA.** Bluesman Charlie Musselwhite recently mastered his new album for Blue Rock It Records. Bay area band Alex Guinness and the World Records mastered their new single for T. F. Records with engineer Kenneth Lee. R&B artist David Starr was in having his new single for Starr Records mastered.

## VIDEO

by Iain Blair

San Francisco's **David Rathod Productions** recently taped Elvis Costello live at the Warfield Theater. The complete three-hour show was recorded on a series of 3/4" Sony BVU 800 videocassette deck using Sony 330 color cameras. The production was directed by

Rathod, who was also responsible for the recent "Heart and Soul" and "I Want a New Drug" clips for Huey Lewis and The News.

Larry Bridges, well-known editor and owner of the L.A.-based **Red Car** post production facility, recently announced that the company is opening a new "rock video room" devoted exclusively to music video. Bridges has edited many of the most successful video clips, including "Beat It" and Lionel Richie's "Running With the Night."

Viva Records recently shot their first music clip for artists David Frizell and Shelley West at Network One Club in Glendale. The video, for their new single "Silent Partners," taken from the Viva album "In Session," was produced by Bud Schaezel who has previously worked with David Bowie, Spys and Jeffrey Osborne.

**Fusion Films, a new L.A.-based production company** specializing in music video and developing long-form programming, has just been announced by producer Beth Broday. Broday, whose previous credits include videos for Prince, Irene Cara, Mick Fleetwood, Nazareth, Kool & the Gang and Natalie Cole, as well as a video documentary on Culture Club, has already produced several clips for her new company. These include "Adult Education" for Hall & Oates, which was directed by Tim Pope in New York, an opening music video sequence for a CBS-TV pilot called "Dreams," and "Modern Day Delilah" for Van Stephenson, which was directed by Mark Rezyka.



The BarKays during "Freak Show on the Dance Floor" shoot.



Broday also recently produced the pioneering 40-minute music video long form project called "A Bad Day at the Office" for Mirage of Seattle. Starring various actors and featuring Polygram artist Pat Travers, the piece combines

video for the Bar-Kays' latest hit, "Freak Show on the Dance Floor," from their new album "Dangerous." The clip was filmed in an abandoned brewery in downtown Memphis on 35mm by DP Rick Dupree, and features Larry Dodson of the



Australia's Midnight Oil during shooting of "Read About It."

music, visuals, dialogue and drama, and was shot entirely on location in Seattle. The first clip for Travers' new single, "Killer," from the film is already airing on MTV and other outlets. The piece was directed by Mark Rezyka and written by Iain Blair.

**Rockamerica**, the world's largest distributor of video music, will present its Second Annual Video Music Seminar in August, to be held at the Waldorf-Astoria in New York. The seminar will focus on the key issues of video music in 1984 and beyond, and topics will include: video promotion and publicity; long form music video; cable and broadcast television; video/music perspectives.

**Lorcutt Productions** of New York recently spent a day shooting a documentary of the making of The Cars' latest video, "Hello Again." The production company was contacted by MTV to capture the behind-the-scenes action as the band shot on location in a New York bar. The piece was directed by Scott Levine under the direction of MTV's Steve Lawrence. Norma Abatelli was the unit manager, and both video and documentary are due to air on MTV this summer.

**Ardent Teleproductions** of Memphis recently shot the

band and a cast of over 100 extras. The huge three-day shoot was directed by Marius Penczner, the director responsible for the recent ZZ Top video, "TV Dinners." The finished clip was edited by Philip Herring and Penczner at Ardent's post-production suite.

"Prime Cuts," the first music compilation video to be distributed by CBS/Fox, includes the "Talking In Your Sleep" video clip by The Romantics. The piece was produced by **Magic Lantern Studios** of Farmington Hills, and was directed by Robert Dyke and lensed by cameraman Matthew Leonetti. "Prime Cuts," which is due to be released this summer, also features clips by artists such as Quiet Riot, Toto, Journey, Cyndi Lauper, Matthew Wilder, Bonnie Tyler and Men At Work.

Midnight Oil, one of the most arresting bands to emerge from Australia, recently shot a video for "Read About It," the second single from their highly acclaimed "10,9,8,7,6,5,4,3,2,1" album on CBS Records. Produced and directed by the band themselves, the clip was filmed entirely on location at the famous Janolan Caves in Sydney. The piece was conceived by manager Gary Morris, and lensed by cameraman Ray Argal, who also edited.

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# Reviews

## CONCERTS

### Van Halen: 1984

*The Forum  
Inglewood*

Van Halen's recent Forum show might easily be compared to a Ringling Brothers Circus extravaganza. Rarely since the E.L.P. and Kiss shows of yore could one find such excess. A Van Halen show is, above all, fun.

What happened to the music? It is questionable whether the band members know, either. Amid an overpowering wash of pure tone, those kickass songs became somehow lost, which is too bad. David Lee Roth and Eddie Van Halen often manage, on vinyl, an intriguing blend of sophistication and bullshit that really hits home. Onstage, however, their constant antics and good-naturedness precluded any attention to the songs themselves. As Eddie, ever the creative wonder, spilled out rough-tumbled gems, David Lee spewed forth his hilarious profanities with equal ease. Eddie's solos were, for the most part, interchangeable for their lack of dynamics and variation. Sure, he's a manic genius. But, without a point of reference, all the display has no foundation on which to stand. The reviewer wonders if David's audience control came at the sacrifice of band vocals. His jabs and jokes were very funny, but many of the songs performed were foreshortened by staging requirements.

Now, for that *ridiculous* rhythm section. These guys, bassist Michael Anthony and drummer Alex Van Halen, are great. From the moment the band took the stage, Alex and Michael were absolutely crazed. Though Alex's sound was a bit dull and dry, he played with exemplary fury. Michael's solo was a delightful outrage. Never before has an electric instrument been trashed in so symbolic a fashion. Of

course, rarely does anyone take the time to hurl his bass from atop a wall of cabinets, 20 feet to the stage floor.

The band did draw their audience into the maelstrom, which was what made it such a festival. At the slightest suggestion of songs like "I'm On Fire," "Oh, Pretty Woman," "Hot For Teacher," "Jump," and "Panama," they made it plain none of the nearly 18,000 whooping, partying fans was to leave disappointed.



Van Halen's David Lee Roth

As current trends and ancient laws dictate, Van Halen performed with authority, vigor, and a kind of heroism befitting their rock & roll stature. But, their music and their sound are integral to their success, and there should have been more of it.

—Lawrence E. Payne

### The Jim Carroll Band

*At The Palace  
Hollywood*

This artist has had a cult following for a few years now. Since he originally made a name for himself as a writer and poet, I was curious to see how he would fare in a live band situation. Considering that Carroll is not a rock performer in the true sense of the word, I was pleasantly surprised that, in spite of his aban-

donment of any typical rock vocalist's actions on stage, his more-spoken-than-sung vocals worked very well indeed. He was helped considerably by an extremely tight and polished band, who played some good, sharp rock, without ever becoming cliched or boring. Composed of three guitarists, a bassist, and a drummer, but minus the keyboardist used on Carroll's latest album, they did an admirable job of backing up the singer's thought-provoking lyrics. Carroll's "anti-style" could perhaps be best expressed through a line from one of the songs performed that night, "It's Too Late": "I came here to give you my heart and you want some fashion show."

On numbers like "(No More) Luxuries" and Lou Reed's "Sweet Jane," Carroll's vocal style was somewhere in between Mick Jagger, Bob Dylan, and Jimi Hendrix. Actually, it made a refreshing change to see a male singer *not* trying to project sex or a macho-stud type of image on stage! In this band's case, their music could speak for itself without further embellishment.

Between songs, Carroll would almost invariably casually wander over to the drum platform and either sip a beer or puff on a cigarette... projecting a cool and "laid-back" image. No one member of his band particularly stood out above the rest as this was a very professional, well-rehearsed unit. Guitarist Lenny Kaye played some good solos and fellow picker Paul Sanchez was the bouncing traditional rocker, acting as a foil for the reserved Carroll. Drummer Wayne Woods' intro on "Catholic Boy" was very effective. The rousing demand for an encore from the "Catholic Boy" proved that a lot of West Coast Carrollites appreciate his style of East Coast rock poetry. I, for one, will be there when he returns to L.A.

—Richard Crowley

### The Thompson Twins

*At The Greek Theatre  
Hollywood*

The comic strips came to life at the Greek Theatre as the Thompson Twins brought their beguiling eclecticism to the outdoor showplace. As record-

ing artists, the Twins have, over the last two LPs, evolved as polished hit-makers with clever ideas encircling stylized motifs. The current tour takes them a step further in presenting them as intelligent, likeable artists capable of carrying an arena-type show that balances the theatrical with the musical and sacrifices neither.

"The Gap," the title song of their latest album, opened the show. The performers made separate entrances amid the ecstatic screams of the audience, while a tight (two keyboards, bass and electronic drums) backing band churned away. The stage, decorated with black industrial-block monoliths, served as a fitting backdrop to the Felix the Cat-meets-Fritz Lang dance music. Dressed in nearly matching grey-black outfits with Day-Glo(!) borders and wearing wraparound mic's, the trio leaped from instrumentation to choreography like Popeye amid a *Metropolis* disco setting.

Lead singer Bailey, percussionist-vocalist Alannah Currie, and vocalist-synthesist Joe Leeway presented a blend of rhythm and technology that enhanced the singalong melodies and downplayed some of the more somber aspects of the lyric content. With the clever use of colorful lighting, back-lit silhouette screens, and smoke effects that never got out of hand, the show moved along with a lack of overindulgence.

Alannah Currie may be one of rock's most outrageous fashion stylists with her oversized engineer's hat, tight calf-length dresses, and tomboy strut. She is a visually striking, ingenious percussionist who adds something interesting to every song.

The focal point, however, is the red-haired Bailey, who emerges as the visionary in the band. His stage attitude was unique, as well. Bailey seemed genuinely overwhelmed by the fervor of the crowd's reception. He'd better get used to it if the normally staid L.A. house is any barometer of public acceptance.

The Thompson Twins deliver the same live as they do on record. That is, their unique songs with thoughtful lyrics continue to grow on the listener/viewer with each performance.

—Billy Cioffi

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# Reviews

## CLUBS

### Accept

*At the Country Club Reseda*

□ **Players:** Udo Dirkschneider, vocals; Wolf Hoffmann, lead guitar; Stefan Kaufman, drums; Jorg Fischer, guitar; Peter Baltes, bass.

□ **Material:** German heavy metal. This band plays forward, almost frontier metal in a relentless, fist-over-head style. They write good songs. They write powerful songs. The audience response (including my own) was unquestionably positive. These guys know what they are doing. And, for those of us who do not, or who simply marvel at the controversy surrounding this recently successful import, go buy their latest LP, examine the cover and lyric sheet, and make your own decision.

□ **Musicianship:** Noteworthy, and well rehearsed. Dirkschneider looks like he could sing forever, with his distinctive voice and earnest delivery. He fronts the band like a dripping demon with a crew cut, the effect being such that one hardly looks away from him. Hoffmann heads the musical body of the band, and is relaxed enough to milk several moments in a clever bid for audience rapport. These players are the two visual forces in the band. Fischers' competence is shrouded in a quiet stage demeanor, but obviously frees Hoffmann to act it up and play to the crowd. Baltes is livelier by comparison, and got around as well as anyone, once he warmed up. Kaufman stayed put behind his double-bass kit, and provided an excellent sound.

□ **Performance:** Outstanding and momentarily risqué when, for instance, Baltes wound up on his back and Dirkschneider rocked above him in what seemed excusable as a frisky bit of androgynous roughhousing, or what might have been a pass. . . You'd have to see for yourself. . . it was that close a call. Either way, the band truly smoked, and the kids loved them. They were no disappointment to the capacity crowd.

□ **Summary:** This was as good a metal show as I have

seen, and Accept is clearly a hot ticket. I have seen them twice, and while both shows (Civic and Country Club) were within a few days (and a strong buzz) of each other, they proved too good to write off as a fluke. They play well, and are attuned to their urgent artistic message, whatever it is. The validity in that alone makes the band worth seeing.

—Murdoch McBride

### Big Food

*At the Blue Lagune Saloon*

*Marina del Rey*

□ **Players:** Lenny Schotter, drums; Richard Goldstein, lead vocals, guitar; Bob Jolly, lead guitar; Jimmie Hill, bass.

□ **Material:** Weak rock & roll, with comedic overtones. Sometimes the comedy works, and sometimes it doesn't. The second song of their set, "State of Heart" opened up with a primal scream from lead vocalist Goldstein that could make your beer go flat. Big Food even had an anthem for the green-thumbs in the audience, "I Really Love Gardening" (Huh? This is rock material?). Basically, it would behoove the band to get together more exciting material. What they do have isn't bad, but it isn't memorable. They are in need of some focus, because their material is disjointed. Are Big Food serious? If so, they need to play a set that will allow them to appear so. You can have fun and be serious too, guys.

□ **Musicianship:** I had the slight suspicion that Food's members are good musicians who weren't quite able to prove it that night. An uneven mix and muddy sound didn't help matters; what I could distinguish of guitarist Jolly's playing was adequate, but his solos were practically impossible to hear. His fingers looked as if they were playing something great, but little could be heard. "She Sleeps Alone" showcased Schotter's fine drumming; he played energetically and kept a steady beat. Hill's bass playing was O.K., but he seemed to lack inventive parts to play. Goldstein's vocals, although not brilliant, were solid.

□ **Performance:** The show was plagued with technical difficulties, but the band re-

couped regardless. Extreme problems emerged in the middle of "Take My Heart Away," their token heavy metal rocker. It was meant to happen, considering Goldstein introduced the tune "for all Spinal Tap fans." What else could happen with an intro like that? Halfway through, some very nasty, ear-shattering feedback prevented them from continuing. After a recess, the problem was solved and Big Food plodded on, losing what momentum they had previously managed to gain. Jolly continued to sway back and forth, playing the cool dude in his dark shades, while Hill, looking like a black samurai in his stark-white garb and Japanese headband, danced like his life depended on it.

