

# Music CONNECTION

THE ALTERNATIVE MUSIC

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## HEAVY METAL

**BORN TO BE WILD...  
AGAIN?**

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To A New Audience**

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COMBINATION, DOOBIES WITH

**TED TEMPLEMAN**

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## COMMENTARY

### Profitable Attitudes: Thinking Small Helps To Break Big

Sheer numbers, whether they have to do with record sales or signing bonuses, are not always indicative of real success. In more than one instance, it's a realistic attitude and the proper perception of one's goals that become a true gauge.

First case in point: the heavy metal/hard rock "resurgence." Actually, hard rock never really left; there have always been metal maniacs on the charts, and there probably always will be. In this case, the resurgence is more of an attitude, especially when it comes to the local hard rock scene.

As Kevin DuBrow of Quiet Riot neatly pointed out, "We didn't always want to pay all the dues we ended up paying anyway." After Van Halen exploded out of the local club circuit in 1978, dozens of heavy metal bands had the notion that it would be only a matter of time (a short time, to be specific) before they'd get huge advances and bonuses thrown at them by the major labels.

As the '80s arrived and the industry went into a deep recession (primarily caused by overindulgent signing and marketing practices), the punk/new wave scene germinated with a do-it-yourself attitude that by-and-large ignored the majors. They put out their own

records (or worked with small independent labels), and whatever success they did accrue was earned.

The hard rockers, however, ignored this method. Instead, harboring delusions of grandeur in the form of mega-successes like Journey, Led Zeppelin, Ted Nugent, et. al., they sat and waited for the labels to come to them. Naturally, when those labels started signing new wave bands, most of whom had already proven at least a modicum of success on their own, local hard rockers were left in the cold.

Now, it seems that they're finally catching on. Metal monsters like Great White, Ratt, Bitch, and labels like Metal Blade and Schrapnel have started putting out their own records. They may not be making the big bucks, but they do have some product out in the marketplace. And the records are getting heard, thanks to KMET, which is developing its own audience like KROQ has been doing over the past three years. They've also discovered that hard rock fans like heavy metal for the music, and it makes little difference if it's on a major label or, in the case of White Sister, a demo tape. These are the *real* seeds of a resurgence. Granted, there will be groups (of all genres) that can get a major label deal without these DIY efforts, but there will be many others which will have to prove to the labels that they've got the moxie and the willpower to do it themselves, if need be.

Second case in point: the New Music Seminar. If anything, the huge turnout (it was the largest turnout of any industry conference this year) by both major labels and heavyweights from all facets of the industry is glaring proof that the once-maligned and ignored new music movement has indeed proven its worth to the

majors, corporate radio, and anyone else.

However, judging from the disgruntled responses from the early supporters of the new music movement, the question raised is, what price did they pay for that success? It's rather ironic that IRS Records head Miles Copeland declared victory over the old-line music establishment and warned against making the same mistakes as the old wavers, while the Police have graduated to playing stadiums and ballparks. But is that the true gauge of success? What has been achieved when people are relating new music bands to six-figure grosses and merchandising campaigns?

If the New Music Seminar proved anything, it's that if there's good money to be made, *everyone* is interested, from Lee Abrams to the biggest record conglomerates. And when the big boys get involved, guess who gets squeezed out? The small independents who took the initial chances on the bands, of course. When the majors invade the independents' territory, the SSTs of the world will have an exceedingly difficult time competing. This is why Slash, 415, Enigma, and Bomp have opted for major distribution.

This does not necessarily spell the eventual extinction of the independent new music system. Small labels—and distributors—will have to band together to keep a closer eye on the street. Probably the most encouraging thing about the seminar was the impromptu independent distributors meeting, and the formation of an independent label coalition.

In both cases, from local hard rockers to the independent label and distribution systems, it is readily evident that, regardless of the numbers, true success is judged by what you do with what you have.

## In This Issue

### Quiet Riot: Hard Rock Prescription For Metal Health

After seven years of struggle, L.A.'s "other" metal heroes finally hit the Top 40. Jeff Silberman checks in with Kevin DuBrow and Frankie Banali. **Page 16**

### Ted Templeman: Warners' A&R Ace & Top Producer

From Nicolette Larsen to Van Halen, Ted Templeman has seen and signed them all. He talks about Warners' slump and his role in the WEA empire with Iain Blair. **Page 18**

### Roadies: Breaking In Without Breaking Your Back

While some harbor a romantic notion of life on the road with a band, the men behind the muscle have it tougher than you think. Greg Philippi looks at the art of the roadies. **Page 22**

Cover photo of Quiet Riot  
© 1983 Ron Sobol/Rapid Eye



Bitch's Betsy makes it hurt in concert

### Heavy Metal: Is L.A. Rock Born To Be Wild...Again?

While other fads fade fast, the heavy metal song remains the same. Bruce Duff looks at the HM renaissance; the bands, the clubs, and the labels specializing in leather. **Page 12**

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# Feedback

## Dokken If We Do

Dear *Music Connection*,

I am surprised that you have failed to ever print *anything* about the most promising band to come out of the Los Angeles area in years. Of course, I am referring to Dokken.

Not only do they have an album out in Europe, *Breaking The Chains*, they have also headlined at the Palace, opened for Lita Ford at the Country Club, and are now being featured on the "Heavy Metal Hour" on KMET on Friday nights.

For a magazine that covers local talent, I think you guys have really missed the boat!

KSG  
Los Angeles

## Sparks Fly For Spires

Dear *Music Connection*,

Regarding Vicki Arkoff's review of Gleaming Spires' *Walk On Well Lighted Streets* (Vol.VII, No.4), the next time she writes a review, she might listen to the record first. It seems, judging from her opening paragraph ("David Kendrick and Leslie Bohem have been taking notes...from Sparks"), she had formed her opinion before removing the shrink wrap. Or, maybe she never heard Bates Motel. Or maybe she never heard Spires' first LP. Or maybe she missed "You're So Right" and "Happy Boy," or she has overdosed on KROQ and her ears don't recognize passion, guts and human emotion in music anymore.

That's a shame, because I've seen Sparks and I've seen Spires and I think David and Les write the best songs I've heard from any band in L.A. God forbid Ron and Russ (Mael) should drop the comedy routine long enough to let it slip that they may be human beings. Or, maybe *Walk On Well Lighted Streets*

was too deep for her. "Cool Places" is certainly too deep for me. Bank that, Vicki.

Johnette Napolitano  
Beverly Hills, CA

## Songwriting Quiz Defended

Dear *Music Connection*,

Judging from Mr. Nicastro's letter (Vol. VII, No.13) regarding K.A. Parker's songwriter quiz (Vol.VII, No.10), he was disturbed at his test results. However, I did not let Parker's quiz insult or flatter me. It was a guide to help songwriters learn more about the industry, and we shouldn't interpret it as anything more.

No one is perfect, therefore only a fool will be disturbed at another person's imperfections. Parker made a special effort to tell us her views. We don't have to believe in her, but at the same time, we don't need to over-criticize her.

I feel the test certainly had it's flaws. However, it did show us all some areas in which we may not be working as hard as we should. I find it fair to at least give Parker credit for that. And if others were as insulted by the test results, do as Parker advised. Read over the areas where you could improve, and start doing so. And if you are still disturbed, perhaps you should sell your instruments and start selling cars.

Finally, I am sure Mr. Nicastro is funning us with his guide for achieving commercial success. However, it seems he is just a bit depressed about not getting his own songs published. I would like to stress to all the readers that not all of us feel this way. I am sure that there are many cheap tunes that hit the disc that should never be put on paper. But it is we songwriters who can change that, and if we conform to the ways Mr. Nicastro jokes about, would we really be happy with our work? If you say yes, you'd better start practicing saying "want to take a test drive?"

Ron McCain  
Wilderville, ORE

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**Glover**

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# News

## INDUSTRY

### 3000 Attend New Music Seminar In New York: Big Labels Battle Indys

by Andy Schwartz

The New Music Seminar, which began four years ago as a modest gathering of a few hundred in a Manhattan rehearsal studio, mushroomed into a two-day (July 5-6) conclave of nearly 3,000 participants at the New York Hilton, representing every level and area of the pop music industry.



IRS Records chief Miles Copeland

Judging from the number of paid registrants (at \$90 per head), record company hospitality suites, and establishment music business figures seated on various discussion panels, it would appear that seminar founder Mark Josephson of Rockpool has fulfilled his desire to "move the convention into the big leagues." But the goals of Josephson and his co-organizers, independent promoter Joel Webber and Tommy Boy Records Chief Tom Silverman, may have been achieved at the expense of the grassroots entrepreneurs whose years of sacrifice paved the way for today's "new music" success stories.

Conspicuous by their absence from any panels were representatives of pioneering rock indys like Slash, SST, Frontier, Subterranean, Enigma, and Twin/Tone. Relative to its sales and influence, black music was poorly represented: such key panels as those on independent labels, artists, press, talent and booking, and A&R were entirely populated by whites, due either to poor planning or cancellations.

Keynote speaker Miles Copeland opened the proceedings on an optimistic, if somewhat sardonic note by declaring "new music has won and we can all go home now." The manager of the Police and founder of IRS Records lauded the chart performances of a variety of new acts, and the opening up of radio to new music. But in an apparent reference to the

tight, novelty-heavy playlists of programmers like KROQ's Rick Carroll, Copeland warned against the creation of new restrictive formulas and wondered how long it would be "before we repeat the mistakes of our predecessors and become stagnant."

Tom Silverman moderated the independent labels and distribution meeting, which Marty Scott of Jem began by describing three levels of independent distribution: the large old-line firms, hurting from the loss of Arista, Chrysalis, and Motown; the specialist dance music distributors handling labels like Tommy Boy, Prelude and Streetwise; and the so-called import distributors, Jem, Greenworld, and Important. Walter O'Brien of Important noted that small rock and roll labels "don't always provide the distributors with the kind of information we need to sell records: reviews, airplay reports, or itineraries." Geoff Travis of England's Rough Trade described the association formed by a number of UK indie labels, distributors and retailers, suggesting that the organization might serve as model for similar cooperative efforts among American companies. But Scott called intense competition "the American way" and admitted that among independent dis-

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## RADIO

### Birch Ratings: Mixed Results For KROQ Format, KLOS And KMET Up

by Jeff Silberman

As the latest Birch ratings basically confirmed the trends depicted in the Arbitron figures released two weeks ago (Vol. VII, No. 14), the program directors of the top three AOR stations in Southern California reflected on their respective positions in the competitive environment.

KROQ claimed the top spot in the AOR race, as its Birch rating (for the overall 12-plus audience) dropped only slightly, from a 6.3 to a 6.2. KLOS increased its share from a 5.1 to a 5.6 for second place, while KMET rose a fraction, from 4.9 to 5.0.

Naturally, KLOS's program director Tommy Hedges was pleased that his station is now within striking distance of KROQ. "The slight decrease in KROQ's numbers makes it seem like they've lost some male listeners, but we'll have to wait for two or three books to see. KMET's



The Brothers Gibb: "How Deep Is Your Love" not plagiarized

## INDUSTRY

### Bee Gees Decision Eases Pressure on Songwriters

by John Braheny

U.S. District Court Judge George Leighton reversed a jury verdict that convicted the Bee Gees of stealing "How Deep Is Your Love?" from an amateur songwriter.

Lawyers for the plaintiff, Ronald Selles, had earlier convinced a jury that, because eight bars in the beginning of the two songs were similar and that four bars at the end were identical, the Gibb brothers somehow must have heard Selles' composition. However, at no point was it proven that the Gibbs had any access to the song.

Attorney Ken Kutzick, a copyright specialist for the firm of Lillick, McHose and Charles, stated that Judge Leighton had three options in

dealing with the jury's verdict: he could let the decision stand, opt for a new trial because standards of proof were not met, or make a "judgment notwithstanding," in effect entering a judgment for the defense, the Bee Gees. He chose the latter option, overturning the verdict completely.

"Judge Leighton has had some experience with music," Kutzick noted. "He seemed to indicate throughout the trial considerable doubt about the plaintiff's case."

In his judgment, Leighton declared that mere similarities in the songs do not support the contention that the Bee Gees had access to Ronald Selles' tune, "Let It End."

Please turn to page 8

increase seems to be from the fact that they've doubted their teen audience. We didn't do anything dramatic over the last book, so we've been very consistent to our audience."

The surge in teen listenership was reason to cheer at KMET. "It's always nice to have something positive happen," program director Hugh Surratt noted. "The best thing was that a lot of our strength came from the 'Local Licks' show. The infusion of local music has really helped us; they're really turning us around."

Larry Groves, KROQ's program director, remained bullish on the "Rock of the '80s" sound. The format continues to be the most popular among all AOR stations; he blamed the slight slippage on an overabundance of commercials. "I've worked at a lot of radio stations, and the same thing happens," he claimed. "You get successful, and you sell as many ads

as possible. But 13 minutes of commercials per hour is too much; you've got to expect a drop.

Not only will there be less commercials on KROQ for the foreseeable future, but Groves added that listeners won't be so inundated with novelty songs and dance-oriented techno-pop.

The ratings battle in the secondary Southern California markets was even more tumultuous. In the Riverside/San Bernardino area, KMET saw its huge lead shrink in the Arbitrons. KLOS cut the Mighty MET's lead by almost half a point. But the biggest surge came from KROQ, which doubled its ratings.

Anaheim was a completely different story. KROQ, the winter AOR leader, lost half a point, while KLOS leaped over a point and a half to claim the lead. KMET raised its share by over a point as well.

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# News

## LABELS

### LARC Records Moves Into Pop Arena With Private I Label

by Jeff Silberman

The Los Angeles Record Company (LARC), fresh from its success in rejuvenating the career of the Chi-Lites and breaking other black/R&B acts, will be branching into the pop field via the inception of Private I Records. Its first release will be the debut single and album by Matthew Wilder due out in August.

Private I, following the successful marketing practices of LARC, will initially put out a single by Wilder, with an album to follow. "The majority of acts we've signed have been through singles deals," Bill Craig, vice chairman for both labels, said. "We've seen a lot of record companies go out of business putting out albums without one hit single on them. A program director doesn't have enough time to track an entire album for a good cut when he's getting a pile of releases from major labels, independents, and even tapes every day. They usually tell you, 'bring me one specific cut you believe in.' So you start off with a single, get a buzz, then move to the album, so there's at least some acceptance in the market."

LARC is itself on a hot streak, having broken the Chi-Lites latest effort after the act had gone through a long dry spell, and are currently picking up strong response to its soon-to-be-released LaToya Jackson record. According to Craig, the reason for the success is due to the complete involvement of all the separate departments in everything from the signing of a group to the choice of a single. "We try to sign open-minded artists, producers, and writers," he said. "Most of our people are promotion-oriented, we feel we're close to the street, and we get involved. It's a two-way street between artist and label."

Label president Stan Layton noted that the labels currently have less than a dozen artists on the rosters, but three new deals are close to being consummated. "We're growing every month," Layton said. "We're looking for both new talent that want to get into the industry and established talent that want to work with us. People will want to be with labels because of what that label can do, not necessarily what it can pay. If the records are successful, the money will always be there for the artist. When we release a record, it's like we're going to war, competing against the Warners and the Columbias; we've got to promote and market better or we won't survive."

Scouting new talent primarily falls into the hands of Stuart Love, vice-president of A&R. "We don't want

bands that just sound like Men at Work; their sound has to be totally distinguishable and consistent where, cut to cut, you can recognize the act after only a couple of bars."

Love confirms the long-held notion that L.A. is not the best place to play if you're playing R&B or other styles of black music. "The availability of gigs for those acts is quite limited," he said. "It's hard for me to see them play when most clubowners won't give them a shot. They should try and go north to San Francisco or south to San Diego, because it's very tough to hear R&B bands in L.A."

Of the bands he does see, a common flaw is that many opt for the Prince/Rick James feel but neglect to emphasize good songs. "A lot of bands go for the feel first, but after getting the right groove, they've got nothing to say, and the songs suffer. Bands should collaborate with good lyricists or publishing companies. Then they'll develop a lot quicker."

The importance of a good song is illustrated in the Chi-Lites' comeback.

## Bee Gees

Continued from page 7

Selles conceded that he had no evidence that the Bee Gees ever had the opportunity either to have seen the score of the song or to have heard it played," he said. "He admits that his music was never published by any company or performed outside of his own small band on two or three occasions in the general Chicago area."

It was the testimony of Northwestern University music professor Aaron Parsons that swayed the jury to convict the trio of plagiarism. Conceding that he knew nothing about popular music, he nonetheless managed to convince the jury that the passages in question were too similar not to have been heard by the Gibbs.

Speculation arose as to why the Bee Gees' counsel neglected to call up their own expert witnesses to refute that testimony. A potential defense witness, Harold Barlow, had researched a list of material, including the second movement of Beethoven's Fifth Symphony, which contained similar melodic passages—that constitute "prior art." If it can be shown that the music of both parties may possibly be derived from a previous common source, it substantially weakens the plaintiff's case. However, Barlow was never called on to testify, as the defense rested their case.

The Gibbs responded that com-



photo by Jeffrey Mayer

LARC's Stan Layton (right) with the Chi-Lites and Stuart Love (center)

"Artists are artists; they can sing anything," Layton declared. "Dionne Warwick is a fantastic singer, but she had a dry spell because she didn't have good songs. Our job is to find the songs and direct the artist. We gave the Chi-Lites a new look and a new sound. By using their good songs, it keeps them from becoming dated."

A good song can also translate into crossover potential. "It's easier to cross a black product over into the white market than it is to take a pop record and cross it into R&B radio," Layton asserted. "It's just the nature of the beast; you get an artist established at R&B, then Top 40 will look at it."

Bill Craig is encouraged by what he sees as a cross-pollination of

genres on the radio. "In L.A., Top 40 is playing a lot of black music. And even KUTE is playing a lot of Top 40. If this spreads throughout the country, then music can really be universal."

LARC and Private I are currently being distributed by MCA. Layton foresees no problem with the inclusion of Motown product. "It's good for LARC to have Motown over there," he noted. "They have a lot of expertise in that area—black music—where MCA has not been especially strong. We still have a total commitment from the distributor; they've supported us all the way on the Chi-Lites and LaToya. If the music is there, they have a commitment to move the product. They don't sign labels like us to put on the back burner, they go after it."

ments made by the judge during the trial led them to believe that he was preparing to throw out the suit, prompting the attorneys to feel little need to defend themselves further.

The reversal of the case is very important in that if the jury's decision was upheld, attorney Kulzick believes it would incite a deluge of new infringement suits. The judge's decision, on the other hand, would have no effect in terms of setting new precedents, since Kulzick feels that the judge ruled according to the law and

the jury had not. It is not known whether Selles will appeal.

Not surprisingly, the Gibbs were "immensely relieved." In a press release, they stated, "We've held on to our belief in the judicial system, and our belief has been justified. We had a feeling that the judge would see we were innocent. This is a major decision which will affect every established songwriter and new songwriters in the business. They will also feel better today."

## Radio Report

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

### KROQ-FM 106.7

Burning Sensations  
X  
DFX2  
Gary Myrick  
City Of Glass  
Gleaming Spires  
The Ascenders  
Felony (a);

### KLOS-FM 95.5

Joan Jett  
Gary Myrick  
DFX2 (a)

### KMET-FM 94.7

Quiet Riot  
DFX2  
Gary Myrick  
Ratt  
White Sister  
Joan Jett  
The Plimsouls

### KNAC-FM 105.5

Joan Jett  
The Three O'Clock  
Gary Myrick  
X  
The Plimsouls  
Burning Sensations  
The Untouchables  
Ben Steele & His Bare Hands  
Suburban Lawns  
The Ascenders



# News

## PUBLISHERS

### Video, Dance Trends At L.A. Publishers Forum

by Cindy Payne

The trend toward dance music and slick studio and video production in today's "new music" marketplace were the primary topics of discussion at an informal meeting of the Los Angeles Chapter of the Music Publishers Forum on June 28 at the Cock-n-Bull restaurant in Hollywood.

Among prominent industry heavyweights present were Men at Work producer Peter Melan, Geffen A&R Carol Childs, and Martin Page and Brian Fairweather of Arista recording group Q-Feel.

Melan commented that the new trends have created a doubly difficult task for writers to come up with hit material. "It involves more a change of clothes than it does the music. Pop music has always been dance music, going back to Bach. With all the dance clubs and the popularity of MTV, it seems very important nowadays to do dance records. But it's a problem to build a career on trends, so I just tend to look for good, lasting songs," Melan said.

"At this time, it's so difficult to sell records that I'll try anything to find an in-road," said Childs. "If I think I have a dance group, I'll take them to a dance record producer because there are bands who can sell 250,000 copies of a dance record that I can't sell with an artist that has a lot of quality. So I can't shake that off. I've got to make the best of what I've got."

Both Melan and Childs agreed on the importance that publishers and writers do their homework on an artist before they submit a song and to make sure they've pegged the artist's image and personality. Melan said lyric writers are very valuable in this situation. He'd like to see an artist and writer collaborate so that there is more communication generated from the artist. Childs had similar feelings. "If publishers want to turn me on to a writer, the writer needs to have a definite purpose and interest. There is something to be said for enthusiasm and, nine times out of ten, the artist needs help." Childs also sighted a strong movement toward more mature sounding dance music with R&B flavor. "I'll take a song like Eurythmics' "Sweet Dreams" over a Thomas Dolby's "Blinded By Science" any day because it's a real song and no one can deny that," Childs said. Melan confirmed by saying that Dolby's continued success as an artist will largely depend on the material he chooses.

Video was another topic discussed. Songwriter-producers Page and Fairweather said video is changing the

way they look at songwriting: they now pay more attention to the lyrics. Childs noted that publishers and writers may want to present the same song to two separate artists if one can present a better visual. "Some artists are 'studio bands' that don't play live, like Human League or Q-Feel. I hesitate because I think, 'how am I going to get them out there?' You can actually save money by just making records and not worrying about making a fabulous video. Sometimes you expect more and get less."

### Back To Back Management To Offer Consultancy Service To Clients

by Larry Hogue

Back to Back Management has expanded its services to include consultation for record companies, management agencies, and artists, beginning with the new Michael Bruce album for Euro Tec Records.

The firm offers the services of large-scale promotion, marketing, and merchandising to all levels of the recording industry, services that were previously available only to artists with major label contracts.

Bambi Byrens, president of Back to Back, believes that major success is possible using an unconventional, street-level approach. "We feel it's necessary to keep in touch with the kids on the street, as well as with program directors of college radio stations, and retail store managers."

Back to Back worked in conjunction with W3 Public Relations to work the recent west coast swing of the Divinyls. Euro Tec Records, based in Lake Tahoe, contracted with the management company for a full-scale consulting service for the release of a new album by ex-Alice Cooper guitarist Michael Bruce. These services included the re-mastering and packaging of the album, the development of a marketing and promotional strategy, and a public relations campaign.

The company also offers services to larger record companies, in the form of independent A&R consulting. In this capacity, Back to Back hopes to assist major labels in plowing through mounting piles of unsolicited tapes that their own A&R staffs are unable or unwilling to handle, and in staying in touch with local live action.



