

MC Guide To Film Co. Music Depts.

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Cover Photo by Kristen A. Dahline/JAI

COMMENTARY

Costello Unveils New Age Hootenanny

Oldtimers will recall with amusement the uproar that ensued when Bob Dylan went "electric" at the Newport Folk Festival two decades ago. Folk purists in those days feared that technology—in this case *electric* guitars—would corrupt the music that spoke to them so plainly and expressively; that electricity would replace heart and soul with razzle-dazzle. Twenty years later, ironically, the fears of those diehard folkies have come to pass. Electric guitars have given way to synthesizers, and machines have supplanted humans as the primary makers of our music. The change has been so gradual that it never seemed dramatic or obvious, but it has taken a firm hold on pop culture in the mid-Eighties.

When the word got around that Elvis Costello—to my taste the most prodigious songwriting talent of the last ten years—was coming to the Universal Amphitheatre to do a *solo* concert, my curiosity was severely picqued. Seeing a rock star play solo in front of 6000 people is as unusual in '84 as watching the moon walk was in '69. There's a generation of fans who have never seen one guy onstage by himself for a couple hours. "Rad, man. What's he do up there, clip his toenails? Program his Fairlight?"

What Costello did up there was *sing songs*, while he played, in turn, acoustic guitar, electric guitar, grand piano, and Wurlitzer. There were some concessions to current state-of-the-art technology: crystalline sound and artful lighting. But

that was it. In the solo context, basic elements are magnified: A pause, hush, or vocal shading can take on all the dynamic significance of a windmill power-chord. What Costello gave us was nothing more or less than the real nitty-gritty. It was a revelation.

Playing solo is akin to doing stand-up comedy: The performer has to convince the audience that what he's saying and doing deserves their full attention. When he doesn't get it, each moment seems like an eternity, for performer and audience alike—there's nowhere to hide on a bare stage. But when he comes through, the experience can be almost miraculous; at once communal and intimate. And unmistakably real. If I sound like I've just discovered something that's terribly obvious, you're wrong. Because of Costello, I've just rediscovered something that's terribly obvious.

I wasn't the only one transported by the experience. Here are some pointed remarks from other concertgoers:

Mike M., musician: "There was something about it that reminded me of the best of everybody I like. [The solo performance] showed elements I never knew were there; I thought, 'Oh, *now* I know why I like him.' What I found most interesting was him doing other people's songs, like [the Beatles'] 'Yes It Is' and [Dylan's] 'I Threw It All Away.' Fabulous. What he's doing is almost like the hootenanny thing. Isn't 'Shipbuilding' an Eighties Pete Seeger song? It's a protest song, but more subtle. I thought he was exceptional—much better than on record. Because he had the freedom—he could take his time."

Jon K., sales manager: "I couldn't help thinking that this is what it would like to

have him at my house playing songs in my living room... I'm very impressed with the crowd. If 50 people had started screaming at the same time, it would've seemed rude, but it was isolated. And when it did happen, other people would go, 'Shhh!' He was far enough out on a limb where he would need [the crowd's] support to pull it off—he was vulnerable up there. I'd say most people knew they'd seen something very unique, interesting, and well thought out."

Geoffrey C., songwriter: "I sure couldn't understand why some people tried to clap along, and why they started shouting 'Elvis is king!' and 'Elvis, we love you!' at all the *wrong* moments. And there were a lot of those, because for the most part it was so quiet in there... He's not the kind of artist who draws borderline fans; people like him for very definite reasons. Cuz he's provocative. I'm not particularly interested in his social and political observations outside of a personal context, but who says you have to like the whole thing? For the most part, though, it was overwhelming. What Pat Riley said about the Lakers goes for Costello, too: The timing and what's in his heart were the keys."

Clearly, the solo gambit isn't for every artist nor every fan; it takes a special variety of each for the experience to be rewarding—or even possible, for that matter. But wouldn't it be a kick to see more artists show the daring, aplomb, and sheer guts to enter the naked danger zone of solo performance? For a couple hours the other evening, Elvis Costello—all by himself—blew away the accumulated *blips*, *beeps*, and *thups* of contemporary rock with an invigorating blast of fresh air.

—Bud Scoppa

Feedback

Dear *Music Connection*,

I am writing to voice my anger and disgust over an advertisement which you chose to run. On page 44 of your last issue (Vol. VIII, No. 8) you accepted and printed an ad for someone who is selling copies of a photo of Marvin Gaye; the ad included a photo showing the late singer on a stage somewhere, shirtless and dropping his pants to stand wearing only bikini briefs.

If this ad had appeared a few months ago, I would have simply dismissed it as one more attempt by someone to make money from a revealing photo of a celebrity. Coming so quickly after the singer's death, though, I cannot express how shocked and disappointed I am to see it in *Music Connection*. I am never surprised by the bad taste and opportunistic greed so many people demonstrate in trying to capitalize on the public's reaction to the tragedies and misfortunes of popular entertainers—they had a field day at Christmas in 1980, thanks to the convenient timing of John Lennon's shooting death—but I am surprised at you.

Business is business, and you are in the business of putting out a widely read music magazine. However, I would have expected you to have the respect for music and performers; the courtesy and consideration for Marvin Gaye, his family, friends and fans; and the ethics, common sense, and plain old decency to have put aside the need for advertising revenue in this case, given the blatantly exploitative nature of this ad. Shame on you.

Scott Colby
Reseda, CA

Dear *Music Connection*,

As a man who loves women for all reasons, I must take exception to Bruce Kaplan's review of Berlin's *Love Life* album (Vol. VIII, No. 8). Referring to Berlin's 1982 single, "Sex (I'm A...)," Kaplan wrote that group co-founder John Crawford "puts words" in the mouth of Berlin lead singer Terri Nunn, essentially stating that Crawford wrote the lyrics and forced her to sing them. Not only is Kaplan's statement sexist, but it's inaccurate.

In an interview conducted a few weeks ago with John and Terri for Westwood One radio programs, Terri says *she* wrote the lyrics, with some assistance from John on the verses. Further, the songwriting credits listed for "Sex" on the record itself are John Crawford/David Diamond/Terri Nunn. Still further, the hour-long interview leaves the overwhelming impression that Terri Nunn indeed has a mind of her own, and is able to express herself quite articulately.

If Kaplan takes himself seriously as a music journalist, and if we readers are to be expected to believe what he writes, then he should be much more conscientious about getting his facts straight, and, once that's accomplished, presenting them in a professional manner that eschews cheap sexist shots based on his assumptions. If he can't be objective, the professional thing to do is request the review be assigned to someone who can be.

Stephen Peeples,
Producer/Editorial Director,
Westwood One

Dear *Music Connection*,

Taken in by the elaborate claims made by Soundchaser (Passport Designs) in their literature and advertising (Product Profile, Vol. VIII, No. 6), regrettably, I purchased a Soundchaser system. To my chagrin, I discovered that I had acquired the grossest monstrosity [sic] since Rube Goldberg's classic backscratcher. Not only is the system completely misrepresented and falsely advertised (for example, their "Beautifully Crafted African Walnut" turns out to be a cheap piece of tin), but my countless and diligent attempts to produce the results they claim ended up in sheer frustration and aggravation. Furthermore, once they've made the sale, you are stuck with it. They will not take anything back or make any refunds. If you call them to try to get your money back, as I did, you are accused of "harassment" and reported to their local police. So, unless you are musically masochistic, beware the "Soundchaser" before he gets you, too.

Ben Loewy
Las Vegas

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News

MANAGEMENT

Bands Across The Sea Debuts, Launches Foreign Tour Service

by Bruce Kaplan

HOLLYWOOD—Peter Melan, best known as producer of Men At Work, but also a successful songwriter (he wrote Pat Benatar's "Looking For A Stranger"), is not content just to make hit records. Early this year, the multi-platinum producer announced the formation of Bands Across The Sea, a new management company specializing in U.S. representation of international acts. Partners in the venture are Evan Hosie, Senior Vice President of Marketing, and Bob Stabile, Vice President and General Manager.

"The management company came about as a matter of defense," explained Melan. "I obviously have an interest in international acts; there is a lot of exciting music

out there. But, the problem is: when you're 12,000 miles away, it is hard to keep tabs on the record company, or put together a cross-country tour. Our goal is to close that gap."

BATS' first client is Dear Enemy, an Australian band with a debut album on Capitol Records. To draw attention to the band's first single, BATS provided Capitol with Australian Survival kits for distribution to radio and press, containing a can of Foster's Lager, Vegemite, Aussie Bear chocolate bars, and other products from Down Under. Hosie arranged for all products to be donated by the importers or manufacturers, so the promotion cost the act, and the record company, nothing at all.

When working with international acts, the company prefers to act as co-manager for the U.S. only, working closely with, and under the direction of, the band's personal manager. In the case of U.S.-based talent, BATS will manage an artist directly, hiring a "sort of in-town road manager" to take care of the band's day-to-day needs. Melan reports that BATS has been meeting with a Los Angeles-based band, and hopes to announce the company's first local signing within the next few weeks.

The concept of the company, according to Melan, is to provide a client with, short of pressing and distribution, all the services of a record company, supplementing a label's often overworked marketing, promotion, and publicity departments. "We attempt to coordinate with the record company," he stressed. "Our approach to management is not an adversary one. As an A&R director (for Mercury) myself, I've been on both sides of the fence, and know the frustrations record people face. We don't believe in screaming and yelling and jumping on the desk. We share the responsibility for making an act happen."

The company's inauguration comes at a time when other financially stable corporations, notably the Entertainment Company, headed by Charles Koppelman, and Rick

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Rick Stevens of Summa Entertainment Corporation

CLUBS

Banjo Cafe, Popular Bluegrass Club, Closes

by Judy Raphael

LOS ANGELES—The Banjo Cafe, Los Angeles' only bluegrass venue, will close at the beginning of June. According to Lorenzo Mazzoni, who co-owned the club with son Raoul, the room had struggled to break even since opening in February of 1979.