□ **Summary:** It seems that Big Food needs to spend big time in rehearsal, writing and refining. They have good moments, but their set is too loose, and they depend on food jokes and cloying between-song babble to win over their audience. If Big Food were to come up with some good management (they're looking!) while working on a development of their material and performance, they might just be able to chew what they bite off.

—Karen Burch

### The Hodge Brothers

*At the Club Lingerie Hollywood*

□ **The Players:** Catfish Hodge, guitar, vocals; Dallas Hodge, guitar, vocals; Skip Van Winkle, organ, bass pedals; Marty Grebb, keyboards, vocals, sax; David Woodward, sax; Larry Zack, drums; plus guests.

□ **Material:** One instant critic at this show called the Hodge Brothers' music a cross between ZZ Top and Huey Lewis and the News. Okay. Now add a little Taj Mahal, some Blues Brothers, and a little bebop, too. Get the picture? It's fun. It's unpretentious. You've heard it before, even if you haven't. It'll make you dance, then leave you balancing on one toe waiting for the next beat to sound. "Down on the Border," with its lazy island feel, is one of those nice, but confusing dance beats. "Old Folks" is another, with its loopy motion ending in an inebriated

# Reviews

## CLUBS

spin. You can jitterbug to "Elmo's Blues" and enjoy the saucy groove on "To the Left." And because every band should have one, "Heart Beat of the Street" is a bonafide rock & roller.

□ **Musicianship:** Catfish Hodge plays rhythm guitar and growls most of the lead vocals with gusto. Brother Dallas plays lead guitar and sings some of the lead vocals. Together, they're a pretty compatible team. Most of the regular players were upstaged by special guests Paul Berrere of Little Feat and Cornell Dupree, who's played with Stuff and Aretha Franklin. And, of course, with Bonnie Raitt due onstage any minute, what band could compete with it? It should be mentioned, though, how nice the double saxes were on "Down on the Border." And all those Leslie amps. Love that sound. Berrere was fun on "Old Folks." Dupree, on the other hand, was a bit of a bore, taking main stage through two long instrumentals which disturbed the momentum established by The Hodge Brothers, and succeeded in driving home those looking for any reason to leave. Raitt was

on the show, wore a too-small hat over his chubby head, rolled his eyes, and looked dumb a lot. He was the foil, the imbecile. Good for a laugh, and always looking happy. Catfish Hodge kept reminding me of Crazy Joe. He makes faces on purpose. He wants you to laugh. With his tummy competing for the title of one of his songs, "Jelly Roll," he's not the type to inspire jealousy or daydreams. So he cuts up, which is okay. People seem to enjoy it a lot. It defines "the show." Dallas, on the other hand, is introspective as he hides behind his dark beard. As for the rest of the band, cramped as they were onstage this night, it was hard to display a lot of personality, but everyone looked happy, nonetheless.

□ **Summary:** I knew Catfish in Washington, D.C. a few years ago when he was the king of the local music scene. Then it was the Catfish Hodge Band, and Dallas was a distant relative who'd pop in now and then. Now, the Fish is swimming around Los Angeles with his brother, playing pretty much the same stuff he always did, full of crazy bear antics, giving LA land a needed bit of fun. The name may have changed, but the Fish is the same.

—M. C. Deegan

□ **Material:** Energetic, stadium-style heavy metal/hard rock, played loud and enthusiastically. This aggressive but likeable foursome from San Francisco play Van Halen-ish party rock. And while their songs fit predictably into the hard-rock MTV format, they definitely have some songs with commercial possibilities, and a varied set where one is able to tell one song from the next. Songs like "You" utilized their strong combined vocal abilities, which perhaps should be highlighted even more. "No Pain, No Gain," and "Riot in Classroom 'A'" were two youthful anthems full of melodic screaming and high energy, while "Paint the Town Red" also stood out. It had an Aerosmith-feel, and talking/rapping vocals mixed with fast-paced, headbanging playing. Their encore of "Saturday Night (is Alright for Fighting)" further clarified their influences and direction as youth-oriented purveyors of partying rock & roll.

□ **Musicianship:** Very professional, with bassist Crowley especially inventive and musical for a hard rock band, ala Stanley Clarke and Jaco Pastorius. Although the drums were a bit lost in the sound mix, Flanigan provided a steady beat, and Broadbent is a young hotdog with lots of talent, a la Eddie Van Halen.

□ **Performance:** This band crackles with youthful energy. Although they're nothing really new, their stage act is foot-stompingly infectious. Agile frontman Sullivan is sexy and charismatic in an all-American way, despite his long hair, animal fur on his appendages, and a raccoon tail hanging from leopard skin pants. They connect well with their audience, which included a goodly portion of lustful young females to whom Sullivan directed a few anecdotes without interrupting the show's flow. Their main problem is that they were too loud for the room. The sound was really an onslaught; lyrics were lost and instruments distorted. In a larger venue, however, and they really are a stadium act, the hall-size should compensate for this problem.

□ **Summary:** The band has the looks, talent, and drive to make it big. They do, however, need some direction. Although alarmingly like a young Van

Photo by Elizabeth DeVries



Hans Naughty: Crackling with youthful energy.

great, but if you closed your eyes, you would have missed her, so brief was her appearance.

□ **Performance:** A long time ago there was a show called "The Jackie Gleason Show." [You can catch the reruns on Channel 28.] Crazy Joe Guggenheim, a regular character

## Hans Naughty

*At the Troubadour Hollywood*

□ **The Players:** Terry Broadbent, lead guitar; Mark Crowley, bass guitar; Jim Flanigan, drums; Dan Sullivan, vocals.



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# Reviews

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Halen, the band has the talent to carry this sort of a hot-dog, party-down image off. With a bit more seasoning and the right people to guide them, Hans Naughty should have no problem working their way into the hearts and ears of young headbangers everywhere.

—Katherine Turman

## Keel

At The Country Club  
Reseda

□ **Players:** Ron Keel, lead vocals, guitar; Marc Ferrari, guitar, vocals; Bryan Jay, guitar, vocals; Kenny Chaisson, bass, vocals; Bobby Marks, drums.

□ **Material:** Keel's songwriting has always been one of the things that has put him and his bands way ahead of most other L.A. heavy-metal bands. Along with older classics like "Back-seat Driver" and "Cold Day In Hell," the new songs (like "Lay Down The Law") are full of thundering power riffs, skillfully interwoven with strong melodies. "Princess Of Illusion," like the older "Serenade," is a beautiful ballad, showing another facet of the band's talents.

□ **Musicianship:** Another of Keel's talents has always been putting together excellent bands. Jay and Ferrari are both very good guitarists in their own right, and play together tightly and precisely. They take turns on solos that run the gamut from fluid, bluesy runs to demon speed riffs, and it would be interesting to see what kind of dual solos they could come up with. Keel is an incredible vocalist, and is as effective on the soft ballads as on the heavy metal screamers. Chaisson and Marks are solid musicians who do an excellent job of locking tight with each other and powering each song with relentless precision. The only weak spot is the backing vocals, which will probably come together with time, as the potential seems to be there.

□ **Performance:** Keel is an electric performer with a commanding presence and an excellent rapport with the audience. He and the rest of the

band keep the show racing along at a breathless pace, and the energy level is kept uniformly high throughout the set (even during the quieter segments). They all share the stage well, and the show is obviously well-rehearsed, with their moves coming off naturally and fluidly—rarely stiff or clinched.

□ **Summary:** Easily one of the best heavy-metal bands to have ever taken root in L.A. They dedicated their fourth encore of the evening, "Hot On Your Heels," to all of the L.A. bands that have been signed and made their mark on the world. There is little doubt they soon will, too.

—Melinda Lewis

## Legs Diamond

At the Country Club  
Reseda

□ **The Players:** Rick Sanford, lead vocals; Michael Prince, keyboards, vocals, guitar; Jeff Poole, drums; Jim May, lead guitar, vocals; Mike Christie, bass, vocals.

□ **Material:** Hard-driving rock that pulls no punches but delivers a good punch with jabbing riffs and a heavyweight beat. Much to their credit, Legs managed not to sound like anyone else, despite the fact that there are countless other bands chomping on the same rather restricted hard-rock formula. The band's major problem is in their arrangements, which are too long and repetitious—a prime example of this was "One Way Ticket," which would have been a great four-minute tune, but instead ended up a ten-minute opus of overkill. Another good idea would be to bring out more keyboard hooks, which tended to be buried; also, the two-guitar songs needed those keyboard lines.

□ **Musicianship:** Legs Diamond plays quite well as a unit, but only Sanford displayed any chops to write home about. Poole, Christie and Prince made for a rock hard and skin tight rhythm section, but they did nothing to add any excitement, although at least Poole tried to update the sound with syn-drums placed in strategic spots. May definitely could use some pizzazz in his solos, al-

though his rhythm playing was good.

□ **Performance:** Sanford and Poole were the only ones who displayed more than average amounts of personality and energy; the other three need to get at least a little crazy—after all, this is supposed to be hard as diamonds, not soft as clay. Sanford easily stole the show with an intense stage presence that made it clear he was putting every ounce into his singing.

□ **Summary:** Legs Diamond could well be the best hard-rock band to play the local clubs. But they should be, for they have four albums under their belts and many miles under their legs. Their attack is very tight and powerful as a unit, but as other acts like UFO, Golden Earring, and Point Blank can attest, even the best hard rockers can spend years traveling the same rocky road. Legs Diamond at this time could be headed that way, but they could move into the fast lane with a change in musical strategy—they should either concentrate on short, catchy tunes with harmonized choruses like "Fugitive" and "Walk Away," or, if they must keep writing and playing heavyweight epics, they're going to have to give more exciting, flashy solos and breaks.

—Stu Simone

## Andrew Rollins

At Sasch  
Studio City

□ **The Players:** Andrew Rollins, lead vocals, guitar; T. J. Parker, lead guitar; Dominic Genova, bass; Mark Morgan, keyboards; Tom Walsh, drums.

□ **Material:** This is heartfelt rock. Andrew Rollins, with his fine supporting group, offers a unique outlook on contemporary relationships. The set opened with "Don't Stop There," and the theme continued in an upbeat, adult-oriented format. "Is It You, Is It Me?" struck me as one of the better songs in the set, the real message being more like "This Is You, This Is Me," in that one senses a strong undercurrent with Rollins' performance... perhaps as if he knows more than he lets on.

□ **Musicianship:** T. J. Parker gave Rollins the bulk of his on-

# Reviews

## CLUBS

stage rapport while sparking the band as best he could. Tom Walsh wrote "Even a Fool," which inspired a good deal of dancing. When the band was on they displayed considerable potential. Yet there were times when I found myself musing over incidental things like Mark Morgan's haircut, an overly "full" sound, and how they might express a bit more liveliness in their performance. Dominic Genova stayed in the shadows, but musically he did

his forearms like stilettos and dancing up a storm. You watch the group and find that you can't help liking the songs, Morgan's haircut (he should play a calculator looking like that), and the "shucks, I dig this" attitude Rollins brings to his work.

□ **Summary:** I like this sort of show, and I would like it even more if they thinned out the sound a bit, maybe giving it more dimension, dynamics, and so forth. If they could do this while increasing their visual efficacy, they might develop into one of the more credible, "mature-pop" groups around.

—Murdoch McBride

in a non-stop fest of Jamaican energy. Their blithe and danceable music is intricate in its well-balanced montage of sax, percussion, guitars, and bass, and is overlaid with verve by Maguire's forceful voice. Backing vocals abound in an "everyone participates" affair, and the ensembles are used economically and with polish. Their direction? Combine Earth, Wind & Fire's "Africano" with Santana's "Soul Sacrifice," and you've got the idea.

□ **Musicianship:** There's a lot of instrumental sheen here. Maguire's voice is more womanly than girlish, more expressive than simply dramatic. Bittker's sax, impressively played, adds a colorful, reedy texture; Moore's rollicking, rhythmic percussions are right on the money; Young's drums keep a solid bottom; and bassist Balliger, especially, plays fluently and dynamically, as her hand constantly flits over her fretboard. Tenor guitarist Gore and rhythm guitarist Razon have an interesting thing going. Occasionally, they slip into a fusion-y exchange, amassing an intense duel of lead notes and rapid strumming that sounds like a frantic tangle of mandolins. Exhilarating stuff.

□ **Performance:** With flashing colors and a danceable beat, Big City keeps a lively inspiration in their uptempo onstage camaraderie. An equipoise of respect between members set an atmosphere void of grandstand soloing, and allows the players to really shine in their own contributions, which are many. Standing centerstage, the two women, Maguire and Balliger, are an inevitable focal point. Balliger, tube-topped and mini-skirted, cuts loose in a wonderfully uninhibited Third World flashdance, and Maguire, moving throughout, writhes, wiggles, and sashays in her sultana's silk. Simply, the performers have fun, and that spirit translates well to the crowd.

□ **Summary:** The symmetry of their polish and party-time *joie de vivre* makes them a good target for those interested in the finer and lighter side of music. One need not be a strict fan of Third World rhythms to thoroughly enjoy this show. They're vibrant, they're professional, and they're one of the Bay Area's best bets.

—Bonnie MacKinnon



Andrew Rollins: one of the better "adult" artists.

well, often hitting memorable grooves with Walsh. At the end of the set Rollins played a fair rhythm guitar and was joined on vocals by Suzanne Scott, which was a nice treat.

□ **Performance:** Partially because the band lays back a bit visually, Rollins seems to be the major life-force in the group. They could all pick it up and dress the part a little more, certainly without overshadowing Rollins. For his part, he comes off a bit like a Kevin Bacon/Daryl Hall-type, working

## Big City At Askenaz Berkeley

□ **The Players:** Kathleen Maguire, vocals; Robin Balliger, bass; Danny Bittker, sax; Joe Gore, tenor guitar; Rob Razon, rhythm guitar; Stan Moore, percussion; Arnold Young, drums.

□ **Material:** Billed as "dance sounds for the urban world" Big City fuses south-of-the-border calypso rock with strains of funk, and delivers it

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# Reviews

LP



## Bruce Springsteen *Born in the USA* Columbia Records

On his last album, the controversial *Nebraska*, Bruce Springsteen stripped away the rock & roll garnish and forced his audience to listen to, and hopefully digest, his dark, brooding lyrical perceptions. In this new work, Springsteen returns to the drive of a propulsive rock band and combines raw yet thoughtful lyrics with a hard driving traditional sound that infuses more contemporary elements than we are used to from this artist.