Devo's Jerry Casale: outspoken on future of new music at N.Y. seminar

### Music Seminar

Continued from page 7

tributors, "you're only as good as your next record. You'll only get paid so long as you have more records coming." Rick Harte of Boston's Ace of Hearts Records wondered aloud where groups and labels not producing dance-oriented material were supposed to find exposure in today's club and radio market, but ready answers were not forthcoming. These panelists and dozens more indie operators later met secretly in a Hilton penthouse suite to discuss the present crises in independent distribution and lay ground rules for future cooperative efforts.

At the A&R seminar, A&M's Gil Friesen said the new generation of rock artists was "less indulgent. The average A&M LP costs \$70-80,000, but the first Police LP cost \$20-30,000." Roy Eldridge of Chrysalis/UK noted that "LP advances have gone full circle, from highs in the mid '70s to lower figures in the late '70s (punk). Now they are rising again, sometimes to huge figures." Michael Zilkha of Ze Records countered that "recordings can now be made cheaply enough so that there need be no such thing as a flop album. An LP is only a flop relative to the expense and expectations involved."

Not surprisingly, the star-studded artists panel was one of the most entertaining and well-attended forums. Among the participants were Thomas Dolby, Laurie Anderson, Michael Cotton of the Tubes, Midge Ure of Ultravox, Falco, Jane Weidlin of the Go-Go's, and Martyn Ware of Heaven 17. Anderson defined new music as "music that is new to me. Right now, that's the Cuban music I've been hear-

ing in Latin clubs in New York." England's Mary Wilson insisted "I'm just an entertainer, a singer who happens to have been lucky to have the right people behind me," then called the seminar "a load of rubbish." Sparks flew when Kevin Rowland of Dexy's Midnight Runners declared it was "no change at all if American radio was merely 'spoon-feeding' Thomas Dolby to its listeners instead of Led Zeppelin" (Dolby was sitting on Rowland's right).

But the sharpest and most concise statement of purpose came from Devo's Jerry Casale, who outlined his view of pop music as "just another big business in our new corporate feudal state. The artist's position is always tenuous," he said. "The attitude you encounter among most record executives towards artists is similar to that of university professors towards their students: that the whole enterprise would run much better without them." He compared music's successful "dinosaur" bands like Asia to "an overcooked steak. Its energy has simply been spent, and now it's just sitting there. Unfortunately, most Americans seem to prefer their meat well done." Casale finished by calling for an industry-wide implementation of an "honest, no-bullshit policy" to accommodate what he called "valid, instinctive creativity."

(Editor's note: Andy Schwartz, the editor of the late, lamented *New York Rocker*, is *Music Connection's* New York correspondent. In the next issue, he will inaugurate a regular East Coast Music News column with insight into the secret meeting among the nation's independent distributors, held during the New Music Seminar.)

### Radio Ratings

Continued from page 7

Elsewhere around the country, Rick Carroll's "Rock of the '80s" format provided mixed results; if anything, the results illustrated the fallibility of the rating services when they attempt to come to any consensus. For example, in San Diego, the Carroll-formatted XTRA-FM tied for the top AOR spot with KGB in the Arbitrons. According to the Birch survey, however, XTRA increased its

lead considerably over the once-longtime ruler of the AOR market.

An even more dramatic discrepancy can be found at KYYX, Seattle's answer to KROQ. There the station lost a full point in the spring Arbitrons, but it gained a full point in the Birch report during the same time period. One place where the rating services agreed on anything was the Bay Area. KQAK, which acquired Rick Carroll's services last April, saw its numbers rise in both surveys.

# Local Notes

**MARK ANTONICH** was the winner of the second annual Outstanding Human Relations award from the Musician Institute (that's GIT, PIT, and BIT to you music students) Faculty member Tommy Tedesco presented the award, an Ovation Legend acoustic/electric guitar.

**TOMMY SHAW** of Styx will be one of the directors at the Berrien County (Michigan) Horse Show next month. He will also enter two of his horses in the jumper class.

**THE FLESHTONES'** video for "Right Side Of A Good Thing" will feature some familiar faces doing strange things in the name of art and inebriation. Members of the Blasters, the Bangles, the Alarm, R.E.M. and the Plimsouls all drank lots of Blue Whales (the 'Tones' special brew) while director Francis Delia (Wall Of Voodoo, the Ramones) supervised the chaos. Barring any unforeseen complications, the clip should be on MTV by now.

**THE STEPMOTHERS** are calling it quits, or retiring the old name anyway. The "final conflict" came down July 11 at the Troubadour. The band's newsletter stated that the breakup was due to their inability to get gigs in the Inland Empire, and the fact that "we are sick to death of the whole 80-miles-to-the-Troubadour-heavy-leather-wimp-metal scene." We're going to miss "the SM scene, the thrills, the chills, the laughter, the

photo by Debbie Leavitt



Sylvester Stallone and Tina Turner try not to act too suspicious at the *Staying Alive* premiere

joy, the sweat, the noise, and the cotton candy" too guys. Keep us informed, OK?

**BEACH MUSIC** (not the surf sound emitted by the Beach Brethren, Dick Dale, etc.) is still big stuff in the Carolinas. Reigning hipsters the Tams and Clifford Curry both played a gala 4th of July bash in Asheville, North Carolina, and are releasing vinyl on Nashville's (?) Compleat Records.

**ALABAMA** has opened their third souvenir shop in Myrtle Beach Numbers one and two are in Ft. Payne and Nashville. Get those football jerseys while they last...

**ROBERT PLANT** will hit the Forum September 27 for his first L.A. appearance since, well, it's been a long time, been a long time, been a long, lonely, lonely, lonely time. **HELLION** siren Ann Boleyn was chucked out of Disneyland for drinking Tanqueray and wearing chains and spike. Spent Rage's Dee Beltz was her unfortunate accomplice in crime.

**LONE STAR** has been reformed by founding guitarist Tony Smith. Although 500 lead vocalists have been auditioned, interested screamers should send a tape and a photo to Brenda Collins,

P.O. Box 67A53, Century City  
CA 90067

**LEVI DEXTER** is releasing a 5-song EP on Passport Records called *Levi: The Fun Sessions*.

**ELLIOTT MURPHY** has a new LP on Plexus Records called *Murph The Surf* available soon.

**LEATHER ANGEL** has not inked a deal with Time Coast Records, as reported elsewhere. One presumes major-label interest...

**SAFETY IN NUMBERS** has completed recording "More Than Love/More Than A Million" for Little Round Records, produced by Irvin Kramer and the band at Sound Castle Studios. The single is slated for an August release.

**NEW WAVE L.A.** is the title of the latest video-music show on cable, starring KROQ's Jed the Fish, *New Wave Theatre* veteran Tequi a Mockingbird, and USC calendar girl Jill Paris. Producer Kurt MacCarley describes the show as "30 minutes of non-stop nonsense. It's not a dance show." Bands on tap for the first installments include Burning Sensations, Fear, the Fibonaccis, Nina Hagen (interviewed underwater) and Roxi Music. In addition, clips from new wave films, will be shown.

**J.R. & THE Z-MAN** have added director/production manager Alan Abelew to their small lineup.

**ABBA's** Agnetha Faltskog has a solo effort produced by Mike Chapman that's scurrying up the British charts. "To Love" was co-written by the American Song Festival's Jill Frisbee Brandt and Randy Goodrum.

**ROBIN ZANDER** of Cheap Trick is producing Chicago rockers Shadow at CRC Studios in the Windy City.

**FINAL PROOF** of a 1960s revival: Donovan has a new album called *Lady Of The Stars* on Allegiance Records due for release August 15. Allegiance is also putting out a new LP by Spencer Davis.

**CONGRATULATIONS** to Stewart Copeland of the Police; he and his wife Sonja welcomed a seven-pound son into the world June 28, the same day *Billboard* announced that "Every Breath You Take" was numero uno on their singles chart.

**Y&T** will release their latest A&M record, *Mean Streak*, on July 26.

**THE CURE** will release *The Walk*, an EP produced by Steve Nye, to help push a quickie summer tour of New York, San Francisco and Los Angeles beginning August 4.

**WHILE TONY LEVIN** tours with Peter Gabriel, Alphonso Johnson may replace him in King Crimson when the band returns to the studio in October.

**X** will appear on *Solid Gold* this week, sharing tube time with fellow counterculture artists Barry Manilow, Natalie Cole, and Rex Smith. The band will be revving their way through "Breathless."

**MIDNIGHT FICTION** has completed their debut EP for Fiction Records. Producer chores were handled by Mark Petach.

**THE VIOLENT FEMMES** have completed a video for "Gone Daddy Gone," featuring Brian Ritchie as a sailor, Victor DeLorenzo as a father, and Gordon Gano as a "sleazy ne'er-do-well." Doug Martin directed the clip.

**THE VENTURES** have recorded a new album for National Space Observance Week (July 16-24). It's called *NASA 25th Anniversary & Space Observance Week Commemorative Album*, in case anyone fell asleep this week.

**OUR APOLOGIES** to Kristen A. Dahline of JAI Productions, since we neglected to give him credit for his work on the photograph of Gary Myrick for the cover of our last issue (Vol. VII, No. 14). We also want to acknowledge Rick Bioni and Hazel David for their invaluable assistance with the photo sessions.

**JAH MOON** has just finished an EP at Sound Image Studio with Regi Butler producing.

**FAT CHANCE FILE:** Pittsburgh city councilman William Robinson recently tried to prevent Rick James' performance in the Iron City. It seems the councilman found the use of obscene language and gestures offensive, particularly in the case of James and Blue Oyster Cult. Good sense and rock and roll prevailed however: the measure failed 4 to 2.

**KYD RECORDS** has signed a deal giving Enigma Records exclusive distribution and marketing rights. The first Kyd LP will be a new album by Rocky Burnette, son of Johnny Burnette, backed by Burnette Sr.'s old band, the Rock and Roll Trio.

**GREENWORLD** Distribution will distribute the new 12" single by Affairs Of The Heart. The tune will be a cover of the Kink's "Waterloo Sunset," done with an '80s sound a la New Order.

Quick, name the biggest concerts in the history of the Inglewood Forum. Well, those of you who guessed Journey, Pink Floyd, or the Rolling Stones are wrong. Neil Diamond's recent seven-day run there shattered almost all the house records, including most days performed, most sell-outs, quickest sell-outs, biggest gate, and largest dollar gross. Forum VP Claire Rothman presents Neil with a plaque in honor of the records.

photo by Brian Baumwell



photo by John Harrell



Ex-Aerosmith guitarist Joe Perry tries out his hot new skateboard technique on one of Bill Lawrence's custom guitars. Look for a Joe Perry Project album sometime in September

**LET'S PLAY "Label Head"!** Say you were the president of a major label, and you discovered that an aging superstar act is label shopping. And what that group (who've been dubbed "the world's greatest rock and roll band") wants, besides the typical multi-album, multi-million dollar deal, is an unlimited budget for three videos per album, where the band also gets the rights to the clips. What would you do? What will the real-life label chiefs do? Stay tuned for further exorbitant deals.

**T-BONE BURNETT** will have a new Warners LP, entitled *Proof Through The Night*, out on August 10th.

KROQ's annual pilgrimage to Hawaii was once again a week-long orgy of all the good things we love about rock and roll. From left to right, Oingo Boingo members Sam Phipps, Richard Gibbs, Kerry Hatch, Dale Turner, Leon Schneiderman, John Hernandez, Steve Bartek and Danny Elfman goof off backstage after a Honolulu concert with ROQ jocks Freddie Snakeskin, April Whitney, and Jed The Fish (below).

**BILLBOARD Magazine** will be holding its Fifth International Video Music Conference on Nov. 7th, at the Huntington Sheraton in Pasadena. The event will include demonstrations of video production techniques and panel discussions covering all aspects of video production and marketing. For more info call: Kris Sofley, VMC Coordinator, at (213) 859-5319.

**DURAN DURAN** have just completed a nation-wide tour. er, well, at least a collection of their videos has, finishing up at the Palace in L.A. after hitting Boston, Cleveland, Dallas, and Chicago. John O'Donnell of Sony, one of the tour's sponsors, says of this new "revolutionary" event, "a video tour is certainly less expensive to produce—and the performers in a video never get sick!" (and never play out of tune).

**CEE FARROW'S** Rocshire Records single, "Should I Love You" has been added to MTV and has gone into rotation on *MV3*. The single is also getting lots of rotations in L.A. dance clubs.

**MNEMONIC DEVICES** are back playing gigs in L.A. after the replacement of guitarist Geoffry Kaa by Jeffery Alan Garcia. Kaa is in Egypt on an archeological dig. Upcoming dates include: July 22nd at the Phenomenon (in the Fiesta House) and August 9th at the Music Machine with the Fibonacci.

**THE CRAMPS** are coming closer to stardom in England, as their *Off The Bone* LP entered the British charts at 54. Included on the album are early Cramps tracks produced by ex-Big Star brain Alex Chilton.

**ASIA'S** new album is entitled *Alpha*, and should be available for purchase later this month. Two shows at the Forum have been scheduled for October 3 and 4.

**ALTHOUGH** it's not quite a tour, Black Flag's summer slate of gigs is the most activity they've undertaken since 1982. In addition to their dates at the Santa Monica Civic and the Aquatic Park in Berkeley, the band has scheduled a weekend of benefit shows (to help pay legal fees for their court battle with Unicorn Records) at the Vex July 22-23. Appearing on night one will be the Flesheaters, the Dicks and Saccharine Trust, while night two stars Redd Kross, the Dicks, and Nip Drivers.

**KNX/FM** has a new Program Director, Ed Scarborough, formerly of KHTR in St. Louis.

**SO WHO SAYS** it's hard to break your songs into AOR radio? Local rockers White Sister have a demo of their song, "Don't Say That You're Mine," in B-rotation on KMET, which means that it can be heard at all hours of the day, not just on "Local Licks." KMET has also just added another of the band's tunes, "Paper Doll."

**PASADENA BAND** Back Streets is in the studio with Rene Sauter, the former manager of British group City Boy. Sauter was reportedly so excited by the group that he came out of retirement and built a new studio just to record the band (we don't make this stuff up, honest). The group's EP is due out in August.



photo by Neil Zozower

**Rik Fox**, ex-bassist for Steeler, is alive and well. On the advice of Kiss bassist Gene Simmons, he is reviving his old New York band, Sin, along with ex-Badaxe keyboardist Vince Gilbert. He says the split with Steeler was amicable, and his bass lines will remain on the upcoming Steeler album. Whatta guy, eh?

**THE HOSTAGES**, a San Francisco-based R&B/new wave/funk band, have released their first single, "Inside Houses" on Crab Records.

**THE CATHOLIC GIRLS** will be headlining five nights in Bangkok, Thailand, after finishing work on their next MCA album. Have one of those great mint iced teas for us, girls!

**THE PLACE** to be last July 8 was the Fiesta House, where Keith Joe Dick unveiled his new Orchestra, which featured the Dickettes. One special Dickette was the lithe some Sue Sawyer, who when not pursing her lips around inanimate objects works in publicity at Epic. Some of the celebs who dropped by to hear her John Coltrane tribute were Carlene Carter, Altered Images' Clare Grogan, and members of Martini Ranch. Ms. Sawyer also scotched rumors of an impending six-figure deal with CBS for a duet with Liberace. She just didn't make it in rhinestones.

**THE PEACE MUSEUM** in Chicago is featuring an exhibition on music and peace, including contributions by Yoko Ono, Pete Seeger, Graham Nash, Holly Near, U2 and Laurie Anderson. Among the items donated: original manuscripts, gold records, and musical instruments, including one of John Lennon's guitars.

**MTV** aired its fifth edition of "The MTV Basement Tapes" on July 13. The show features unsigned bands from around the country, and this edition included Members Only from Dallas, Finn & the Sharks from Phoenix, and L.A.'s own Justin Case. The judging panel included John Doe and Exene of X, Mark Mothersbaugh of Devo, and Lindsey Buckingham of Fleetwood Mac.

**I.R.S. RECORDS** will present its third edition of "The Cutting Edge," an MTV show featuring up-and-coming bands, on July 24, at 8:30 PST. This installment will feature performances and interviews with the Fleshtones and Joe "King" Carrasco, along with Rita Marley, the Three O'Clock, the Anti-Nowhere League, and a special segment by Grand Master Flash on "How To Be A Scratch DJ." Scheduled for next month are The Alarm, Joan Armatrading, and Pigbag.

photo by Debbie Leavitt



# HEAVY

**Leather, Studs,  
And Fireworks:  
Hard Rockers  
Born To Be  
Wild...Again!**

by Bruce Duff

**W**hile fads, fashions, trends, and musical genres tend to fall in and out of fashion faster than David Bowie can invent them, one thing remains constant: heavy metal. Ever since the days of Blue Cheer and Cream decimating the Fillmore East and West in the mid-1960s, the demand for Marshall-induced mayhem sung by long-haired studs has never abated. In Southern California, a thriving local scene evolved with the rise of new wave in the late 1970s, spearheaded by Van Halen and the first incarnation of Quiet Riot featuring Randy Rhodes (see story this issue). While heavy metal's popularity has occasionally been usurped by powerpop, punk, and techno-synth outfits, 1983 has been a banner year for the metal legions, with a new crop of stellar bands packing clubs and releasing records on both major and independent labels.

# METAL

*Bitch's Betsy and  
David Carruth*



photo by Stu Simone

**H**owever, things weren't quite as rosy last year. In May 1982, Hollywood rockers were complaining of a lack of acceptance on their home turf. The grass was greener in Orange County and even in the San Fernando Valley, where kids were still into hard rock, and where trends and fashion changes weren't as important as in Hollywood. Things seem to have improved since then for L.A.-based HM musicians. Although there isn't an abundance of places to play original heavy metal (indeed, there seems to be only two clubs booking metal on any kind of a regular basis), the scene has gained acceptance, at least in terms of being able to generate profits.

Indeed, large turnouts at local clubs have translated into big money, and all inside reports seem to indicate that the major labels are watching closely to see just who's making what. Some independent metal bands are earning over \$1000 for one club date, while others are selling in the neighborhood of 10,000 records for small but enterprising labels. In terms of the major labels, things have been on a steady upswing all year. At the recent US Festival, "Heavy Metal Sunday" wiped out the new wave and mainstream programs in terms of attendance. Def Leppard, Scorpions, Iron Maiden, and Judas Priest, all bands that have been at it for a reasonably long time, all broke through to receive major acceptance, airplay, and sales in 1983. Troubadour booker Michael Glick stated that the "next batch of albums from Scorpions, Judas Priest, and AC/DC will make the heavy metal scene even bigger yet." As an observer as well as a catalyst of the scene, Glick felt that HM is still on an upswing. He added that straight-ahead hard rock like Van Halen will always be around, and that straight heavy metal will eventually fade again, but for right now, Glick said that "heavy metal packs the Troubadour on the weekends."

The difference between hard rock and heavy metal is difficult to discern, even for those playing the power chords. Most bands have different criteria, and many groups consistently referred to as heavy metal don't consider themselves as such. Stephen Percy, who has been lead singer and leader of Ratt for close to three years, feels his band is in-between heavy metal and the more pop-oriented hard rock. Blackie Lawless of W.A.S.P. claims his band is just playing rock and roll. Metal Blade Records head Brian Slagel, currently inking a deal with Enigma for distribution, said that "some bands don't want to be

called heavy metal because they think it's just another trend. It's been around for over 15 years now; that's a long time for something to remain a trend or a fad." Many bands do seem to be jumping on the latest bandwagon, but there has also been a large number of scene supporters who, like Slagel, have stuck with heavy metal for some time now.

Another scene supporter and observer is journalist Sylvie Simmons, who writes for *Sounds* and *Kerrang!*, two very influential magazines on the metal market. Both published in England, these papers can sell records back home in Britain where the fanzines carry more weight with the fans than does commercial radio. These papers are also watched by the industry here in the U.S.; after

dex than before." This may seem unimportant, but a band's dress establishes their genre and where they fit into the overall scene. Simmons also noted that while the number of fans and the amount of coverage both hard rock and heavy metal bands are receiving are increasing, the number of clubs is decreasing.

In Los Angeles, Doug Weston's Troubadour is heavy metal heaven. There is a constant diet of metal, although Glick is trying to add a little variety to the proceedings. Bands playing the Troubadour receive a percentage of the door; if 200 customers pay \$7.50 to get in, and another 200 have half-price discount tickets, the band gets 60% of the total door, which works out to be roughly \$1200 to \$1350. "Some of these bands get fat heads



Armored Saint teenage metal from Pasadena

photo by Dana Ross

all, if an independent band can break on request charts as far away as England, it must be doing something right. Ratt, W.A.S.P. and pre-Elektra Motley Crue all placed well on the *Kerrang!* charts, giving the bands credibility both abroad and at home. As it turns out, W.A.S.P. reached the Top 20 via a bootlegged version of their eight-song demo, which some unknown entrepreneur has had pressed into vinyl. "It's flattering," said Lawless, "but I'd like to get some royalties out of the deal. We're going to have to press a quick single to combat the bootleg."

Simmons sees the local scene basically split into two camps "You have the hardcore leather and chains bands and the poodle-cut bands which wear striped clothes. A lot of bands are doing Def Leppard and Scorpions imitations right now. There's also less span-

and don't want to play here any more," Glick accused. "We still pay better than anyone else." His best draws are Armored Saint, W.A.S.P., Ratt, Leather Angel, Black 'N' Blue, Rough Cutt, and Steeler. "The better bands have it together in terms of management," he stated. "Bands that advertise for their shows usually make their money back at the door." Observing the local scene from the booker's throne, Glick commented that "if you're a great-looking band and have fairly good songs, you'll do better than a band that has great material, but is only average in terms of looks."

The other club which books a fairly steady diet of metal is the Woodstock in Orange County. According to Slagel, "the most happening club is the Woodstock. They book the

Please turn to page 14

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# Troubadour

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Blackie Lawless of W.A.S.P.

## Heavy Metal

Continued from page 13

more hardcore bands, whereas the Troubadour books more lightweight hard rock bands like Steeler, White Sister, and Black 'N' Blue." Slagel cites such bands as Slayer, Tyrant, Witch, Savage Grace, and Leatherwolf as the heavier metal bands gracing the Woodstock stage.

Citizen Kane is an Orange County hard rock unit signed to Roeshire Records. Guitarist Michael Burton says that the band prefers to remain in their native Huntington Beach. "With all the record companies taking a dive in L.A., we decided to stay here and sign with an OC label. There are a lot of hands that have to try harder because they're behind the Orange Curtain. There's a lot of talent here; expect to see more OC bands making it soon."