Said Mazzoni, who quit a job in quality control to help his son operate the room, said, "The club burned down (in an arson-related fire) two years ago. After we rebuilt it, we packed the place every night for a long time. But, when the economy dropped last May, we never recuperated."

Ironically, the club was more famous outside the country than in L.A., where patrons come from a small, tightly-knit community of bluegrass followers. Bill Thompson, a club regular, said he had spoken to a group touring Australia that had been asked about the Banjo Cafe. Added Mazzoni, whose background is classical music, "People have come from London or Japan, straight from the airport to here. As far as I know, there is no other place like it in the world. Most bluegrass clubs book acts 2-3 nights at the most. We had bands that were mostly local, playing 6 nights out of the week." Most of them, he said, played for the door, including well-known ones like Don Reno, who liked the club so much that he came back and played for no money.

Mazzoni feels that a primary

factor in the club's demise was its lack of acknowledgement in the music press. It was ignored by critics here until last year when a new policy of inviting major names in bluegrass to play was initiated. Such giants as Ralph Stanley, Rose Maddox, Don Reno, and newgrass acts like Eddie Adcock, J.D. Crowe and the New South, Country Gazette, and others, attracted country insiders, and began to give the club a long-deserved reputation as a major showcase. Still, the acts drew in varying proportions, ranging from several hundred for J.D. Crowe's two shows, to a mere handful for Rose Maddox.

"Critics didn't start writing about us until we had the big names from back East," complained Mazzoni. "I think they missed the point in writing about talent that was already discovered! The greatest music of all is right here, with local talent like Pat Cloud, a be-bop banjoist. Richard Greene debuted his 'New Acoustic Quartet' right here. Most of these bands were even formed here. But, they ignore the local talent."

Some patrons suggested other reasons why the club may not have developed a greater audience. Local sound engineer Craig Hopwood said, "They didn't do anything to capture people who were not bluegrass fans."

Mazzoni feels the real reason is that good music is not popular today. "TV has shown us that in

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PLAYBOY JAZZ FEST 'GOES TO SCHOOL' FOR KIDS MAY 24

by Lawrence E. Payne

HOLLYWOOD—A variety of extracurricular activities will accompany the Sixth Annual Playboy Jazz Festival, to be held June 16-17 at the Hollywood Bowl.

A new project, "The Playboy Jazz Festival Goes To School," scheduled for May 24, will promote a greater understanding of jazz among students. This undertaking will feature clinic/concerts at four Los Angeles-area schools by local jazz musicians, many of whom will be performing at the 1984 Playboy Jazz Festival.

The clinic/concerts will be held at the following locations: Eagle Rock High School, 1750 Yosemite Drive, L.A.; Locke High School, 325 East 111th Street, L.A.; Los Angeles Center for Enriched Studies, 3330 West Pico Blvd., L.A.; and Sepulveda Junior High School, 15330 Plummer Street, Sepulveda.

For further information regarding the Playboy Festival and community activities, call (213) 659-4080, or purchase tickets at any available outlet.

News

PRODUCTION

Summa Group To Produce, Promote So. California Artists

by Lawrence E. Payne

HOLLYWOOD—The Summa Group recently announced plans to produce and promote Southern California artists for distribution by major record labels.

The Summa Group, founded by former CBS and PolyGram A&R executive Rick Stevens, has extensive plans to bring local talent to "a level where they can successfully negotiate a contract with the major record companies." Stevens, 36, and his associate, Maxine Parish, have at their command substantial financial resources, gathered during a year's negotiations with New York City investment bankers.

Said Stevens, "In 1974, if we found an artist in whom we believed, we would take the time to develop him and his songwriting to the point where he was ready to enter the marketplace. In 1981, I found the artist had to walk in the door with a smash hit single and a career-establishing package, all in place. There was a gap for many talented artists in the marketplace who lacked the contacts or interaction with real professionals.

"Our basic formula is to find an artist, to sign him to our production company, provide the financial and creative support, and package him in the right way. The creative support can include finding the proper producer."

Stevens stressed that unlike most other production companies who may work with a limited roster of producers, the Summa Group's financial strength allows it to choose from the industry's finest. "We have the financial wherewithall, and the confidence to go out and hire those people, just like a record company would. We work with the producer, to make sure we get the best product from him."

Quality, he added, is of primary importance to the Summa Group, as Stevens is intent upon an accurate representation of the calibre of music available. "We can't make a hit out of just anything," he said. "The music and the commercial potential in the music must be there. You can't motivate the consumer to go out and buy that

record, and make it end up in the top ten if the music isn't there."

With carefully guided production and artistic evaluation, Stevens and the Summa Group will present to labels a risk-free product, ready for distribution.

"We are bridging that gap where we can give the individual artist the attention the record company doesn't have the time for. That includes the A&R, marketing, and promotion processes. You have to get a deal, and you have to get priority when you walk in the door. After that deal is made, we are going to sit with the record company, and coordinate with them on their promotion. And, in some cases where we feel we merit more attention than we are getting, we will bring in our own independent promotion, and show the record company the way."

Summa Group will, as plann-

ed, work with artists from Los Angeles, San Francisco, San Diego, and elsewhere. Maxine Parish, a former A&R representative at A&M Records, London, is of key importance in this facet of the venture. Parish has extensive experience with United Artists Records, and as Olivia Newton John's personal assistant.

"One of the reasons we came to L.A.," said Stevens, "is because we wanted to attract L.A. and San Francisco bands to come to us. We want to hear tapes. We are going to be the ambassadors of good will between bands and the record companies. We are able to show the band that is almost there what they need to get to the point where they are making the hit records. We are not afraid to invest our money to hire a major producer, to add that professional aspect and guidance a new band needs.

"I believe the record industry demands our kind of service. This will be the wave of the future. Five years from now, I won't be surprised to find major record companies more concerned with marketing and promotion, than in developing artists."

For information, write to: Summa Group, 8507 Sunset Boulevard, Penthouse 1, Los Angeles, Ca. 90069, or call (213) 854-6300.

AWARDS

ASCAP Honors Publishers, Writers At Anniv. Dinner

by Paul Van Name

BEVERLY HILLS—In celebration of ASCAP's 70th Anniversary, the American Society of Composers, Authors and Publishers hosted its first Pop Music Awards dinner to honor the writers and publishers of the most-performed pop songs of 1983. ASCAP president Hal David, together with ASCAP managing director Gloria Messinger, presented plaques honoring the 58 songs which were ASCAP's most performed during the 1983 ASCAP survey year. The black-tie affair was attended by over 450 leading songwriters, music publishers, artists, and other music industry notables, dressed in grand style for the Beverly Wilshire Hotel Grand Ballroom fete.

Video clips of the top five most-performed pop songs were presented during the awards ceremony. The winners were: "Flashdance (What A Feeling)," "Up Where We Belong," "We've Got To-

night," "You And I," and "Truly." Lionel Richie was honored as "Writer of the Year," and "Up Where We Belong" was honored as the "Most Performed Song of the Year."

April Music, Incorporated was honored as "Publisher of the Year." As with all recipients, their award was given for a particular song or songs having earned the greatest number of performances. In addition, a special presentation was made honoring the most-performed songs over the last ten-year period. These included "As Time Goes By," "Misty," "Moon River," "Over The Rainbow," "Raindrops Keep Falling On My Head," "Sweet Georgia Brown," "Tea For Two," "The Way We Were," "White Christmas," and "You Are The Sunshine Of My Life." Hal David characterized the evening by referring to ASCAP as a "closely knit family. When one member does well, we all benefit."

SIGNINGS & ASSIGNMENTS

by Lawrence E. Payne

Stephen Singleton, founding member and saxophonist with PolyGram Records' ABC, has severed his connections with the group. Singleton recently taped an MTV interview at Rodney Dangerfield's club in New York.

Ingo Boingo has signed with MCA Records. New releases by the band, as well as leader/vocalist **Danny Elfman**, are planned.

Terry Ellis, co-chairman, Chrysalis International Group of Companies; and Jack Craigo, president, Chrysalis Records, have announced the appointment of **Billy Bass** to vice president, marketing. As well as overseeing all aspects of promotion, merchandising, sales, publicity, and creative services.

Donald R. Bogue has been promoted to general manager of Ampex Corporation's Magnetic Tape Division, it has been announced by Stanley W. Faught, corporate vice president and general manager of the company's Media Products Division.

Los Angeles-based RATT has been signed to selected tour dates with Ozzy Osbourne and Motley Crue, it has been announced by the band's personal manager, Marshall Berle. The band will play Toronto's Maple Leaf Gardens, and Montreal's Forum with Ozzy. RATT will join L.A.'s Motley Crue in New York City.

Allied Records has announced the appointment of **David Sterling** as director of artists relations. Sterling will work out of the label's West Coast office. He is the owner of Sterling Productions.

Thomas J. McGough has been named producer of KABC-TV's late-night music video show, "Goodnight L.A.: Videos"; it has been announced by Craig Haffner, KABC-TV director of programming. McGough replaces **Robert Burris**, who was recently promoted to the position of assistant director of creative services at the ABC-owned station.

Steven G. Smith, director of KLOS Radio's creative services department, has announced that **Diane Morales** has been named assistant director of creative services. Prior to her appointment, Diane served in creative services for three years.

Bob Defrin has been promoted to the newly-created position of vice president/creative director, Graphics, for Atlantic Records. The announcement came from Atlantic Executive Vice President/General Manager Dave Glew.