On my first listening, the LP had the now familiar gravelly voice, but something was slightly different. Subsequently, it dawned on me that the keys were a bit higher and served to make his voice sound less dark. The overall musical ambience was also considerably lighter. In the production, less of the Spectorish bombast is incorporated, replacing it, to my ears, with jangling guitars playing Eddie Cochran licks. The solo saxophone of Clarence Clemons and the keyboards of Roy Bitan and Danny Federici that dominated previous records are placed in supportive roles.

*Born in the USA* is almost a celebration. It's as if *Nebraska* was a necessary exorcism for Springsteen to return himself to a balanced artistic state. Many felt *The River*, laudable for its goals and a great piece of music, at times came dangerously close to self-parody. Some critics were as much at fault when they compared it to the works of John Steinbeck.

*Born in the USA* sounds like an effort to return to simpler but perhaps more profound

themes. The general message seems to be that although life for all of us can be mundane, unhappy, and brutal, it contains just as many moments of joy, good times, love, caring, and sharing. Yes, there is darkness at the edge of town, but there are a lot of bright lights on the way there, so you might as well enjoy the ride.

Throughout the album, a renewed romanticism asserts itself. In "Bobby Jean," the author reminisces about a girl in his past who left him. But instead of juvenile recriminations, we see a mature man with a loving wish that the woman will find happiness in the future, as well as in the memories of what once was. This simple song is a gem of emotional maturity and human understanding. And the hit single, "Dancing in the Dark," gets more powerful every time you hear it.

The most important thing this record shows us is Springsteen's spiritual rebirth, his faith in the future. In his best record since *Born to Run*, Bruce Springsteen has decided to stop running. This time around he's decided to stand and fight.

—Billy Cioffi



## Difford & Tilbrook A&M Records

The first album from Chris Difford and Glenn Tilbrook, former mainstays of Squeeze, gets off on the wrong foot, literally: "Action Speaks Faster" is an attempt to bring off a New York-style dance tune, and Tilbrook's feathery tenor sounds out of place and oddly intimidated, like a tourist who's walked into a leather bar by mistake. But D&T soon get back in step with "Picking up the Pieces" and "Man for All Seasons," a pair of hooky, buoyant tunes that would fit snugly on either *Argybargy* or *East Side Story* (Squeeze's two

certified masterpieces). In between are the over-produced "Love's Crashing Wave" and the sultry, bossa-nova-like "On My Mind Tonight."

Side Two kicks off with another Squeezably tempting item in "Hope Fell Down," with its supple melody and deftly focused lyrics, put across by a disarmingly intense Tilbrook vocal. Jumping over "Wagon Train," which could be described as "quality filler," we find "You Can't Hurt the Girl," in which Difford's devastatingly succinct lyric is neutralized by Tilbrook's curiously flattened melody. "Tears for Attention" is another good idea that never quite gets airborne.

That leaves the album's most adventurous track (and the only one that retains producer Tony Visconti's original mix—the rest were remixed by Sugarhill's E. T. Thorngren), "The Apple Tree." Over a dense, ghostly swirl of synthesizers, Difford paints a series of seemingly bucolic pictures of the countryside: a power station, a house filled with the aroma of coffee brewing, a church. These scenes turn suddenly nightmarish as the listener is struck with the realization that there are no people—something's terribly wrong. The music, meanwhile, enters the realm of Spielberg and "A Day in the Life." A stunning piece of work, but not necessarily for everyday consumption.

Difford and Tilbrook hit as often as they miss on their first effort as a duo, but, overall, they seem uneasy with their chores, like a good fighter who lacks the killer instinct. Neither the production nor the players seem altogether in the pocket, at times trapping D&T in a neverland between Elton & Bernie and Simon & Garfunkel. Still, there's enough quality and substance here to prompt further close listening—maybe, over time, the album will take on a weight that's not immediately apparent. Major talent should always be given the benefit of the doubt.

—Bud Scoppa

## Passport *Man in the Mirror* Atlantic Records

*Man in the Mirror* is one of those records everyone can get a thorough kick out of. As

with numerous other releases from Klaus Doldinger's Passport, there is an escapist quality to the music, both lyrically and in the way it is performed.

"Glass Culture" sets the pace with an irresistible R&B groove. European R&B tends toward a fluid, harmonically complex song form, which is what we get with "The Great Escape." Curt Cress, ever an able drummer, snaps along on the smooth, elastic fabric woven by keyboardist/vocalist



Hermann Weindorf, while Doldinger punctuates the proceedings with his sirenic sax. The entire ensemble brings space and development into a unified whole, presented in the comfort of your living room. "Nightfall" sets the listener under the spell of darkness, while angular, colorful chords leap from the trees. This is not the excess of other fusion bands; this is wondrous stuff, full of atmosphere and drama. "Man in the Mirror" closes the record with a set of driven, emotional lyrics that clearly convey the desperation one feels when the romance is over. Paired to a tense, overwhelming motif, it begs for a repeat performance.

It is doubtful whether music by the likes of Klaus Doldinger's Passport will ever gain the recognition it deserves. Amidst the crossed lines and humming rails of modern music, where anger and inexperience are hollow virtues, it seems incongruous that more mature music ever sees vinyl. That, though, is the reason for Passport, as it was with the Caravan and Soft Machine of old. Music like this offers transport to worlds far away, where the familiarity of a human voice vaults across the currents in a cavernous unknown. Passport's *Man in the Mirror* is your ticket, redeemable anytime.

—Lawrence E. Payne



# Reviews

## SINGLES FILE

Joey Ocean's "Hum Drum" is a real hodgepodge, with tinkling synthesizers, honky-tonk piano, and off-key, Bob Seger-styled, raspy vocals. The overall effect is not bad, but not too likely to raise many eyebrows. . . . "When She Says Yes" from *Imitation Life* is to a rock critic what a saltine cracker is to a gourmet food critic: It has no tune, no imagination, and no chance. Still, on the positive side, it's only 2:25 long! The cheerfully puerile lyrics of "Without a Cause" ("look at the life you're leading, I bet your ulcers are bleeding") do not rescue it from the depths of musical desperation. . . . "Don't Waste Your Time" from *Reward* is a very simplistic, basic, pop song with cliched lyrics. It is partially saved by a pleasant horn interlude. Greater attention to the arrangement would have helped more. "Feel Like a Stranger" is a pathetically blatant Police rip-off with putrid vocals, ineffective harmonies, and a plodding beat. Even the sax can't save this one. If endless repetition of such deep, meaningful lyrics as "Deedee deedee bam bam" is your predilection, then your man is **Rick Hoehn** singing "Don't a Come-a My House." Recorded in a Wisconsin urinal, by the sound of it, this song is piss poor! The delightfully titled "Starfreighter Lullaby" is utterly ridiculous, and if that fails to tell you anything about the musical content, it is because there is none. . . . "Love's Been Cruel" from **Widow's Peak** is yet another example of vacuous, pointless, recycled, pedestrian, nothing music. The vocals are weak, the playing is boring, and the song is completely nondescript. Not only that, I didn't even like it. "Little Piece of Trash" wins the "most appropriately titled single of the week" award.

See you again before John Trubee goes platinum!

—Martin Brown

## EP FILE

**THE ATHLETIC SUPPORTERS—NOLIMPIC**—(Erika Records): Ah, the Olympics: a righteous opportunity for athletic competition, shopping, cruising, and traffic. The much-anticipated congestion of the Los Angeles Summer Olympics is the subject of this goofy slab of spoofery. Here, the Athletic Supporters have a lot to say about the suitability of our city to an event of such magnitude. They do not, however, manage to squeeze in as many laughs as they might have hoped for. Amid a modernist funk pastiche of hard-ass bass riffing, cash registering, bell-chiming, guitar droning, etc., the hue and cry of some sarcastic sonofabitch rears its amplified, ghetto fried head. What a record! I can hardly think straight with this one on! After 50 listenings, I'm still searching for something filthy!

The Supporters need no introduction to many of our readers, as their earlier exploits playfully attacked the Christian

world's most-loved holiday. (Sorry, if you don't know, don't sweat it.) Here, they take a more musical approach, and opt for an extended groove. Much is made of what little dub material was available, and the resultant rhythmic interplay is mildly intriguing.

Music is music, some say. Sports are sports. What's good for pooch "A" is good for pooch "B." Be quiet, turn on the tube, watch the friggini' Games, and never mind who would have won if Russia hadn't chickened out. Everyone knows Upper Volta is the home of unspoiled athletic competition, and that America is the home of satire. This thing is recommended for anyone who can pump gas and fart at the same time.

—Russell Wrestle

## CASSETTE FILE

**VARIOUS ARTISTS—WHAT'S SHAKIN'**—(Ministry Resource Center): I knew it was only a matter of time before we received our first Christian rock compilation tape, and here it is: Ten groups and solo artists singin' 'bout the Lord. As with most compilations, the result is mixed. I learned that the term "Christian rock" is a bit misleading, as there is little here I would call rock. Most of it is fairly middle-of-the-road pop. Christians, it would seem, have definitely discovered the synthesizer, and a lot of this material is dominated by it. Stephen Crumbacher's "It Don't Matter" is the best synth-dominated track, and it's also quite brisk in tempo, something most one-man synth players/programmers seem to avoid. The Altar Boys "Go for You" sounds like a tamed Ramones. It's power pop with a relentless beat. It's interesting to note that most of these lyrics, on first listen anyway, resemble "secular" pop lyrics: it's just that the "You" referred to happens to be Jesus instead of some flea-bitten chick. "From the Grave" by Sharon McCall is a better-than-average selection; the group, especially McCall, sounds a lot like Heart. The Omega Band sounds good, with very good vocals by Kenneth Smith, but the song "Idols" is awfully pedestrian. CIA turn in the only hard rock track, which stands out only because of its uniqueness among the other tracks. But the best song (and band) was "Listen Children" by the Lifters, who sound like the only group capable of working up a sweat in the name of the Lord. The Lifters play what ya might call "Christ-a-billy," and they do it with zeal. Order from: Ministry Resource Center, P.O. Box 1396, Costa Mesa, CA 92628.

**LISA NEMZO—LISA NEMZO**—(John Raatz Management)—Ms. Nemzo has a great voice, very strong, versatile, and, dare I say, commercial. This tape is recorded much better than usual. "Reckless Love" has a reasonably memorable hook, while "Let's Get Started" seems to be fairly ordinary commercial stuff. The overall approach is good, but there just needs to be a few more twists in the songwriting. Nemzo is somebody to keep an eye on. Order from: John Raatz Management, 914 Seventh St., Suite 3, Santa Monica, CA 90403.

—Bruce Duff

# DREAM PARK

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# Showcase

by Katherine Turman

## Jagged Edge

**T**hey don't have record companies in Mississippi. We kept hoping some producer's limo would break down, but it never happened," says Terry Quinn, guitarist for Jagged Edge. Lead singer Eddie Scarlett and Quinn, who met at the University of Southern Mississippi, left the South and came to L.A. in 1980 and formed the Wildkatts, who developed a big following and released an EP. They thought they were on top of the world. But now, with Jagged Edge, including drummer Tim Van Roekel from Iowa and bassist Mike Hansen from New Orleans, they may be poised on the brink of fame and fortune.

With Jon Johnson recently assuming the role of manager, they've had much

Photo by Kristen Dahline/UA



Newsflash: Jagged Edge is now known as Rebel Faction.

### Music Connection Exclusive

# LiveAction<sub>CHART</sub>

May 14 to May 27, 1984

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

## ROCK/POP

This Issue  
Last Issue  
Cumulative '84

1	—	1	Sonny Okosuns
2	—	1	Violent Femmes
3	—	3	Red Hot Chili Peppers
4	—	1	Rik Fox's SIN
5	—	1	Kalapana
6	—	1	T.S.O.L.
7	—	2	VVSI
8	—	1	Anson & the Rockets
9	—	1	Mary Wells
10	—	1	Person to Person
11	—	2	Brooklyn Brats
12	—	1	The Fiends
13	—	3	Asleep at the Wheel
14	—	5	The Effects
15	—	4	Rebel Rockers
16	—	2	Scarlet
17	—	11	Steppin' Lazer
18	—	1	Jimmy Z Band
19	—	1	The Exploited
20	—	1	Chamber Toys

### Keep An Eye On

#### Lhasa Poetry Reading (June 27)

Road Runners/Pink Tools

### Non-Local

1	Joe Ely
2	Julius Hemphill
3	Pell Mell
4	Cecilio Kapon

## COUNTRY/FOLK

This Issue  
Last Issue  
Cumulative '84

1	—	1	John Conlee
2	—	1	Dave Mason
3	20	10	Geary Hanley
4	—	5	Susanville Stage
5	—	3	Asleep at the Wheel
6	13	3	The Strangers*
7	10	9	Travis Young
8	20	10	Geary Hanley
9	—	1	Taj Mahal
10	—	9	Red River Band
11	12	3	J. B. Dogwood
12	17	10	Larry Dean
13	—	1	T-Bone Burnett
14	9	7	Doo Wah Riders
15	19	2	Mark Anthony (swing)
16	18	6	Johnny Meeks
17	—	5	California Express
18	—	1	Jebb

### Keep An Eye On

1	Asleep at the Wheel
2	Geary Hanley
3	Gerald Rye

### Non-Local

1	Hoy Axton
2	Lee Greenwood

## JAZZ/BLUES

This Issue  
Last Issue  
Cumulative '84

1	—	3	Robben Ford
2	19	13	Billy & the Beaters
3	5	12	Don Randi & Quest
4	—	1	Yellow Jackets
5	—	1	Dmitri Pagadilis
6	—	2	Louie Bellson
7	—	2	Hayden, Higgins & Butler
8	—	3	Bill Watrous Big Band
9	—	1	Indira Lesmana
10	—	6	Richard Elliot
11	1	3	Beverly Spaulding
12	1	2	L.A. Jazz Workshop
13	3	6	Richard Elliot
14	—	2	Joe Farrell
15	—	1	Scoop
16	—	2	Pancho Sanchez
17	—	6	Lenny Breau
18	—	5	Arco Iris
19	6	2	Michael Miller Band
20	—	3	Justo Alamaro

### Keep An Eye On

1	Hearth Martinez
2	Carlites
3	Steve Vai

### Non-Local

1	Indira Lesmana
2	Pinkard and Bowden
3	American Society Musical Artists

label interest of late. Johnson says of the band: "Their stage presence, strong tunes, and star quality make my job easy." They've been doing about five label showcases per month, and Johnson, a former Fitzgerald & Hartley representative who started Backstage Records, has high hopes for the band.