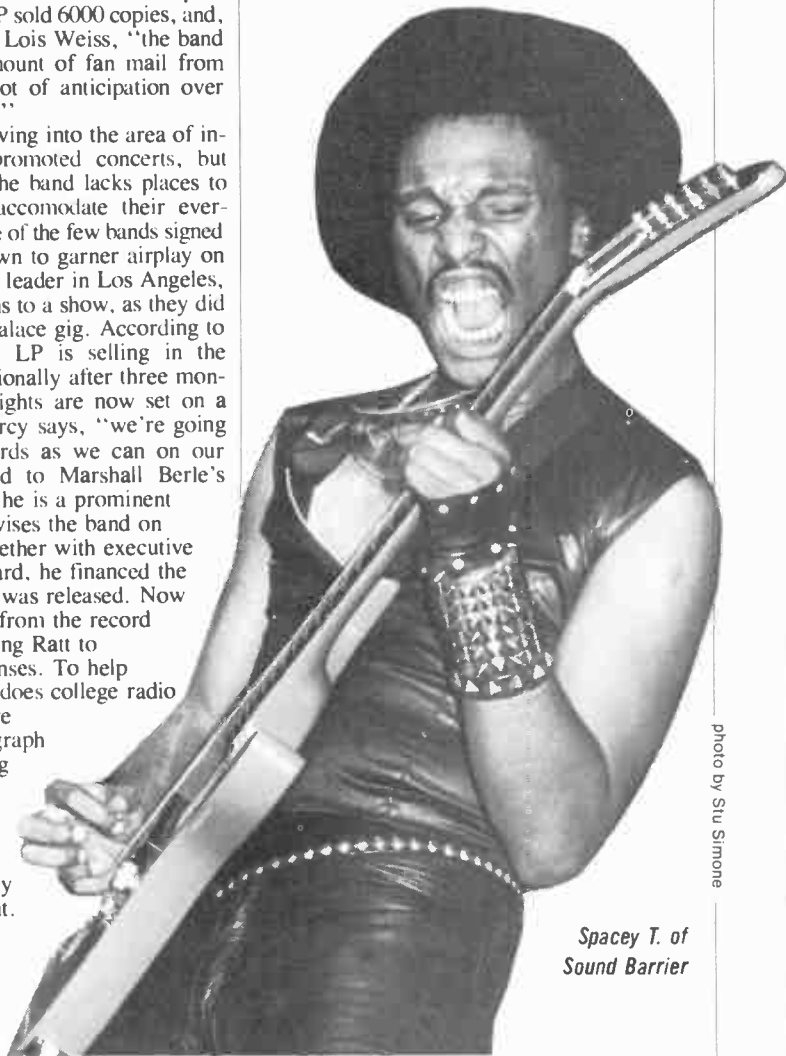
Other venues like the Country Club, the Music Machine, and the pre-*Women Behind Bars* Roxy occasionally book(ed) metal nights, but a lack of clubs willing to accommodate heavy metal has caused some bands to look beyond the club scene for a place to play. Bitch guitarist David Carruth states that "bookings are getting tough. The Troubadour is about the only place that books this kind of music on a regular basis, and even they are starting to shy away from it a little. Many

bands are doing independent promotions like Zamparelli Productions (a Pasadena outfit that books hard rock concerts, mainly at Perkins Palace). We haven't done that yet, but we may have to." Carruth and Metal Blade Records (Bitch's label) both think that Europe is the place for Bitch's music. According to Carruth, Bitch's upcoming LP, *Be My Slave*, is projected to sell 20,000 copies domestically and 15,000 in Europe, therefore making it the album that will break Metal Blade internationally. If this happens, the Bitch record may get picked up by EMI, who have that option regarding Enigma and hence Metal Blade products. Bitch's debut EP sold 6000 copies, and, according to manager Lois Weiss, "the band gets an inordinate amount of fan mail from Europe. There is a lot of anticipation over there for the new LP."

Ratt is also moving into the area of independently-promoted concerts, but not because the band lacks places to play, but rather to accommodate their ever-growing audience. One of the few bands signed to an indie label in town to garner airplay on KMET, the hard rock leader in Los Angeles, Ratt can pull 1300 fans to a show, as they did at a recent Perkin's Palace gig. According to Percy, Ratt's debut LP is selling in the 12,000 range internationally after three months. Although their sights are now set on a major-label deal, Percy says, "we're going to sell as many records as we can on our own." Ratt is signed to Marshall Berle's Time Coast Records; he is a prominent agent in L.A. and advises the band on business matters. Together with executive producer Mark Leonard, he financed the band after the record was released. Now the band's cash flow from the record and concerts is allowing Ratt to cover their own expenses. To help boost sales, the band does college radio interviews and in-store appearances for autograph signings. Ratt is going to test its drawing power at an upcoming performance at the staid Beverly Theatre, which Percy expects to be a sellout. He places the band somewhere between heavy and melodic metal. "Although heavy metal is

maturing and becoming more established, hardcore metal got to be a rut, so we got out of that scene," he explains. "Our music is more controlled now." As far as the fans go, he thinks that some of them are becoming bored with the studs and leather uniforms. "Some kids don't feel like having Halloween every night of the week."

Another band going great guns in terms of attendance is Steeler. According to Ron Keel, the band's frontman, "we haven't done a date in three months that wasn't sold out, except the Country Club, where we had the highest attendance for a heavy metal night." Origin-



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ally from Nashville, where the band began three years ago. Steeler relocated to L.A. in 1981, at which time they released their first single which was acclaimed as "Single Of The Month" in *Sounds*. Since that time, Steeler has signed with Schrapnel Records, which is owned and operated by Mike Varney out of San Francisco. Varney, a fine guitarist in his own right, produces and generally oversees most of the product coming out on his label. He actively seeks out new, young guitarists to showcase in his "Spotlight" column for *Guitar Player* magazine. "Every heavy metal band in the world has sent me a tape," he claims. Varney plans to release no less than 15 LPs this year, including Volume III of his *U.S. Metal* compilation series, which is similar to Metal Blade's *Metal Massacre* series, also in its third volume. Whereas Metal Blade is linked with Enigma, Varney does everything himself. He delivers the records ready to go to the distributor, and because the distributor is not involved in recouping pressing or other production costs. Varney gets paid every 30 days. Also, Varney sells his product C.O.D. directly to foreign importers. His average is 4000

copies per release.

All this creates a sizeable cash flow, which

Varney sinks into national advertising and buying blocks of studio time to produce his projects, often getting cut-rate deals since he books 400-500 hours at a time. Between Varney and Slagel, the HM underground is practically sewn up. A partial list of Schrapnel artists includes: Exciter, Violation, Wild Dogs, the Rods, Randy Hansen, Phil Mogg (ex-UFO), and Steeler. Metal Blade sports HM monsters like Bitch, Tyrant, Medusa, Test Pattern, Black Widow, Virgin Steele, Warlord, and others. Some of these bands are only signed for compilation albums,

but they nonetheless are getting their music heard via

these independents. Although these labels are thriving, other record business services are lacking in the metal field. Varney complains that "there are no radio promo people who deal with heavy metal on the college stations. I just have to do that myself too." Slagel comments that "there are no agents in town working much heavy metal. If there were, I'd be working with them too."

**B**lack 'N' Blue are being courted by major labels after being on the scene for only six months. This is attributed to their consistency: they arrived in town from Oregon organized and past the developing stages that hurt other careers. On the other hand, Armored Saint is a Pasadena group that has developed before the public's eyes. Still a young band (average age: 19), the group was featured on *Metal Massacre II* and has a three-song 12-inch coming out on Metal Blade in August. Bassist Joey Vera says, "the group's age has been a problem until lately when we put our foot down. No booker takes you ser-

iously when a teenager calls to get a gig." Nonetheless, Armored Saint has become a strong draw in L.A., and Vera claims that "a couple of major labels are looking at us, but that's about the extent of it." Another local band which has already made the transition to major-label status is Sound Barrier, who had their debut LP, *Total Control*, released on MCA Records. Great White has done well with an independent EP, garnering airplay on KMET before that station became more interested in the local metal scene. Other local up-and-comers include: Hellion, Hans Naughty, Odin, Rhoads, and ex-Runaway Lita Ford. Rough Cutt is recording with metal deity Ronnie James Dio, while Alcatraz is getting raves thanks to vocalist Grahant Bonnet's past affiliations with Rainbow and UFO.

So while some trends come and go, heavy metal seems to endure. L.A. is the nation's hot spot right now for unsigned bands, although more cohesion within the club scene wouldn't hurt. MTV seems open to metal video clips, although many of the more histrionic live bands do not translate well to the tube. The Kiss-inspired school of pyrotechnics has worked its way down to the local level, meaning metal bands must invest in flash bombs and extensive lighting rigs to compete with theatrical units like W.A.S.P.

Although it's essentially a teenage medium, heavy metal appeals to anyone with a rebellious nature; as David Lee Roth once put it, "there's a little Van Halen in everyone," and that's what keeps the clubs

packed and the tills full. From Gazzarri's to the Forum, metalmania is still running rampant and shows no sign of ever abating. □



Steeler in concert

photo by Mark Workman

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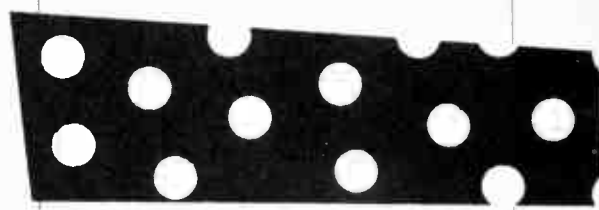
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BY JEFF SILBERMAN



# QUIET RIOT

**HARD ROCK PRESCRIPTION FOR METAL HEALTH = TOP 40 SUCCESS...FINALLY**

Kevin DuBrow and Frankie Banali took a swig from their beers as they settled into their chairs at the outdoor luncheonette of Raleigh Studios. The hot mid-day sun hadn't parched their throats; the lead singer and drummer, respectively, of Quiet Riot had spent most of the morning in a smoke-filled soundstage, filming a video for their just-released first single, a cover of Slade's "Cum On Feel The Noize."

They haven't had time to savor *anything*, let alone the beers. Quiet Riot had just gotten off a tour with ZZ Top; after the video shoot, they'll become the opening act on the Loverboy tour. Their debut



photo by Jacki Sallow

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Pasha/CBS album, *Metal Health*, has already cracked the Top 40, making them the first L.A. hard rock act since Van Halen to accomplish that feat.

The album sales and the tours have come rapidly for a band that has gone through several label deals, countless personnel changes, and even a name change over the past eight years to get to this point. "An overnight success after eight years," Frankie Banali exclaimed. "But the thing is, you can be doing it for 20 years, and it doesn't make a difference. This is just the start of the next phase."

The first phase of Quiet Riot began in 1975, when singer Kevin DuBrow met the late guitarist Randy Rhodes through his phone message machine. "I came home from a concert one night, and on my machine was a message that it was Randy, Smoky's old guitar player, and that he wanted me to call him," DuBrow recalled. "Smoky was this gay Hollywood singer, so I only called him back as a joke. When I first met him, I thought he was a girl. He had hair down to his waist and a thumbnail at least six inches long. I thought he couldn't possibly play the guitar; when I heard him, he banged my head against the wall. He needed a singer, so I accepted and Quiet Riot was first formed."

DuBrow and Rhodes had their own ideas as to how to succeed. "We didn't want to be a club band," he said. "We just wanted to be a recording band. We didn't want to pay all the dues we ended up paying anyway. We thought we were a step above all that stuff, but soon enough, we realized real quick that everybody has got to go through it."

By '77, Quiet Riot had become one of the top bananas of the local hard rock scene, and

success appeared imminent. They signed two American label deals, only to have both fall through. They recorded an album for a third label, but this one went bankrupt. The recordings were sold to CBS/Sony, which released it and a second album in Japan. Both did quite well, and in L.A., "Slick Black Cadillac" was an early KROQ fave. But *still* no American label deal.

**B**eing real popular in L.A. and Japan and not getting a record deal broke the band up," DuBrow claimed. "It frustrated the hell out of us. We figured that after Van Halen got signed, we'd be next. But the next band to get signed was the Knack, and then came all those Knack clones. We weren't about to put on skinny ties and cut our hair. We got so frustrated that Randy eventually got an offer to join Ozzy Osbourne. He took the job, and the band broke up."

DuBrow then started his own band, named after himself, and took a slightly different direction. "I wanted to go into a heavy metal/R&B vein, so it was based more on my vocals," he said. But finding the right line-up was an exceedingly difficult task. "DuBrow was a revolving door of musicians," he noted. "One of the reasons Quiet Riot broke up was the fact that Rudy (Sarzo, the bassist) hated playing with the drummer, so he went with Randy to play with Ozzy. He came back later on and rejoined for about a month before going with Ozzy, and all he did during that time was hound me to use Frankie Banali on drums. Finally, after a Starwood gig, I realized that the drummer I had was ruining my

vocals by being a rollercoaster of a time-keeper. So I asked Frankie to join. We got him, but Rudy left, and there continued to be a revolving door of guitarists and bassists."

It took quite a while before they settled on ex-Snow guitarist Carlos Cavazo, who got the job not because he was the wildest, fastest and most gonzo axeman to apply. "I *hate* the fastest and loudest guitar players, the Milton-Million-Notes," DuBrow declared. "One thing I learned from Randy: it's not how fast you play, it's what you play. Carlos had to calm down a bit, he was playing as if there were mice running up and down the fret all the time. He learned from Jeff Beck that sometimes it's not what you play, but what you leave out to make those notes count. The boy has learned. We didn't tell him to be the next Randy, we wanted him to be the first Carlos."

Although DuBrow and Banali were satisfied with Cavazo, they were only sporadically satisfied with each other. "We thought each other were assholes," DuBrow stated. "we both had reputations of being the biggest ones in L.A. Frankie and I had personality problems every other week until we got signed. Since then, there haven't been any. It's amazing what a little success can do for your disposition. It's hard to keep that team attitude and get along when you're starving."

"The rent comes every 30 days," Banali added. "No matter how much you like your situation, you're going to have to look for something else, because nobody's going to give you anything. Which explains why I was a musical whore a lot of the time before the deal, playing with anyone who would pay."

Please turn to page 24

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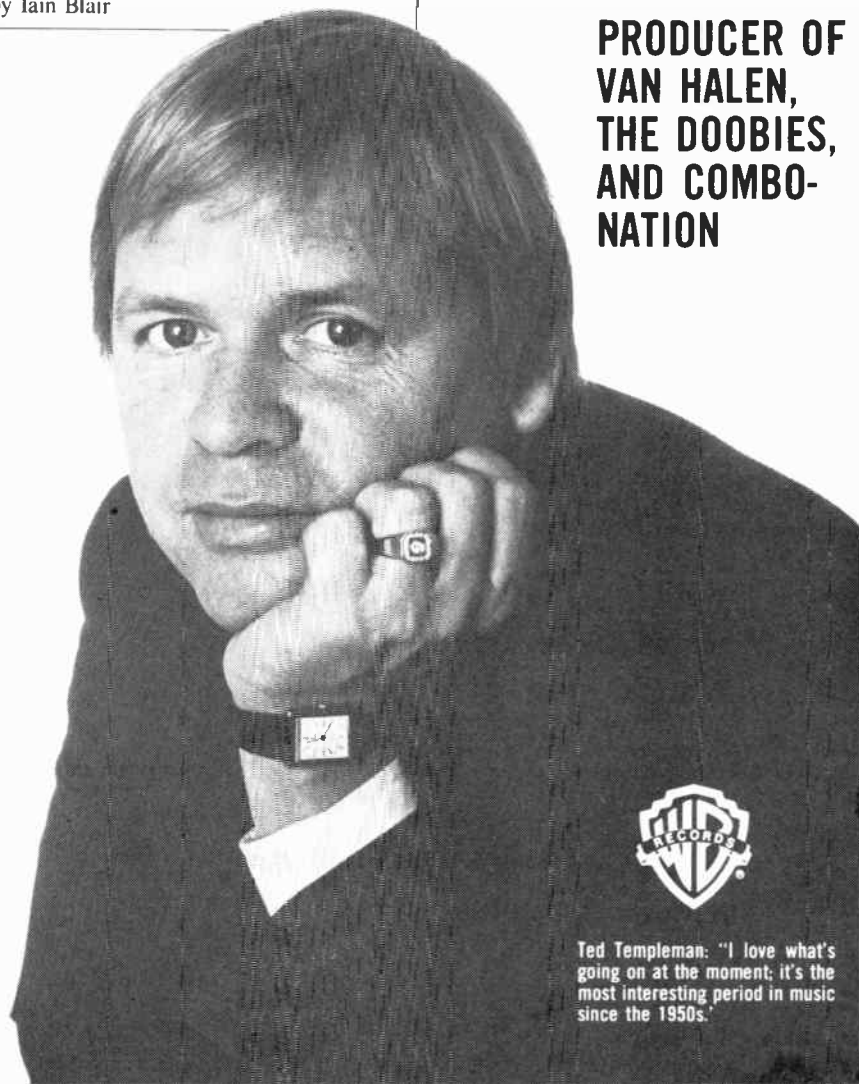
**W**arner Brothers has long been regarded as one of the most desirable and attractive labels for an act or artist to be signed to. It's certainly big enough, with a lot of corporate punch behind it, and yet it also exudes a kind of close-knit family atmosphere, with many of its staff and roster remaining linked together over many years. President Lenny Waronker is an ex-A&R man who has been with the company for years, and the A&R department is now run by Ted Templeman, another veteran Warners staffer and longtime producer of such differing hit acts as the Doobie Brothers, Nicolette Larsen, Little Feat, Van Halen and Carly Simon. Like Templeman and Waronker, many major artists such as Rod Stewart and Fleetwood Mac have also been faithful to the label over the years, prompting some critics to blame such loyalty for the company's staleness and apparent conservative taste. In recent months, these criticisms would appear to have been borne out by Warners' poor showing in the charts, with only Prince and Al Jarreau up there competing with Michael Jackson and the Police.

And yet, when no other company would touch them, Warners was quick to sign the Sex Pistols and Devo, and was equally eager to spread Prince's gospel of sex and rock when airplay was virtually out of the question. Another common misconception is that every new signing in the Warners machine is only arrived at after lengthy and gruelling committee decisions. "Not so," says Templeman, senior VP of A&R. "It happened in the past, but we don't sit around too much just talking anymore. We're in the process of making quite a few changes here, and the days of the big forums are long gone now."

Suffering slightly from a sore throat (Templeman had been rehearsing Van Halen vocals prior to going into the studio), the Warners executive was articulate and enthusiastic about both the future of the company and the record business in general. "I suppose in overall terms there's a bit of catch-up to do as our head of A&R became president, and so I'm in the process of reorganizing the department. I'll remain VP of A&R, but there'll be a new head soon. I spend so much time in the studio, we need a guy who's out there and able to make decisions fast where necessary." Templeman's first love is still very much production, he says. "I do about four or five acts a year, so I'm really only in my office in the mornings. The rest of the day, I'm working in the studios. I'd never stop that, because I get real stale once I stop; a week's vacation in Hawaii and I go crazy!"

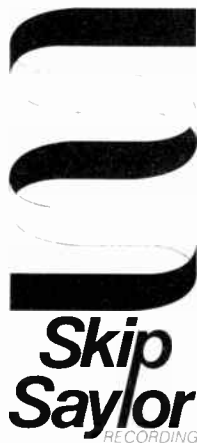
# TED TEMPLEMAN: WARNERS' A&R ACE

by Iain Blair



**PRODUCER OF  
VAN HALEN,  
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Ted Templeman: "I love what's going on at the moment; it's the most interesting period in music since the 1950s."



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Born and raised in Santa Cruz, Templeman first joined Warner Brothers in '65 as an artist. "I started off a long time ago, playing in R&B bands, and eventually joined Harpers Bazaar, which is where I first met Lenny Waronker; he produced our hits! Then I started hanging around, watching him produce, and in 1970, I joined as a staff A&R guy at \$75 a week. So really, I've been here one way or another ever since." Templeman initially discovered the Doobie Brothers and co-produced their first LP with Waronker. Although it didn't do anything, it was the start of a long and highly successful association with that group. He then went on to produce all their hits, as well as working with Little Feat and Van Morrison. In the last few years, Templeman also signed and produced Van Halen and Nicolette Larsen. "I happened to catch Van Halen at the Starwood one night, and I was blown away by Eddie's playing. We signed 'em the next day. It was an instant decision."

Templeman has also been very actively involved in several other personal projects. "I just finished producing this new band called Carrera, and after I'm finished with the next Van Halen album, I'm going in the studio with another new act from L.A. called ComboNation. I'm currently also working with Michael McDonald and the Doobies' live project, so I guess you could say I'm pretty busy!" And in spite of Warners' current lack of visibility in the charts, Templeman is optimistic about recent signings and the company's direction. "Every company has good years and bad years. People have accused us of ignoring a lot of new talent, but that's not true. For a while, there was a moratorium on

signings. We also had to pass on a lot of acts we wanted to sign, because there's only so much money there to spend. We had to say, 'look, there's money for tours, promo, etc. etc. We just can't sign anything else at present.'"

In fact, Templeman says that he was so busy in the studios, he lost touch with the

**'I get plenty of offers to produce the Van Halens of the world, but it's limiting. By doing a Carly Simon album, I get involved in big arrangements and have to go in and mike strings properly. I like to be as eclectic as possible.'**

business side for a while. "For three years, I just rode around from session to session, and hardly came in at all. It's only in the last year or so that I've become really involved in signings again. But the ones we've made have been very successful, I think. Look at Prince; he's incredibly successful now, and although an artist like Marshall Crenshaw hasn't made a lot of noise yet, I think he's a good signing.

And in terms of 'new music,' we're more into signing acts like Shriekback and Juluka. That's the kind of stuff I'm into. I'm not necessarily going after mainstream type of acts anymore."

Templeman is quick to point out that a lot of new signings are made in conjunction with Seymour Stein of Sire Records and Geffen. "It's all Warner Brothers product, and Seymour has turned me onto a lot of great new acts. In fact, I love what's going on at the moment; to me, it's the most interesting period in music since the '50s. So, a lot comes to me via Seymour, and we also key a lot off our English company where we have Andy Wyckham, who was previously over here looking after things. I really feel that the business in general is coming back, and in a big way. It feels good now. I think we all went through a period, and you only have to listen to the records, when we got fat. And I mean *all* of us: the companies, the artists, and the producers. You just didn't have to write as good a song, or make as good a record as in the past. But I feel that's changed in the last year or so. Now, you get albums like *Thriller* and *Synchronicity*, where every track is a killer. There's no filler. So, in one way, the recession was good. We had to get the shit kicked out of us. Now, everyone has to work a little harder, and that's good. For instance, I'm doing three months rehearsal with Van Halen before we even set foot in the studio, whereas in the past we never had the time; everything was rushed because success came so fast for them. So I feel the business is getting better because the records are getting better."

As a successful producer, Templeman has

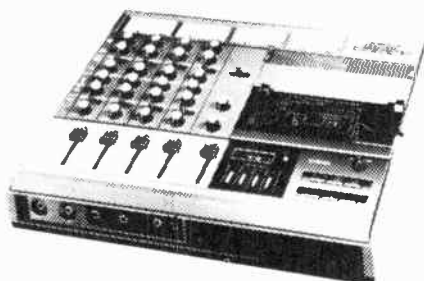
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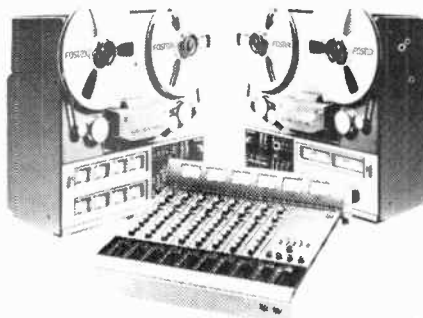
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## Ted Templeman

Continued from page 19

worked with a wide variety of acts, but doesn't find any problem in adjusting from a Van Halen project to a Carly Simon album. "I like to keep my chops up that way. I think it's very easy to fall into a pattern; for instance, just producing heavy metal acts or the Van Halens of this world. In fact, I get plenty of offers to do exactly that, and I could have very easily limited myself to that area. But 'limiting' is really what it is. So by doing a Carly Simon or Nicolette album, you get involved in big string arrangements, and then you have to know how to go in and mike thirty strings properly. I believe it's healthy to work with different types of artists and music. By the same token, it's easy to fall into the trap now of making everything synthesized and electronic. I like to be as eclectic as possible."