Super-drummer **Carmine Appice** has been signed to a world-wide, exclusive contract with Pearl International, Incorporated, to endorse Pearl drums. Appice will actively participate in Pearl's educational programs, utilizing his extensive experience as a drum clinician.

Pistol Video Productions Launches Vinyl Child Records

by Sue Gold

HOLLYWOOD—Pistol Productions has launched its own record label to "make unknown artists well-known," according to Peter Junker, president of Pistol Productions, a video company.

"We are not too limited in terms of what kinds of music we are looking for," Junker said. "We want rock, R&B, and new wave, but not jazz or country." Junker said they would probably consider heavy metal, as well.

He encouraged local acts to send in demo tapes.

"The local acts are one of the main reasons we started the company," he said. "There's a lot of good local talent, and we're the mid-point of a group going from unknown to well-known. We could fill the void, and be successful.

"If an artist is good, we think he can sell. When we believe in him or her, we're willing to support and back that artist."

Junker said he and his select partner decided to branch out into records because of their experience and contacts in the music industry.

"What they say about the music industry is true. Even if you are talented, you have to know people. And, we do," Junker said.

"We have contacts in promotion, public relations, radio, record companies, management, and studios. We can put together a whole package. We can take an unknown and make him a success, if he has good music," he added.

Artists without original material will also be considered, he said. "We have the contacts with songwriters. We could provide songs, but we prefer artists with original material more," Junker said. "We will have music available for artists."

To date, no artist has been signed to the label.

"We're in negotiations with some groups right now," Junker reported. "We're just getting started. We're aiming to have an EP or single out by the end of the summer."

Although the label is connected with a video production company, artists signing with the record label will not be required to use their

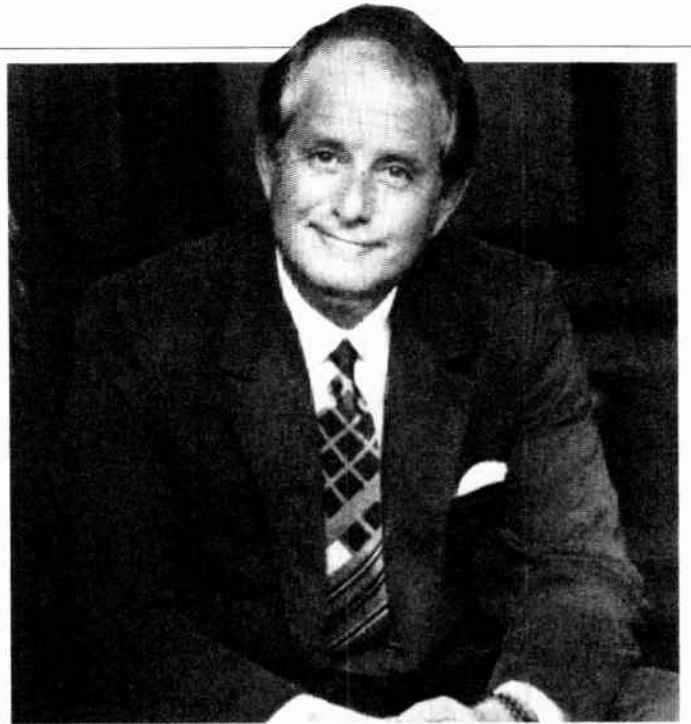
video facilities.

"The groups on the label won't be required to have their videos done by us, but we are available to them, if they want us. They are free to choose," he said.

Junker said there will be independent distribution arranged for all product, with shipments slated for England, Japan, and other countries. He could not, however, give an initial pressing date. Additionally, Junker expressed optimism with regard to tour sponsorship potential.

"In time, we'll be able to say more. We're in the middle of negotiations on many fronts," Junker said.

"We really are excited about this. This is an innovative and creative idea that will help a lot of the local talent. It will help the new



Charles Koppelman of the Entertainment Corporation

artists become established in the music industry," he said.

Junker has considerable experience in the music industry as a songwriter, deejay, music critic, freelance writer, video producer, manager, and co-writer on a video

music show. He has been president of Pistol Video Productions for the past two years.

Interested artists can send tapes, pictures, and bios to Vinyl Child Records, 129 7th Street, Manhattan Beach, Ca.

SYNDICATION

"This Week's Music" In Syndication From The Entertainment Group

by Joshua Shane

NEW YORK—Television will never "sound" the same, and music will never "look" the same, after the debut of Charles Koppelman's "This Week's Music," a new series in release this September.

After more than 20 successful years in the music business, Koppelman has expanded into the television industry with a new company under the Entertainment Music Group banner: The Entertainment Television Company. Koppelman's first venture in the television medium has been sold around the country as a weekly series. The half-hour show takes a cue from almost every successful pop music show to have appeared on TV. However, "This Week's Music" will be unique and different, according to Koppelman. "The show is like George Orwell's version of *American Bandstand*," he said.

Hosted by Livingston Taylor, brother of James Taylor, the show will include a live guest appearance each week. For the pilot show, the guest artist will be Cyndi Lauper, a total unknown when the show

was filmed; her album scorched a trail into the National Top Ten behind the hit, "Girls Just Want to Have Fun."

Stated Koppelman, "The show will hit a music format from a programming point of view. We will pick a single, an album, as well as a video pick each week that is happening in enough areas of the country to indicate that it will be a smash." One of the more prominent features of the show will be the 75 Philadelphia teenagers who dance to the hits. Like "Solid Gold," the show boasts its own cadre of professional dancers, known as the TWM Dancers.

Koppelman, 43, has extensive credits within the music industry. As president of the Entertainment Company, an eight year-old Manhattan firm, he has seen their '82 revenues approach the \$20 million mark. The company acts as executive producer for Cher, Engelbert Humperdinck, Tom Jones, Dolly Parton, Eddie Murphy, and the Four Tops. The company produces songs for the "Fame" television show, and owns almost 50,000

songs, among them the entire "Cats" score.

Koppelman's decision to branch into television came as a result of his involvement with the "Fame" television show. "We have been doing the show for the last three years, and we saw various songs come to life on TV. When I came up with the concept for 'This Week's Music,' I felt the time was right for the entire country to be exposed to music, dance, and some videos in a hit manner, opposed to a boring video clip showing I feel those shows are going to burn themselves out. We are presenting music to a contemporary music audience of ten to 50 years of age."

Koppelman, a forerunner in his field, feels his new show is a sign of the times. "Music has been primarily an auditorial medium. It's entertainment. The more people become involved with dancing and music, the more they want to be involved with the new trends. That's what we are going to present. This is a lifestyle music show. 'This Week's Music' will reflect the trends of the Eighties."

News

SEMINARS

Waldorf-Astoria Hosts Second Rockamerica Video Music Seminar

by Sue Gold
NEW YORK CITY—Rockamerica will hold its second annual video/music seminar at the Waldorf-Astoria hotel on August 10. The seminar will be geared toward the production side of the video/music industry, according to Rockamerica President Ed Steinberg.

Unless you're involved in the music and video production fields," Steinberg said, "going to the seminar will be a waste of time."

"It isn't a tourist attraction. It's a serious seminar on production," he emphasized.

"People from all over the world are coming in for this. People from England, Japan, Germany, and Canada. It will be great meeting our counterparts from other countries and having video producers here meet producers from England," Steinberg said. "This is also a place where a lot of 'out in the hall business' is conducted," he added.

The seminar will be preceeded by registration the night before, at the Waldorf-Astoria, with a possible reception party held that night. Plans are also in the works for a party following the seminar at a local club.

Panel discussions will run throughout the day, and state-of-the-art technology will be exhibited. Special events are also planned for the day.

A varied assortment of panel discussions will include: "Clubs: Audio and Video;" "Long Form

BANJO CAFE

Continued from page 6

order to be popular, something has to be on a nine year-old level.

In the greater L.A. area, there are 12 million people, and they cannot support a club that holds 80 people. It's sad. I think a little bit of music in the community is dead."

The club has been sold, and will be converted into a Thai restaurant. On June 2-3, there will be 24 hours of continuous music by a variety of bands for a Grand Finale Party. Also, some "Banjo Cafe Hall-of-Fame Awards" will be given at that time.

Video Music;" "Cable and Broadcast Television;" "Video/Music Perspectives;" "Directors and Producers;" and "Video Promotion and Publicity." There will be a special session for deejays and veejays.

"The hosts of the panel discussions will be the leading people in their fields," Steinberg said. "About 25 directors, producers, and other professionals will participate."

The exhibits will feature new video projectors, video tape editing equipment, video production techniques, and new laser equipment.

B.A.T.S.

Continued from page 6

Stevens' Summa Corporation, are underway with similar plans. Music industry insiders have expressed their belief that multi-label conglomerates would run a lower risk if production and promotion processes were delegated to specialists.

"With record companies, there is a Catch-22," added Stabile, a nine-year veteran of Warner Bros. Music. "They'll sign an artist, but they don't necessarily believe in it until something starts to happen. They won't kick in the machine unless there's activity. Our basic function is to create the initial activity on a new band. Radio, press—everything we can to prime the pump. Once the record company knows it has a good thing, then the labels are incredible, but, it's getting to the point where it's difficult."

McLan expects to keep an active production schedule, limiting his management duties to scouting talent, deal-making, and lending a hand in the conceptualization of marketing campaigns for BATS acts. Hosie, formerly a publicist with Epic Records, will handle publicity through her Thank Evan agency, which currently represents Men At Work and Men Without Hats, and has offices in Los Angeles and Toronto.

Independent promotion man "Heavy" Lenny Bronstein has been retained as a consultant to the company, while retail research is

"It's mostly people showing other people what they can do," Steinberg said.

Between 1,200 and 1,300 persons are expected to attend the seminar.

The seminar will be in the ballroom of the hotel. Registration is \$125 before July 1, and \$140 after that date, and at the door.