"Our only competition is people on the radio," says Scarlett. Jagged Edge want a "great major deal, to release an album, and to tour 170 to 200 days a year." They're willing to work hard, and apparently think nothing of releasing two albums a year and touring for five years before taking a break. "We have enough songs to do five albums," adds Scarlett.

"No record company that has seen the band has said they're not right for the label," says Johnson. In fact, Scarlett was offered a publishing deal with MCA, but said he turned it down because he wanted control of his songs.

Songwriting is very important to Jagged Edge—"It's our main objective," comments Scarlett. "Me and Quinn are family," he added, and said their long-time camaraderie helps them to write all their songs together. "We don't want to be pretentious at all, or preach to anybody," says Quinn with traces of his Southern drawl. "Our songs come from the heart. They reflect our moods. Our writing is either right on the money, or

forget it," he says. Scarlett admits, "We're perfectionists."

"We like to write songs on an acoustic guitar by itself, and if it doesn't sound good to me, it's not a good song," declares Scarlett.

Scarlett began singing in church at the age of three, while Quinn has been playing guitar since age ten ("I only play Gibson Les Paul's, I love 'em"), and admires Billy Gibbons and Jimi Hendrix. With Jagged Edge, Quinn feels that "everybody's pulling in the same direction." They admitted that the Wildkatts were a party-oriented band, who "proved they could live together, party together, play together," says Scarlett, but Jagged Edge is a serious venture, and "our music has matured a lot."

No image problem with these four: "We sing how we feel it," and they say that they dress like they do ordinarily—"not spandex," says Scarlett, "And we don't wear overalls," adds Quinn. Their determination, combined with a sense of fun, is contagious. With their business savvy and knowledgeable manager, Jagged Edge will soon be on the road to success. Quinn sums up the band's attitude succinctly: "Music is like a drug—you're hooked for the rest of your life. ■"

—Katherine Turman

## From The Editors...

It has long been the goal of *Music Connection* to accurately represent general data concerning the myriad attractions within the Los Angeles Club Circuit. In the past, certain modifications to the column normally found here have served to clarify for readers the purpose of the Club Data section. However, as every journalistic piece must first come from the hand of a writer or writers, the specific intent of any individual installment may vary. It is our editorial concern that the Club Data section serve the needs of all musicians, club owners, label personnel, and other industry professionals.

Club Data is not included in this issue of *Music Connection*. It will return next issue with further modifications, in order to more faithfully portray local club activity. *Music Connection* enjoys unique status within the music industry, in that the bulk of editorial content is based upon, or beneficial to, local musicians. It is from this area that world trends often emanate, as Los Angeles has a staggering array of creative and professional talent from which to draw. Local musicians and labels of every type have been, and will continue to be, the lifeblood of this publication. Local clubs provide an invaluable service to the entire industry and the partons who frequent them. Our biweekly column provides a registry of those various trends in evidence at local venues. We welcome suggestions from our readership.

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## LOS ANGELES

### OFF SUNSET

1433 N. La Brea, Hollywood, CA 90028  
Contact: Gary, (213) 874-2254 or (213) 650-2120.

**Type of Music:** Danceable pop, funk, wave, blues, glam and glitter. Originals preferred.

**Club Capacity:** 350.

**Stage Capacity:** Max. 12.

**PA:** Yes.

**Lighting System:** Limited.

**Piano:** No.

**Audition:** Send tape and bio to above address, include phone number.

**Pay:** Negotiable.

### THE BETSY

1001 N. Vermont, Los Angeles, CA 90029  
Contact: Derrick Lewis (no calls).

**Type of Music:** Supper club/cabaret; jazz, standards. No originals. House band. Seek vocalists only.

**Club Capacity:** 175.

**Stage Capacity:** 4.

**PA:** Yes.

**Lighting System:** Yes.

**Piano:** Grand.

**Audition:** Send photo, resume, tape and SASE.

**Pay:** Negotiable.

### TODD'S

5371 Topanga Canyon Bl. (at Ventura Bl), Woodland Hills

Contact: Carol Jae Scott, (213) 347-8900.

**Type of Music:** Comedy Night Monday, Thursday Night variety showcases, music or comedy. Weekly winners called back for final competition. Originals OK.

**Club Capacity:** 80.

**Stage Capacity:** 3.

**PA:** Yes.

**Lighting System:** Yes.

**Piano:** Yes.

**Audition:** Sign up at door Mondays and Thursdays, 6:30-7:30 pm.

### THE GRAND STAR RESTAURANT

943 N. Broadway, Los Angeles  
Contact: Michael James, (213) 463-5016.

**Type of Music:** Friday Night Showcase, "Comedian's Night Out" starring Michael James. Singers, comedians and self-contained acts. No drum sets. No heavy metal, punk. Pianist available—performers provide charts. Originals OK. There is dress code.

**Club Capacity:** 60.

**Stage Capacity:** 3.

**PA:** Yes.

**Lighting System:** Yes.

**Piano:** Yes.

### CASH LANDY'S SHOWCASE

P.O. Box 320, L.A., CA 90053  
Contact: Cash Landy, (213) 465-0905.

**Type of Music:** Originals, Pop or R&R.

**Club Capacity:** 300.

**Stage Capacity:** 16.

**PA:** Yes.

**Lighting:** Yes.

**Piano:** Yes.

**Audition:** Send tape and bio to above address, include phone.

**Pay:** Possibility of expenses.

### DIMPLES

3413 W. Olive Ave., Burbank  
Contact: Rick Unland or Clyde Lucas, (213) 842-2336.

**Type of Music:** All styles except heavy metal and punk. Originals OK.

**Club Capacity:** 200.

**Stage Capacity:** 5.

**PA:** Yes.

**Lighting System:** Yes.

**Piano:** No.

**Audition:** Showcase Mon.-Sat., 10 p.m. 400 soundtracks available for appointment.

**Pay:** Complimentary cassette of performance. Call for details.

### COMEDY STORE ANNEX

8430 Sunset Blvd., Hollywood, CA 90069.  
Contact: Debbie Dean, (213) 650-6268.

**Type of Music:** Jazz, jazz fusion, pop, pop rock. Originals OK. Bands with following. Wed.-Sat.

**Club Capacity:** 75.

**Stage Capacity:** 6.

**PA:** Yes.

**Lighting System:** Yes.

**Piano:** Yes.

**Audition:** Call above number.

**Pay:** Half of door.

### ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106.  
Contact: Steve Hibbard (213) 681-1930.

**Type of Music:** Original rock only.

**Club Capacity:** 210.

**Stage Capacity:** 10.

**PA:** Yes.

**Lighting System:** Yes.

**Piano:** Yes.

**Audition:** Tape, live showcase.

**Pay:** % of door.

### BRASS RAIL

233 So. Brand Blvd., Glendale, CA.  
Contact: Louie, (213) 242-2227.

**Type of Music:** Rock and roll, Top 40. Some originals.

**Club Capacity:** 175.

**Stage Capacity:** 8.

**PA:** No.

**Lighting System:** Yes.

**Piano:** No.

**Audition:** Call Lou.

**Pay:** Negotiable.

### 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.

### THE SILVER SADDLE

801 N. Beach, La Habra, CA  
Contact: Joni Foster, (213) 694-8404.

**Type of Music:** Country, originals OK.

**Club Capacity:** 20.

**Stage Capacity:** 7.

**PA:** Yes.

**Lighting System:** Yes.

**Piano:** No.

**Audition:** Live.

**Pay:** Flat rate.

### TRISTAN'S

16109 Vanowen, Van Nuys, CA 91601  
Contact: Myrle Winn, (818) 781-3810, M-F 7-9 pm; Sat. 11-6 pm.

**Type of Music:** Easy listening, jazz, soft R&B, comedy; basic drum sets only.

**Club Capacity:** 50.

**Stage Capacity:** 5.

**PA:** Yes.

**Lighting System:** Limited.

**Piano:** No.

**Audition:** Send cassette, bio, pics, SASE to club.

**Pay:** % of door.

### 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 System:** Yes.

**Piano:** Yes.

**Audition:** Call Perry at 394-1583.

**Pay:** Possible paid bookings.

### COMEBACK INN

1633 W. Washington, Venice, CA 90291  
Contact: Will Raabe or Jim Hovey, (213) 396-6469.

**Type of Music:** Original acoustic jazz, pop, contemporary folk, ethnic.

**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.

### FM STATION

11700 Victory Bl, No. Hollywood  
Contact: Billy, (213) 769-2221.

**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.

### CARMELLO'S

4449 Van Nuys Bl, Sherman Oaks  
Contact: Ruth Hoover (213) 784-3268.

**Type of Music:** Jazz.

**Club Capacity:** 150.

**Stage Capacity:** 6-18.

**PA:** Yes.

**Lighting System:** Yes.

**Piano:** Yes.

**Audition:** Send promo with SASE.

**Pay:** Scale.

### THE TAPESTRY ROOM

Cal State Northridge  
University Student Union A117

18111 Nordhoff St., Northridge, CA 91330

Contact: Miles Osland or Jim Martin, (818) 885-2491.

**Type of Music:** R&R, R&B, Reggae, Break, Country Rock, Pop.

**Club Capacity:** 150.

**Stage Capacity:** 8.

**PA:** Yes, w/operator.

**Lighting:** Yes, w/operator.

**Audition:** Send tape and resume, including size of mailing list to above address.

**Pay:** Call for info.

### PIPPIN'S MUSIC EMPORIUM AND CHILI PARLOR

814 Broadway, Santa Monica  
Contact: Kalia Tenka, (213) 451-3241.

**Type of Music:** Rock, new wave, heavy metal, R&B. Reggae on Sundays. Originals OK.

**Club Capacity:** 200.

**Stage Capacity:** 10.

**PA:** Yes. Band provides mics, stands and cords.

**Lighting System:** Yes.

**Piano:** No.

**Audition:** By tapes and appointment.

**Pay:** Negotiable.

### TROUBADOUR

9081 Santa Monica Blvd.  
Los Angeles, CA 90069.

Contact: Jennifer Perry, 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.

### THE STAGE WEST

17044 Chatsworth, Granada Hills, CA.  
Contact: Beau or Donna, 6-8 pm, (213) 360-3310.

**Type of Music:** Rock, originals OK.

**Club Capacity:** 350.

**Stage Capacity:** 10.

**PA:** Yes, w/operator.

**Lighting System:** Yes, w/operator.

**Piano:** No.

**Audition:** Send complete promo pack or VHS to above address w/SASE.

**Pay:** Negotiable.

### THE STAGE

10540 Magnolia Blvd.  
N. Hollywood, CA 91601.

Contact: Donna or Marcia, 8-10 pm, (213) 985-9937.

**Type of Music:** Rock, T40. Originals OK.

**Club Capacity:** 150.

**Stage Capacity:** 4-6.

**PA:** No.

**Lighting System:** Yes.

**Piano:** No.

**Audition:** Send pics, tape or VHS to above address w/SASE.

**Pay:** Negotiable.

## ORANGE COUNTY

## RADIO CITY

945 S. Knott, Anaheim  
**Contact:** Jerry Roach or Vivian Urban, M-F, 1-5, (714) 826-7001.  
**Type of Music:** Heavy metal, straight ahead rock, modern rockabilly, new wave.  
**Club Capacity:** 315.  
**Stage Capacity:** 8-10.  
**PA:** Yes.  
**Lighting System:** Yes, w/operator.  
**Piano:** No.

## FIREFLY

11316 Beach Blvd., Stanton, CA  
**Contact:** Wayne or Tom, (714) 891-4015.  
**Type of Music:** R&R.  
**Club Capacity:** 200.  
**Stage Capacity:** 5.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send tape, bio & pics. Club will contact act for live audition.  
**Pay:** Negotiable.

## GOODIES

1641 Placentia Ave., Fullerton 92631.  
**Contact:** April 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.

## THE POMONA VALLEY AUDITORIUM

235 W. 3rd St., Pomona, CA 91766  
**Contact:** Dick Becker or Leonard Harper, media coordinator, (714) 620-4384.  
**Type of Music:** Various, all styles. Originals OK.  
**Club Capacity:** 1177.  
**Stage Capacity:** 10-15.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send press kit.  
**Pay:** Negotiable.

## THE FRENCH QUARTER

919 S. Knott St., Anaheim, CA  
**Contact:** George or William Nichols, (714) 821-3412.  
**Type of Music:** '50s and '60s. Originals 3 nites a week—no punk.  
**Club Capacity:** 180, over 21 only.  
**Stage Capacity:** 6.  
**PA:** No.  
**Lighting System:** Limited  
**Piano:** No.  
**Audition:** Contact above number.  
**Pay:** Negotiable.

## MARTI'S STEAK &amp; LOBSTER HOUSE

3753 Van Buren, Riverside, CA  
**Contact:** Mike Miller (714) 992-6860.  
**Type of Music:** Top 40. No new wave or punk. Originals OK.  
**Club Capacity:** 200  
**Stage Capacity:** 6.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call above number. Do not call restaurant.  
**Pay:** Negotiable.

## VIA MARIA

9969 Walker, Cypress  
**Contact:** "Hurricane" David (714) 776-4912.  
**Type of Music:** Top 40, dance, rock; Variety Showcases/Contests.  
**Club Capacity:** 200.  
**Stage Capacity:** 5.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Tape and pics.  
**Pay:** Negotiable. Showcases/Contests—\$200 weekly.

## MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA  
**Contact:** Dave (714) 947-1095.  
**Type of Music:** Rock and roll, new, all types but heavy metal or punk. Originals OK.  
**Club Capacity:** 350.  
**Stage Capacity:** 15.  
**PA:** Yes, w/operator.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send press kit w/tape, pix and bio to: Sterling Prods, Unltd., PO Box 1273, Chino, CA 91710.  
**Pay:** Negotiable.