Templeman prefers the anonymous approach to production. "I personally like to be relatively unnoticed on a record. Some producers like Quincy or Phil Spector are immediately recognizable. You can always tell their 'sound.' But I don't like to be recognized. That way you can hear one of my Nicolette tracks on one station, and Van Halen on another and never guess it was the same guy producing. That's what I like. I think a good producer should be like a good lightman; he's there to bring out the artist's talent and place it in the best possible setting and framework."

Templeman also emphasized the strength of the company's production staff. "We may not operate as a committee so much now, but it's always best to consult and get input on any issue. For instance, if I'm hot on something, I'll always call Lenny and ask him what he thinks. If he's not convinced, it makes me think twice. Warners has got the strongest team of staff producers of any company around. There's Russ Titleman, Michael Omartian, Gary Katz, Tommy Li Puma and myself all working here, so why the hell *not* get their input? They've all got great ears!" But Templeman also stressed the increased autonomy of the A&R department. "It's definitely changing. If someone feels very strongly about an act, they can go out there and sign. For instance, Michael Ostin is crazy about an act. None of us have ever seen them, and he wants to sign them. So I just said 'hit it,' and he's on a plane right now. *That's* the way we're working now. It has a lot to do with the new policies I'm instituting. I can't tell you exactly what they are, but they will be radical

changes, and our A&R guys will have more power to act and go out and take these shots."

Templeman went on to point out the advantages of having an ex-A&R producer as president of the company. "We're the only company around where the president has been a top producer for so many years, so his input is very important. I can play a track, and he might suggest turning up some vocal back-

**'In a way, the recession was good. Now everyone has to work a little harder. I'm doing three months of rehearsals with Van Halen; we never had the time before.'**

ground passage. Now that's advice most company heads can't give you, and it's good to take advantage of it. Being at Warners is so different now he's president, because artists respect him and also have that rapport. When Mo was president, there was always that rapport too, but now we've got that edge."

Looking to the future, Templeman feels confident that Warners will soon regain its momentum.

"I admit that the last quarter hasn't been all that hot for us, but it's changing. Basically, it's a real transitional period for us, and it's not the first time either. Every

company goes through it. Now, A&R guys like Michael Ostin and Felix Chamberlain will be more visible, whereas Lenny and myself tended to be more in the studios and are less visible on the street. We're also looking at more developmental kinds of deals now, rather than just going for the big bucks album deals. We're also getting more into 12" and singles deals, seeing how they go, and we've got some hot product now; the Madness single is going to be a big hit, and there's a new Paul Simon album coming out soon.

"Obviously I'm only at Warners because I want to be. I could make a lot more bucks as an independent producer, and I've been offered a lot of pretty good deals to produce acts for other labels. I don't need the weekly salary, but it's a great place to operate. The people are great, and they're straight shooters. When I do a session, musicians get paid on time, etc. So there's a reason why people like Omartian and myself stay here instead of going out and putting deals together; it's a great company." □

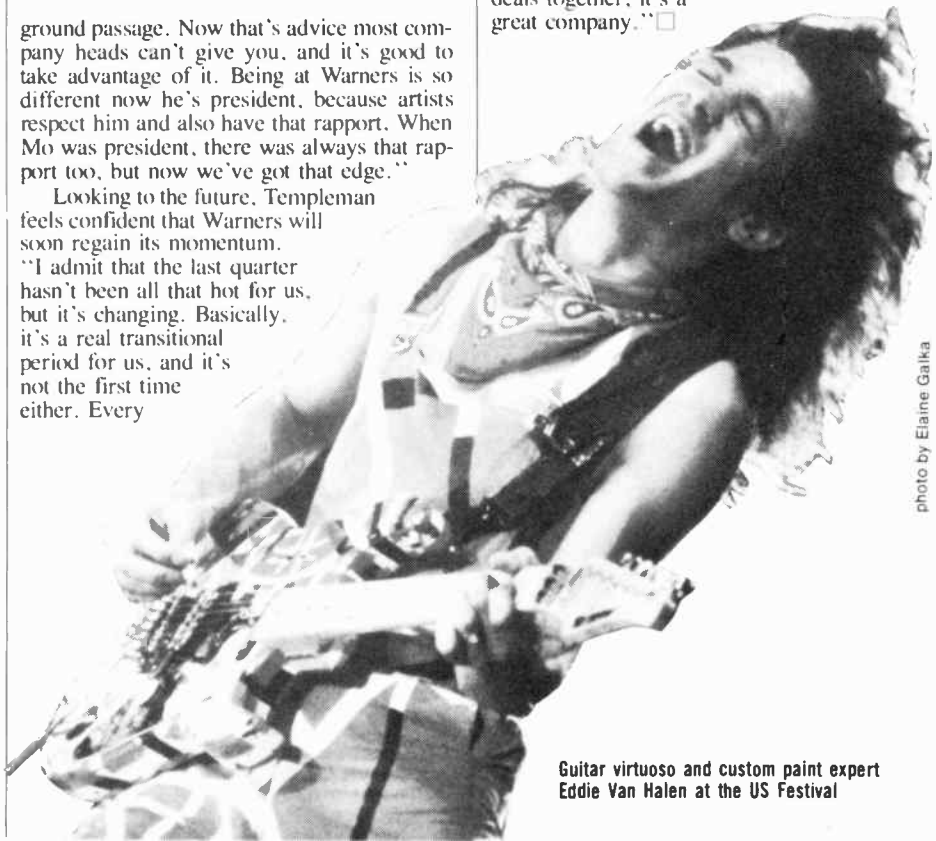


photo by Elaine Galka

Guitar virtuoso and custom paint expert Eddie Van Halen at the US Festival

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# Roadies

## Breaking In Without Breaking Your Back

**L**ife for the professional roadie on tour is travel. He (and infrequently she) leads a nocturnal existence marked by his ability to describe every inch of highway he drove the night before. The roadie is a troubleshooting ironman, a personage whose life on the road is one of concert halls, highways, hotels and more highways. There is little time, if any, for our hero to relax with a brew in the neighboring pub, let alone find its location.

There are no center-stage spotlights for the road crew. Their reward is the satisfaction of having put on a hot show, a few hours of sleep, and, on the professional level, a semi-steady paycheck. On the local level, his reward may only be the sweat on his brow. Roadies today must have the ability to deal with technical aspects of stage set-up, operating sound and lights, tuning guitars, assembling drums, for some, the specialties of synthesizer set-up, tuning, and even programming. These behind-the-scenes skills are easily mastered; many roadies are musicians themselves and therefore already possess much of the needed knowledge. Most roadies are music fans since it takes a special love to make roadwork a career.

Driving the trucks, moving equipment and other manual labor positions still exist, although the roadies' work has become much

more specialized as that of a technician. In large halls like New York City's Madison Square Garden, all equipment can only be moved by the halls' union employees. The band's road crew merely directs traffic. The moving of any equipment by them would result in a heavy fine.

On the local level however, the roadies gets plenty of action moving all the equipment he'd ever want to move and more. The local roadie may only earn a smile, and if he's lucky, a small guarantee (\$10 is usual) plus a few extra dollars if the band does well that night. There are many steps between working with the monster acts that command the union houses and working with an act which plays the neighborhood pub. It is here where back problems run rampant and roadie burnout is common. Greg Embry is a roadie currently on tour with Jules Shear; he was previously moving equipment for City Boy and the Romantics, and while not on tour, he works at Headwater Sound in Windsor, Ontario. Headwater has served Iggy Pop, Johnny Paycheck, Ramsey Lewis, John Waite, Randy Newman, and the Producers. He explained how egos can slow down a show. "You can have a road manager who is more into tonight's drugs and meeting people than doing the gig. I was on retainer with City Boy (being on retainer means that the act is paying part of your salary

to retain your services). The Romantics called me to do monitors for a string of dates with Cheap Trick so the monitors would be consistent. The band (the Romantics) had just done a gig in Seattle with the Ramones, and the next gig was in Houston. The crew had a three-day drive. I got into Houston several days later, which was the afternoon of the gig and the crew was still en route. There was no way they would make it. The band and management were losing it, so we had to rent equipment for the gig and I had to do house sound even though I hadn't heard some of the tunes and had not mixed for a couple of years."

On the professional level, being a roadie is a job just like any other...almost. While on the road, the crew may work 16 hours a day. There can be a lot of down time spent waiting for the next gig. Embry recalled, "Thanksgiving Day we were on our way from Memphis to Baton Rouge. We did about half the trip and pulled off to get gas around 3 a.m. We were traveling with a van, five crew members, and a truck with the equipment. We got back onto the freeway and the truck wasn't behind us. We sat there by the side of the road and waited. Finally we turned around and went back down the ramp. The truck was sitting there with the universal joint broken off the drive shaft. We were 60 miles from a big city and it was Thanksgiving morning. We

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waited by the side of the road until 5 p.m. the next day for a Ryder truck rental dealer to come out and fix it."

The crew may see only the insides of concert halls, hotels and highways, but their existence is far from boring. Fortune and misfortune take their toll. Technical equipment problems are usually secondary to general screw-ups and personal problems. Greg Gagnon (currently in charge of stage gear and drums on tour with Jules Shear, and also handles house lights at Traxx, a Detroit club) illustrates the point: "on the end of the first Romantics tour, we had 2 days to do 1300 miles. First we had to get through these forest fires in Eastern Manatoba and Western Ontario (Canada). One of the crew took too much speed and the rest of the crew thought he was going to die, but we kept going. The next day we stopped and slept, then we started out again. We hadn't gone far when I got a pain in my side. The pain kept increasing until it was so intense I couldn't drive. We were 250 miles from the nearest hospital in the bush of Ontario.

"Finally, about 30 miles out of town, our van runs out of gas. We had two trucks and our equipment truck. We all got in the truck and drove into town. I was dropped off at the hospital in excruciating pain; I had kidney stones. I was picked up, we got some gas, and we went back to where the van was to put gas in it. On the way, the truck went across the center line and a cop is coming the other way. The driver ran this cop off the road so he pulled us over and gave him a ticket. We put gas in the van and headed for Sioux Saint Marie, a town with a hospital on the state side of the border. About 60 miles north of Sioux

Saint Marie, the truck threw a rod. Ryder Trucks sent someone out to fix the truck, and they had to tow it all the way to town. C.W. (another roadie) had to move all the equipment from the truck to the van. Now we were in the band's van. At the border, custom officials found some seeds and so we were pulled over and strip-searched. Finally, I was dropped off at the hospital. When we arrived at the gig, I was in the the hospital, so someone had to set up the drum kit, which he had never done before."

Roadies still hold fast to that unstable "something" the entertainment field holds dear. It helps them stay flexible when the need arises to do so. Another crazy twist in this industry is that the road crew can actually make more money than the band. A band on tour may only get a per diem allowance and an occasional lump sum for royalties.

Most of the money an up-and-coming artist earns goes to paying touring expenses and recoupable recording debts. The road crew is paid per diem plus a salary of \$300-400 a week regardless of what the band is making.

A road manager may make \$70-80,000 a year. Gagnon added, "if you want to be a millionaire, being a roadie isn't for you, but you can live well for 10-15 years in this very, very political business."

On the local level, the pay scale is somewhat less. Local new music rockers Choir Invisible (to be releasing an EP this summer) pay their crew a \$10 guarantee. Their drummer, Don Romine, does road work for other bands, renting himself and his van out when times are lean. Other bands reciprocate, and at times he uses the drummer

for local mods Viva Beat.

Roadies get into the business from about as many angles as are imaginable, although three main ingredients are self-evident truths of the industry. They are technical ability, contacts, and luck.

Greg Gagnon was hired by the Romantics when he looked up an old friend who worked for the band. Greg had been laid off from Chrysler in Detroit and needed a job.

Greg Embry started by doing road work for friends' bands at local teen dances in his native Kentucky. He graduated from local bands to local touring bands and so forth, eventually moving to Detroit and working for City Boys.

Charles Sasso (now bassist for Animation, an offshoot of Red Zone, the band he roadied for) said, "I guess most roadies are frustrated musicians." Animation is remixing tapes with Jet Records and hope to ink a deal and release an EP soon. His current status was made possible by doing road work and therefore being in the right place at the right time. Sasso recalled, "the roadie has to be ready for anything. We did one gig with the Tubes and they started their sound check late. It went into our time and we had all of 30 seconds for me to balance Red Zone's sound before the show."

If you want to be a roadie, Greg Embry suggested that "the best thing to do is to get to know everybody you can and ask questions without being obnoxious." Greg Gagnon added, "you have to make up your mind that it's what you want to do for a living and that it doesn't matter how much money you make for a while, that you know eventually something will happen." □

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## Quiet Riot

Continued from page 17

In August, 1982, the group, still named DuBrow at the time, went into the studio. In the midst of the recording, Sarzo rejoined the group. "A couple of songs, 'Metal Health' and 'Cum On Feel The Noize,' were remixed demos," DuBrow said. "Then Rudy rejoined; he had had it up to here with Ozzy. He only joined Ozzy to play with Randy, not with Ozzy. So we scrapped the bass tracks, and had Rudy redo them."

They also renamed the band Quiet Riot by the time the album was actually released earlier this year. DuBrow stressed that the new QR was a totally different band than the first incarnation. "We changed from a good-looking, glorified garage band to a real musical group," he said. "As good as Randy Rhodes was, and he was the best as far as I was concerned, we could never have realized our full potential until the chemistry of all the players was just right. It's a certain feel. I could have that feel playing with (Led Zepelin drummer) John Bonham, but not playing with (Rush drummer) Neal Peart.

"It's knowing what you want, it's knowing what you're worth and what you're not worth," Banali added. "I play drums a certain way. It either works with some bands, and it won't work at all with others. That's why I've been in so many bands. Quiet Riot has been playing basically the same songs, but the sound different with each new player. The feel definitely changes."

Soon after the album was released, Quiet Riot first hit the road, opening up for the Scor-

pions. A supporting role suits Banali just fine. "You get to do the best you can under the worst possible conditions," he said. "You're traveling 500 to 1,000 miles a day between gigs, you go on usually without a soundcheck. Even when you do get one, the monitors and P.A. aren't set up for you. If you can do well

**'I hate the Milton Million-Note guitarists. It's not how fast you play, it's what you play. Carlos had to calm down a bit.'**

—Kevin DuBrow

under those circumstances, you can do well under any circumstances. It seems like I've been an opening act my entire life, but I prefer going out on the road for now because the band still has a lot to learn. There's a long way to go just in performing experience. The first dates we did with ZZ Top in the Southwest were pretty rough; the audience all looked like ZZ Top. That makes you work really,

really hard, and appreciate L.A. and Las Vegas, where the audience knows about the band. Otherwise, you put things out of perspective. You think that every place is the same, and you'll go over all the time. Not so!"

Being on the road for so long has kept the band from keeping tabs on the local heavy metal competition. "It's funny," Banali said. "We know that there's a couple of bands out there who feel that, 'hey, if they can get signed, we should have no problem.' Well, best of luck to 'em, because it ain't that easy. That attitude can be healthy..."

"...As long as you can bypass it and keep on going when it doesn't happen the way you planned," DuBrow added.

As the interview wound down, a couple of royalty checks were handed to them by their manager. "It's weird," Banali stated as he endorsed the checks. "You always think what you're going to do, how you're going to spend your money, if you ever see it in this business. There's been so many disappointments, so many ups and downs, that now, when it's finally coming in, all we want to do is go out and play and enjoy it."

"We've changed our goals, our guidelines, constantly as our career has accelerated," DuBrow added. "I can honestly say we've never expected to be so big so quick. People keep asking us how we feel, after everyone was always telling us we'd never make it. It doesn't mean anything. Of course, we're happy we can pay the rent, and we're playing every night. But we don't care about that vengeful type of thing. That's not what keeps you going, proving other people wrong. We're just doing what we want to do, and that's all that really matters." □

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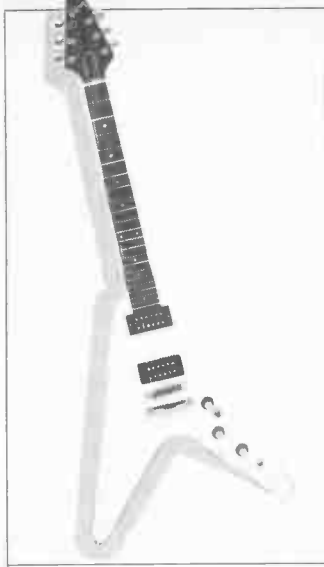


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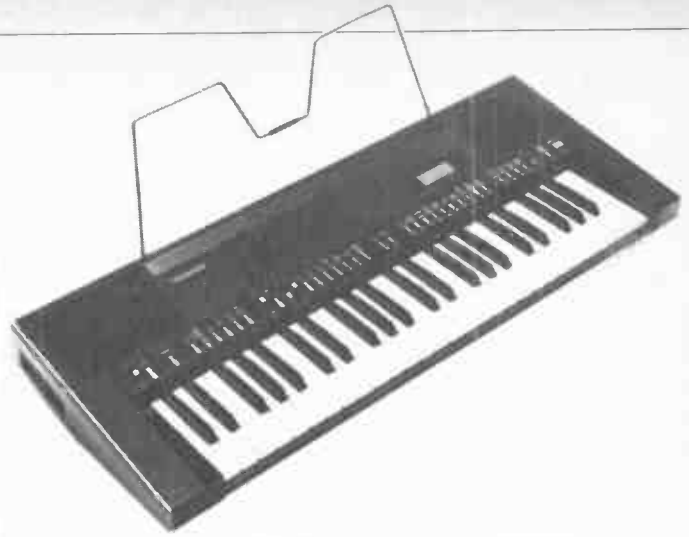
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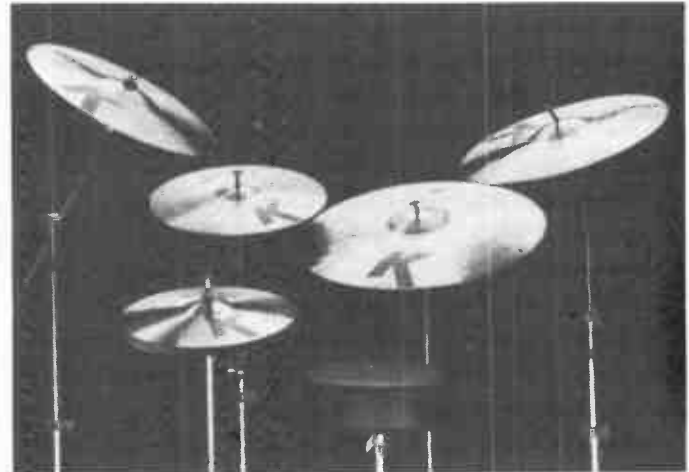
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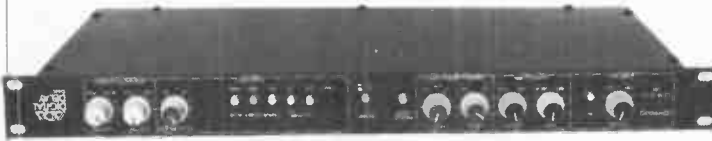
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# Audio/Video Update

## AUDIO

By Jeff Janning

**Ground Control Studios**, Santa Monica, CA: Warner Brothers artist Marc Thompson is producing two sides for himself with Champ Davenport. Paul Ratajczak is engineering the project. Producer Larry Lee is mixing four sides for the Marlins, with Brian Reeves engineering and co-producing.

**Sunset Sound**, Hollywood, CA: Producer David Foster is mixing a new single for Capitol Records act the Tubes with engineer Humberto Gatica. EMI's Sheena Easton is in with producer Greg Mathieson and engineer David Leonard tracking her new album. Chad Blake is seconding the project. Jim Messina is in wearing the producer and artist hats as he tracks his new album for Warner Brothers. Don Murry is at the boards with assistant Richard McKernan. Producer Vini Poncia is in with CBS act Scandal, mixing a new single with engineer Bobby Schaper. Producer Jim Ed Norman is mixing down the new album for EMI artist Michael Murphy, with engineer Eric Prestidge and second Richard McKernan.

**The Automatt**, San Francisco, CA: Quest Records artist Patti Austin is tracking a new album with producer Narada Michael Walden and engineer Dave Frazer, with John Nowland assisting. Margie Adam is working on an album for Pleiades Records with engineer Leslie Ann Jones. Margie is producing and Leslie is co-producing.

Ozzy (the chicken biter) Osbourne received an Ampex Golden Reel Award for *Blizzard Of Oz* and *Diary Of A Madman*, which were recorded on Ampex 456 tape. He donated the \$2000 charity award to the New York and Los Angeles branches of (get this) the Society for the Prevention of Cruelty to Animals.

**Neotek West's** Lincoln Zimmanek said that contrary to a previous report (*MC* Vol. VII, No. 13), Tim Pinch Recording is in fact not the only mobile facility on the west coast to have a transformerless board. In fact, Mountain Mobile's remote in Tuluca, California has been operational with a transformerless Neotek since July of '82, and Alan DiCato of Loe Electronics in Orange County has had his transformerless Neotek in use since March '83. Neotek consoles have in fact been in use for on-location recording for the past five years. Tim Pinch responded to this information explaining that he was thinking of only the very visible major remote trucks such as Record Plant, Enactron, Westwood One and Phil Edwards in San Francisco. Tim went on to say he also likes the Neotek boards and had looked at them prior to purchasing his now-converted Amek console.

**Sylvia**, country music's newest thrush, caught hold of her first Ampex Golden Reel Award for *Just Sylvia*. The \$1000 cash award was donated to Youth Town of Tennessee.

**David Longoria Studios**, Beverly Hills, CA: Studio owner David Longoria tells *MC*, "I just finished producing a contemporary Christian album for Gabriel Records with singer Ruth Longoria. The album, Ruth's first solo effort, was engineered by Bob Mithoff."



Ozzy Osbourne accepts his Ampex Golden Reels in Hollywood.

**Howard Lee Wolan** tells *MC*, "I'm currently engineering the basic tracks for Smokey Robinson's new album which is being cut at Studio Sound Recorders in North Hollywood. I also just finished producing a single for Iron Butterfly guitarist Mike Pinera which I am label-shopping. Ira Rubnitz and John Volaitis engineered and Artie Wayne co-produced the single. We cut it at Shangri-La in Malibu. I also engineered the new LP for jazz artist Alphonse Mouzon, who produced his latest effort at Can Am Studios in Tarzana."

**Preferred Sound**, Woodland Hills, CA: Paul Sabu is engineering and producing material for an upcoming album on Terry Wood and Attack. Christine McVie is in with engineer Ken Callait working on pre-production tracks for an upcoming Warner Brothers album. Producer Richie Wise is in with engineer Doug Rider working on overdubs for an EP

for the Rose Brothers. Artist Sandy Stewart is in with producer Randall B. Hill and engineer David DeVore tracking overdubs to finish up an album for Modern Records.