The program is tailored to the needs of the video production companies, video/music artists, night club owners, deejays, veejays, as well as major and independent film studios. Media from around the world are also expected to attend.

"You don't have to be affiliated with any unions or groups," Steinberg said, "but it is a seminar that is production and professionally oriented."

Rockamerica is one of the largest distributors of video/music tapes to clubs, universities, and hotels.

The seminar will be from 9 a.m. to 7 p.m. For further information, contact Rockamerica at (212) 475-5791.

conducted by BATS staffer Julie Shy.

With McLan frequently in the studio, and Hosie splitting her time between BATS' U.S. and Canadian offices and trips to Australia, Stabile is the L.A. anchorperson, acting as chief liaison with the record company, coordinating label copy, clearances, ads, and the other day-to-day activities of the company and its clients.

The company's offices in Burbank include an eight-track studio that is shared with the building's co-tenants, Mismanagement. Plans are underway to upgrade the studio to 24 tracks, and make it available to clients for demos and production work.

The emphasis, McLan said, will be on breaking new artists. "We want to work with new talent, and stay in touch with what's on the street. That's really important to us. As a producer, I am much more excited about working with a new act, than doing the fifth album by an established artist. It has nothing to do with musical validity, I just enjoy it more.

"We want to remain a small company, so that we're always available and accessible. Having been managed myself, and never in a way I felt was adequate, one of the things I found lacking was the follow-through, and the communication. I think you have to be as diligent about that as you are in getting the original deal. Because, it is really somebody's life you're managing."

RADIO REPORT

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

KNAC-FM 105.5

Outer Circle*	Greg Chapman
Agent Orange	Mr. Mister
Dickies	Jimmy & Mustangs
Broken Edge	SSQ
Go Gos	Green On Red
X	Roommates
Berlin	What's New For Lunch
Missing Persons	Surf Raiders
Invisible Zoo	Dream Syndicate
Josie Cotten	Jamie James

KROQ 106.7

Dickies	Jimmy & Mustangs
Dean Ray	Missing Persons
3 O'Clock	X
The Brat	Local Music Show:
Josie Cotten	Psi Com
Invisible Zoo	The Wigglers
Kevin James*	Johanna Went
What Is This*	The Fiends
Go Gos	The Looters
Cherrie Gage	Deil & Sensations
No Questions	Legal Weapon
Berlin	31 Pier Ave
	Phast Phreddie

KMET 94.7

Motley Crue	Savage Grace
Berlin	Steeler
Great White	Local Licks:
X	Nick Pyzow
Go Gos	Surrender
Ratt	J Wood & Immortals
Missing Persons	New Pariah
Van Halen	Trapper
	Sancho Bernard
	Kim Angelis
	Exude
Mighty Metal Shop:	Royal Tease
Blitz	Band From Uncle
Malice	Departure
Hellion	Average Citizen
Armored Saint	Usher
Leather Angel	

KLOS 95.5

Van Halen
Go Gos
Ratt
Twilley
Motley Crue
Great White
Berlin
Missing Persons
Legs Diamond*
Local Music Show:
Rockafellas
Allies
Taboo Zoo
Richie Hass
Cruzados
3 Royal Gents
Mondo Cane
Psychobud
Brat
Con Safos
Wayne Morris
NuBoy

LOCAL NOTES

YOWW! The Screamin' Sirens' "Your Good Girl's Gonna Go Bad" b/w "The Runnin' Kind" is being released as a single in Great Britain. It's the first release on Enigma/Normal Records. BBC Radio deejay John Peel has been playing both cuts frequently on his show. The Sirens are currently in pre-production for a mini-LP, and will open for Asleep At The Wheel at the Music Machine Friday, June 1. For info, call (213) 460-4890.

TEA FOR 500: ASCAP's recent 70th Anniversary dinner, held at the Beverly Wilshire Hotel's Grand Ballroom, was a huge success. Several fledgling songwriters among them Stevie Wonder, Lionel Richie, Quincy Jones, and Hal David turned out to hobnob with the stars, among whom were Sydney Potrzebni, Flinko Winkstink, and Gervaise Hamster.



Angel and the Reruns, shown during shooting of "Bachelor Party."

FEE/FOSTER FOLLOW-UP: Tubes frontman Fee Waybill has begun work on a solo album, with David Foster and Toto's Steve Lukather turning the knobs at No. Hollywood's Lighthouse. Waybill, Foster, and Lukather collaborated on the biggest Tubes singles, "Talk to Ya Later," and "She's a Beauty" (which have enabled the Tubes to close their live shows, finally, with something other than "White Punks on Dope"). The band as a whole, meanwhile, is talking to several

producer candidates while squeezing out material for their next LP. That one promises to be a change of pace from their last two Foster-produced affairs.

SWEETHEART'S SHAWN SOMMERS was nearly wasted when his car skidded off the road during a Monmouth, Oregon rainstorm. He was rushed to a nearby hospital, and released with several bruises to his head and shoulders. Gross! Sweetheart is scheduled to hit the L.A. club circuit in the fall, and Sommers describes their impending onslaught as "American Def Leopard." Gross!

NOW, WE KNOW THESE GUYS AIN'T LOCAL, but they are genuine pals. The Alarm were pleasantly surprised to find Brian Setzer and Slim Jim Phantom waiting in the wings at their latest Palace gig. The two Strayed on stage for a rousing rendition of Woodie Guthrie's "Bound For Glory." Years ago, when the Alarm were known as Seventeen, and the Cats were scrambling for scratch in England, the two bands toured together, and a strong alliance was formed. Should've called it Alarmed Cats.

Henry Rollins, a striking young poet. He sings, too.

YOLIE LOX AND THE BEARS are having a showcase for Management Three on June 4, 9 p.m., downstairs at Madame Wong's West. For information and a free ticket, call (213) 663-0690. Watch out for Yolie, she's baaaadd!

band has been recently signed to Gold Mountain/A&M.

HELI-OINING: That's what they're calling it, and it's clearly a trend on the rise. The chopper dining service was created by Margaux Mirkin for Budget Rent-A-Car, with catering provided by Scandia. It promises to be a tasty, if noisy, trend. Pictured are Scandia Chef Arne Pederson, lobsters, attorney Kent Klavens, June Pointer, artist Andrew Rollins, Mirkin, Motel Martha Davis, and manager Dan Fritz. Hey, Margaux, pass the chopper salad, wouldja?

ALLAN HOLDSWORTH: We knew that would get some attention... has been working with songwriter Paul Korda, Japan Expo award-winning writer of "Living In The Sky." Allan, now a SoCal resident, is presently over in Japan on tour, with Wayne Johnson Trio's Flim Johnson on bass.

JAMAALADEEN TACUMA makes his first West Coast tour, with dates at Club Lingerie May 26, and at the Berkeley Jazz Festival May 27. This man is worth checking out.

Brian Setzer and the Alarm's Mike Peters, doing "Bound For Glory" at the Palladium.



Photo by Ed Colver

THRUSH WARBLES WITH EX-BYRD: Up-and-comer Carla Olson (of the Textones) guested on vocals during legendary Gene Clark's recent Wong's West show. Clark has a new album out on Allegiance Records, and Carla's

UCLA EXTENSION offers two courses in electronic music and synthesis as part of the recording arts curriculum. "The Working Synthesist III: FM Digital Programming" starts June 18, and "Electronic Music and the Syn-

thesizer: Basic Operations and Practice" commences June 26. Both are to be held at Schoenberg Hall.

BEAT STREET, a forthcoming motion picture, will feature the music of Grandmaster Melle Mel and the Furious Five Jenny Burton and Patrick Jude, and Ruben Blades. The Orion Pictures release is scheduled for summer. It's a Harry Belafonte picture!

WE LOVE ROCKY ROAD: Frank Stallone's self-titled debut solo album was released on Polydor Records May 10. Stallone will perform "Darlin'", the first single from the LP on "Solid Gold," airing the week of June 1, and on "Solid Gold Hits" Wednesday, June 6.

GUITARIST/PRODUCER: all-around curmudgeon Billy Croffi lent his services to the recent Brooklyn Brats EP project. Many of you may recognize Billy's byline in our Review Section. Take it from us, you gotta be somebody to even *speak* to the man. Nuff said.

RUNAWAY COMES HOME: PolyGram Records artist Lita Ford is set to unleash her second album in early June. Listen you, don't expect the same treatment y'got last time around. *Dancin' On The Edge* is a giant step forward for Lita. So, be good, and she'll play some licks just for you...

ASCAP members Hal, Quincy, Stevie, and Lionel test their strength.

EPCOT ROCKS: The American Ladds have changed their name to Key Biscayne and have added bassist Keith Elder, and Danny Taddei, formerly of Perfect Stranger, on keyboards. Tan, don't burn!

ROCKSHIRE RECORDS ARTIST Michael Burton, formerly guitarist with Citizen Kane, and bassist Jim Hagan are working together on an as-yet unnamed project, which will include Steve Fontane, formerly of Joshua, on vocals. Pete DeMarzo will join them on guitar. The group is still looking for the ideal drummer, but apparently they didn't see it necessary to supply their phone...hello?

STOLEN: From the Silverlake district, one Memory Moog model 345-A, serial 2191. A reward of \$500 is offered for its return. Call (213) 329-7340.

VOLATILE AMALGAM: Local rockers Dangerface make their return to performance with a show at Madam Wong's West, Friday June 1, at 9:00 p.m. New members are Rick Feliz, bass and vocals; and Denny Fongheiser, drums. If we were you (fat chance), we would check jot this one down. Dangerface will open for CBS Records' Cock Robin.