## OUT OF TOWN

## WHISKEY RIVER

Valley View at Charleston, Las Vegas, NV  
**Contact:** Sparky, (702) 642-6757 or (702) 878-6264.  
**Type of Music:** Top 40/rock. Originals OK.  
**Club Capacity:** 250-300.  
**Stage Capacity:** 8.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Call for info.

## BRANDY'S

238 N. Palm Canyon, Palm Springs  
**Contact:** Jerry Lynn, Starpath Prod., (619) 325-7515.  
**Type of Music:** Top 40 Rock & Roll  
**Club Capacity:** 200.  
**Stage Capacity:** 5.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Send photo, resume or VHS.  
**Pay:** Negotiable.

## SAN DIEGO

## DISTILLARY EAST

Mission and Metcalf Sts., Escondido, CA 92025.  
**Contact:** Kevin, (619) 481-6383.  
**Type of Music:** Rock & Roll, new music.  
**Club Capacity:** 600.  
**Stage Capacity:** 8.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call for audition and send bio and tape to P.O. Box 28, Solana Beach, CA 92075.  
**Pay:** Negotiable.

## 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, w/operator.  
**Piano:** No.  
**Audition:** Tape and bio.  
**Pay:** Percentage/negotiable.

## DISTILLARY NIGHT CLUB

140 S. Sierra, Solano Beach, CA 92075.  
**Contact:** Kevin, (619) 481-6383.  
**Type of Music:** Rock & Roll, new music.  
**Club Capacity:** 300.  
**Stage Capacity:** 7.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call for audition.  
**Pay:** Negotiable.

## SONG MARKET

**LOOKING FOR MUSIC** to surf by. For surf movie. Must be good production and have strong lyrics. Please send tapes to: 256 S. Robertson Blvd., Suite 7595, Beverly Hills, CA 90211. Attn: Ear Vision.

**VISUAL RECORDS** seeks lyricist with great melodic talent, influenced by the Police. Send tapes and SASE to: Visual Records, 344 S. Rexford, Beverly Hills, CA 90212. Pros only.

**RADIO STATION** seeks fresh local alternative rock music (including punk, funk, reggae and fusion) for airplay. Send record, or air quality tape with bio to Local Music, KCSN, Northridge, CA 91330.

**LABEL CONTACT:** Major record labels and publishers contact for artists and songwriters. Percentage if contract signed. Submit demos and SASE to Mike Cassone, 1650 Broadway, No. 1204, NYC, NY 10019, or call (212) 333-3239.

**DIAL-A-SONG**, new music promotion service seeks original songs. Call Don Kirkpatrick, (213) 466-0668 for more information.

**OUT FRONT MUSIC** is now accepting original "Demos and Master Tapes" for recording deals. If you are a songwriter, singer, self-contained group, composer, arranger, or producer of Pop, R&B/Pop Music, send cassette tapes with lyric sheets, promotional material and SASE to Out Front Productions, PO Box 546, Hollywood, CA, 90078, Attention: Spi-Del LeRoy.

## MISCELLANY

**LOOKING FOR** top quality, Top 40 acts to work established circuits. Send tapes, bio and pics to RK, 12409 Ventura Court, Studio City, 91604.

**IF YOU LOVE** music and lyrics, come to a song rap on Tuesday evenings, 8:30 to 11:00 at 2463 Glendale Bl. in Silverlake. All writers welcome. For more info call Don Kirkpatrick, (213) 466-0668.

**MUSIC COMPANY** seeks groups, singers and songs. Send tape, bio, pics and SASE to Americana Music, 8530 Wilshire Bl., No. 309, Beverly Hills, 90211.

**WILLIAM GLADSTONE** Mgmt. in Westwood is looking for a few people to assist in the screening, selection, coordination and production of talent for the International Fair. A learning experience with opportunity for career guidance and contacts. No Pay. 470-9449.

**PROFESSIONAL ROAD MANAGER** with qualified background and references seeks professional management company to grow with and to help co-manage groups. Interested parties call John at 714 494-8969.

**MAJA MUSIC** Publishing Company seeks new talent, all types, R&B, urban, dance, pop, rock, country, single artist groups and duets. Send photo and tapes to C.P.A., 11684 Ventura Bl., No. 5006, Studio City, 91604.

**LOOKING FOR** femal singer/guitarists and female singers for bookings in Japan through reputable company. Good pay, round trip, and accommodations guaranteed. Send pictures, song list, cassette or video tape of performance, and bio to Wes Stockstill, KZOO Enterprises, 250 Ward Ave. No. 209, Honolulu, Hawaii 96814.

**FEMALE SINGER/DANCER** needed for music video. Will front positive Nu Music band. Must be visually striking with strong musical chops. Auditions coordinated by KHS Communications. Call (213) 461-3030.

**CAREER OPPORTUNITY** for live sound engineer. Some lights. Require 7 nights a week. Salary open. 2-5 years experience required. Heavy metal showcase club. Call Tues-Fri from 2-6. (213) 276-6160.

**IMMEDIATELY WANTED OVERSEAS** by major English recording and promotion company: All types/styles (rock/pop/R&B/Jazz/Country/folk/instrumentals, etc.) of American, label-ready, artists/groups for recording contract/international distribution. Submit complete promo (leave off address and phone #s, except on cover letter) (video preferred, 3 song minimum) to: London Star Promotions & Film Productions, Div: Eng/Rec, 7131 Owensmouth Ave., #C116, Canoga Park, CA 91303-2092, U.S.A.

**REAL GEORGE'S BACKROOM** is Albany, New York's own music television show. We are looking for music videos from west coast bands to present in upcoming episodes. Send video (3/4") to: Real George, PO. Box 724, CP, NY 12065, or write for more info.

**ROCK MUSICIANS** wanted by producer. Ages 15-21. Great image and showmanship a must. Send photos, resume and tapes to: Management, 8033 Sunset Blvd., #5013, Los Angeles, CA 90046.

**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.

**NEXT PRO PLAYER DEADLINE**  
**THURS. JUNE 28, 12:00 NOON**

**SEE PRO PLAYERS COUPON**  
**ON NEXT PAGE**

## SESSION PLAYERS

### DAVID "CAT" COHEN

Phone: 935-6194  
 Instruments: Piano, Yamaha DX-7, Roland Juno, Oberheim TVS  
**Technical Skills:** Producer, Arranger, Session Player  
**Styles:** Rock, R&B, Country, Jazz, New Pop  
**Available For:** producing records, playing record dates  
**Qualifications:** Produced Michael Ray (Royalty Records), wrote charted tunes for Cheryl Lynn, Syreeta, Freddie Hubbard  
**Read Music:** Yes

### GEORGE M. HARVEY III

Phone: 213-978-9502  
**Instruments:** Yamaha Drums, latin/electronic percussion  
**Styles:** All modern rock, R&B. Variety of styles available on recorded tape demo.  
**Read Music:** Yes  
**Qualifications:** Extensive live and recorded situations (21 years experience) Programming ability for Oberheim DMX. Come here me play with Collector's Item  
**Available For:** Recording, (minimal pay) live showcasing or Top 40 (3 nights max)

### RANDALL MARSH

Phone: 501-5012  
**Instruments:** Drums and percussion.  
**Style:** Flexible, strong, simple and direct  
**Technical Skill:** Self-taught.  
**Read Music:** No  
**Qualifications:** 22 years experience Recording and live work with major label groups Small TAMA kit  
**Available For:** Session work and possible live work

### STEPHEN RILEY

Phone: 213-871-2322  
**Instruments:** Drums/Perussion New Ludwig Double Kick Set with all Anvils  
**Style:** All styles  
**Read Music:** Yes  
**Qualifications:** Recently with the B'zz "Get Up Get Angry" for 2 years on CBS (Epic), with MTV videos and TV appearances. Two years touring with Steppenwolf. Three years with Roadmaster on Mercury Records. Recordings for Capital Image conscious.  
**Available For:** Recordings, tours, sessions, demos, show, videos, or pro band situation.

### ROBERT BECK

Phone: 818-764-6526  
**Instruments:** Drums/Perussion  
**Style:** All  
**Read Music:** Yes  
**Qualifications:** BA Degree, Dick Grove Grad., Extensive recordings, show, concerts, casuals Private studies with Adler, Gatti, Lepore  
**Available For:** Sessions, Shows, Casuals, Lessons.

### IVO ECKMAN

Phone: 453-6351  
**Instruments:** Prophet T-8, Oberheim-OB8, Synergy, Yamaha DX7, Prophet 5, Moog, Clav, Dyno-my Rhodes, DMX Drum machine, DSX Sequencer, Piano  
**Style:** All  
**Available For:** Sessions, arranging, DMX & DSX programming, gigs  
**Read Music:** Yes  
**Qualifications:** Recorded and performed in various situations around the globe for past 12 years

### HENRY BUTLER

Phone: (213) 654-1871  
**Instruments:** Oberheim DMX electronic drum machine, Roland JX-3P synth, Yamaha DX7 synth, Prophet 5 synth, Fender Rhodes piano, Honer D6 clavinet, acoustic piano.  
**Technical Skills:** Player/performer (incl lead singing), extensive recording experience and production work, composer, teacher, synth and electronic drum machine programmer.  
**Style:** All  
**Available For:** Live situations, recording projects, incl demos, teaching, production work.  
**Vocal Range:** Baritone, second tenor.  
**Qualifications:** 27 years performing and recording incl as concert singer throughout U.S. with performance at Kennedy Center, Washington, D.C. Performed and/or studied with: Cannonball Adderly, Al Green, Roland Hannah, George Duke, and others. National pianist awards. Master of contemporary New Orleans sound.

### ROBERT MICHAELS

Phone: (213) 657-5841  
**Instruments:** Oberheim System OB-8 Polyphonic Synthesizer, DSX Sequencer, DX Digital Drum Machine, Acoustic Piano, Electric Piano.  
**Style:** R&B, Techno, Pop, Rock  
**Read Music:** Yes, & write charts  
**Qualifications:** Worked for Phillip Ingram, Gene Doziel, Alan Thicke, Payolas, Terry Jacks, Rocky Swanson, Pepsi Jingle. Playing 16 yrs, writing and arranging 8 yrs, expert arranger, sequencer programmer  
**Available For:** Recording sessions, \$25 per hour and up.

### FAT CITY RHYTHM SECTION

Phone: (213) 463-4525  
**Instruments:** Drums, bass, keys, synth, guitar, horns, percussion Any or all.  
**Style:** All  
**Qualifications:** All members are working pros with extensive live and studio experience. Credits include Ladd McKintosh, Rickie Lee Jones, Ronnie Laws, Shelby Flint, Bill Watrous and other  
**Available For:** Sessions, demo producing, live gigs, lessons, arranging and contracting.

### CORNELIUS BUMPUS

Phone: 818-243-5079  
**Instruments:** Tenor and Soprano Sax, Flute  
**Technical Skills:** Instrumentalist and Vocalist  
**Style:** All  
**Vocal Range:** Tenor  
**Qualifications:** Member of Doobie Brothers, 1979-82, 28 years of saxophone playing  
**Read Music:** Yes  
**Available For:** Anything

### DENNIS MARCELLINO

Phone: 818-994-7762  
**Instruments:** Tenor Sax, Flute, Bass Guitar, Keyboards  
**Technical Skill:** Arranger, Writer, Engineer  
**Style:** All  
**Specialties:** R&B, Rock, Jazz, Ballads  
**Vocal Range:** 3 1/2 octaves  
**Read Music:** Yes  
**Qualifications:** Over 50 album credits. Most in the top 100. Formerly a member of Rubicon, Sly Stone, Elvin Bishop & The Electric Flag. You won't find a better Sax player.  
**Available For:** Sessions as soloist, parts player, arranger, producer and casuals

### JEF SWISSTACK

Phone: 818-842-0370  
**Instruments:** Drums, Piano  
**Style:** All Styles—variety ranging from jazz to power pop/rock.  
**Read Music:** Yes  
**Qualifications:** 20 years experience. Played in groups Russia and Force 10 on Warner Bros Records and toured with professional groups Journey, Pat Travers, Rossington Collins, Played Long Beach Arena Summer Blowout with all the above, plus Cheap Trick and Black Sabbath  
**Available For:** Everything, a professional situation

### REEK HAVOK

Phone: (213) 632-9159  
**Instruments:** The new Simmons Digital/Analog drum set, Drumulator w/Apple II interface, Simmons electronic drums, drum machines and programming, syndrums, Synare, Claptrap, misc outboard sound processing equipment  
**Style:** Pop-R&B-fusion, rock, wave, future.  
**Read Music:** Yes  
**Qualifications:** 6 years working on synth-drums and drum sound processing, extensive recording experience and discography 16 yrs playing drums schooling at Dick Grove, California Institute of the Arts, extensive recording dates playing and/or drum-synth tech, engineer and programmer w/Tommy Tutone, Randy Crawford, Pointer Sisters, Herb Alpert, Great Buildings, Melissa Manchester, Chain Reaction, Julio Iglesias, Motley Crue, Sergio Mendes, Eddie and the Monsters, Nina Hagen, Greg Pillinganes, Stephame Mills, etc. Also extensive video acting and asst. production.  
**Available For:** Recording, soundtracks, tours, consultation, equipment, rentals, pro band situation.

### 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.  
**Style:** Versatile in all styles, especially pop, R&B.  
**Read Music:** Yes.  
**Qualifications:** Played keyboards for 23 years. Worked in Europe for 10 years in different situations before moving to L.A. 4 years ago. Worked touring Europe and U.S.A. Wrote commercials and music for TV  
**Available For:** Session work, commercials, live work, producing and arranging, teaching, song-writing, demos, casuals.