**Bullet Recording**, Nashville, TN: Debby Boone is working on a new album for Sparrow Records with Brown Bannister who is both producing and engineering the sessions with assistance from Jim Baird and Sally Gross. Keith Thomas and Neal Joseph are producing the mixes of the Imperials new Word Records album with engineer Scott Hendricks.

**Britannia Studios**, Hollywood, CA: Gerry Bennett is producing the *Hooked On Cowboys* album with Greg Venable mixing the project with help from Russ Bracher. Danny Jordan is producing a single for artist Val Grant with engineer Russ Bracher at the boards for overdubs and mixing. Ken McCaw produced the victory theme song for the U.S. Olympic committee with engineer Marvin Clamme. Russ Bracher and John Steinhoff are producing six sides for Monopoly with Russ engineering.

**Sound Connection**, Studio City, CA: Gary Gotzman and Mike Piccirillo are producing songwriter Danny Darst for Al Gallico Music with Mark Wolfson at the boards.

**Rocshire Records Studios**, Anaheim, CA: Dennis McKay and Gary Davis are currently producing Willie Dee's new Rocshire album. Gary is also producing Abrupt Edge with Lester Claypool at the board.

## VIDEO

By Iain Blair

**Pendulum Productions**, one of the hottest companies around after shooting highly acclaimed promos for Berlin, Quiet Riot, Oxo, and DNA, have just finished the clip for Lindsey Buckingham's "Holiday Road," the title cut from the new comedy film, *National Lampoon's Vacation*, which stars Chevy Chase and Christie Brinkley. Directed by Mark Rezyka and produced by Mary Guida, the piece features Buckingham as a frustrated office worker yearning for freedom. The project was shot in a huge warehouse in downtown L.A. over a three day period. "The first was used for prep, as we used a lot of lighting effects as well as props," explained Rezyka. "Lindsey didn't want the normal rock and roll look, so we aimed for a very elegant concept using two main colors—red and grey—and emphasized the design elements. The concept also called for 35 uniform office desks which were impossible to find, so we ended up making them all ourselves. A major part of the prep day was also spent in wiring and setting up the lights which was a big job as the area we were shooting in was enormous—150' x 120' and about 40' high. The rigging alone took 16 hours, but the results looked great."

Special lighting effects included peanut lights rigged inside Coke cans.



Sylvia receives her Golden Reels with producer Tom Collins (left) and engineers Bill Harris and Doug Crider

sitting on each desk. "We cut holes inside the cans, and they gave off this eerie light which was very effective," Rezyka explained. "Actual shooting began around noon on the second day, and everything went extremely smoothly. We finished all scenes using the 35 extras, and wrapped after about sixteen hours. The third day included scenes with Lindsey and some special high-speed shots, at 250 frames a second and 150 frames a second. Another unusual sequence featured Buckingham at his desk moving across the set, which we shot by mounting him, the desk, the lights and the camera on a Western dolly, and tracking it across the set without a cameraman. We just let the camera roll and watched it on video-assist, which worked perfectly."

The project was shot in 16mm color on an Arri SLR by cameraman Irv

The new company is moving into the rock video and film area, and its director roster already includes Steve Hirsh, the man responsible for "Same As It Ever Was," by Talking Heads and the Toni Basil video album, *Word Of Mouth*, considered to be one of the groundbreakers in the new field of LP-length concept video works. Look for his clips on MTV soon.

Prize for the most arresting video/song title must go to local L.A. rockers **the Difference** for their "P.M.T. (She's Avoiding Me)" cut which explores the hitherto uncharted realms of pre-menstrual tension. The British trio, featuring Steve Webb on guitar and vocals, Joe Reed on bass and vocals and Keith Boyce on drums, teamed up with Paul Flattery (formerly of Gowers, Fields & Flattery) and Dan Halperin, who recently formed Flattery/Halperin Productions. The



*The Difference: now on MTV with "P.M.T. (She's Avoiding Me)"*

Goodnoff using Kodak's new 7294 high-speed stock. It was transferred straight from negative to video tape and edited off-line and on-line by Doug Dowdle at the Post Group. Production manager for Pendulum Productions was Marshal Vernet, production assistant was Simon Straker, lighting was by Ray Peschke, A.C. was Bud Fries, A.D. was Barry Kaplan, make-up was by Robin Siegal, wardrobe was by Leslie Libman. Alan Goodnoff was key and dolly grip, Bernardo Munoz was scenic designer, Phil Brandes was key grip and best boy was Jesse Mather.

The clip is currently airing on MTV, *MV3*, *American Bandstand* and other music shows. *National Lampoon's Vacation* is scheduled for a late summer release, so expect a heavy media blitz soon.

**Desort/Mittman Productions** of Venice, California, is a brand new video and film production company formed by Gary Mittman, formerly with Arista and Chappel publishing companies, and Amy DeSort of DeSort Films. DeSort Films have been in the business of TV commercials for many years, with clients such as McDonald's and Jack In The Box.

video was shot on location at LAX and at a soundstage at UCLA where the band lip-synched on a neon-decorated set for the performance footage. "It turned out really well, and we're very pleased with it," said Boyce. "although it's somewhat removed from the original concept involving a female terrorist switching bags with the band. We then walk on the plane with her bomb, which blows up. Unfortunately, TWA, whose terminal we were filming in, didn't take too kindly to the idea and nixed it, so we had to tone it down."

The resulting clip is witty, inventive and inoffensive, but the Difference were forced to also tone down the title for MTV. "They said they wouldn't show it unless we changed 'Pre-Menstrual Tension,' so we compromised on the initials instead," explained Reed. The band also ran into censorship problems with RCA, who had apparently expressed interest in signing the Difference. "They said we'd never get airplay or get the video shown," added Boyce. In fact, the single is on KROQ and other L.A. stations, and the video is currently airing on MTV, *MV3*, Group W Cable, Z Channel, Showtime, and ONTV.



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WEDNESDAY JULY 27, 1983

- 7:00 PM Interview with *Roger Steffens*, Island Records promotion director for African and Reggae Music and host of his own reggae show on KCRW
- 7:45 PM Cassette Roulette, publisher song evaluation by *Rochelle Mackbee* of Total Experience Music, R&B/Pop
- 8:30 PM Live Performance—*SHE*, female R&B/Pop vocal group.
- 9:00 PM Pitch-a-thon—*John Swanson* and *Gary Davis*, looking for Prince style song for *Dipom* and Spinners ex-lead *Philippe Wynn* style R&B/pop for Total Experience artist *Dale Hightower*. Also need staff writers w/great lyrics.

WEDNESDAY AUG. 3, 1983

- 7:00 PM Interview with *Danny Goldberg* co-owner of Modern Records for which Stevie Nicks records
- 7:45 PM Pitch-a-thon, publisher song evaluation by *Danny Goldberg*, needs non-formula commercial songs with innovative lyrics for acts on his new Gold Mountain label. Also 'street' rock a la Springsteen, Petty, etc for film "The Pope of Greenwich Village."
- 8:45 PM Live Performance—*The Rosal F3*—Great melodic contemporary rock.
- 9:15 PM Cassette Roulette—Critiques by *Marc Gilman* of HAVEIGOTASONGFORYOU! Music: Rock, pop, R&B.

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# Songmine

By John Braheny

## Where To Get Started

One of the most common and frustrating problems for a songwriter with aspirations to be an artist is where to start. Do you approach publishers first, or go right to the record companies? Should you find an independent producer or look for a manager? What can an agent do?

The first answer you'll get from anyone is "it all depends." No single approach works the same for everyone and that one step-by-step formula you want so badly just doesn't exist. The best way to find *your* path is to get a realistic assessment of your current situation by getting some professional feedback.

Can your songs be covered by other artists? Some of the most exciting artists write so uniquely that it's very difficult for another artist to record their songs without sounding like imitators. For instance, it's tough to record a Joni Mitchell song without sounding like her. However, in her case, her early songs lent themselves to covers by other artists and the success of those recordings made it possible for her to record her own songs.

The next problem is to assess your potential as an artist. Do you have a unique vocal identity? Bob Dylan isn't a great singer, but you always know who he is when you hear him. Pat Benatar, Rod Stewart and Michael McDonald all have strong vocal identities and very distinctive styles. Don't kid yourself about whether you have those qualities. Get specific feedback about it. If you don't have either or both, your odds are poor unless you can create a unique group sound or concept (Devo, the Tubes), or have fantastic commercial songs. In other words, to be a successful artist, you need to have as many ways as possible for the audience to identify and remember you.

If you don't feel you have artist potential and you get consistent feedback that your songs aren't coverable, you may be in trouble. But don't let one or two different people make that assessment for you. There are lots of different publishers with a variety of tastes, and while your song might be good for one particular artist, that may not be what a particular publisher hears as "coverable." Publishers generally want songs that offer a variety of possibilities for recording. If there's only one artist your song appears appropriate for and they fail to get the artist to cut it, they have a dead song on their hands.

The other thing to remember is that if you're an intelligent, perceptive writer who's willing to spend some time on your craft, you can learn to write more coverable songs without sacrificing the factors that make you unique.

If you have coverable songs but don't quite fill the bill as an artist, finding a good publisher is probably the best approach. If you want to be your own publisher and contact producers and artists yourself, that's another option.

If your feedback is that you're a very good singer (but not a very distinctive one) and a great writer, find a publisher who is also willing to put up money to record and shop masters of you as an artist. Realistically though, that may not happen until you've already had some major success as a writer.

If nobody's getting excited about your songs but most people feel you've got what it takes to be an artist, or if your songs work great for you, but aren't publisher kinds of songs, go for the record companies first. If your own songs aren't strong enough or you don't have enough potential singles to approach a record company, look for great songs from other writers. Though record companies would prefer to sign a totally self-contained artist, the next best thing is that you or your producer know how to pick a great song. The bottom line is that one way or another you have great material.

Next time around, I'll discuss the record company, production deal, and manager options.



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# Reviews

## CONCERTS

### The June Concert Boom

The last two weekends in June brought some of the freshest, most exciting music into town in memory. Besides the punk histrionics of PiL and Black Flag, other genres were also well represented.

The most exotic aural delicacy of the year has to be **Queen Ida and Her Bontemps Zydeco Band**, whose Lingerie gig was more of a Mardi Gras than a mere concert. Ida, resplendent in peacock feathers and bejeweled accordian, led her troupe through an effervescent set of everything from Cajun zydeco to tastes of calypso ("Zydeco Taco") and juicy covers of Fats Domino's "Josephine" and the C&W "Orange Blossom Special." Though the vocals were often buried in the mix, the warmth and joyous lilt of the rhythms got the point across with elan and style.

There's hardly anything more irresistible than a good pop/rock hook, while at the same time, there can be hardly anything more lightweight and forgettable than a bad one. **R.E.M.** jumps to the head of the former category, evidenced by their recent vinyl work and their L.A. swing, which took them to the Palace and the Music Machine. On record, their music is a mesmerizing blend of



Queen Ida: "an effervescent set of Cajun zydeco and tastes of calypso"

kings of the garage heap. These guys ain't pretty, and they are far from stylish. Instead, they work up a good, exuberant sweat, showing crowds at the Lingerie and the Music Machine a messy but definitely fun time.

Singer Peter Zarella symbolizes their entire approach. Blessed (?) with a nondescript voice and two left feet, he nevertheless bounced all over the stage and sang with enough gusto to kick the rambunctious rockers like "Hexbreakers" and "Burning Hell" into the crowd's face. The band really worked the tunes, wringing every drop of sweat and emotion out of them. Add to that the innate sense of fun (their choreographed tamborine work was icing on the cake), and you come up with a thoroughly enjoyable, unpretentious hour of rock pow-uh.

With the Who now history and the Stones in mothballs for at least the time being, one can wonder just who will be the next great arena band for the '80s. Not all good acts fit the bill, the music needs to project to the back of the hall, and the act must perform like they're giant, oversized icons.

One definite band with such magnetic allure is **U2**. Their Sports Arena show was one of the most overpowering and unpredictable rock events of this or any other year. They passed all the requirements with flying colors. First of all, their music possesses a certain heroic grandeur, with the extended, ringing guitar lines for hooks and Bono Vox's passionate vocals. Shards of power chords drove "Sunday Bloody Sunday" home with a vengeance, while the rhythm section blasted out in overdrive for "Two Hearts Beat As One" and the electrifying "I Will Follow."

To the man, the entire ensemble are composed of excellent musicians, but the show is catalyzed by the presence of Bono. Possibly the most electrifying lead singer now touring, he ripped into each song as if his life depended on it. By no means was he doing it just for "the show," evidenced by the many times he had to command the crowd to calm down, but soon thereafter launched into a verse with the fervor and magnetism to deservedly drive the crowd into a frenzy. His flag-waving schtick was

cut short by a souvenir seeker, yet he diverted his energy into a tightrope walk on the edge of the mezzanine balcony. Sure, the guy could get wrecked with one slip-up, but after seeing dozens of too-predictable and planned-out-to-the-second arena shows, this unpredictability kept you on the edge of your seat, which was a welcome startling change of pace.

Apparently lost amidst the trendy

### Playboy Jazz Festival 1983 At the Hollywood Bowl, Hollywood

The *Playboy* Jazz Festival broke the Bowl's record for a two-day non-charitable event with a gate gross of \$545,000. The fifth annual festival featured over sixteen hours of continuous music, with an attendance level of 15,544 on Saturday, and a capacity crowd of 15,600 on Sunday. These statistics are an indication that L.A.'s own *Playboy* Jazz Festival can be considered an institution on a par with Monterey's Jazz Festival.

The Monterey Jazz festival, however, is far more conservative in its programming. Very seldom is a fusion-oriented group presented; the usual format is straight-ahead jazz, with some blues and Latin music tossed into the daytime festivities. *Playboy*, on the other hand, utilizes much fusable music, which is largely responsible for its numbers. Of the seventeen acts which *Playboy* presented, the Crusaders, Hubert and Ronnie Laws, Spyro Gyra, the *Playboy* Stars of the '80s, VSOP II, and Joe Williams with Count Basie and his Orchestra received the greatest accolades. Only the latter two were not fusion.

VSOP II, featuring Herbie Hancock, Tony Williams, Ron Carter, Wynton Branford Marsalis, offered some new music with their guest vocalist Bobby McFerrin. Their music was intoxicating, but McFerrin wasn't. His "extra horn" proved more a distraction than anything else. Carla Bley's innovative music, inspired by Duke Ellington, Frank Zap-

power or techno-pop and various rock mutations is roots rock and roll, evidenced by the disappointing reception accorded the *Blasters* latest record, *Non Fiction*. The masses may think their sound is too old fashioned, but their recent Palace shows showed them to be almost as overwhelming as U2, and even better, playing songs that one can identify with as well.

After seeing the Downey gang at least 20 times, one can't be blamed for expecting a certain sense of predictability. Nothing was further from the truth. The band, as a whole, never sounded more vibrant, passionate, or together; the songs were full of life, and stark, realistic lyrics notwithstanding, there was an uplifting sense of defiant celebration in their attitude. About the only things predictable were Dave Alvin's torrid guitar work and Gene Taylor on piano, the best pure rock and roll ivory mauler this side of Jerry Lee Lewis.

The set was one, tireless musical steamroller, that was lifted to even more frenetic heights by Lee Allen's sax and boogie-strolling, which came as close to bringing the house down as any Palace show I've seen. Mainstream and AOR be damned, the *Blasters* are one great band, and if they play like this opening for Eric Clapton, ol' Slowhand will be blown right off the stage. —Jeff Silberman

pa, and Kurt Weill, combined well with the sunshine.

Just how Joe Williams, and Count Basie, manage to always make fresh music remains a mystery to me. I've heard those same tunes for years and they're always a joy to the ears. The *Playboy* Stars of the '80s, with Ernie Watts (who was also heard with the Gerald Wilson and Doc Severinsen Orchestras), Patrice Rushen, Ndugu, and Alphonso Johnson put aside the vocals that many of them are associated with and presented instead original contemporary jazz with their funk. Spyro Gyra brought the crowd to their feet, but played little music of any consequence. Hubert and Ronnie Laws also were crowd pleasers, with Ronnie offering more of what the crowd wanted on "Always There," and other familiar tunes from his various albums. The Crusaders, (Joe Sample and Wilton Felder) brought some surprises. Ndugu has replaced Stix Hooper, and superstars Larry Graham and Randy Crawford delighted the crowd with their cameo roles.

The Modern Jazz Quartet unfortunately found their classical jazz drowned out by chatter. They followed Spyro Gyra. Gerald Wilson's Orchestra of the '80s, with luminaries Harold Land, Oscar Brashear, Ernie Watts, Bobby Bryant, and more was well received in its daytime slot. Had they appeared sometime in the evening, they would probably have received an even greater reception.

Although over sixteen hours of jazz heard in two days and nights can prove tiring, the fifth annual *Playboy* Jazz Festival proved to be one of their best. One hopes the programming becomes more daring in the future with less repetition in the schedule.

—Linda R. Reitman



U2: "shards of power chords"

richly woven Rickenbacker guitar lines and a velvet voice of Michael Stipe. At times, the music gets so airy that it comes close to evaporating out of your speakers. Live, however, there was a gutsy infusion of energy, which propelled material like "Boxcars (Carnival of Sorts)" and covers like the Velvet's "There She Goes Again" to a compelling level. The way many of the songs smoothly glided from soft melodies to roaring thunder crescendos revealed great dynamic arrangements. R.E.M. has become the most interesting and challenging sophisticated pop/rock bands around.

If R.E.M. is the epitome of pop elegance, then the *Flestones* are



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## Reviews

### CLUBS

#### The 88's

*At the Kit Kat Club,  
Hollywood*

□**The Players:** Arne Leinonen, guitar, vocals; J.J. Hunsecker, slide guitar, vocals; Steve Lawrence, bass, vocals; Charlie Quintana, drums.

□**Material:** The range is from the delta blues electrification of "Rollin' And Tumblin'" to the jazzy lounge music of "Mack The Knife" to the surf beat of "Pipeline." The band handles the tunes like a revue of American musical styles, and in fact concluded this performance with a hilarious medley of versions of "Three Blind Mice," including rockabilly, Latin and Yiddish takes. There are good originals amongst the covers.

□**Musicianship:** All three vocalists are excellent, and Hunsecker is a fluid and inventive slide guitarist who did a very good solo tune mid-set. Lawrence was impressive on both stand-up and electric bass, Quintana handled



The 88's: "able to draw from Chuck Berry, Dick Dale and Mel Torme"

the various rhythms with style, and Leinonen acted as a funny encee, transforming himself into Bobby Darin with the help of a shiny sports jacket for a letter-perfect "Mack The Knife" vocal turn.

□**Performance:** Since the material moves so quickly from one area to another, the band is to be congratulated for creating such a coherent

show. Humor ties it all together. They give the impression of not taking things seriously, but their musicianship shows their devotion to the genres and their mastery of diversity.

□**Summary:** A band called the 88's, but without a keyboard player, able to draw from Chuck Berry, Dick Dale and Mel Torme in a single breath, that's entertainment! —Mark Leviton

#### Rip Tide

*At the Golden Bear,  
Huntington Beach*

□**The Players:** R.D. Girard, guitar, vocals; Leon Baird, keyboards; Brian Smith, bass, vocals; Forrest Pegues, drums.

□**Material:** Progressive rock, well structured to avoid pretension and stagnation. The songs range from the anthem-like "All I Know" to the hard driving rock of "7:20," and the variety makes the set interesting enough to hold the audience's attention. A couple of songs suffered due to weak endings, but this is something that should be easy enough to correct.

□**Musicianship:** The backbone of the band is Pegues, who pounds his kit like he really hates it. He doesn't miss a beat and provides a great background in conjunction with Smith,

who moves well, sings fairly effectively most of the time and acquits himself well on bass; he is also the most prominent performer. Baird plays well within the context of each song and is impressive on "Rated X." Girard is an intense player who takes off on some good solos when necessary, especially on "Nothin' Holdin' Ya Here." All in all, the band is tight and well rehearsed.

□**Performance:** As previously noted, Smith is the front man and he does a good job, never resorting to forced behavior or sensationalism. Pegues is also visually interesting as he displays a phenomenal amount of energy. Girard and Baird are fairly static, though not at all self-conscious.

□**Summary:** Rip Tide has some interesting and varied arrangements. Apparently, they must be content to just wait for the market to return to their chosen style. —Martin Brown

#### Silverail

*At the Country Club,  
Reseda*

□**The Players:** David Ayers, lead vocals, guitar; Ron Kunz, bass, vocals; Chuck Johnson, drums, vocals; Frank Cutre, guitar.

□**Material:** Silverail's music is like a rusty train track stretching into the horizon without a bend in sight. Their straightforward rock rolls down the same well-worn path that countless garage bands have travelled since the dawn of rock. If there are any new nuggets to mine, Silverail doesn't find them; all we get are disposable rockers like "Talking Pictures" and "West Coast Band."

□**Musicianship:** All-too-typical all the way around, especially Cutre's limpid lead guitar. Silverail's vocals were easily their strongest feature, as Ayers possesses a husky voice perfectly suited to bar-room boogie belters, and Kunz and Johnson harmonized well.

□**Performance:** Aside from Ayers, the band was rather low key; it looked more like work than fun up there. This kind of music demands an over-the-top, go-for-broke attitude and attack, but Silverail preferred to keep the presentation calm.

□**Summary:** As the most energetic performer, as well as the best musician, David Ayers easily outshone the rest of the band. Silverail's vocal harmonies and occasional melodic guitar lines were good, and should be emphasized in the future. This band needs to work on a more aggressive live attack and strive for a more original, distinctive musical approach if they don't want to get lost in a barren desert of burnt-out rock and rollers. —Stu Simone



Rip Tide: "progressive rock, well structured to avoid pretension"

# Reviews

## CLUBS

### Gravity

*At My Place,  
Santa Monica*

□**The Players:** Clydene Jackson, vocals, keyboard; Harold Payne, vocals, guitar; Oliver Brown, percussion, vocals.

□**Material:** Mostly R&B originals with some borrowed accents and colors from jazz and pop. The themes of the tunes were just slightly off the beaten track and somewhat message-oriented, but were also lyrically and musically tight, to-the-point and often quite compelling. Highlights of the set included "I Still Believe In Love," "Surface Thrills," and Jackson's rendition of "The Tin Man" and "California Blues."

□**Musicianship:** Musically tight and tasty, Gravity functions well as an ensemble, one where all the members interact with each other. Instrumentally, Payne and Jackson are competent, but no great shakes. Brown adds the highlights and shadows, the tasty touches to the texture of the music. Never overhearing, he provides lightness and just the suggestion of rhythm each tune needs. When he did break out in his solos, he got the whole room hopping. Besides the songs them-



*Gravity: "has the makings of a great band, live and on record"*

selves, the star attraction is easily Jackson's vocals. Effortlessly switching styles—pop, blues, gospel and jazz—her voice has a rich, dark, throbbing emotional quality that is as soulful and compelling as any of the great singers of this era. Payne is a good vocal balance for her on harmonies and a very animated singer in his own right.