RATT LEAPS OUT OF THE CELLAR: Local band RATT are apparently on their way with a bullet. Their recent Atlantic release has jumped over 60 points in the past three weeks on Billboard's album chart. Watch the traps.



Several local celebrities prepare to launch the inaugural Heli-dining affair.

LOCALLY-MADE LEVIS: Club favorite Levi Dexter has just finished his latest album. It was recorded at the Record Plant, and mixed at Group IV. Dexter produced all twelve tracks. *Glory Daze* is an expected major-label hit.

LUCY RUSSO AND PELE: Better than 30,000 avid soccer fans got the treat of the season, as the world's foremost professional soccer player, Pele, made his singing and dancing debut during half-time, May 1. Pele shared the mike with Lucy Russo, of Betty Boop and the Beat. Together they did "Little Blue Box," and "Kiss Away." It was a ball-kicker!

CASTLE BRAVO'S recent show at Madame Wong's West was delayed for over an hour, when the band discovered their guitarist, Roger Morris (ex-P. Furs) was nowhere to be found. It seems Morris had become trapped between floors in the freight elevator on his way back from the dressing room. Wong's employees rescued him, and the band did a quick show before closing time.

SUSAN RICHARDSON, of TV's "Eight Is Enough" recently directed singer/songwriter Bob Rose in a performance of his "Where Does Love Come From." The video will air May 29, 11 p.m. on the Sampsell Showcase, Group W, Ch. 3.

F/H TO EAT SAND FOR CHARITY: Larry Fitzgerald and Mark Hartley, who manage the Tubes and Toto, have unveiled their Fitzgerald Hartley Rock 'n' Racing Team, which makes its debut run at the upcoming Baja Internacional 550-mile Off-Road Race. The team consists of the above mentioned Waybill and Lukather. Fitzgerald and Hartley, *Off-Road* editor Mike Parrish, and tour merchandiser Ken Biegel. Nissan has donated a race-ready, four-wheel drive truck and crew. Nike is supplying the duds. Said Lukather, "I've never partied for a better cause." One dollar per mile will be donated to the Musician's Chapter of the City of Hope.



DEAN PITCHFORD & TOM SNOW: LET'S HEAR IT FOR THE BOYS

by K.A. Parker

Since *Saturday Night Fever* broke records both as a movie and a record album in the late Seventies, the relationship between film and pop music has become ever more symbiotic. There isn't a more dramatic example of this phenomenon than *Footloose*, whose amazing box-office statistics (\$44 million in the first five weeks) are matched only by the success of the soundtrack album (it bounced *Thriller* out of the top spot on the charts after a seeming eternity), with its phalanx of hit singles. You literally can't turn on the radio these days without hearing Kenny Loggins' recording of the title song, Shalamar's "Dancing in the Sheets," "Almost Paradise," by Mike Reno & Ann Wilson, and/or Deniece Williams' "Let's Hear It for the Boy."

Every bit as impressive as the numbers are the people behind them: screenwriter/lyricist Dean Pitchford and his sometime collaborator and full-time friend, Tom Snow. The pair walked off with a Grammy last year for "You Should Hear How She Talks About You" (recorded by Melissa Manchester), setting the stage for their *Footloose* collaborations, "Let's Hear It for the Boy" and "Somebody's Eyes."

After three failed albums on as many labels, the Boston-bred and Berklee-schooled Snow has resigned himself to writing hits for others—not a bad move considering his track record, which includes "He's So Shy" (Pointer Sisters), "Make a Move on Me" (Olivia Newton-John), "I Feel Thunder in My Heart" (Leo Sayer), and "Somewhere Down the Road" (Barry Manilow). Snow currently owns his own publishing company, complete with professional manager (Donna Spangler), a pair of staff writers, and an in-house studio where he prepares his industry-acclaimed master-quality demos.

Pitchford has the sort of background that makes ordinary people look lazy or backward by comparison. Raised in Hawaii, Pitchford made his initial mark in show biz while still a Yale undergraduate by landing a role in Off-Broadway's "Godspell," then getting the lead in the Broadway production of "Pippin." After accruing some early songwriting experience with Peter Allen, Pitchford caught the eye of Michael Gore, who was developing a movie with the working title of *Hot Lunch*. With Dean participating on spec, Gore and Pitchford wrote 13 songs, three of which made it



photo by Sam Emerson

Pitchford teamed with Kenny Loggins to write the Number-One single "Footloose."

into the film, which by then had been retitled *Fame*. The movie became a hit, as did the Pitchford-penned title song, and Dean's career as a music/film interfacier was officially launched.

Snow, on the other hand, began writing songs for film within the past year. With the music for *All the Right Moves*, the theme from *Heart Like a Wheel*, and Olivia's "Living in Desperate Times" (from *Two of a Kind*) under his belt, he'd built plenty of momentum on the advent of the *Footloose* project.

While billed as the male version of *Flashdance*, *Footloose* was actually developed well before *Flashdance* hit the screen. Pitchford wrote the first screenplay three-and-a-half years ago and met the executive producer, Dan Melnick, in the fall of 1980. Melnick assisted Pitchford in making several changes before they placed the picture at Paramount. Then came several years of political shuffling at the studio level before they were given the okay to shoot the film. "In January or February of 1983, they finally said, 'Go Ahead.' Up until that time, I couldn't do anything about the music, because we had no budget, we had no guarantee the film was going to get made. I wasn't going to write the songs when there was no director.

"So, in February, 1983, we began preparing in earnest for the shooting of

the picture. It became apparent to us then that two things precluded the possibility of making records that could be shot to for dance sequences. One was that no matter how good a demo you do, you can't quite get the type of excitement necessary to lift a group of people when you throw them out on the dance floor and say, 'all right, dance!'. The other problem was—imagine, we're talking, 1983—if I was to go to an artist and ask him to participate on the album, I would be saying, 'Look, we've got this film, there's nothing on film yet. There's no guarantee of what it's going to turn out like, and you don't even know that it's gonna look good. But what I want you to do is promise me that you'll sing a song for the movie and that a year from now, when it comes out, you will have no single of your own out, no album of your own. And you can't use the material from this movie on your next album.' A year ago, I couldn't have done that.

"So we went into production of the picture using role models... a song that already existed that usually was a hit from the same kind of gene pool that they would take off to location and choreograph to. It had the same general feeling, the same attitude, so it didn't throw the director off. What I gave him as a role model was a vague cousin to what I wanted to write to replace it with."

After principal photography was fin-

ished, Pitchford was ready—finally—to write the songs with Snow and various other collaborators. “Then it became a question of who was available, who is the right personality for the sequence, who is affordable. I mean, there are lots

“YOU HAVE MOOD, YOU HAVE ATMOSPHERE. FILM EVOKES FEELINGS. FEELINGS TURN INTO MUSIC AND WORDS”

—TOM SNOW

and lots of considerations and there still exists an attitude on the part of record people that when a movie company comes to you to do a song, you can ask

for the world and they’ll give it to you. Now, once in a while, someone will do that, but it ruins it for everybody else. When you’re trying to put together a soundtrack with nine songs, you can’t shoot the moon on every single song. Becky Shargo, the music supervisor on this project, had probably 300 albums in the office and I had my own collection, and every time we’d get to a sequence, we’d go through all 300 albums, maybe six months of *Billboard*, and compile lists. We’d compare lists and weed down. Then we’d start talking about who we knew and more often than not, I would call the artist myself because I had nothing more to sell them except my enthusiasm for the picture. I’d say, ‘I can’t show you the whole picture, but I really believe in this and I think it has a good heart and I think it’s going to be an important film.’ It’s amazing that as many people came aboard as did.”

Pitchford and Snow agree there’s a difference between writing for film and writing for a specific artist. “You don’t have to say, ‘Gee, what do you write about?’ says Snow. “It’s there. And you have mood, you have atmosphere. Film evokes feelings. Feelings turn into music and words.” Indeed they do.

As many people as might have a say on a record, you have to multiply that by ten in a film situation, Pitchford ex-

plains. “There’s the director, the producer, the editor, the people in the studio, and the people at the record company who are going to work on it; the number of people who have their say on a record before it gets into a motion picture is staggering. You can get past a lot of them and then you’ll get to somebody who’ll say, ‘I don’t know . . . I was thinking of something more Irving Berlin-like,’ and you’re back to square one.

‘Everyone thinks they’re a songwriter,” laughs Snow. “They do. Everybody thinks that he or she can write a song . . . I mean, how hard could it be? What got me into songwriting? Frankly, I listened to the radio and I said, ‘I can do that!’ It turned out that I could, but there are so many people who can’t.”

Once everyone is pleased with your song-for-film, there are other things to consider. Like who will sing it. “That’s another thing you can write into the deal,” says Snow. “You say, ‘O.K., I wanna do the theme song, and I want such-and-such money, and I want this much publishing, and I want mutual consent on who’s to sing it.’”

Pitchford picks up the thought: “What you try to do is convince them that if they’ve gone to the trouble to get

Continued on page 17

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SPENCER PROFFER'S PASHA

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Photo by Richard Glenn

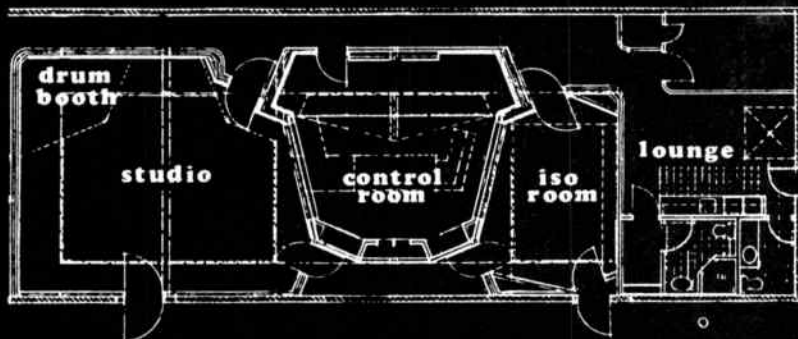
Proffer presides over the Pasha console.

by Bruce Duff

After 17 years spent exploring practically every avenue of the music biz, Spencer Proffer is finally where he wants to be. As owner of Hollywood's Pasha Music House (the state-of-the-art recording facility where he produces his projects), and president of Pasha/CBS Records, Proffer is in control of his projects from start to finish. Unlike many of his producer peers, whose involvement ends with the completion of the recording, Proffer gets involved in pre-production, production, cover concept, video storyboarding, and radio promotion of the completed project. As one might guess, working himself into this position was not an overnight process.