### PERRY A. CELIA

Phone: (213) 477-8915  
**Instruments:** Simmons Electronic Drums, Acoustic Drums, DX Oberheim drum machine  
**Style:** R&B, Rock, Pop, Wave, dance  
**Read Music:** Yes.  
**Technical Skills:** Extensive recording and programming experience.  
**Qualifications:** Extensive learning and working experience on synthetic drums and programming of drum machines. Extensive recording experience playing or programming acoustic and/or electronic drums for The Curves, The Stingers, King Cotton & The King Pins, MD-3, Test of Time, Curves, Frank Stallone, Allan Dysert, Tuesday Knight, The Rays, Robby Benson and Karla DeVito. Many national TV appearances, extensive video experience. Solid playing, keep time like a metronome. Very pro attitude  
**Available For:** Recording sessions, equipment rental, tours, video, TV and club dates, fill-ins. Call anytime.

### CARY G. PARK

Phone: (818) 760-8762  
**Instruments:** Lead guitar, electric & acoustic.  
**Style:** All styles  
**Available For:** Recording sessions, demos, videos, club work & showcases, fill-ins etc. Call anytime.  
**Vocal Range:** Excellent harmonies, any range  
**Qualifications:** 12 yrs live stage & studio experience, recorded on various albums, 45s, demos etc. I am fluent with all styles of guitar from Lukather to Albert Lee, very good attitude.

### MARTIN FREDERICKS-HALL

Phone: (818) 788-8504  
**Instruments:** Piano/synth  
**Style:** All styles, including jazz, reggae & wave  
**Read Music:** Yes  
**Qualifications:** Associate of the London College of Music, experience includes 10 yrs pro concert, club and studio work, including BBC radio, extensive touring in Europe, the Caribbean and South America. Wide range of situations, from classical accompanist through frontman for English new wave band to big band jazz.  
**Available For:** Sessions, rehearsals, show/club dates and videos.

### WILL RAY

Phone: (213) 876-0443.  
**Instruments:** Electric and acoustic guitars, vocals  
**Style:** 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 2 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

### BLAKE LEWIN

Phone: (213) 661-7107, (213) 656-6878.  
**Instrument:** Chapman Stick  
**Technical Skills:** "Stickist!", orchestration, arranging, transcriptions.  
**Style:** Rock, new wave fusion  
**Read Music:** Yes  
**Qualifications:** B.M. Composition, B.S. Music and Audio Technology—Indiana University, Associate Instructor of Electronic Music, I.U., Director of Indiana University Electronic Music Ensemble, considerable playing and recording experience. transcribe for Allan Holdsworth  
**Available For:** Sessions, scoring, lessons, transcriptions.

### RYO OKUMOTO

Phone: (213) 789-6670  
**Instruments:** Yamaha DX-7 and CE-25, Roland Jupiter-8, Moog Liberation, Fender Rhodes, Midi Interface, effects, Drumulator digital drum machine, Roland Micro Composer MC-4.  
**Vocal Range:** Baritone to tenor.  
**Style:** All  
**Read Music:** Yes  
**Technical Skills:** Playing, arranging, and composing (all styles) programming.  
**Qualifications:** Several solo LPs in Japan, recorded with Jeff Porcaro, Jay Graydon, Steve Lukather, David Foster, etc.; Dick Grove graduate, synthesis and programming expert.  
**Available For:** Paid playing and recording situations; programming DX-7s, rental and programming of above equipment.

### BURT SHUR

Phone: (714) 539-2802.  
**Instruments:** Drums.  
**Style:** All Rock, Pop, R&B, Jazz, Funk, Reggae, Country.  
**Read Music:** Yes.  
**Qualifications:** 20 years of experience, from stage shows to clubs and studios. College of hard knocks. Hard-hitting. Solid time. Don't drink or smoke. Good listener.  
**Available For:** Recording, tours, demos, shows, concerts, videos and possible club.

### SHELLY SCOTT

Phone: (213) 534-2679, (213) 827-9064  
**Instruments:** SDS-5 with all seven modules and new SDS-7 Simmons drums with all seven modules including cymbal and hi hat module, Oberheim DMXB with memory expansion and complete Trigger interface system available, and any other drum equipment desired. Simmons claptrap with audio and video studio equipment available  
**Style:** All styles.  
**Read Music:** Yes.  
**Qualifications:** Credits include Eric Clapton, Air Supply, Mohammed Ali, Grace Slick & Paul Kantner, Devo, Paul Anka Productions, Les Brown, Jr., Tom Jones, Billy Burnette, Tim Bogart, Dorsey Burnette, the Knack, Bay City Rollers, Lowell George (Little Feat), Steven Stills, JoJo Gunne, Bobby Whitlock and recordings with MGM, Elektra, Brunt, Rolling Stone, ABC and RCA.  
**Available For:** Sessions, demos, casuals, live performances, movie sound tracks. Equipment also available for rental.

### CLARK GARMAN

Phone: (213) 457-4539  
**Instruments:** New GR-700 Roland guitar synthesizer, acoustic and electric guitar, lead and rhythm, and synthesizer guitar  
**Style:** All forms of rock, especially hot.  
**Read Music:** Yes  
**Qualifications:** 20 years recording experience. Can also produce, and have own 8-trk studio with all effects. Satisfaction guaranteed. I have my own rhythm section if needed  
**Available For:** Demos, session work, song-writing, arranging and producing, gigs

### PAT RODGERS

Phone: (818) 764-4557, (805) 529-7337.  
**Instruments:** All drums, Simmons, hand percussion and Video percussion  
**Style:** All styles, new rock to rock fusion  
**Qualifications:** 12 years playing, major label recording experience, touring U.S., Canada. Videos, demos, endless club playing. Call for credits and info.  
**Available For:** Sessions, touring, live playing, casuals. Special Video percussion instruments also for rental.

### MIKE LAWRENCE

Phone: (213) 506-0935  
**Instruments:** Emulator OB-Xa, Linn drum.  
**Style:** Rock, techno pop.  
**Read Music:** Yes.  
**Qualifications:** Credits include the Drifters, Chambers Brothers, Pointer Sisters, Ambrosia, Grant Goodeve (Eight is Enough), Zimng Cheese and United Airlines commercials, single and album credits, B.M. Univ. of Texas. Other credits on request.  
**Available For:** Sessions, shows, and fill-ins.

## VOCALISTS

### CAROL WEBER

Phone: (213) 841-5055  
**Vocal Range:** 3 octaves.  
**Style:** R&B, pop, blues, jazz, R&B, C&W  
**Sight Read:** Yes  
**Qualifications:** 9 years clubs, studio work, TV, radio commercials, concerts  
**Available For:** Sessions, demos, casuals, some club work

### CATHERINE JANSEN

Phone: 818-783-2476  
**Vocal Range:** 3 octaves plus  
**Style:** Pop, Rock, MOR, C&W  
**Sight Read:** Yes  
**Qualifications:** Live and studio experience. Solo, group, jingles, TV and film VO, demos, etc.  
**Available For:** Studio, Demos, Jingles, Clubs and Concerts

### JIM MANDELL

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

## TECHNICAL

### JACK LANCASTER

Phone: (213) 851-2084.  
**Technical Skills:** Producing and arranging.  
**Qualifications:** Produced various artists in top London studios, including Rod Argent, Stephane Grappelli, Gary Moore, Brian Aug, Clive Bunker, Phil Collins, Zeitgeist, Kayak, Krisma, The Permutations.  
**Available For:** Recording sessions.

**TO PLACE FREE AD**

CLASSIFIED ADS are for musicians' personals only. We do not accept ads for services involving fees. To place free ads, please follow these guidelines:

First, call (213) 462-3749, 24 hours a day, 7 days a week, preferably well before the deadline. Give the category number including wanted or available. Make your ad as brief as possible. All buy and sell ads must have a price. At the end, give your name and phone number (with area code).

Note: all ads are final. They cannot be changed or cancelled. Descriptive reasons for the sale, such as "must sell" and "will sacrifice" are not acceptable. If you want your ad to repeat, give us a call after your ad appears. We're not responsible for any calls that are unsolicited or annoying.

NEXT CLASSIFIED DEADLINE THURS. JUNE 28, 12:00 NOON

**2 PA'S AND AMPS**

- Walter Woods speaker cabinet with one 15" JBL K130. Xlt cond. cover incl. \$250. 213-462-4502
- Peavey TNT-100 bass amp. xlt cond. sounds great. \$225. 213-851-8914
- Ampeg 50-watt guitar amp. reverb, tremolo, one 12" spkr, vintage. \$150. 213-851-8914

- Marshall stack, Mark II, super 100-watt lead w/master vol. groundswitch, new tubes, slant & straight cabinets. Celestion spkrs, black, xlt cond. \$1400 or will sell separate. Rick 818-848-6720
- Fender Bandmaster, 175-watts, good cond. \$275. Call after 6 p.m. 818-248-3627
- Fender Twin Reverb w/JBL spkrs, \$400. Michael 213-439-5147 / 213-498-3170
- Yamaha G-100 w/one 12" spkr, parametric channel-switching, \$275. 213-392-8160
- Acoustic 135 guitar amp, 2-12" spkrs, \$250. Debby 818-761-2647
- Two PA cabinets, 3x2' blonde, w/two 15" spkrs, two 3" tweeters, \$450 obo Call John after 6 p.m. 213-836-1302
- Two Marshall Major amps, 200-watts, new tubes, good cond. \$500 ea. 213-466-5314
- Two Marshall bass cabinets, two 15" Celestion spkrs in each, black straight front, \$400 ea. 213-466-5314
- Musicman HD-150 bass amp, blonde, 6 mos old, mint cond. \$325 obo 213-876-3071
- Marshall 50-watt head, rare 1968 model, small cabinet, metal switches, gold logo, plexiglas control panel. Very sweet sounding, \$450. 213-658-7037
- AKG chrome mic stand, w/boom, \$30. Week-days 10 a.m.-4 p.m. 213-822-7629
- Tapco 6-channel mixer. Phase Linear 400, 20-band EQ, Anvil road case, pushes 2 Fender cabinets, \$1100. 818-988-4464
- Peavey 160-watt guitar amp w/built-in phase great cond. \$350 obo. Janet 714-545-2412

**3 TAPE RECORDERS**

- Teac, Sound Workshop, & Roland 4-trk studio, complete w/cables, supplies, custom cabinets, all equip in mint cond. \$3500. Allen 213-316-2603
- Teac 2340 4-trk reel-to-reel, \$600 Mark 213-453-8023
- Tascam Model 144 Portastudio, \$400 714-998-8286
- Technics 1500 1/2-trk reel-to-reel recorder, perfect cond. \$750 Ron Fleming 213-278-4760
- Dacorider 7140, \$325 obo. Jason 213-662-3144 213-660-2578
- Otari Model 5050B 2-trk mastering recorder, switchable to 1/4-trk, w/remote, pitch control & more. Mint cond. \$1350. 213-769-5114
- Fostex X15 4-trk cassette recorder w/AC, xlt cond. \$400 213-856-9180
- Teac 3440 w/remote, used 5 times, \$800 818-342-9620
- Teac 2340 simulsync 4-trk reel-to-reel, still in box, \$500. 818-988-4464

**4 MUSIC ACCESSORIES**

- Wanted: Maestro Ring Modulator, best deal. Merry 213-474-0758

- String Bass Bows, four German bows with new hair \$60-\$150. 213-462-4502
- Wanted: Les Paul deluxe pickup. 213-396-4229
- MXR stereo chorus pedal, AC model w/line level capabilities, good cond. \$100 obo Scott 818-891-1365
- Sely condenser mic, ECM-170, xlt cond. \$40. 213-856-9180
- Teac AX-10 echo & sound-on-sound unit, xlt cond. \$20. 213-856-9180
- Peavey KM keyboard mixer, 4-channel w/reverb, hi&lo inputs, 5-band EQ, very good cond. \$90. 213-856-9180
- Teac Model 2A w/MB-20 meter bridge, brand new, \$450. 213-390-6352
- Pair of Altec 604-Es w/crossovers in 6-ft custom cabinets. \$750 for pair Dave. Days 213-463-2316
- Eves 213-852-1588
- Floyd Rose tremolo system for Strat, chrome, brand new, \$125. 818-501-7069
- MXR digital delay, \$300. Sennheiser 441 microphone, \$200. Boom w/mic stand, \$25. Ron Fleming 213-278-4700
- Three Kahler tremolo units, gold, chrome, black, never installed, new in box, \$120. 213-466-5314
- Drumriser, 6x7', grey, xlt cond. \$185. 213-874-9759
- Multivox Big Jam effects, xlt cond, w/travel case, \$400 or trade for electric guitar. 213-896-1296
- Sony condenser mic, ECM-170, xlt cond w/case, \$40. 213-856-9180
- Bass Chorus CE-2 w/AC, in box, xlt cond. \$60. 213-856-9180
- Peavey FH-1 cabinets for sale, \$100 ea, two big horns, \$100 ea 213-892-1943

- Classical guitar, nylon strings & case, xlt cond. \$100. Amy 213-827-2033
- Hagstrom Swede, xlt cond. \$350 obo 818-506-0578
- Blonde, left-handed Musicman Stingray bass, xlt cond, w/hardshell case, \$450 obo. Call John after 6 p.m. 213-836-1302
- Musician seeks to trade Hagstrom Swede for Strat. 818-506-0578
- 1975 Gibson 335 Pro, dotneck w/stud tailpiece & hardshell case, perfect cond. \$450 Ron Fleming 213-278-4700
- Gibson Les Paul Black Beauty, \$425 or trade for Fender Strat 213-896-1296
- 1958 Gibson Sunburst Les Paul, red w/lame maple top, \$5500. Rich 818-784-0337
- Musicman Sabre bass guitar, walnut & maple neck, xlt sound & shape, \$395 obo 213-876-3071
- Fender Jazz bass, black, rosewood neck, good cond, classic, \$400 obo. 213-876-3071
- Taiwan-made Gibson model 335 copy, hollow-body guitar w/case, \$75 firm. Weekdays 10 a.m.-4 p.m. 213-822-7629
- Fender Precision fretless bass, sunburst body, rosewood neck, mint cond, hardshell case, \$400. 213-879-5527
- Musicman Stingray bass, maple neck, great action, new strings, newly refretted, hardshell case, \$375 213-879-5527
- New black Gibson Explorer w/gold hardware & case, \$550 Rob 213-698-6918
- 1960 Les Paul Jr, grover pegs, hardshell case, xlt cond. \$350 obo. 213-931-4102
- 1975 Ovation Balladeer w/case, good cond. \$199. Bob 818-361-3151