□**Performance:** Payne is the outspoken showman of the trio, with Brown running second, adding a subtle motion magic to the picture, playing up to Jackson, who is the coolest and most detached. Gravity cooks on a low flame with Payne on the hot end

and Jackson on the cool side. Ballads are what Jackson is all about. Even so, when that hot, sizzling, no-holds-barred uptempo comes along, she should cut loose—*not* hold back.

□**Summary:** Gravity has the makings of a great band, live and on record. They've got great tunes, vocals, focus, depth, and warmth. There is also a potential for an intense rapport between Payne and Jackson, with Brown as mediator. They should exploit that idea a lot more. If Jackson can loosen up in performance and show as much warmth in her stage presence as in her voice, Gravity will really be stellar.

—Sally Klein

### The V-Band

*At the Music Machine,  
West Los Angeles*

□**The Players:** Victor Moreno, vocals; Jimmy "O," guitar; Michael Anthony, keyboards; Tares Prodanjuk, bass; Jim Blair, drums; Jimmy Roberts, saxophone; Brad Dutz, percussion.

□**Material:** The set alternated between three different styles of music. "He's So Cool" and "I Ain't Brown But I Can Get Down" earmarked the band's niche in R&B flavored funk-rock interfaced with searing modern synth lines. However, in an attempt to show diversity, they opened with a rockabilly number called "Floozyes,"

then later threw in a few ska tunes, including "Give It Up" and "Stuck On The Edge," which weakened their integrity and emptied the dance floor.

□**Musicianship:** Guitarist Jimmy "O" was a chameleon, comfortably handling the contrasting styles, often doubling with Blatin' Jimmy's soulful sax lines. Blair, Prodanjuk and Anthony provided a solid rhythm trio and really held down the beat on "In The Pocket." On a percussion/drum solo during "I Ain't Brown," Blair and Dutz showed excellent skills but took their spotlights in an assembly-line manner when some spontaneous interaction would have been more fun and entertaining.

□**Performance:** The band's sheer abilities sometimes overshadowed

Moreno's lighter, somewhat affected vocal performance, which seems to fit with his campy stage manner and appearance—an oversized Presley style sportcoat with wide velvet lapels. When no one was dancing, Moreno decided to hold a spontaneous dance contest and baited the audience with a \$50 bill. Prospective winners poured onto the dance floor and he gave the bill to a guy he said was "so cool when he walked into the room, I got a chill."

□**Summary:** Songs like "He's So Cool" emulate the V-Band's ability to mesh the funk-rock style with new wave vocals and synth sounds. The band should streamline this style, since it was their strongest material, and save the fifty bucks for parties and jam sessions.

—Cindy Payne

### Rodeo

*At the Hillside,  
Signal Hill*

□**The Players:** Rodeo Ray Kula, lead guitar, vocals; Dave Kaplan, drums; Chris Burke, guitar, pedal steel, harmonica and vocals; Steve Metzger, bass, vocals.

□**Material:** Country/variety. This band's specialty is knowing and catering to their audience's whims. If that sounds like it could be easily accomplished, you've never been to either Long Beach's backside, Signal Hill, or the Hillside, whose regulars range

from bikers to businessmen who are all very vocal. Rodeo are imaginative in their own druthers and covered Commander Cody's "It Should Have Been Me," the Band's "Cripple Creek," "Key Largo" and "Miles and Miles of Texas" without batting an eye.

□**Musicianship:** Even though the members of Rodeo are all good players, chops generally go unnoticed at a country bar in favor of what you're playing. Rodeo is a team band which works together, and as such, it would be hard to separate and analyze each member's musicianship.

□**Performance:** Tireless and laid back, yet animated. As any member

of a country bar band knows, you often end up playing music to fight by. Rodeo's cheerful redneck bent conjurs images straight out of a midwestern honky tonk with chicken wire around the stage. Ray Kula has an interesting voice which sounds best on "Redneck Mother" type of songs. The band would, however, sound better with more backup vocals to augment their team spirit.

□**Summary:** The Hillside is rated "A" for the adventurous only (or serious people and atmosphere watchers), but the reward is a visit to the real thing and a chance to get drunk and see Rodeo, a house band with real heart.

—Margarite Rogers

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## Reviews

### CLUBS

#### The Edge

At the Old Waldorf,  
San Francisco

□**The Players:** Jimmy Dillion, lead guitar, vocals; Lorin Rowan, rhythm guitar, vocals; Mark Stein, bass, vocals; Ozzy Alhers, keys, synthesizers, vocals; Jeff Myer, drums, percussion; Keith Crossan, sax, vocals.

□**Material:** Take a reggae base and the thrust of rock and roll, and give it the romanticism of synthesizers and the dry calm wind of a lonely saxophone, and you've got the rock-calypto mixture of the Edge. They are bred in the tradition of Bob Marley and the Police and surpass most reggae-styled groups by the strength of their multiple harmonies and an instrumental coordination which shines from evident practice. Songs like "Jealousy" show how the subtle calypso texture can take on a real bite by fine balancing and a catchy riff. "Audio Combat Zone," on the other hand, is one rock ringer straight out of left field.

□**Musicianship:** With their experience, you expect nothing less than what you get: a tight mosaic of accomplished talents, pooled for a single sound and picture. There's an under-



The Edge: "bred in the tradition of Bob Marley and the Police"

able power triangle in Dillion's slow exploring leads, Alher's shifting synthesized emotions, and the smoky airs from Crossan's sax. Although almost all the members share vocal duties and handle them well, it's Rowan's singing that stands out. Myer's drums and Stein's bass give the entire unit a solid block of backing and support.

□**Performance:** From the well-scrubbed and finely tailored figures of the bopping Marin bourgeoisie, the Edge have built an enthusiastic and dancing fan club, a fun factor in the band's show. Onstage, Dillion and Rowan play the dark light visual

dichotomies, while ample spacing between the members gives the stage a feel of easy breathing and, at the same time, one of professional sharpness in the balance.

□**Summary:** By sticking to the reggae strain, the Edge have put themselves out of the boundaries of safe homogenous rock, and their integrity really finds its way into the music. Whether it takes them as far as they want to go remains to be seen, as it seems to depend on the market. But strictly talking talent, what the Edge have got is worthy of commendable recognition.

—Bonnie MacKinnon

#### The Rex Davis Trio

At Chan's Bamboo  
Restaurant,  
Santa Fe Springs

□**The Players:** Rex Davis, saxophone, flute, lead vocals; Billy Jackson, piano, lead vocals; Benny Parks, drums.

□**Material:** A mixture of jazz chestnuts such as "Do You Know What It Means To Miss New Orleans" recent classics like Lou

Rawls' "You'll Never Find," delivered by Davis with a distinctive flair that makes each song sound fresh and original. This trio combines a rich embodiment of music from a bygone era and merges it with fresh hits of today. Interspersed are Davis' own compositions such as "Woman," and "Pretty Lady," both rendered in his smooth-as-satin baritone.

□**Musicianship:** Only the finest need apply here. Impeccably trained from his initiation into the Big Band era, Davis brings an exciting technique by almost squeezing the notes dry. Billy Jackson was an equal match at the piano; he renders that same guttural

quality in belting out the repertoire.

□**Performance:** Highlights included a dazzling solo on the drums by Benny Parks and an exquisite guest spot by flugelhorn player Gary Johnson. The highlight of the evening was Davis' treatment of the old Ray Charles classic, "Georgia On My Mind."

□**Summary:** There is a certain magic in performers like the Rex Davis Trio; one can almost believe that he is witnessing a slice of history while watching the band. It is all evident in the enriching sound Davis has developed to his own and his audience's immense satisfaction.

—Theresa Nixon

#### Hellion

At the Troubadour,  
West Los Angeles

□**The Players:** Ann Boleyn, vocals; Sean Kelley, drums; Ray Schenck, guitar; Brian Marr, bass.

□**Material:** Original driving metal rockers and a couple of old dusty metal covers, complete with majestic organ intro with Boleyn on keys. "July Morning," the Uriah Heep chestnut, also featured Schenck on lead vocals, fortunately, this was the only to do so. While not a bad vocalist, Schenck lacked the power to handle lead vocal chores. However, the evening accolades went to his nimble fingers. Standouts included "Nightmares In Daylight" and "Looking

For A Good Time."

□**Musicianship:** Heart's Wilson sisters sound like crybabies next to Hellion's Ann Boleyn. Screaming with a vengeance, her style and stance notified the audience of Hellion's demands. Boleyn's vocal style and quality is strikingly similar to Ronnie James Dio, whom she seems to be attempting to clone. Boleyn, however, is much prettier but unfortunately carries only a small fraction of Dio's range. Controlled screaming might be an improvement. All ears aside, Boleyn puts on a quite entertaining show. Kelley tastefully delivers the prescription when it is necessary. Marr filled out the bottom adequately and appeared to be having a good time, flinging his lengthy locks to and fro quite obnoxiously. Schneck dealt some fine guitar breaks that called out

for more volume.

□**Performance:** Hellion put on a professional show including flashpots, dry ice and lots of sweat. The show was marred by unavoidable technical difficulties and Boleyn's foul mouth. Spouting obscenities into the mic was above and beyond the call of duty during the club's frequent mini-power outings. Schenck, on the other hand, attempted to cover the difficulties, as is the case with class acts.

□**Summary:** Practically ever tune opened with similar guitar lines from Schenck. A bit of variance in Hellion's style of metal magic would be welcome, although the band commands legions of fans in L.A. for whom the band can do no wrong. In time, Ann Boleyn and her cohorts may become a force to be reckoned with.

—Greg Philippi



# Reviews

## CLUBS

### Witch

At the Troubadour, Hollywood

□**The Players:** Peter Wabitt, lead vocals; Punky Peru, drums, vocals; Ronny Bennett, guitar; Michael Williams, bass.

□**Material:** The majority of the songs were fast, straight-ahead heavy metal, similar to Judas Priest, but not that interesting. Most of the songs were basic heavy riffs over a droning bass line and after a couple of numbers, the lack of variety got pretty boring. The songs and their titles were very derivative of other heavy metal songs. Examples: "Damnation," "Bewitched," "Jailbait" (not Motorhead's), "Gonna Rock"...you get the idea. "Spinning," with its tempo changes and arrangement, showed a little more thought, but still is not what one would call a hit. They closed their show with Aerosmith's "Toys In The Attic," which certainly didn't show a great deal of originality either.

□**Musicianship:** Despite a definite lack of songwriting ability, Witch can nonetheless play and sing well. Peru



Witch: "a basically fine band limited by their own weak material"

showed that he was working on developing a style, although it wasn't quite yet defined. Wabitt sings with a strong and convincing voice, but unfortunately doesn't have much to work with, given the material. The biggest talent in the band was bassist Williams, who played and sounded like a pro. His licks at times reminded one of Tim Bogart in his heyday.

□**Performance:** Pretty decent in this respect, as the band looks young and flashy and has a fair amount of energy. They lit some torches over the

drummer reminiscent of W.A.S.P., who they were warming up for. Their basic club band spandex look was a little on the dated side, and should be chucked out the window.

□**Summary:** Here we have yet another tragic case of a basically fine band limited and restricted by their own weak material. It's too bad, because they have the savvy and the spirit to be a good hard rock outfit once they get over the handicap of undeveloped songwriting.

—Bruce Duff

### Lone Justice

At the Palomino

□**The Players:** Maria McKee, lead vocals; Ryan Hedgecock, guitar; David Harrington, bass; Don Wilens, drums.

□**Material:** Primarily close-to-the-vest country & western. "Drugstore Cowboy" was an agreeable honky tonk, while "Dustbowl Depression" underlined the spunky rhythm with lyrics that bespeak an unrelenting determination. Some of the tunes were a bit too ordinary; they could benefit themselves by diversifying their influences, although their strong

suit, the country ballad/weeper was only performed once. The only major flaw was attempting rock.

□**Musicianship:** The group's weakest link. Usually, they churned out the honky-tonk in fine, if unspectacular, fashion. Hedgecock's lead guitar work was intermittently inspired, while the rhythm section was, at best, adequate. But the overwhelming star of the show was McKee's voice. Her voice is more developed than the Red Devil's Emmy Lee, and she uses it with flair. When she pulled out on the stops on the ballad "Don't Toss This Away," it was a vocal tour-de-force, easily the most moving and dynamic moment of the set.

□**Performance:** Again, McKee is the stand-out. She seems quite comfortable on stage, either swaying to the gentle rhythms or stomping to the rambunctious beat of "Rattlesnake Mama." Hedgecock was reasonably interesting to watch during his leads, while the rest were nondescript.

□**Summary:** Another good, young band to watch. Whole they could use some stellar instrumental support, their main flaw is a lack of top-quality material to match the obvious highs of the set. Even so, with someone like Maria McKee at the helm, they're well worth watching right now.

—Jeff Silberman

### Grant Geissman Quintet

At My Place, Santa Monica

□**The Players:** Grant Geissman, guitar, vocals; Gordon Goodwin, saxophone, keyboards; Gregg Karukas, keyboards; Gary Willis, bass; Steve Houghton, drums; Denyce Deuschie and Andrea Robinson, backing vocals.

□**Material:** Jazz with a pop edge. Although the group is primarily instrumental, there were several vocal numbers, including the robust "Diamond In The Rough" and "What You're Missin'," which sounded not unlike a Todd Rundgren tune. Geissman is an extremely melodic player and writer, and while the tempos remained generally upbeat, the em-

phasis was on instrumental interplay rather than dance rhythms.

□**Musicianship:** There is not a better young jazz guitarist than Geissman, who continues to build on the strengths he showed during his long stint with Chuck Mangione's group. His solos are fluid and bright, without an ounce of fat or indecision, and he employs those Wes Montgomery octaves expertly even in the midst of sizzling tempos. The audience was full of guitar students with their mouths hanging open, but Willis and Goodwin were also giving some lessons on their instruments.

□**Performance:** Material like "Turn It Out," "Hot On Your Heels" and "What You're Missin'" leaves much room for improvisation even within their intricate harmonic structures, and all the players were up to the task. Geissman is an outgoing personality who gave plenty of time over to his other soloists, and the whole show

was "up."

□**Summary:** Although the vocal material is not as surefire as the purely instrumental, the sheer pleasure of watching such a uniquely talented guitarist provides a strong focus. Without succumbing to "fusion," Geissman brings together many pop, rock and jazz styles into his own strong combination. —Mark Leviton

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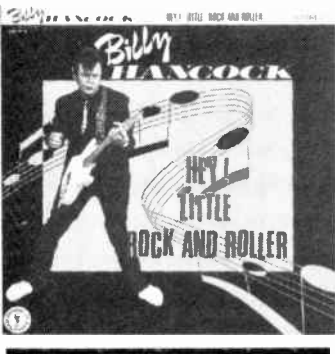
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# Reviews

## RECORDS



### Hey! Little Rock and Roller

**Billy Hancock**  
Big Beat Records  
Produced by Spike Ostmann

Billy Hancock, an American boy playing American music on an American guitar, (and even wearing loafers from America's favorite shoe store) has put out an album that's marketed for France. It follows an increasingly iucrative trend; one of looking towards foreign shores for initial exposure and more receptive audiences than are often available at home.

Hancock may be taking a shortcut of sorts by delivering his home-brewed rockabilly concoction overseas, but this is no superficial effort. It's not a half-witted, if-the-Stray-Cats-can-do-it-so-can-I attempt. It is however, a case of if-the-Stray-Cats-can-break-in-England-I-can-break-in-France, and although us Yanks aren't dearly beloved there, American music is, so Hancock may have a fighting chance.

Everything on *Hey! Little Rock and Roller* sounds standard, but the bona fide standards you're likely to expect are wisely omitted from the six covers included (out of a whopping 14 songs). The "originals" are fairly notable, particularly the melodic "Heart Beaten Woman" and the almost honky-tonk piano on "Crying Shame." Solid background vocal arrangements—some nearly gospel—and proper production techniques deliver a nice product. It's got gutsy guitars, backbone, is as cliché as it comes (therefore authentic, I suppose) and there's not one original lick or nuance in the whole kettle. It is fun, and it deserves a shot, and France may be just the spot for it. If Jerry Lewis is a genius there, Hancock should at least be considered gifted. —Vicki Arkoff

### The Preacher From The Black Lagoon

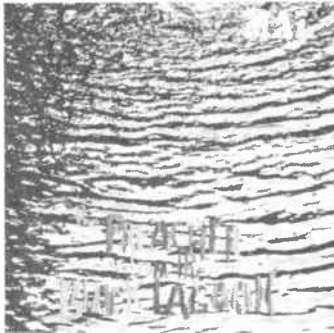
**Mal**  
Physiocrat Productions  
Produced by J.P. Gutrock III

In the album notes to this 1983 release, vocalist/guitarist Michael A. Lucas is described as "the bleached

muslim who had Caiphas put in fetters—who'd rather be clean than a Basel professor." That sets an appropriately absurd tone for this album, which includes such memorable tunes as "Insect Doom," and "Invacar (My Plastic Mouse)."

Mal can best be described as "psychothic rock," exploring links between the Doors, the Modern Lovers and the Dead Kennedys. The first cut, appropriately entitled "Note On The Door," is a Doors-style ditty complete with Morrison-type vocals and a reasonable facsimile of the Manzarek organ sound, but with a harder punk edge. "Perfect Day For An Execution" features the most annoying keyboard track ever committed to vinyl, and ends by segueing into an up-tempo version of Chopin's "Marche Funebre." Mal end the side by asking the ever-timely question, "how about an Egyptian feast?" in the song "Blood Feast."

The second side moves from '67 to '77, with over-driven guitars verging on hard-core punk, and more apocalyptic vocals. There is even a punk-folk song, "Where Did You Sleep Last Night," that would do



Woody Guthrie proud. Most of the songs are kept at a slower tempo than the classic punk tune, and the guitarists even manage a few arpeggios here and there. But not to baffle the listener with subtle harmonic progressions or complicated melodies, Lucas stays true to punk form by generally following the bass line with his vocals, creating that characteristic zombie sound.

Technical ability is definitely not the attraction here, but rather quirky vocals and slash and drone-style instrumentals. Mal are not bound for the Top 40, but they do a fine job of exploring ground already broken by bands like the Dead Kennedys and the Cramps. If they keep this up, they'll soon be making cult heroes out of themselves. —Larry Hogue

### !!!...a taster!

**Various artists**  
Relentless Records  
Produced by Tony Roberts

One word kept cropping up in my notes on this record: repetitive. The French (a band) play repetitive "modern" rock that sounds like Adam Ant meets Middle Class; Modern 'lstory play repetitive syntho psychedelia with backwards guitar; Naafi's sound like they've studied the Byrne/Eno products, paying special attention to the—you guessed it—repetitive element. Obviously, the problem

here is either a lack of ideas or a certainty in the minds of the contributors that more really is more.

*A taster!*, from Manchester, U.K., is ample proof, for those dullards who haven't already been convinced, that English pop musicians, as a group, are neither more or less creative than their counterparts in L.A. or anywhere else. Captain Swoop and the Fabulous Wonderfulls, the British equivalent of latter-day Tom Petty and other "commercial new wave" barbituates, are enough to make you wish there had been an embargo on all 20/20, Pop and Twisters records since about 1975 (just to be safe).

On the brighter side, Russ McDonald turns out to be Arthur Lyman's long-lost son with "Lookin' From The Cooking Pot," an echoey instrumental adorned with various percussion and bird noises. Cairo are obviously "into" Arabee, playing Hollywood Sahara music with lyrics about the desert that'll have Nefertiti rolling over in her sarcophagus. Last, but not most, 48 Chairs do a happy tune called "Rhino Whip," a Pignabish polka that should storm up the dance charts this summer if they ever press it on a 12-inch. —Bruce D. Rhodewalt

### Zappa, Vol. 1 The London Symphony Orchestra

**Barking Pumpkin Records**  
Produced by Frank Zappa

This album is a tough nut to crack. For almost 20 years, I've found myself in the awkward position of having to defend and justify Frank Zappa's music and philosophies, usually to people who would never understand. In my book, Zappa is a genius, and I have always felt that he deserves to be recognized as a serious composer despite his rock format, which seems to disqualify him as a "serious" composer in the eyes of the "classical" establishment. I have always felt that Zappa was far more interesting, lively, and inventive than even those he admired, like Edgard Varese, John Cage, Ives, Wagner, and Stravinsky, and yet his foothold in history has never been secure. The existence of *Zappa, Vol. 1* is an attempt to prove once and for all that FZ deserves his rightful place along side of these other great modern composers.

Zappa fans, however, may have a few problems here. We have learned to love and respect Zappa not merely for the actual musical content of his material, but for his unique presentations of that material as well. He is a master in the use of rock percussion; the electronic altering of musical instruments and sound experimentation are essential ingredients. Unfortunately, the London Symphony Orchestra does not, and cannot, capture these important elements. This album is interesting and sociologically critical, but ultimately destined to disappoint FZ's true admirers.

The first two cuts, "Sad Jane" and "Pedro's Dowry," are extraordinary. They both move along very smoothly and have a good strong rhythmic

sense. This version of "Pedro" is far more intense than the version on *Orchestral Favorites*. The following piece, "Envelopes," however, fails; it's slow and sluggish, and desperately lacks the punch and emotional pizzazz of the rock version on *Ship Arriving Too Late To Save A Drowning Witch*. I have mixed feelings about "Mo 'N' Herb's Vacation," because it appears that FZ is making attempts to cram a lot of different ideas in here, some of which are consistent to his style while others deteriorate into reworked quotes from old Varese pieces. In spite of FZ's career-long interest in having his music performed by a large, talented orchestra, he is most effective when he simply does it himself. *You Are What You Is* preached a lesson that perhaps Zappa should himself ponder in relation to this album. His best forte is definitely rock.

—Zoogz Rift

### Sound & Fury Youth Brigade

**Produced by Thom Wilson**

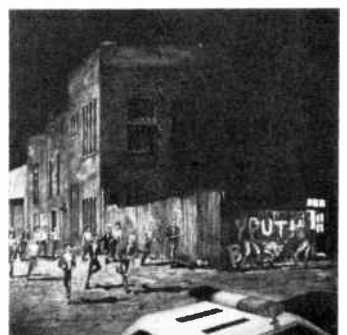
As much as this sounds like a contradiction in terms, the debut effort by the three Stern brothers (punks from Beverly Hills, no less) is a strong, convincing punk album that reflects a lyrical maturity and intelligence.

Youth Brigade tackle some typical punk themes (cops, suicide, revolution vs. self-destruction) but cast a realistic and revealing light into the emotions behind the knee-jerk responses. Suicide is *not* glamorized in "Did You Wanna Die?" "I'll always remember you took your life/And when you looked for me, I was out of sight." They seriously question the black-and-white goals punks have in "What Will The Revolution Change?" and "What Are You Fighting For." Gratefully, there's also some fine comic relief in their cop of "Duke Of Earl" and especially "Sink With California," a great epic with a distorted "I Love L.A." mentality. They boast "And we'll sink with California/when it falls into the sea;" this cut tops the Vandals' hit "Urban Guerjlla" by a country mile.

What makes this disc work is the excellent production by Thom Wilson, who hones the guitar powerchord firepower into a biting roar. The vocals have resonance, and the arrangements are full of dynamic surprises.