After logging heavy experience as a songwriter, recording artist, and record exec (while at the same time picking up a law degree and passing the California bar), Proffer undertook his first production chores with United Artists Records in '74, producing a staggering eleven top-50 hits in a year-and-a-half. The decision to form his own production house was fueled by a project Proffer produced for ex-Hollie Allan Clarke. They recorded Springsteen's "Blinded By The Light" and urged Elektra to issue it as the single from the Clarke LP, *I've Got Time*, but the label felt it was too abstract lyrically. Not much later, Manfred Mann had a huge hit with the same song, and Proffer decided it was time he had more control over every step of the record-making process.

In the late Seventies, Proffer formed Pasha, his first production being Billy Thorpe's concept album, *Children of the Sun*. Proffer had mortgaged his home and cars to start Pasha, and he continued to self-finance it until Pasha blew the charts and the industry away with Quiet Riot's record-breaking, quintuple-platinum album (the band's domestic debut). "We were never in trouble, but



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we were never making money hand over fist, either," Proffer recalls. "I put everything back into Pasha just to keep the standard up until it exploded, and I can honestly say this place *has* exploded! I was offered two or three major projects per month with labels prior to Quiet Riot, but after that it went up to eight or nine offers a month."

Indeed, Proffer's release schedule is a busy one. The soundtrack to *Up the Creek* came out in April; Rod Falconer's newest, *Rules of Attraction*, has just been released; Quiet Riot entered the studio April 20th for their next album (to be called *Condition Critical* and set for August release); and the Vanilla Fudge reunion endeavor, *Mystery*, just came out (on Atco). Proffer's newest discovery, Kick Axe, is set for release at the end of May and Spanos will have their LP released by the end of June. As if that weren't enough, upcoming projects include albums by Black Sabbath, Heart, and—possibly—the Little River Band.

About *Up The Creek*, Proffer says, "I believe this is the first rock soundtrack record that has been produced by one producer in one place. The artists that are featuring original songs and performances are Cheap Trick, Heart, and the first Beach Boys recordings in the last six years, which we happened to make, unfortunately, after Dennis [Wilson's] death,

"I can honestly say this place has exploded"

—*Spencer Proffer*



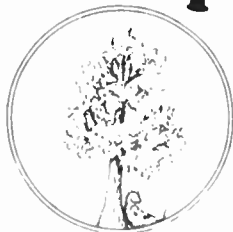
Shooting Star, Ian Hunter, Danny Spanos, Randy Bishop, and Kick Axe. That record was made in about four weeks once I made the deal with Orion [Pictures] to put some music to the film. All these bands were terrific. They came in on real short notice, flew into L.A., and all I had was about two days each to do the pre-production, work on the arrangements, and record the songs. I took five days to mix the album.

Cheap Trick's rendition of the title song has already been released as a single, with a video currently airing on cable and TV outlets. Proffer had a part in the storyboarding and concept of the clip. Unlike other videos that promote movies, CT's "Up The Creek" emphasizes the band. Proffer: "MTV and video outlets are artist-oriented. We thought we would create a storyboard for Cheap Trick that really worked for the song. We took film footage that we felt appropriate into the storyboard of our video. So what it really looks like is that Cheap Trick starred in the film, and it works real well because we retained the sense of humor and quasi-slapstick quality in the movie and at the same time really featured the band and made them the stars, which is the product we are selling."

Proffer and Pasha have been serious about integrating visuals and sound
Continued on page 22

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QUIET RIOT

STILL CRAZY AFTER ALL THESE UNITS

by Lawrence E. Payne

Quiet Riot is the biggest backyard party band in America. Our only competition is Van Halen. I say that affectionately, because they're great at what they do. If you had both of us playing together, you'd have the biggest party in the world!"

So, there we were, discussing the intricacies of fame and fortune, while gorgeous women flitted from office to office. My soft drink was ice cold, the hot sun was outside, and Mr. Kevin DuBrow, the quick-witted leader of Quiet Riot, was nowhere *near* acquiescence. After eight years in rock & roll, he has yet to lose his enthusiasm for the sport of living. Kevin, perhaps the country's most popular headbanger, really gets his ya-ya's out.

"Some of the things we say and do in our stage show are really over the top. We are in no way, shape, or form connected with that bar band of two years ago. Rudy practically puts his fist

through the bass now, as opposed to punching it, as before. We have a huge, striped, production set. You don't see any amplifiers. We have a twelve-by-twelve foot metal mask, from our album cover." DuBrow, when questioned about group history, was defiant, proud, sarcastic. The man whose band sold five-million copies of their debut album, *Metal Health*, answered confidently:

"There are many things you can't get away with as a small act. They're pretentious. Now they're no longer considered pretentious, because we're Quiet Riot." I asked Mr. DuBrow, "Who

I laughed. It was very funny. After I finished laughing, we continued our discussion. Is rock & roll an art, and have Quiet Riot mastered their mode of creative expression? After a year on the road, does the Riot know more about song, wine, and women?

"Quiet Riot are the leaders of all this new stuff. Not in the sense that we take credit for the music, because obviously, rock & roll is not new. We're not doing anything that is so different and new. We're just doing it in a way that is unique to ourselves. I can't believe these bands who are just like Van Halen, and Judas Priest. That's amaz-



Quiet Riot (from left): Rudy Sarzo, Kevin Dubrow, Frankie Banali, Carlos Cavazo

are Quiet Riot, now that you've tasted success?" He launched into a brief dissertation on the history of hard rock, deftly placing the Q.R. moniker firmly within a stellar fabric.

"If you want to get a record deal, sing like Paul Rodgers. It's the most acceptable radio voice I've ever heard in my life. Everybody's imitating the guy. Now, when they heard my voice, they didn't hear anything that sounds successful. When you have a voice that sounds like you gargle with broken glass, that doesn't sound like anything you can relate to."

ing. Let me tell you, we toured with Judas Priest, and they're the best in the world at what they do. Priest are mighty. The current singers, like Bob Halford, are great. It's not particularly what I want to do, but Halford is great at what he does. I think David Lee Roth is a great entertainer. He's funny as shit." Kevin, dressed in a creaking leather ensemble, lounged on the green velour nouveau sofa and waxed philosophical. It was obvious he and the band had learned much, indeed.

"It's a popularity contest, and I'm happy with that. I'm part of it, too. I

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- ROCK CLEFF (HEAVY METAL) • ETTA JAMES (JAZZ)



won't say I'm above all that because, obviously, I'm in rock & roll. I'm just as much a scumbag as everybody else running around here."

I was amazed at Mr. DuBrow's ability to put his visitor at ease. There I was, in audience with a man who brought new life to the word "anthem," and I wasn't even nervous. What charisma! I countered, in a festive spirit, with, "Your follow-up must be some kind of trick. What's it going to be like?" He replied, "Our next album is a continuation of the story, in the lyrics and the cover. The album will be called *Condition Critical*. Something very nasty is going to happen to that guy. He's going to get it."

"Here's our second album—it's like really a big thing for us. It's the perfect title, in the business sense."

Quiet Riot, as we know, spent several months on the road with rock's premiere touring groups. At concerts in support of Z.Z. Top and England's Judas Priest, the Rioters tested their mettle. And, with a manneristic vocabulary somewhat akin to that of a recently laid bison, DuBrow explained his *modus operandi*.

"Touring is my whole point for being in rock & roll. I fantasized for so long about getting a record contract that I never had any vision of what it would be like to make it big. I think that was

a good thing. It has helped me keep my senses together. I thought about making it, but not big. I was pretty prepared to handle a lot of things."

Gee, I expected to hear about ludicrous charades and nasty road stories. "Doesn't every successful metal band lead a life of crime?" I asked. Kevin replied, "I can't speak for others. I know only what happened to me. That's not because I'm self-centered, though you have to be, to make it in this business. Everybody says I stepped on people, but I haven't. If I had to fire somebody to get a better person for my band, I simply did what was right for me."

We retraced our steps, back to the new album. "The lyrics are, once again, party-oriented. One song is called 'Sign of the Times.' The lyric is based on how badass we are all supposed to be, and about what a bunch of bullshit that is, because we're just a band with street-sense radar. But, you'd better lock up your daughters!"

"Why... what are you going to do?" I asked, ever-curious.

"In terms of rock & roll, we have many places to go. Remember, a lot of things happened to us in a very short time, and we tend to get a little cocky. On the success ladder, we're there. But, we are not stopping. We have something to go for. Let's go for that!" ■

PITCHFORD/SNOW

Continued from page 13

you and they've paid you and agreed that the song is a wonderful song, they're not going to go out and get the Mormon Tabernacle Choir to sing it. They'll look to you and say, 'Who's hot, what's going on? I don't know,' and you'll pretend that you do and then you'll try to get somebody."

Now that *Footloose* is off and running, neither writer is resting on his laurels. Pitchford is writing a father-and-son relationship movie for the Geffen Company and a musical with Michael Gore. Meanwhile, look for new songs from him this year on upcoming albums by Sammy Hagar, Eric Carmen, and Bill Wolford. In addition, he's looking to direct. "I've been approached and I'm seriously talking about directing videos now. As a matter of fact, I've turned down a few already," he admits.