**5 GUITARS**

- String Bases, American 1/2-size, German 3/4 handcarved bass & bows & covers. 213-462-4502
- Precision Bass Copy, Hondo with sunburst body, maple neck. Gig bag included, \$200. 213-462-4502
- Silvertone, black hollow body, \$250 w/case. 213-931-4953
- 1960 Les Paul Jr., w/Grover pegs, hardshell case, xlt cond. \$400 obo. 213-931-4102
- 1960 vintage Fender Musicmaster surf guitar, 2 Gibson Humbuckings, hardshell case, \$285. 213-851-8914
- 1971 Gibson Les Paul deluxe, goldtop, w/case, \$400. 213-939-5194
- BC Rich wave, black mirror finish, flawless condition, brand new, \$600. 213-390-6352
- 12-string, almost brand new, \$200 obo. Debra 213-275-7995 / 213-982-5774
- Les Paul recording bass, \$350. 213-937-7169

**6 KEYBOARDS**

- Yamaha CS-80, xlt cond, touch sensitive keyboard, same as used by Tolo & Stevie Wonder, concert road case. \$2595 Mitch 818-763-8318
- Yamaha CP-30 electric piano, mint cond. \$995 Alan 213-316-2603
- Yamaha electric grand, CP-70B, immac, cond, never moved. \$2400. 213-823-0504
- Korg Poly 61, \$700. 3 mos old, new pro programs. 213-823-0504
- Yamaha Portasound MK-100, perfect cond, multi-menu, plays well. \$350. 714-998-8286
- Oberheim polyphonic synthesizer, 6-voice, 56 presets, xlt cond, \$1500. 213-258-3665
- Pro I synthesizer, xlt cond, \$275. 213-258-3665
- CX-3 Korg organ, xlt cond. \$650. 213-392-8160
- Yamaha CP-70 grand piano, xlt cond, ong owner. \$2400 obo. 213-874-9359
- Roland JX-3P synthesizer, \$900. Call after 6 p.m. 213-465-8882

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- Yamaha CP-70 electric grand, xlt cond, \$2100 obo 213-874-9359
- Casitone 403, xlt cond, \$300. Bill 714-991-1294
- Knabe 5'4" grand piano, new bass strings & finish, like new, \$3350 818-883-6952
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- Ludwig Atlas boom cymbal stands, two avail, \$50 ea. Mark 818-761-8482
- Rogers 4-pc green sparkle pre-CBS, \$300 obo 818-888-0245

## 9 GUITARISTS AVAILABLE

- Creative, melodic, hi-energy guitarist w/completely top equip, best chops, seeks pro rock act w/creative conscience. Sings, plays well, looks, image, attitude & equip topnotch, experienced. Chris 818-884-6959
- Metal guitarist extraordinaire seeks ultimate metal band w/unlimited creative potential! Don't call unless you have it all together & the attitude to reach the top. Ted Andre 213-989-2114
- Country lead guitarist seeks working or forming band. Xlt equip, pros only 213-788-3182
- Hvy metal lead axeman w/classical infl seeks one guitar, complete metal band or musicians willing to form one. Pros only please, professional backing & mgmt available. Neil 213-896-1846
- Pedal steel & lead guitarist available for gigs, casuals or session work, can read music. Jim 818-762-9903
- Guitarist w/vox seeks T40 or casual band. Neil 213-257-5622
- Lead/rhythm guitarist/vocalist seeks roadready orig act or act w/album credits. Top equip, OBX keyboard incl. Dan 213-997-7847
- Guitarist w/lots of credits seeks working band. Also doubles on keyboards & backup vox. No drugs. Carlos 714-998-8286
- Lead guitarist, 20, looking for melodic hard rock hvy metal band w/female vocalist, have xlt equip & unbelievable contacts. Serious only. 213-762-0449

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- Lead guitarist seeks orig hard rock hvy metal band. Has recording & stage exper, pros only. Infl Jake E Lee, Van Halen, Scorpions, Eddie 213-838-2776
- Guitarist w/road & recording exper seeks modern rock band. Pro equip, writing & strong harmony vox. Ron 818-982-6791
- Guitarist/synthetist, seasoned pro, looking for jazz or funk oriented project. Jim 213-761-5075
- Country picker, 29, uses string bender & slide, style is cross btwn Albert Lee & Buddy Emmons, seeks country-related recording projects or band. Will 213-876-0443

## 9 GUITARISTS WANTED

- The band SPECIAL GUESTS is auditioning guitar players, want someone very melodic w/orig under his belt who can also sing. 818-891-4866
- Guitarist wanted for working T40 band, some keyboard ability & good vox. Dwayne 213-469-4081
- Southern rock band seeks lead/rhythm guitarist, career-minded w/pro attitude. 818-763-0929
- Guitar player wanted by commercial orig rock band, must be willing to showcase. 213-651-4390
- All orig band needs guitarist, pros only need apply. 818-891-4866
- Female vocalist w/45, airplay, video, seeks creative guitarist for orig new music band. Not much pay, just great music & attitude. Send resume to: 10765 Landale, N. Hollywood, CA 91602.
- Lead guitarist wanted for hvy metal act in East L.A. Infl Maiden & Priest, orig a must. Also good equip, attitude, serious only. Tim 213-223-3650
- Female lead guitarist needed for all-girl country/50s R&B band w/agent, singing helpful, pros only. Sherr 213-763-7418
- Lead guitarist & drummer seek estab performing pro hard rock band w/big goals & desire. Mgmt preferred. Call Phil btwn 1-9 p.m. 714-883-0834
- FAST FORWARD seeks lead guitarist, vox a plus, complete pro situation, major deal pending. Pros only please. Sherwood 213-393-6821

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- Female lead guitarist wanted for all-girl band, must have pro attitude, must be totally into her instrument & must have die-hard attitude. Into Sound Barrier, Van Halen, Judas Priest. Jean 213-874-1994
- Rhythm guitarist wanted for top-drawing local act, hot stage show, solid bookings, Commercial hard rock material, super mgmt. Brad Wilson 213-656-5227
- Guitarist/singer/songwriter seeks same to form nucleus of mod pop dance band. Have connections. John 213-785-0681

## 10 BASSISTS AVAILABLE

- Bassist/composer seeks steady casual gig. Serious inquiries only. 213-389-1063
- Bassist, exper, creative, good image, hard-working, seeks estab band 213-691-1335
- Bassist w/looks, equip, trans, exper, right attitude, looking for the same in group or project. Prepared & ready for the big time. Hvy metal, hi-energy rock styles only. Juju 213-966-8240
- Bass player, 21, seeks orig band. Good equip, trans, has tape. Leigh 714-750-6262
- Bassist seeks pro group, has equip, trans, stage & studio exper 805-499-5252
- Bass player seeks group or someone who needs accompaniment on casuals, etc. 213-461-7836
- Bassist/lead vocalist w/exper, range, style & the best gear seeks hard or modern rock group w/record deal &/or top-notch mgmt. Serious only. 213-343-7919
- Acoustic/electric bassist seeks recording & gigs. 20 yrs exper. Serious only. Bill 213-763-2028
- Bassist avail, T40, R&B, jazz. Paul 213-392-9061
- BASSIST SEEKS musicians willing to experiment & apply heavy Latin/salsa rhythms to modern music. Energy is a must. Joey 213-664-7527
- Bassist, pro, 30, transcribes, 15 yrs exper, prefer country crossover, R&B, R&B, travel OK. 818-784-1830
- Bassist looking for gig, has goodtime sound, sense of rhythm, reads, well versed in all styles, vox also Larry 818-355-3669
- Bassist/lead vocalist seeks estab T40 group w/consistent quality, in-town work. Great voice, gear & stage presence 213-343-7919

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**10 BASSISTS WANTED**

- **Bassist needed** for new music band w/airplay & gigs pending. 18-25, fast learner, image. Call after 6 p.m. 213-654-5769
- **Bassist wanted:** New, wild & crazy band would honor the presence of a unique, talented, off-the-wall bassist. Have album, booked tour plus much more. Must ski & be committed. Eric 213-457-4572
- **Guitarist & drummer** writing team, yrs of recording & stage exper seeking bassist w/much exper, creative personality, pro outlook for hard rock trio. 213-923-0231
- **Hvy metal** bassist needed. 18 & younger, must have backing vox, good stage presence & song-writing ability. 213-854-6124
- **Bass player** needed by T40 working band, good vox. Dwayne 213-469-4081
- **Female bassist**, serious hi-caliber, wanted for cover-orig all-female pop/rock/fusion band. Must be willing to travel. Must read 213-871-8054 x113
- **Bassist w/soul** & dedication wanted for modern orig band, infl by early rock/country/R&B. Brent 714-871-6065
- **Wanted: bassist.** Expected to derive southern rockers. Orig material, career-minded, financially secure. Pro attitude a must. 818-763-9929
- **Bass player w/vox** wanted by singer/song-writer/guitarist w/great originals to form R&R band w/flash image. 213-748-5518
- **Bass player** wanted by orig commercial rock band, must be willing to showcase 213-651-4390
- **New pop group** from England w/strong major label interest seeks European bassist, new wave/pop image. Completing 10-song master, have financial backing. Prefer ages 21-27. 213-462-4229
- **Bassist** wanted immed for hard rock commercial band, must have long hair, hi-backup harmonies, image. Record deal pending. Chuck 213-763-8057
- **Bass player** wanted w/xlt chops, appearance, attitude for band. Gordon 213-349-9179
- **Bassist** wanted for hvy metal band, ready to go. Serious only. Walt 213-868-6016
- **Hard glitter glamrock** band seeks bass player. Must have long hair & outrageous looks & talent. Craig 213-929-4887
- **Bassist** wanted for all-girl band, must have pro attitude, must be totally into her instrument, must have die-hard attitude. Into Sound Barrier, Van Halen, Judas Priest, Jean 213-874-7594
- **Aggressive bass player** for new wave rock band, ready to make it. Infl Go-Go's, U2, Missing Persons & Motels. Garth 213-667-3047
- **Bassist & drummer** needed to complete modern rock sound w/strong guitars, female vox & mgmt. Must be exper pro & very serious. West LA area. 213-475-1032
- **New female band** seeks bass player. Tawny 213-855-7595
- **Bass player** wanted for orig hard rock band w/female lead vocalist, great potential, rehearse by Orange County airport. Janet 714-545-2412
- **Bassist** wanted immediately for commercial hard rock band, must have long hair, high backups, hvy metal image. Record deal pending. Chuck 213-763-8057
- **Bassist w/background vox** wanted for avant garde rock project, all new material, must be solid strong technically, have good image. 213-501-7061
- **Bassist w/good** vocal ability & good image wanted for new forming orig metal band. Robert 213-659-8189
- **Bass player** wanted for PREY OF WOMEN orig new wave band. Long Beach rehearsals. 213-423-0934
- **Bassist** wanted for orig 3 pc hvy rock band w/production & mgmt. Infl Van Halen, Hendrix, RATT & Quiet Riot. Eric 213-418-7541
- **Christian bass player w/vox** wanted by singer-songwriter/guitarist w/great orig to form R&R band w/flash image. 213-748-5518
- **Phenomenal bass player** w/strong vocal ability & good looks wanted for recording band, major label top notch mgmt. Carmen Productions, 213-873-7370
- **Bass player** needed for melodic rock new wave band to do orig music, something very unique. 213-848-6066 or 213-842-7752
- **Versatile bassist** wanted for orig band w/sense of humor. Infl Who, Kinks, Police, Holdsworth. x1 improvisor a must. Mike 818-767-3202
- **Pro guitarist** seeks compatible bass player to complete orig cover R&R act. Many jobs, studio projects etc. Richard 213-935-4230
- **Bassist** wanted ASAP for full time road band covers & orig. Tour Hawaii, Japan, Europe, Keston 213-874-1631

- **Young bassist** w/good presence & personality wanted for hi energy orig concept. Infl Police, Crash, East SFV area. Sean 213-954-9454
- **Bass player/singer** wanted for orig rock band, must be serious, have tape, wanting to gig over the summer. Call eves after 7 p.m. Elhan 818-342-5208
- **Bass player/vocalist** wanted for very commercial new music band. Prefer female. 18-26, good looking. Band playing major clubs, has mgmt & label interest. Pros only. 213-456-7309
- **Bass player** wanted for T40 project. vox a must. Tony 213-990-9118
- **Bass player** wanted for orig rock rhythm band, gigs scheduled pros only. 714-689-6968
- **M/F bassist** wanted by lead vocalist/producer/composer & guitarist. Infl by Prince, Hendrix. Call MW before noon. 213-582-4440
- **Bass** wanted for career-oriented hard rock pop funk band w/EP. Dedication & exper a must. 213-452-0649 or 213-452-2563
- **New pop group** from England w/strong major label interest seeks European bassist w/new wave pop image or other with same qualities. Completing 10 song master, have financial backing, exclusive 16-trk studio in SFV area. Ages 23-27. 213-462-4229
- **Looking** for bass player, pay available. Susanah 213-464-0101
- **Need male** standup bass for rockabilly band. Infl Hank Williams, Wanda Jackson. S.M. area. Call Kristen btwn 3-10 p.m. 213-828-4067
- **Female bassist** wanted for all girl band, must have pro attitude and be totally into her instrument. Must have kick butt die hard attitude. Into Sound Barrier. Van Halen, Judas Priest, Jean Robin 213-874-1944
- **Bass player** wanted by rock band, must be willing to showcase. 213-651-4390
- **Hot bassist** needed immediately for commercial hard rock band. Must have long hair, all stage presence, young, alt attitude, pros only. Major record deal pending. Chuck 213-763-8057
- **Bassist** wanted for orig act, home recording & showcasing. Style of Dolby, to Elton John. Marc 213-306-5188
- **Bass player**, M.F. for power pop dance band w/rehearsal space in L.A. Infl Romantic, Plum, Soul, Vapor, 20-20, B.Y.U., Scott. 213-318-3208
- **Bass guitarist** wanted for working T40 orig rock band. Must be exper & have decent equip. John 213-667-0228
- **New pop** group from England seeks English bassist, age 23-27, w/style of McCartney & Sting. Must be fashion oriented, thin physique & new wave image. Have exclus to 16-trk studio & major label interest, now completing 10 song master. 213-788-8504
- **Bass player** wanted to travel. 60s shows, T40 dance set. 818-363-9181
- **Solid bassist** wanted for orig R&R band, ages 22-25, vox & rehearsal space, helpful, no smoking, drinking or drugs. 213-479-8942
- **Bass player** wanted. 60s/70s rock, some R&B party band. Ted 213-450-9369
- **Bassist** wanted immed for commercial hard rock band, major deals pending. Must be young, long hair, image & high backups a must. Chuck 213-763-8057