*Sound & Fury* is one of the best punk releases of the year, placing Youth Brigade in the forefront of the scene. Great cross-over potential too.

—Jeff Silberman



# Reviews

## EP FILE



**DFX2—Emotion (MCA):** New music radio messiahs Rick Carroll and Larry Groves may have been the first to break this San Diego band, but ironically, if DFX2 emulates anyone, it's old wavers like the Stones. The title cut just mimics the Stones' "Miss You," starting with the solid, bass-driven rhythm, loud guitar riff/hooks, and topped off by singer Douglas Farage's Jaggeresque falsettos. The vocal phrasing on "Something's Always Happening" is "Street Fighting Man" revisited. A Springsteen aura is all over "Down To The Bone," with its melodramatic sax break. OK, so they wear their influences right on their sleeves. At least they dress it up in sporting fashion. The axe riffs, more often than not, are dynamic, the growling vocals are effective, and the production suits the band's sound to a T. So DFX2 aren't the most original new band on the block; for the musical attire they choose to use, they wear it well.

**DNY (HR Records):** An undeniable byproduct of the synth boom is a new slew of one-man bands. Our latest prodigy is Ony, who deemed himself fit to handle all the guitar, bass synthesizer, and, most important of all, rhythm machine duties. Too bad he's not especially accomplished on any of the instruments, and even worse, his singing and songwriting talents are, at best, modest. What comes out are shallow pop/rock ditties where even the stringed instruments sound synthetic and the drumbeat reminds one of a two-track demo. Even those who admire his obvious influence (pronounce his name backwards) won't find anything particularly rewarding here. This jack-of-all-trades could really use some specialists—like an outside songwriter, a good producer, and a backup band, for starters.

**THE STINGERS (Pleiades):** Here's one for you rock-imitates-algebra buffs. In most music, and especially pop/rock, bands usually fall into what is known as the bell curve. While there are few really great or terrible bands, a huge majority fall somewhere in the middle bulge. The Stingers is another act that will get lost in the middle. They play fairly nice pop/rock with pleasant harmonies, some fair hooks, they sing on key, their instruments aren't out of tune, and they can keep time. But it ends right there. For whatever reasons, they play it quite safe, and never get passionate enough to really come through. Examples: "The Way I Do" is supposed to be a sensitive pop/rocker, but instead vocally and musically, comes off too frail. "Tell Me Baby" has a rockabilly flavor, but it's all artificial. The real roots energy of the genre is watered down to the equivalent of bland baby food. "Don't Wanna Go Home" tries for J. Geils' party rock, but the playing isn't rowdy enough. You can't get wild if you don't work up a sweat. Ad infinitum. So while the Stingers don't do anything really wrong, there's not enough passion in the playing or raw, energetic bite in the sound to make them distinctive.

—Jeff Silberman

## SINGLES FILE

**...Ben Steele & His Bare Hands.** You just read the most interesting thing about their single, "Lies" (Vanity Records). This pallid remake of the Beatles hit, done with possibly the most useless gimmick of all time, the Vocoder, is undoubtedly intended for those dancing fools, since the flip is

the dance mix. If any club DJ can't find anything better than this to play, find another club...A far better cover is the Thought's treatment of the Electric Prune classic, "I Had Too Much To Dream Last Night" (Index/Enigma). Even here, it doesn't come close to the original, as the straightforward treatment lacks the Prune's funky weirdness. The originals, "There's A Boy" and "Am I," are both well crafted, but the dynamic punch of the former never takes off, and the latter is swamped in warped '60s idealism, and synthetic flourishes that do nothing to spark the melody. What's the matter, can't anyone afford a good drummer anymore? The Savage Ducks, a facade for Joe Moore, do a totally inconsequential blues shuffle. "Baby's A Bankteller," a pseudo-dynamic rocker, "I Could Just Cry" (Noble Beast), and a couple of so-so instrumentals, all set to a Radio Shack \$19.95 click track. Moore can play a decent guitar, but his voice and the half-hearted arrangements make the disc eligible for recycling.

Rockne goes for the AOR hard rock sound, but "I Need Action" just isn't up to snuff. Jim Driscoll's lead break is superficial flash, without the thunder behind it. "Can't Go On" is only noteworthy for the off-key high note that can raise goosebumps and awaken dogs (Future Star). Rock and roll isn't the only musical genre blessed with such mediocrity. Leo J. Eiffert, Jr.'s "Sunnie (sic) Side Of Houston" is a gentle country ditty with instrumental backing that made me check my turntable's speed three times. "Welfare Bum" (Plain Country) sounds like a great redneck blast at loafers; instead is a fairly respectable ditty about the plight of the unemployed. For this file, even this is a moral victory. Overautomation and the wonders of computer life is something I haven't heard from a new band for at least two weeks, so



John Livingston's "Master Computer" (NeoFonic) is almost original (and it's almost Christmas, too). The song is fairly well done in recording terms, but for all intents and purposes, it gives us nothing new or original. "Feel It Tonight" is one of those sensitive love ballads (a la Bread). Nicely done, pretty melody, and so soft, the disc can also be used as a pillow. I have to admit that after listening to the song, I went out and bought nineteen puppies. Hmmm...Jimmy Lifton's "I Want to Talk to You," (Orphan) is over-produced, as synthesizers wash out the funky raw edges, but even so, the singing is decent, the playing fine, and the song has at least a good hook. "Heartsong" is your typical flippside ballad, and synth strings make a mess of the tune's intentions, which seems to be the year of the gimmick single...Latest case: Alan Satchwell's pseudo-political ditty, "Hike Those Reg Fees" (Music Forever). By no means is this a cutting rap of Gov. Duke's education policy; it works best cutting down shallow, fashion-conscious Westwood crowd. But with half-assed instrumentation (keyboards and, you guessed it, a rhythm machine), the effort is worthless. If Satchwell doesn't think the songs here are worth instrumentation that would make the most of the arrangements, why should I even care what he says?...At least there's some decent work into Andrew Simmons' "Full Time Love Affair" (Spotlight). Simmons sings well and with feeling, no less. The musicianship is decent too. Only the glitzy Las Vegas production style is detrimental: it robs the tune of its soulful edge. Another moral victory...After enduring what seems like the worst overall File of the year, as a gesture of mercy, I received Grandmaster Flash's "New York, New York" (Sugarhill). Ahhhhh...This may not be that much different from his classic, "The Message," but the instrumentation is superb, the sound is on the money, the groove is irresistible, and the lyrics are just as compelling. One of the best singles (dance music or otherwise) of the year... —Jeff Silberman

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# Club Data

By Ron Gales

## KROQ Singing Let's Get Visual

For better or worse, new wave was officially declared the status quo for the nation's youth at the Palace July 13. The occasion was the filming of Rick Carroll and Larry Schwartz's *Rock Of The '80s*, a quasi-American *Bandstand* pilot for Showtime cable TV. The debut offering starred the Stray Cats, A Flock Of Seagulls, Berlin, Chequered Past, and Chain Reaction. The Palace was awash with L.A. glitterati, from the Beauty (Mariel Hemingway) to the Beat (Kathy and Gina from the Go-Go's) to the Beast (Rodney Bingenheimer), as well as Josie Cotton and Tracy Nelson of *Square Pegs*. Anybody out there still remember the Masque? Me neither.

**Kit Kat Klub**, Hollywood: Some less-than-amicable feelings have emanated from the split between the club's management and former booker Suzann Schott, who claims that she quit working at the club when the brass started demanding a cut from the door. Since then, she adds that the club has engaged in bad-mouthing her efforts to local bands.

**Cathay de Grande**, Hollywood: The Sunday Club, under the astute direction of Bob "What, Me DJ?" Forrest, has relocated here with a killer debut show scheduled for the 31st. Contestants include Redd Kross, a Columbia-n all-girl group, and the "Everything Went Black" Revue.

**Pasquale's**, Malibu: John Pisano and Nick Ceroli join owner Pat Senatore in a reunion of the original Tijuana Brass section on July 20-21. Frank Zattoli and other special guests will be on hand. John Klemmer returns July 21, while Alphonse Mouzon appears August 10 and 12.

**Carmelo's**, Sherman Oaks: Muddell Lowe's appearance on July 26-27 will be recorded for a live album, while the Pat Longo Band's show on the 25th will be broadcast live on KGIL.

**Comeback Inn**, Venice: A Peruvian music festival, featuring such acclaimed bands as Inca and Los Laikás, headlines July 31. Preparations are already being made for the club's tenth anniversary party on August 21, which will feature many of the stars who have worked this Venice spot.

**Troubadour**, West Hollywood: Steeler fans had a long wait, but most agreed it was well worth it when the band, during a recent weekend gig, did an "underground" show starting at 2:30 a.m. and lasting until four. More late night secret shows at the Troub? Mums the word...

**Hop Singh's**, Marina del Rey: Les Dudek makes a long-awaited appearance July 27, while the renowned pair of Milt Jackson and Ray Brown headline August 10-12. Playboy Jazz opener Tania Maria is slated for July 29-30.

**McCabe's**, Santa Monica: Jo-El Sonnier, virtuoso Cajun accordionist, appears on July 29 with an all-star band that includes David Lindley, Albert Lee, Sid Page, Garth Hudson, Ian Wallace, and Greg Humphrey. John Cale will do a solo acoustic gig July 31.

**Music Machine**, West L.A.: Leading nominee for live show of the month is the Lounge Lizards and former B-person Alex Gibson on August 4. Rank & File returns July 22 with Lone Justice, zydeco king Clifton Chenier will entertain August 5, and ex-Nerve/Blondie songster Jack Lee reappears on July 29 with 20/20.

**321**, Santa Monica: This megamod venue will hold a Midsummer Night's Dream costume party on July 29, followed by a premiere of Soft Cell's new video album on August 2.

**Sasch**, Studio City: This Valley nightspot corners the R&B market in coming weeks, with the Mighty Flyers and Al Kooper sharing the bill July 27, and Jack Mack & the Heart Attack appearing August 7.

**Orphanage**, North Hollywood: Surprise! Punk shows held every Tuesday have been drawing well and running smoothly at this Valley venue. OK, so someone does remember the Masque after all. Good.

## Music Connection Exclusive

# LiveAction CHART

June 29—July 12

This Week  
Last Week  
On Chart

### ROCK / POP

1	—	1	Explosives
2	—	1	The Question
3	—	1	Cheri Grace
4	—	6	Jimmy & the Mustangs
5	1	12	Steppin' Lazer
6	—	3	Steeler
7	—	3	Mr. Mr./Great Buildings
8	—	4	Fibonacci
9	—	6	Jack Mack & the Heart Attack
10	9	7	Hornets
11	14	6	Billy Vera & the Beaters
12	—	2	Social Distortion
13	—	2	Rough Cutt
14	—	1	Choir Invisible/Grand Manner
15	—	1	Los Illegals/Nobody's
16	—	3	ComboNation
17	—	4	Cannibal & the Headhunters
18	—	2	Mighty Flyers
19	—	4	Three O'Clock
20	—	1	Leather Angel

### JAZZ / BLUES

1	—	2	Band Called Sam
2	2	12	Don Randi & Quest
3	4	3	Frankie S. Band
4	—	2	Supersax
5	—	3	John Guerin/Joe Farrell
6	—	1	John Klemmer
7	—	1	Ricky Ford
8	19	6	Phil Upchurch
9	12	3	Shelly Manne
10	—	3	George Van Eps/Tony Rizzi
11	—	6	Shelby Flint
12	3	5	Wayne Johnson
13	—	1	Carl Anderson
14	—	2	Pappa John Creach
15	—	5	Ray Pizzi/Pat Senatore Trio
16	—	1	Friends of Distinction
17	—	4	Bill Berry & L.A. Big Band
18	—	2	Tolu
19	—	7	Emba Sambra
20	—	4	Justo Alamario

### COUNTRY / FOLK

1	4	10	Duke Davis & Buckshot
2	5	12	Grits
3	—	7	Jerry Baze
4	3	11	Golden St. Cowboys
5	15	11	Larry Dean & Shooters
6	2	2	Eric Shaugun & Nightshift
7	—	5	Windfall
8	—	1	Sharon McKnight
9	—	3	Doo-Wah Riders
10	—	1	Leon Redbone
11	—	1	Glen Castleberry
12	—	1	Asleep at the Wheel
13	—	1	Steve Morris
14	—	2	Commander Cody
15	—	1	Jorma Kaukonen
16	—	3	Chuck McDermott
17	—	1	Jesse Winchester
18	—	4	Constables
19	—	1	Iwase/Hurris/Rathor
20	—	1	Bluegrass West

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.



Chain Reaction emotes for the cameras at the "Rock Of The '80s" shoot

# Showcase

By Linda R. Reitman

## Subramanian's Violin Fusion

How many violin virtuosos are also registered as general practitioners in medicine? Dr. L. Subramanian is most likely the first, yet this is merely one illustration of Subramanian's (Mani to his friends) considerable achievements.

When he was two years old, his father would hum a melody and Mani would sing exactly the same notes. He was considered a child prodigy at the age of eight when he performed at Ceylon's music festival, the Subramanian Temple Festival (Subramanian is the son of the god Shiva in Indian mythology). After his performance, one of the festival organizers commented, "it's unbelievable; it's as though God himself came and played through this small child."

Subramanian was eleven years old when he and his two brothers, L. Vaidyanathan and H. Shankar, formed the Violin Tour in 1958. They have recorded two albums for EMI (India), and are still performing together. Every January 1, they perform at the Parthesarathy Sabha, a large temple in India. He has been accorded several honors, including the President of India award and the title "Violin Chakravarti" (Emperor of Violinists), bestowed by the Governor of Madras.

By the time Subramanian was in his late twenties, he had several radio and TV credits under his belt. His recordings of Indian classical music and his own "neo-fusion" now number over 35. Given his current projects, which include several classical and neo-fusion albums, tours, and a book on Indian music which is halfway completed, it's a wonder he knows when he's coming and going.

When Mani tells you that he'd rather play all day sometimes than sleep, one suspects that is most frequently the case for him. But keeping a tight touring and recording schedule is obviously a labor of love for Mani. Although he confessed that "it sometimes feels like more than I can handle," before he drew his next breath, he was eagerly discussing yet another project he was currently working on.

There have been discussions of a possible future collaboration with Stephane Grappelli,

which would put Subramanian in a more straight-ahead jazz setting. This would be a welcome addition to the musical settings Mani is more associated with, i.e. Indian classical and neo-fusion, a term he coined. "Neo-fusion is a new kind of fusion music," Mani explained, "which incorporates Indian classical elements—the modal and micro-tonal aspects—and uses folk and Third World music elements with Western classical and jazz influences." This is a venture which Subramanian insists he's doing for the sheer enjoyment of it, rather than for its material rewards, and he feels no conflict in performing his neo-fusion with equal passion to his Indian classical music.



L. Subramanian: neo-fusion proponent

"I'm trying to create music that will be long-lasting, and yet at the same time, will sell well. But that's not my basic goal, to make an album that sells. If I was just interested in money," he emphasized, "I would just be practicing medicine, writing movie scores, or doing rock albums. I don't do anything I don't want to do. Indian classical music is one of my main loves. I've created many things and expanded the technique, and I'm considered a pioneer in the field. But I express myself as a composer in neo-fusion, which I cannot do with my classical area. I enjoy creating this music, which hasn't been done in the past. I'm trying to create my own musical expression.

"I'm not just trying to make hit albums which earn a huge amount of money that people will forget in the next 10-20 years. I feel

that neo-fusion will prove to be one of the more powerful musical idioms over a period of time. Indian classical and fusion music are almost like two different languages. I don't play Indian classical music like I play fusion, or vice-versa," he continued, "but the inner spirit is the same."

Subramanian became involved with fusion when "some of my friends who had heard me in a strictly classical set-up approached me and wanted to study with me. They also wanted me to perform with them and compose some music for them. That's how I did the album for Stu Goldberg (*Solos, Duos, Trios* with Goldberg and Larry Coryell). Later, Coryell approached me to do an album with him. After that, I did the *Garland* album with Svend Asmussen, which I recorded in Copenhagen. We both played acoustic and electric violins; it was later released in America on Storyville Records. My first American fusion album, *Fantasy Without Limits* (Trend Records), followed it."

Mani's varied music receives its inspiration from many sources, including nature. "Waterfalls, mountains, and trees inspire me; to go to a mountain or listen to a stream, I sometimes get beautiful melodies. But I'm also inspired when I'm depressed. I've gotten many treasures from my parents; my family surrounding was very positive for me. My older brother, L. Vaidyanathan, played violin before me (he now writes film scores in Madras). My brother L. Shankar also plays violin, and was a member of John McLaughlin's Shakti. My mother used to be a vocalist. She's a fantastic singer and veena player, which is the oldest Indian instrument. My father taught me vocals until I had diphtheria, and also harmonium and Indian drum. He taught me different things to increase my knowledge, then he taught me theory, and after that, he gave me serious instruction on the violin. These are the things that made me strong, and made me strive to be better. I was listening to music all the time. From the time I got up to the time I went to sleep, I was either listening to somebody practicing or practicing myself."

Subramanian plans a family collaboration, perhaps a tour or a record, but said it won't come about until he finishes his other projects. He will be performing a piece "incorporating all the world music elements to create some new music" during the Olympic season next year. He can be seen locally at Concerts By The Sea July 28-30, at the Open Air Festival in Venice with Alla Rakha July 31, and he'll be closing the Ojai Festival August 7. Catch him now, because he moves fast. □

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### LOS ANGELES

#### COPACABANA

1545 N. La Brea, Hollwood.  
**Contact:** John Anthony  
 (213) 832-5208.  
**Type of Music:** Mod, ska, rock.  
 Originals OK.  
**Club Capacity:** 250.  
**Stage Capacity:** 7.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call John for details.  
**Pay:** negotiable.

#### EBONY SHOWCASE THEATRE

4720 W. Washington Blvd.,  
 Los Angeles, CA 90016.  
**Contact:** Charles Gentry  
 (213) 936-1107 between 10 am-5 pm.  
**Type of Music:** R&B, funk, gospel, reg-  
 gae, jazz, T40, originals OK.  
**Club Capacity:** 300.  
**Stage Capacity:** 15.  
**PA:** yes, w/operator.  
**Lighting System:** Yes, w/operator.  
**Piano:** Yes.  
**Audition:** Send cassette w/pix (op-  
 tional) or call for appointment.  
**Pay:** Negotiable.

#### CHEYENNE SUPPER CLUB

101 S. First Ave.,  
 Arcadia  
**Contact:** Shelly Costanza  
 (213) 447-3571  
**Type of Music:** T40, rock, new music.  
 Originals OK.  
**Club Capacity:** 170.  
**Stage Capacity:** 6.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Call for details.  
**Pay:** Negotiable.

#### THE STAGE WEST

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

#### TRANCAS

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

#### FM STATION

11700 Victory, N. Hollywood  
**Contact:** Billy  
 (213) 769-2221 (11-6 pm)  
**Type of Music:** New modern dance.  
**Club Capacity:** 500.  
**Stage Capacity:** 8.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call first.  
**Pay:** Negotiable.

#### BANJO CAFE

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

#### THE ORPHANAGE

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

#### LIGHTHOUSE CAFE

30 Pier Avenue,  
 Hermosa Beach, CA 90254  
**Contact:** Ken Dunn, or Helena Marette  
 (213) 372-6911  
**Type of Music:** Jazz, R&B, blues, reg-  
 gae, rock and roll.  
**Club Capacity:** 150.  
**Stage Capacity:** 6.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Send tape or call for live  
 audition.  
**Pay:** Negotiable.

#### PAPACITOS

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

#### THE STAGE

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

#### DONTE'S

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

#### 321

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

#### RUMBLESEAT

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

#### CAHMELO'S

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

#### THE BASEMENT COFFEEHOUSE

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

#### THE CATTLEMEN'S WHARF

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

#### THE FAT CAT

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

#### HEAVEN ON EARTH CLUB RESTAURANT

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

#### THE MARQUIS

8318 DeSoto Ave.,  
 Canoga Park  
**Contact:** Alana Joos  
 (213) 996-0424  
**Type of Music:** Rock & roll, high  
 energy. No originals.  
**Club Capacity:** 100.  
**Stage Capacity:** 4.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call above number Sunday or  
 Monday for info on audition. Do not  
 call Club.  
**Pay:** Negotiable.

#### RAMADA INN

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

**THE VILLAGE**

6547 Hollywood Blvd.,  
Los Angeles, CA 90028  
**Contact:** Cindy Driscoll  
(213) 469-0200 or 462-3034.  
**Type of Music:** New music, originals OK.  
**Club Capacity:** 150.  
**Stage Capacity:** 7.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send tape and picture with **SASE**.  
**Pay:** Negotiable.

**CELEBRITY CENTER**

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

**WESTERN VILLAGE INN RESTAURANT/CLUB**

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

**COMEBACK INN**

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

**TROUBADOUR**

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

**CLUB 22**

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

**SNEAKY PETE'S**

19301 Van Owen,  
Reseda  
**Contact:** Alana Joos  
(213) 996-0424.  
**Type of Music:** Country duos. No originals.  
**Club Capacity:** 80.  
**Stage Capacity:** 2.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call above number for more info. Do not call club.  
**Pay:** Negotiable.

**THE VEX**

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

**CATHAY DE GRANDE**

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

**ORANGE COUNTY****THE SILVER SADDLE**

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

**THE WOUNDED KNEE**

815 S. Brookhurst,  
Anaheim, CA 92804  
**Contact:** John Ewell  
(714) 635-8040  
**Type of Music:** Upbeat country & oldies. originals OK.  
**Club Capacity:** 225.  
**Stage Capacity:** 6.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call for audition.  
**Pay:** Negotiable.

**SAN DIEGO****SPIRIT CLUB**

1130 Buenos, San Diego  
**Contact:** Madalene Herrera  
(714) 276-3993.  
**Type of Music:** Rock, powerpop, pop, **national acts, originals OK.**  
**Club Capacity:** 350.  
**Stage Capacity:** 10.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Tape and bio.  
**Pay:** Percentage/negotiable.

**MISCELLANY**

**INDEPENDENT RECORD** company looking to promote attractive & talented female vocalist (songwriting ability a plus). Material available. Chance of a lifetime! Send tape, pix, resume to: MRM Enterprises, 21115 Devonshire St., Suite 250, Chatsworth, CA 91311. No returns.

**MIME WITH** musical background needed for paid performance. Productions International. (213) 464-6565.

**PRODUCER LOOKING** for current style pop/rock/wave bands to record and shop solid industry connections. Send info, bio, pix and tape (if you have one) to: The Boy Wonder, 6546 Hollywood Blvd., Suite 210, Hollywood, CA 90028.

**VOCALISTS AND/OR** musicians still being listened to and interviewed for well planned chart-busting western country band w/concepts, connections, management, booking, and first class material. (213) 392-6882.

**ESTABLISHED PRODUCTION** Company searching for one self-contained band unit w/burning hot new music, hit material and original vocal sound (vocals male or female or both) a la Men at Work, Duran Duran, Culture Club, Missing Persons. Please call (213) 656-9289.

**REDLINE TALENT** seeks black m/f to help head R&B division. Booking or promoter experience helpful, but main qualification is street wisdom on black groups, clubs, and scene. Send resume and phone number to: Steve Saint, 14048 Roscoe Blvd., Van Nuys, CA 91402.