For Snow, "It's wall-to-wall writing," as he works with Kenny Loggins, Fee Waybill, and on Olivia's next project. Watch for his next single, "Alibis," on Sergio Mendez's new album and the theme song to "Double Trouble," Norman Lear's new sitcom, which he co-wrote with Pitchford and produced. Sounds like we'll be hearing the boys for some time to come. ■



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MUSIC CONNECTION GUIDE TO FILM COMPANY MUSIC DEPTS.

Film Company Address	Contact/ Title	Most Recent Projects	Accept Unsolicited Material?	Does Firm Own Its Own Publ. Co.?	Comments
COLUMBIA PICTURES CO. 4000 Warner Bl. Burbank 91505 818-954-6000	GARY LE MEL Vice President Director of Music	<i>Against All Odds</i> <i>The Big Chill</i> <i>Moscow on the Hudson</i>	NO-The Producer decides all source music per project	YES-Has staff songwriters for film music	Unsolicited tapes will not be listened to
THE LADD COMPANY 4000 Warner Bl. Burbank, 91522 818-954-6000	PAULA SPANG Music Coordinator	<i>Star 80</i> <i>The Right Stuff</i> <i>Mike's Murder</i> <i>Police Academy</i>	NO-All are returned to sender. Accepts calls about specifics.	YES-Warner Bros Music (ASCAP), Warner Tamerlane (BMI)	Mostly use artists that write. Will accept material through agents.
LORIMAR PRODS. INC. 3970 Overland Culver City 90230 213-202-2000	DAVID FRANCO Director of Music Motion Pictures & Television	<i>Tank</i>	YES-Signs & develops writers. Solicit 1st. Address to W. Woods	YES-MARILOR (ASCAP), ROLIRAM (BMI)	Songwriters should learn the "language" of film music.
MGM/UA ENTERTAINMENT Box 900, Beverly Hills, 90213 213-558-5000	H. LEJEWSKI Exec. Director of Music, Motion Pictures/TV	<i>Yentl</i> <i>Village</i> <i>War Games</i> <i>Brainstorm</i>	NO-All unsolicited material returned unopened.	YES-MGM/UA Music (ASCAP), Affiliated Lion Music (BMI) et al	Establish yourself as a writer first.
ORION PICTURES 1875 Century Pk. Century City, 213-557-8700	They use independent music supervisors. See list.				
PARAMOUNT PICTURES 5555 Melrose Av. Hollywood, 90037 213-468-5000	STEVE BEDELL Vice President of Music of Paramount Pictures	<i>Terms of Endearment</i> <i>Footloose</i> <i>Uncommon Valor</i>	NO-Only through an agent	YES-Famous Music Publishing Co.	Become a represented writer before seeking work in film.
TRI-STAR PICTURES 1875 Century Pk. Century City 213-201-2300	JILL MEYERS Director of Business Affairs, Music	<i>Where The Boys Are</i> , <i>The Natural</i>	NO-Only through managers, agents, etc.	YES	Tri-Star is a new company.

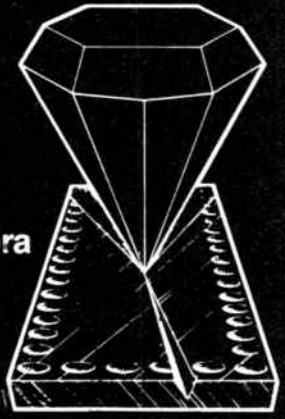
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The following is a list of the people responsible for film and television-film usage in the United States. The major film studios as well as some independent music supervisors are listed. This is purely an informational chart and is by no means complete. It in no way implies that these studios or independents are looking, will be looking, or have ever looked for outside material. Please be advised that film music is a very specialized field. It requires technical knowledge of film as well as a comfortable understanding of recorded music techniques. It is even more difficult to break into this field than the record field because statistically the number of films—and therefore the number of opportunities—is smaller. **Do not send unsolicited material; it creates vast legal problems and will be returned unopened.** The independent music supervisors on the chart are shown in the shaded area.



NAS

This guide was compiled by
Steven J. Fisher
Research Director

National Academy of Songwriters

The National Academy of Songwriters (NAS) is a non-profit arts organization offering counseling, workshops, a newsletter, a songwriters' hot line and other services. For further information write to: NAS, 6772 Hollywood Blvd., Hollywood, CA 90028, or call (213) 463-7178.

Film Company Address	Contact/ Title	Most Recent Projects	Accept Unsolicited Material?	Does Firm Own Its Own Publ. Co.?	Comments
TWENTIETH CENTURY FOX Box 900, Beverly Hills, 90213 213-203-1487	L. NEWMAN Senior Vice President of Music -Features/TV	<i>Cross Creek</i> <i>Romancing The Stone</i>	YES-Solicit 1st. best to approach through a recognized agent	YES-Fox Pub. Co Warner Bros. Music (ASCAP) Rewind Music (BMI)	Represented writers are taken seriously
TWENTIETH CENTURY FOX Contemporary Music	DANNY GOLDBERG Contemporary Music Consultant	<i>Bachelor Party</i> , <i>Unfaithfully Yours</i> <i>Two of a Kind</i>	NO-Gets material from agents or established recording artists.	Published by Warner Bros.	Contemporary music: records, source music, & theme songs.
UNIVERSAL 100 Universal City Plaza, Universal City 213-985-4321	B. CAHILL Vice President Director of Music	<i>The Lonely Guy</i> , <i>D.C. Cab</i> , <i>Repo Man</i>	NO-Do not send material	MCA Music is their publisher	Go through MCA Music Publ.
WARNER BRCS. 4000 Warner Bl. Burbank 91522 818-954-6000	JOEL SILL Vice President of Music, Warner Bros. Inc.	<i>Greystoke</i> , <i>Swing Shift</i> , <i>Gremlins</i> , <i>Ladyhawk</i> .	NO-Absolutely not.	YES-Warner Bros.	Get your material published by Warner Publ. then see them.
MORGAN AMES MUSIC Box 2192 Beverly Hills, 90213	MORGAN AMES Independent Music Supervisor	<i>Slay Ride</i> for Tri-Star, <i>Reggie</i> TV series on CBS last year	YES-if SASE will return. Looking for non-religious, non-country music ONLY	YES-Morgan Ames Music (ASCAP)	Also an active music publisher
FRICON ENTERTAINMENT 8825 Ashcroft Av. L.A. 90048 213-550-6142	TERRI FRICON Pres., GAYE JONES V.P., Independent Music Supervisors	<i>Hotel New Hampshire</i> , <i>Cagney & Lacey</i> , <i>Lottery</i>	YES-Accepted & usually listened to, may take some time.	YES-Fricout (ASCAP), Fricon (BMI)	
BECKY SHARGO Record Plant 8456 W. 3rd St., L.A. 90046	BECKY SHARGO, Independent Music Supervisor	<i>Footloose</i> , <i>Urban Cowboy</i> , <i>Mike's Murder</i>	NO-Not at this time. Write first.	NO	Develop a style. Become a good songwriter before attempting film.



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Roland DDL w/Chorus
Roland Chorus Echo
3-UREI 1176 LN Limiters
2-DBX 160X Limiters-Stereo
UREI LA-4A

6-Kepex
Roland Phase Shifter
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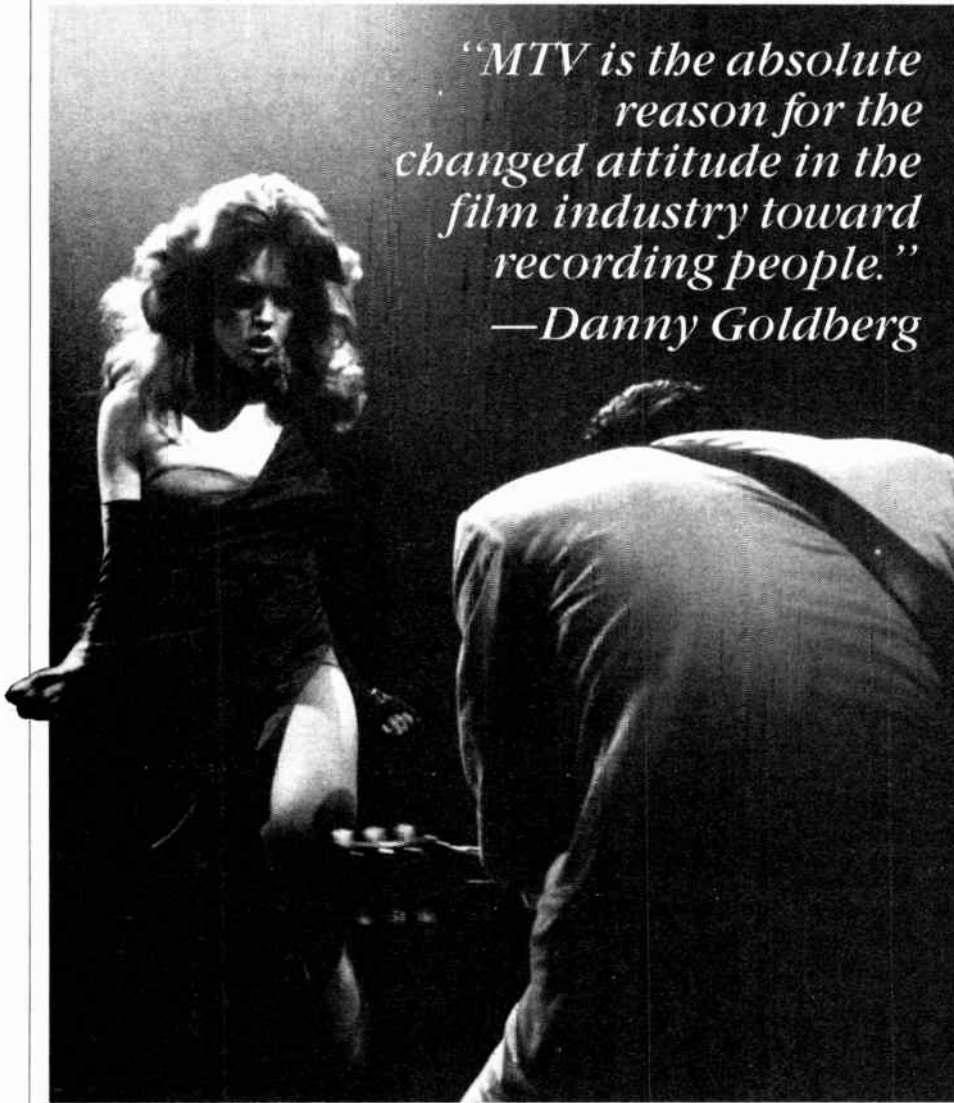