**11 KEYBOARDISTS AVAILABLE**

Keyboardist needed for new music band w/airplay & gigs pending. 18-25, fast learner, image. Call after 6 p.m. 213-654-5769

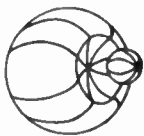
- **Synth** player wanted by orig hi-energy pop/wave band. We want a musician, not an ego. No flakes. Robin 213-372-6856

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•Keyboardist/synthesizer player wanted for T40 orig band, must travel John 213-667-0228  
 •Dynamic vocalist seeks MOR keyboardist, vocal ability preferred. Serious musicians only please Rene 818-710-8255  
 •Keyboardist/synthesist needed for new rock band Dani-O 818-763-8115  
 •Keyboardist wanted for xit all orig band Jeff or Titia 818-330-3521  
 •Keyboardist wanted for orig band Christian Mgmt. Rhonda 818-763-4806  
 •Need keyboard player ASAP Deborah Davidson 213-275-7995  
 •Working band looking for keyboard player, doing T40 copy only 213-269-6157  
 •Keyboardist wanted by rehearsal band w/guitar, violin, bass & drums to play tunes by Dregs, Bruford, Ponty, etc & orig for fun 818-763-9368  
 •New pop group from England w/strong major label interest seeks multi-synthesist w/backing or lead vox for completion of master & industry showcase, EMI, Geffen & A&M. Xit opportunity for person w/vision, top equip, modern creative ideas. Infl: Bowie, Beatles, Kinks, Roxy Music. Must have thin physique & new wave image. Band has exclusive 24-trk studio 213-342-7163

•Pianist wanted, must read charts expertly, transpose & play all styles. Call Kate or Eric after 6:30 p.m. 213-902-1638  
 •Keyboard/synthesist needed for hot new rock group Dani-O 818-763-8115  
 •Keyboard player wanted for orig & T40 band. Must have synth, backup vox preferred. Doug 213-556-8451

## 11 KEYBOARDISTS WANTED

•Multi-keyboardist/writer available for sessions, gigs &/or projects. Exper. incl. classical, rock, jazz, salsa, P8 Rhodes, ARP Odyssey, sax & flute, also own van, PA system, various other equip. Looking for steady work w/serious musicians. 213-397-6819  
 •Keyboardist available, good equip, sight-reading, left-hand bass, all styles 818-363-4002  
 •Pro keyboard wizard, 24, 5 keyboards incl. Oberheim & electric grand, total rock image, serious pro, seeks orig hard rock band w/mgmt ala Night Ranger, Ozzy or Dio to bolt to the top. Call btwn 5-6 p.m. 714-751-6723  
 •Multi-keyboardist, new in town, many studio & live credits, strong soloist, infl from R&B to techno/pop, polished image & xit equip, avail for signed or soon-to-be signed recording or showcasing project w/mgmt. No copy bands please. Stetson 213-470-5097

•Multi-keyboardist w/OBX, CP-80 Yamaha, Selena, Wurliizer B.A. UCSD, sings lead, major credits, seeks modern pop sound w/mgmt & backing 213-396-4443  
 •Keyboardist, 23, w/June 60, Korg CX-3, Wurliizer piano, sings lead, avail for T40 situations, casuals 213-539-8874  
 •Keyboardist/lead vocalist avail, just off tour w/Kenny G. 213-392-1687  
 •Synthesist/guitarist seeks new wave techno dance band. Pros only Jerome 213-851-8914  
 •Keyboard player wanted for T40 project, vox a must Tony 213-990-9418  
 •Keyboardist wanted by rehearsal band w/guitar violin, bass & drums to play tunes by Dregs, Bruford, Ponty etc & orig for fun 213-763-9368  
 •Working band needs keyboard player w/backup vox in Ontario area. Ike 213-392-1717  
 •Multi-keyboard player needed for all girl band, must own equip. Michael, Mon Fri 5-8:30 p.m. Sun 2-7 p.m. 213-733-1283  
 •Female keyboardist wanted for T40 orig rock band John 213-667-0228  
 •Keyboard wanted for hvy metal act out of East L.A. Must have good equip, attitude, serious only. Tim 213-223-365C  
 •Creative multi-keyboardist wanted, infl by Berlin, Eurythmics. Vocals & rehearsal space helpful. No smoking, drinking, drugs 213-479-8942  
 •Keyboardist wanted for T40 band w/orig good personalities welcome no freelancers. Duran Duran/Rick Springfield image preferred. 213-208-2275

•Manager of top working Atlanta band seeking as yet undiscovered Billy Joel type. A triple threat, killer writer of pop/rock tunes, great piano synth player, lead vox, w/gobs of energy & charisma. Must look good. No alcoholics, drug addicts, lounge lizards or condescending ego maniacs please. Send tape & photo to Box 8916 Atlanta, GA 30306  
 •Keyboardist wanted for career oriented hard pop rock lunk band w/EP. Dedication & experience a must 213-452-0649  
 •Female synthesist needed for orig rock band 818-346-1075  
 •Estab T40 group needs multi keyboardist, vox helpful, steady work, good pay. Paul 714-989-2583  
 •Multi-keyboardist w/lead vocal ability wanted for orig rock project for recording, showcase & concert work. Good attitude, rehearsal & recording space available. 213-985-5485 or 213-989-3098  
 •Keyboardist wanted w/inventive rhythmic, classical style, interested in arranging & writing for SNAKE ASCENDING Progressive, orig groove music forming band Vance 213-463-4359  
 •Synthesist needed immed for orig new wave band w/top industry mgmt & immed exposure to major labels. Must be great player, committed, easy to work with. No drugs. Barbara 213-826-6022  
 •Female keyboardist wanted by female rhythm section, no exper needed, infl English Beat Talk ing Heads. Stacey 213-752-4446  
 213-293-2212

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- **Male & female duo** seeks T40 band w/steady club gigs 213-854-3605
- **Male lead singer**, studio, concert exper, looking for R&R band No hvy metal, degree in vocal performance, good image Money-making pros only Gary 818-908-0978

- **Male vocalist**, strong R&B rock style ala Darryl Hall, Stevie Wonder, Michael Jackson, Sting, Intense performer Days 213-392-1687
- **Versatile vocalist** looking for studio work in exchange for studio time or pay, exper, ready to cut my own album & do my own video, Debra 213-275-7995 / 213-982-5774
- **Female vocalist** seeks working or soon-to-be working band, T40, R&B, funk, pop, has PA Carol 213-390-6994
- **Lead vocalist/drummer**, 30, 19 yrs exper, seeks orig project, casual band, or steady T40 band Pros only, current songlist 213-765-3076
- **Experienced frontman**, vocals & sax, into R&B, rock & jazz, seeks exper T40 group Stan 213-467-5655
- **Male lead singer** seeks new music band, emphasis on danceability, w/image, exper, ability to move David 818-343-5325
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- **Female singer** w/outstanding voice seeking musicians to form band 213-827-8413
- **Lead singer** for Olympic lounge gig, attractive vocalist, very pro, can sing in 6 languages. Some pop, some 40s Bonnie McGregor 818-982-0383
- **Female vocalist** seeks jazz/R&B band for gigs. 213-971-6114
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**12 VOCALISTS WANTED**

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- gressive hvy metal band Have demo tapes, all orig, must have Dio, Halford infil, own equip & trans Pros only Randy 213-862-3515
- **Female lead vocalist, dynamic, energetic**, wanted for cover-orig all-female pop/rock/fusion band. Must be exper & have xlt fronting abilities Must read music, be willing to travel 213-871-8054 x H13
- **THE SHOUT** is looking for two female vocalists w/strong sense of melody Call Nigel days only 213-655-8810
- **Male vocalist/frontman** wanted for dynamic melodic commercial hard rock semi-metal band Xlt image, equip, attitude, trans & contacts Very serious only Simon 805-496-2275
- **Male hvy metal vocalist** wanted for nvy metal band, pros only Have demo tape, studio & PA, ready to gig All orig, Rob 213-864-7178
- **Female vocalist** w/good range wanted for demo, photo, video, w/orig synthrock band 213-654-8757
- **New pop group** from England w/strong major label interest seeks vocalist w/Spandau Ballet, Bowie, Beatles-type vocals Full partnership, completing 10-song master in exclusive 16-trk studio. Financial backing, Sensibility a plus. 213-462-4229
- **Male vocalist** wanted w/tenor range for hard rock estab band, must be avail for the road, pros only Management 213-839-5747
- **Contemporary vocalist** offers opportunity to hear your material for new LP Send cassette w/SASE to James Michael, P.O. Box 7783, Mission Hills, CA 91346

- **MEDUSA**, major L.A. circuit hvy metal act seeks aggressive frontman male lead vocalist immed Xlt range, presence, attitude, pro quality only 818-848-5336
- **Vocalist** wanted for currently gigging hard pop power trio Looks & ability a must Tom 818-287-5380
- **Male vocalist/frontperson** lyricist needed for rock band to complete demo for major label & all other future work Pro style w/strong emotional voice, West L.A. Madelyn 213-859-7137
- **Record producer** seeks Arabic singer for new recording project, very interesting Michel 213-652-6436
- **Lead singer/frontman** needed to complete 90s metal band image & pro attitude a must Jeff 213-654-5380
- **RAMPAGE**, L.A.s premiere hvy metal band seeks lead singer w/full range & proper image Johnnie 213-656-8770
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- **Pro drummer available, much studio & live exper, seeks working orig situation or extra-pro T40.** Xlt equip & refs Ken 213-829-5647
- **Professional drummer/vocalist seeks work w/T40 or orig band, exceptional stage presence, positive attitude, pro equip Recording & road exper 25 states Call after 5 p.m.** 818-763-3145
- **Drummer, strong vocalist & groover, seeks pro working group** 213-219-1523
- **Pro drummer looking for a versatile band.** Style of Bonham, plays left foot kick. Serious inquiries only. Call J.R. after 3 p.m. 213-421-0451

- **Pro drummer seeks full-time working musicians, T40 or lounge group preferred.** 16 yrs exper, serious & dedicated. Lenny 213-325-3537
- **Percussionist w/toys & vox looking for working band Renoul** 213-895-1106
- **Young drummer seeks info on T40 bands, looking for summer or spring tour.** Any style Norm 213-789-2407
- **Female drummer seeks all-female band for the West Coast Women's Music & Comedy Festival over Labor Day weekend.** No flakes. Judy 213-765-6458
- **Drummer w/creative style, xlt equip, studio & road exper, seeks sessions, club dates & T40 gigs.** Phil 818-994-8582
- **Solid drummer seeks full-time pro rock band, exper, dedicated, creative, will travel, have permanent studio.** Zeke 714-494-4592
- **Drummer available, funk, jazz, T40 or orig, has modern equip** 213-636-5037
- **Lead guitarist & drummer seek estab performing pro hard rock band w/big goals & desire.** Mgmt preferred. Call Phil btwn 1-9 p.m. 714-883-0834
- **Drummer/lead vocalist w/songs looking for orig comm rock band w/pro realistic smart-working musicians.** Paul 213-276-9724
- **Latin American percussionist avail, all styles, mature attitude, pro for many years.** J.C. 818-710-1332
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- **Drummer, solid, infl CCR, avail for orig band projects, demos, serious.** 213-452-1454
- **Jazz/fusion/Latin/R&B. Drummer seeks playing situation, jamming or projects.** John 213-827-4283
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- **Drummer, solid & versatile, needed to join orig modern rock group.** We have representation & booking agent Steve 818-994-6484

## 14 HORNS AVAILABLE

- **Sax player seeks working band, doubles on flute, percussion, synthesizer, vox.** Rob 213-249-1642
- **Alto sax player, 40 years heavy playing, recording & writing.** Will consider hip 40s or 80s situation. No T40, country, folk or casuals. Rock—yes! Bob 714-681-2410

## 13 DRUMMERS WANTED

- **Drummer needed for new music band w/airplay & gigs pending.** 18-25, fast learner, image. Call after 6 p.m. 213-654-5769
- **Wanted: female killer drummer for estab psychedelic metal band.** Lisa 213-687-8385
- **Creative female metal drummer for estab theatrical trio.** 213-687-8385
- **Beat drummer wanted, urgent 60s-style pop, ages 16-22.** Angelo 818-346-8709
- **Drummer wanted for xlt all orig band.** Jeff or Tita 818-330-3521
- **Female vocalist w/45, airplay, video, seeks creative drummer for orig new music band.** Not much pay, just great music & attitude. Send resume to 10765 Landale, N Hollywood, CA 91602
- **Drummer wanted for pop rock orig band, very marketable material, infl Motels, Scandal, Benatar, Rio.** 213-243-8936
- **Unbelievable drummer needed for orig rock band.** Creative, orig, infl Phil Collins, Big Country, Madelyn 213-859-7137
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- **SEAMSTRESS WANTED for R&R band, some creatively, band has ideas.** Peter 213-666-2360
- **FEMALE VOCALIST/SONGWRITER seeks ambitious characters to collaborate, orig music band performing the works.** Beth 714-391-1243
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- **New pop group from England w/strong major label interest seeks English vocalist w/charisma.** Spandau Ballet, Bowie, Beatles-type vocals. Must have smooth voice, new wave image, fashion etc. Full partnership, completing 10-song master. Financial backing. Sensibility a plus. 213-462-4229
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 • **WANT TO FORM** Christian rock band, SF-V area Need guitarist, bassist, drummer Gene 805-947-7360  
 • **PLAYERS WANTED**, interested in putting together R&R/R&B band infl by Little Feat, Canned Heat, Yardbirds. Strong players only please Michael 213-466-2372  
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