**WANTED: LIGHTMAN.** Must own gear. Will lease gear and lightman. Must have at least 20 par 64 cans and 24 channel board for working road band. Good pay. Consistent work. Call John Galane (702) 384-7700.

**PRO MUSICIANS** wanted w/strong vocals for backup w/pop/new wave image. Have pro management and backing w/16 track studio. Pop/wave material. Send photo and tape to Derek Ronni Productions, 7923 Duchess Dr., Whittier CA, 90606.

**PRODUCER/PRODUCTION** company currently reviewing new artists/groups that are unique w/image and self contained. Pros only, with hit material. Send photo, cassette w/bio to: Frozen Star Productions, 13429 E. Safari Dr., Whittier, CA 90605.

**PRODUCER WITH** a radio background as a DJ knows what it takes to make it to the top, currently looking for artists who feel they can make it in the record business. Self-contained, unique artists only. Call (213) 908-0427  
**INTERNATIONALLY KNOWN** musicians looking for lead singer for modern progressive band. Send tape, pic and bio to: Auditions, P.O. Box 3814, Bellevue. WA 98009.  
**WEST HOLLYWOOD** demos needs multi-keyboardist for paid session work. (213) 876-4190.

**LONE JUSTICE** seeks a hard core country bassist and a rock drummer w/C&W awareness. Tour work w/Rank & File starts July 13. Band has manager, producer & major label interest. Leave message (213) 874-7897.

**TOP HEAVY METAL** recording act with independent record seeks ten part-time promotional people. High school or college students preferred. Kathleen (213) 465-0746.

**WANTED: ATTRACTIVE** female vocalist for recording & video production. Age-under 24. Send promo pak w/pix & tape to: Nu Videa, Inc. 8855 Sunset Blvd., L.A. 90060

**SONG MARKET**

**ROCK/NEW** music songs wanted by Recovery Records. Please send cassette and lyric sheet to: 7515 Greenville Ave. Suite 905, Dallas, TX 95231, or call Peggy for questions, (213) 506-8376.

**SONGWRITERS: PRODUCTION** Company w/contacts in Japan, Europe and U.S. looking for commercial pop material. Send cassette w/lyric sheet and **SASE** to: Brainstorm Music, Inc., 8861 Sunset Blvd., L.A. 90069

**MELODIC T40** songs needed for Australian act on major label. Send tape/**SASE** to: Brave New Music, P.O. Box 25695, Los Angeles, CA 90025.

**RECORD LABEL** seeking contemporary R&B flavored pop material. No disco. Send cassette plus lyric sheet plus **SASE** to: Neely, Soundwave International, Inc., 8265 Sunset Blvd., Suite 108, L.A., CA 90046. No calls please.

**FEMALE NEW** wave singer is seeking potential hit songs. Submit cassette, and lyric sheet, **SASE** for return to: P.O. Box 39A35, Glendale Blvd., L.A. CA 90039.

**SONGS NEEDED:** Original unpublished professional finished calibre, rock, ballads and counry. Send demo tapes and resumes to: New Sounds, 8033 Sunset Blvd., Suite 848, L.A., CA 90046. **SASE** for return.

**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.





Brand new chrome plated steel drums, hardly used \$900. Brian 213-389-2141 x504w

**9 GUITARIST WANTED**

Pop singer/songwriter sks competent, creative guitarist. Single in works. Andy 213-208-2111 x569, 392-2679w  
 Guitarist w/gd chops, sense of humor & gd looks wntd for recording band w/major conx 213-989-0574w  
 Groove-monger guitarist w/strong vocals sought to collaborate w/orig new music unit in vein of Clash/NRBQ/U2. No thrashoids, techno-papsters or metal monsters. We've got plans! 213-876-2862w  
 The Little Girls are looking for a guitarist w/gd looks & attitude 213-650-0060 x311w  
 Ld guitarist wntd, modern look, style, talent. Videon & EP pending. Serious only, deferred pay. Wendie 213-274-8844, 470-4121w  
 Female guitarist wntd for female rock/pop/funk group. Studio calibre. LP in 12 mos. 213-352-9772w  
 Female vocalist/guitarist sks skilled guitarist w/vocals to form duo. R&R, R&B, pop, no punk or HM. Betty 213-782-7213w

Serious quality rock ld/rhythm guitarist wntd for orig rock band w/club & promo conx. Must write & sing 213-248-8578w  
 Ld/rhythm guitarist wntd for reggae/ska band. All orig, vocals, trans, equip, gd looks a must. Planet 10 213-464-4214w  
 Guitarist needed by dyn business agent & fabulous fem vocalist for new bar mitzvah type band just forming 213-345-3759w

Female guitarist wntd for all-fem orig band 213-982-7331w  
 All-girl estab band sks talented amateur guitarist/vocalist top play Go-Go's style guitar/w/arder edge & sing harmonies. Looks a plus, exp not importnat, dedication a must. 213-287-5315w

Estab, exp band sks ld guitarist. Orig hard rock w/some roots infl. Not HM, dates & conx. Image & attitude a must. Lv mess 213-874-4212, 871-8717w  
 Female guitarist wntd for orig new wave band. Mick 213-342-8747w  
 Guitarist wntd for recording demos in exchange for service & copy of tape 213-657-5841 xR11w

**9 GUITARIST AVAILABLE**

Guitarist/vocalist synthesist sks wrking band. Prefer 4-5 pc rock, no punk or HM. I'm still hungry. J.T. 213-343-7679w  
 Ld guitarist 19, sks new wave R&R band. Have grt equip, pref fem singer. Valley area. Serious only 213-762-0449w  
 Ld guitarist/voclaist/writer sks estab wrking band or recording sit. Pro exp, xint equip, trans. Chas 213-982-1160w  
 Guitarist/bassist sks pro orig rock sit, sings & writes. Chris 213-473-3741w  
 Ld guitarist vocalist. 10 yrs exp, pro attitude, have charts, arrangements, grt equip. Sks wrking T40 or casual band. Jeff 213-841-9127w  
 Guitarist sks T40 &/or orig band. Live, rec exp, pro equip, trans, sings. Pref pop/rock, pro seasoned plyrs only. Keith 213-345-1916w  
 Guitarist w/open mind & exp in many styles sks band. Have recording & stage exp, willing to travel & experiment. Ken 714-837-9976w  
 Guitarist w/soulful fingers & fiery style sks creative group. R&B, jazz, pop. Pros only 213-207-0134w

Country ld guitarist avail for wrking band. JD Roberts 213-788-3182w  
 Guitarist/vocalist sks performing band, copy or orig, doing modern electro-pop music. Wayne 213-421-0114w  
 Rhythm guitarist w/80s origs sks plyrs. 213-956-0202 x282w  
 English guitarist sks wrking T40 band. No time wasters. Ant 714-842-2318w  
 Guitarist sks creative jazz fusion band. Pros only. Randy 213-981-7321w  
 Guitarist, sings, writes, sks synthesist for orig band. Noel Scott 213-857-NOELw  
 Hot pedal steel guitarist sks wrking rock/pop/swing band or jazz C&W band. Double on guitar. Doc Rini 213-826-4977w  
 Ld guitarist singer/songwriter sks orig group. No kooks, pros only. Jimmy 213-923-2517w  
 Ld guitarist w/vocals avail for T40 band. All styles. Michael 213-795-2595w

Ld guitarist sks orig HM band. Bkup vocals, gd equip. Russ 213-509-0591w  
 HM lead guitarist sks estab all-orig hi-energy HM act. Pro attitude & equip. Alf T pm 213-244-0467w  
 Guitarist from 'The Rose' movie, formerly w/Burton Cummings, ALice Cooper, Lou Reed. Iron Butterfly, 18 yrs exp. all styles, R&B a specialty, avail for wrking band. Danny Weis 213-559-5747w  
 Guitarist, exp, versatile, sks wrking pro T40 or casual band 213-345-4586w  
 Guitarist avail for wrking band. Live or recording, jazz, pop, R&B, Phil 213-367-4813w  
 Guitarist/vocalist/songwriter, old Fenders w/up 2 date sound, sks enjoyable situation. Dave 714-686-4756w

Bassist wntd, must live for the sound, learn quickly, love to play. Mac 213-989-5915w  
 Dance band sks Eurofunk bassist. Rich 213-202-6198w  
 Female bassist wntd for all-orig all-fem band 213-982-7331w  
 Bassist wntd to join orig, melodic hard rock band, must have concert equip, vocals, writing, stage pres. Full-time pros only. Auditions t SIR studios 213-874-6198w  
 Bassist wntd by modern band. Inft: Simple Minds, T. Twins, XTC. Pref gd image. Serious only 213-501-3342w  
 Bassist needed by group doing very orig R&R, reggae, rockabilly, blues infl, have prod deal, mgt, record int. Randy Chance 213-931-3778w

**10 BASSISTS WANTED**

Pop singer/songwriter sks competent, creative bassist. Single in works. Andy 213-208-2111 x569, 392-2679w  
 Basic Black, dance R&R band, sks bassist for immediate gig. Andy 213-738-7260w  
 Bassist/vocalist w/exp wntd for young orig band into Dylan, Who, Sai.Army 213-541-6613  
 Versatile bass plyr wntd for Latin pop/rock elec orig band, now rec. in San Gabriel Valley Xavier 213-338-4674w  
 Bassist wntd for all-orig 80s hrd rock band. Exp, pro attitude, trans. Ray 213-828-0675w  
 Bassist needed, must have modern look, style, and talent, video & EP pending. Must be serious pro. Deferred pay. Wendie 213-274-8844, 470-4121w  
 Other Voices, orig modern rock band, sks bassist to fulfill job commitment for next 3 mos. Record EP in fall. Practice eyes. Teri 213-374-6260w  
 Bassist wntd by the Razor's Edge, orig wave music w/positive message. Must sing, hv gd equip. Robert 213-465-7114w

Bassist needed to complete killer R&R band. Must sing bkup, hv equip, and creative instinct. Top notch only. John C. after 6 pm 213-874-2537w  
 Romeo sks pro bassist w/blond hair, looks, attitude, and equip. Have Ep & mgt. 213-957-2544w  
 Bassist wntd w/writing ability, vocals a plus. Rehearse N. Hollywood. Orig pop new wave dance music. Scott 213-318-3208w  
 Bassist wntd for versatile R&R band. Heavy Stones. Jeff aft noon 213-764-6656w  
 Bassist wntd for recording demos in exchange for service & copy of tape 213-657-5841 xR11w  
 Groove-monger bassist w/strong vocals sought to collaborate w/orig new music unit in vein of Clash/NRBQ/U2. No thrashoids, techno-papsters, or metal-monsters. We've got plans 213-876-2862w

**10 BASSISTS AVAILABLE**

Bassist, intell & versatile, sks full-time orig rock/pop band. Peter 213-762-5636w

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**Guitarist/Songwriter WANTED**  
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 With college and workshop production credits, music business knowledge, desires collaboration with arranger for demo master projects; mellow soul, blues/rock, disco.  
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Well-known producer sks 3 fem gospel bkgrnd singers. Must be willing to rehearse & travel. Serious only. Reverend Knight 213-638-1743w  
 Male singer w/PA & gd stage pres who can hit hi notes wntd for orig hard rock band. Matt 213-507-1777, 241-2222w  
 Anglo-American hard rock band sks dyn frontman. Must be tall & slim w/distinctive rock voice & image. Have bkng & ext conex. Top pros only 213-887-5230w  
 Female Asian bkup vocalist wntd for orig female pop actr. Louise 213-559-4526w  
 Male vocalist frontman wntd for hottest boogie woogie band. Dave 213-654-9259w  
 Dyn vocalist wntd for world class, very hard rock band w/Euro feel. Unique & powerful orig. ready to go. Bill 213-398-8028w  
 White hot Vegas based hard rock band sks front vocalist w/power, range, dedication, looks & all-pro attitude. Paul 702-736-6400w  
 Female singer wntd for all-orig prog rock contemporary dance band. 213-451-0465w  
 Ld vocalist, 18-20 yrs old, wntd for orig hard rock band. Must have hi range, stage pres & PA. Serious only, pref Glendale area. Mac 213-241-2222, 507-1777w  
 Male ld frontman w/powerful hi tenor voice, dyn stage pres & young image wntd for very strong pro sit. 213-348-7876w  
 Female vocalist wntd, pros only, jazz, T40. Ready to work. Dean 213-986-8818w  
 OC T40 band sks female singer immed. Ed (lv mess) 714-631-7179w  
 All orig Euro style HM band sks male ld vocalist. LP, tour, mgt. 213-761-8482w  
 Male ld vocalist wntd for orig comm hard rock band. Xint material, demos, video, maj label deal pending. Powerful voice, wide range & image req. 213-967-6915w  
 Male ld vocalist wntd for hi energy all orig HM act. Powerful voice, responsible attitude a must. Pros only. 7-11 pm 213-244-0467w  
 Male ld vocalist wntd by popular hi energy rock band. Must have exp, gd range, powerful & distinct voice. Jim 714-840-8070w  
 Male & fem vocalists wntd, pop/rock/R&B, for rec. demos in exchange for services & copy of tape 213-657-5841 xR11w

**12 VOCALISTS AVAILABLE**

Female ld vocalist sks wrking T40 band. Have PA & strong 3 octave range. Suzi 213-372-9318w  
 The best unknown rock singer oin LA sks band w/deal. Grt chops, range & style 213-343-2414w  
 Female vccocalist/guitarist sks skilled guitarist w/vocals to form duo. R&B, R&R, pop. No punk or HM. Betty 213-782-7213w  
 Ld vocalist w/PA sks musicians into forming the most exciting R&R band on the planet. Lv mess 213-999-0567w  
 Female vocalist 3 1/2 octaves, great looks & pres, sks wrking band. Holaday 213-799-2429w  
 Young, gd looking pro rock singer W 1/2 power voice sks rock band w/orig material who are int. in rec. Warren 213-652-6361w  
 Female vocalist from Minneapolis w/13 yrs exp in rock, T40 & jazz in clubs & studios sks jazz-rock band. Edie Layland 714-867-4821w  
 Female vocalist w/exp studio work, demo tape, sks T40 & C&W band. Will travel. Janet Monger 213-397-5526w  
 Heavy female vocalist W 1/2 gravel & guts voice sks pure HM band. Powerful stage pres, industry contacts 213-465-0746w  
 Pro female vocalist w/drop-down-dead voice sks estab rock/pop band. Lois 213-785-7125we  
 Energetic female vocalist wdance ability sks wrking band. Karen 13-451-3995w  
 Pop/rock/jazz vocalist sks band 213-655-2801  
 Charismatic vocalist sks performing band w/60s roots. David 213-907-6168w  
 Female vocalist/lyricist sks band into Benatar, Nick, Oflash. Rebecca Days 213-550-5900 x257  
 Eves aft 7 213-557-1476w  
 Sensual female vocalist/lyricist sks new music band ala Bowie, C Club 213-454-8569w  
 Female vocalist w/maj rec exp sks wrking band, rock R&B, T40. Linda 213-982-9762w  
 Lead vocalist/rhythm guitarist w/dyn stage pres sks rock band. Powerful alto, prefer 70% orig. Lisa 213-763-2714w

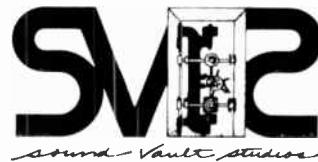
**13 DRUMMERS WANTED**

Drummer needed, must have modern look, style & talent. Video & EP pending. Must be serious pro. Deferred pay. Wendie 213-274-8844w

Dense Pack sks top quality pro who knows why Bonham, Watts & Collins are the best. Top notch wood kit, deep sound, hard hitting, gd meter, simple, tasteful groove only. Currently shopping video. Neil 213-277-8044xD83  
 Drummer wntd for comm rock project. Send tape to Sara Chester Prods, PO Box 48465, LA, CA 90048.  
 Drummer wntd for the Underground, mod/ska band. Jeff 213-397-2551w  
 Drummer wntd for orig metal band. N. Hlywd area. Ted or Larry 213-997-0950w  
 Drummer needed immed, must live for the sound, len quickly, love to play. Mac 213-989-5915w  
 The search for the elusive, non-flake drummer continues. Steel Lee & 3D need meter monster into homework, able to gig &/or rehearse 3 times/week. Maj lable int, start booking as soon as you learn tunes 213-628-8985w  
 Good, solid musician hungry to play, feel for groove & accents, knowledgable of modern rock concepts. Idle Hands 213-760-7054w  
 Drummer needed for two new bands, New Image & All Girl, hi energy & serious only. George Aywaz (eves) 213-931-6022w  
 Teri Lee (eves) 213-558-3488w  
 Drummer wntd w/writing ability, vocals a plus. N. Hlywd rehearsals. Orig pop/wave dance music. Scott 213-318-3208w  
 Drummer wntd for hot orig metal band. N. Hlywd area. Larry or Ted 213-989-2114w

**13 DRUMMERS AVAILABLE**

Drummer sks part time group. 12 yrs exp in pop, jazz, commercials & shows. Have xint equip, music BA. Daniel 213-366-3122w  
 Double bass drummer sks orig comm hard rock HM band ala D. Leppard, Scorpions. Xint equip. Aft 4 pm 213-350-4264w  
 Drummer, 12 yrs exp, sks pro wrking band 213-380-5127w  
 Drummer sks orig rock group, exp in studio & stage, rock image, large drums, infl: Toto, Journey, Stan 213-889-0655w  
 Drummer, 29, strong ld vocalist, solid groove plyr, sks orig rock group 213-371-0621  
 Highly visual drummer, infl M. Mitchell, Ronald S. Jackson, sks orig music band, pref 3pc w/vocals. Marco 213-766-8394w



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**SESSION PLAYERS**

**LEONARD WILSON**

Phone: (213) 789-1682  
 Instrument: Acoustic piano.  
 Styles: All.  
 Read Music: Yes.  
 Qualifications: Worked with Jobete Music and other demo projects. BA in Piano from CSUN. Excellent chart reader, also fast learner without charts. Can play any and all styles.

**SONNY PUGAR**

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

**CHARLES JUDGE**

Phone: (213) 508-9711  
 Instrument: Prophet, moog, Yamaha CP-70.  
 Styles: All modern.  
 Read Music: Yes.  
 Qualifications: NTSU degree in composition, six years recording studio experience doing albums, soundtracks, jingles, demos, etc. Excellent programming and composing abilities. Also have 4-track, great for pre-production experiments. Tape and resume available.  
 Available For: Paid sessions, performances.

**LEE CRONBACH**

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

**JACK NATHAN & LARRY TUTTLE**

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

**RANDY**

Phone: (213) 748-4737  
 Instrument: Drums, syndrums, Simmons percussion.  
 Styles: New music/R&B.  
 Read Music: Yes.  
 Available For: Recording.

**EXAVIER RIVAS**

Phone: 338-4674  
 Instrument: Roland GR-500/102 Synthesized guitar.  
 Styles: Pop, rock, heavy, Romantic, space fusion.  
 Read Music: Yes.  
 Qualifications: 12 years giging internationaly as lead and rhythm guitarist. 5 years of research and development of new sound effects and playing techniques in the open field of synthesized guitars. Responsible, versatile, and non-vicious.  
 Available For: Sessions, recording, soundtracks, video.

**BRYAN PARRIS**

Phone: (213) 398-2141 Ex. 504.  
 Instrument: Polyphonic steel drums, (acoustic and electric), percussion, keyboard.  
 Styles: Jazz, rock, reggae, new wave, R&B, Afro-Latin, Carribean funk fusion, Gospel, blues and more.  
 Read Music: Yes.  
 Qualifications: 14 years experience, including tours recordings, TV, video, movies (live and soundtracks). Past musical director/composer in residence with the Jeanette Neil Dance Co., Boston. Clinics at Berklee College of Music and New England Conservatory. Also worked with Sun-Ra, June Millington, Jimmy Owens, Horace Arnold, Taj Mahal, Kevin Ross, Jeff Left, Pheeroan Aklaaf, King Sporty. Album, TV, and movie credits.  
 Available For: Sessions, soundtracks, jingles, videos, tours, clinics, etc.

**ROBERT BACH**

Phone: (213) 893-6596  
 Instrument: Drums.  
 Styles: All styles of rock, pop, fusion.  
 Qualifications: Excellent technique, experienced in studio work and live work from small clubs to large concerts. Easy to work with and a good listener. Great sounding equipment, and good image for rock videos.  
 Available For: Sessions, demos, club work, concerts, and videos.

**GUY BABYLON**

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

**DAVID ARKENSTONE**

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

**MORGAN FISHER**

Phone: (213) 467-0367  
 Instrument: Piano, all keyboards, familiar with all synths.  
 Styles: All, especially hard rock, techno-pop.  
 Read Music: Yes.  
 Qualifications: 15 years touring and recording. Was a principal member of Mott The Hoople. Played last year with Queen. Many other areas covered: country albums in Nashville; punk with the Damned and Wayne County; avant-garde with Friff, Eno, Residents. Incredibly versatile, fast, imaginative. Very English!  
 Available For: Sessions, production, film scoring, experimental work, modern muzak, ambience, dance music, MOR. Anything unusual as well as good solid straight music. Try me!

**STEVE APPEL**

Phone: (213) 396-9014  
 Instrument: Drums, Linn Digital drum, 4 track, percussion.  
 Styles: All.  
 Read Music: Yes.  
 Qualifications: Artist, producer RCA Records. Studied Conservatory of Music Capitol University. Extensive U.S. and European studio and stage experience. Excellent attitude and appearance. Skilled and trained to execute intricate music. Experienced and disciplined to perform simplest of parts.  
 Available For: Sessions, video, concerts, program Linn, etc.

**BOB MITHOFF**

Phone: (213) 650-1779  
 Instrument: Electronic drums, Linn drum with alternate sounds, Syncussion, Prophet 5, sound effects and percussion effects. 24 track and 8 track studios also available.  
 Styles: All styles and sounds, both real and synthetic.  
 Qualifications: Session playing, writing, and engineering credits include: Dan Akroyd/TK Carter, Catherine Bach, David Campbell, Chick Corea/Golden Era, Kim Fowley, Barry Gordy, Great American Dream, Bill Graham Productions, Nicky Hopkins, Peter Hume, Kagny and the Dirty Rats, David Longoria Productions, Motown, Richard Perry Productions, Planet, the Pointer Sisters, Howard Rice, The Signals, Terry Strickland, Jr. Walker, Mary Wells, Zoom Zoom.  
 Available For: Session work.

**ROGER KNIGHT**

Phone: (213) 876-3714  
 Instrument: 6 and 12 string acoustic guitars, Roland synthesized guitar, electric guitar, bass, acoustic piano, electric piano, synthesizer, organ, drums, percussion, vocals, harmonica, production.  
 Styles: Rock, all styles.  
 Read Music: Yes.  
 Qualifications: Years of playing and performing experience, film scoring, studio work.  
 Available For: Studio and live work. May work on spec.

**VOCALISTS**

**JIM MANDELL**

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

**JOHN BATDORF**

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

**TECHNICAL**

**ED FREEMAN**

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

**PETER R. KELSEY**

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



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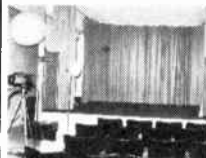
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