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THE RECORD/FILM PHENOMENON

Rockers and Filmmakers Join Forces in a Hot New Industry

"MTV is the absolute reason for the changed attitude in the film industry toward recording people."
—Danny Goldberg



Diane Lane plays rock goddess in "Streets of Fire."

by Ben Brooks
When shooting was completed for the new rock n' roll film, *Streets of Fire*, contributing songwriter/producer Jim Steinman felt uneasy about the Bruce Springsteen title song that framed the final concert scene. Besides the fact that he knew there might be problems for the filmmakers in obtaining rights from Springsteen's organization, Steinman felt the song was "too ponderous for the movie to end with." Without telling anyone except the picture's music supervisor and soundtrack producer, Jimmy Iovine, Steinman (writer/producer of recent hits by Bonnie Tyler, Barry Manilow, and Air Supply) took it upon himself to write "the ultimate epic rock & roll song" to end the film with a bang.

"It was the hardest thing I ever tried to do," Steinman admits now. "I wanted it to be a combination of Phil Spectorish Sixties rock & roll elements with real Eighties dance elements to bridge the time. I told Jimmy I was setting out to write 'Born to Flashdance.' It was murder."

Steinman finished "Tonight Is What It Means To Be Young" in time for an impressed Walter Hill to re-direct the entire one-million dollar final scene for the film, which, in Steinman's words, turned into "a thundering, rampaging ritual of ecstasy."

Steinman's last-minute clutch hitting for *Streets of Fire* is a classic example of the newfound synergy shared by pop music and film in this decade. "It was all symbiotic," says Steinman, "because what I saw in the film produced what became the song. And the song forced the movie to produce a new ending to accommodate it." It would seem the music and film industries are on the threshold of a new frontier.

Rock & roll soundtracks go a long way back. In 1955, Bill Haley's "Rock Around the Clock" graced the opening

Photo by Stephen Vaughan

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credits of *The Blackboard Jungle*. Record sales soared. Other films in the late Fifties like *Rock Around the Clock* and early-Sixties beach movies like *Beach Party* and *Beach Blanket Bingo* catered—though frivolously—to youth. However, aside from a handful of landmark films such as *The Graduate*, *Easy Rider*, *American Graffiti*, *Coming Home*, and *Apocalypse Now*, the film business has historically all but ignored the music-oriented youth audience. While they may not have had their own movies, the Sixties generation was weaned on a vast array of musical trends and talents tailored by the record industry just for them.

But in the late Seventies, all hell broke loose when *Saturday Night Fever* (and, to a lesser degree, *Grease* and *Urban Cowboy*) opened the floodgates for pop-music movies and their soundtracks. What followed was a barrage of lame soundtrack movies that sent record and film executives back to their respective camps, dismissing it all as a passing trend.

"The film companies understood the marketing and promotional value of soundtracks then," claims Becky Shargo, a music supervisor who worked



Photo by Stephen Vaughan

The Blasters' Dave Alvin

on *Urban Cowboy* and *Footloose*, "but the music was poorly matched with films and the record companies were offering inferior music that had been deleted from major-artist albums. Kids stopped buying soundtrack packages because it was like a K-Tel package. It wasn't hip." At the same time, new-wave music emerged to rally the burgeoning youth culture that would ultimately be captivated by another medium altogether—video music.

"MTV is the absolute reason for the changed attitude in the film industry toward record people," says 20th Century Fox Pictures Music VP Danny Goldberg, one of numerous record people to enter the ranks of film companies in recent months. "The film business really revolves around the opening weekend. If the film doesn't get enough people into the theaters that first weekend, it will be yanked within two weeks. Now there's another method of creating advance awareness of a movie with a very active, young audience, the type of people who will go to see a movie the first weekend if they're intrigued. There are ten-to-15 million kids in that audience." Goldberg claims a major-artist video released several weeks before the movie open-



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ing can be almost as valuable as having big stars in the movie in terms of draw."

"The type of audience [that watches] MTV is the same type of audience that we go after for films," concurs Universal Pictures Music VP Brenden Cahill, who credits the proliferation of Sixties-generation filmmakers and industry executives with recognizing the potential of the youth market.

Yet MTV alone cannot make a movie a hit. The fact is there are many ingredients that go into a successful movie and soundtrack. Today's record and movie people have learned a lot from the mistakes of the past. Good music can't save a bad film (although it can make for a successful *album*). No matter how great a movie might be, the soundtrack has to be created with great care to serve the film. That means thoughtfully cast, quality songs coupled with great performances, preferably by great artists.

There's got to be a seamless connection between music and film, first of all," says Danny Goldberg. "That connection is more meaningful if you have a terrific song. A terrific song is only going to come from a terrific songwriter or artist and terrific artists are not stupid. They want to see some of the movie before they write or sing a song. You've got a far more sophisticated universe of recording people now than before, and they're not going to risk one of their important songs on a movie that they don't feel good about. They want to be sure they're lending their name and credibility to something worthy of their talents."

"The artists generally want to write the songs themselves," Becky Shargo explains. "In the case of *Footloose*, it was easier to get a songwriter to write with Dean Pitchford than to get an artist to write with him. But there aren't a lot of artists out there who will record someone else's material. If you got to the top songwriters in the business, you then have to figure out who's going to

record the songs. On the other hand, many artists have difficulty working with film because of the many changes that happen to a song as it's tailored to the film. All the people involved are continually breathing down their necks. If they're not flexible and tolerant, I just can't afford to get them involved."

If a songwriter is lucky enough to be chosen for a soundtrack, the actuality of his or her song appearing in the movie and on record is far from cast in stone. Besides the twists and turns the film might take through production and editing, which could render the song cut from the film, songwriters have to face the film business's notorious rights and publishing negotiations. Basically, when a song is selected for a film, the movie studio or producer pays an outright fee to the writer. In essence, the studio or producer is buying all rights to the song. The amount of the fee depends on the stature of the songwriter and the manner in which the song will be used in the picture.

The crux of the problem for songwriters and copyright owners is that traditionally, unless the writer is firmly established, the film studios expect to own the song outright. However, the newfound friendship between the record and film industries appears to be softening that stance.

The bottom line is the record and film industries are again gingerly embarking on a kind of shared sojourn in mutual growth. The implications for songwriters, artists, music supervisors, talent agencies, and the buying public are vast. The question arises as to whether movies like *Footloose*, *Against All Odds*, *Streets of Fire*, and an onslaught of upcoming new releases represent just another short-term trend or a major renaissance in the entertainment field. That's something Brenden Cahill admits to have been waiting for for 15 years. "It's the state-of-the-art," he says cautiously. "The melting together of film and music that will change the face of both mediums forever." ■

PASHA

Continued from page 15

since the Billy Thorpe project. This audio/visual concept is coming to a head with the Kick Axe project. The Edmonton-based band's debut LP for Pasha will double as a soundtrack album for the proposed movie, *Vices*, which is also the LP's title. Proffer wrote the treatment of the script, and it is mainly his brainchild. "I am now negotiating with four studios to decide which one we will make the film with."

He's equally enthused about his musical discoveries, Kick Axe. He'd received a rough demo of the band and recalls, "I was impressed enough with the singer's voice and the band's musicality to fly up and see them. They performed in a club not much bigger than the one I saw Quiet Riot in. It was the same vibe I got when I saw [Riot]."

Another very visually oriented project is the upcoming release by Roderick Falconer on MCA/Pasha. States Proffer, "Roderick Falconer was the first guy to make a rock video in 1975 for his album, *New Nation*. He is also a director and a producer, with his own bungalow over at Universal. He wrote the screenplay to *Star Chamber*. [On] *Rules of Attraction*, there are little mini-dramas in every song, and Rod will be directing his own video, since he does that for a living anyway."

For Proffer, involvement in the visual aspect of his work is becoming more and more important. "I think it's sacrilege," he states, "for producers not to have a visual [concept] of the music and not to have some involvement. I bet if Berry Gordy were starting Motown today, he would not only be involved in the music but—as he was in *Mahogany* and *Lady Sings The Blues*—very involved in the visualization of his artists. I find that is a responsibility I love to shoulder, because I ultimately want to make films." With *Vices* on the way, *Up The Creek* in the theatres, and Pasha "exploding," Spencer Proffer is a man who has everything. ■



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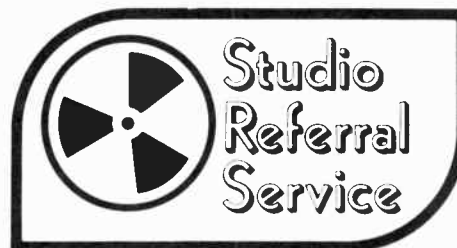
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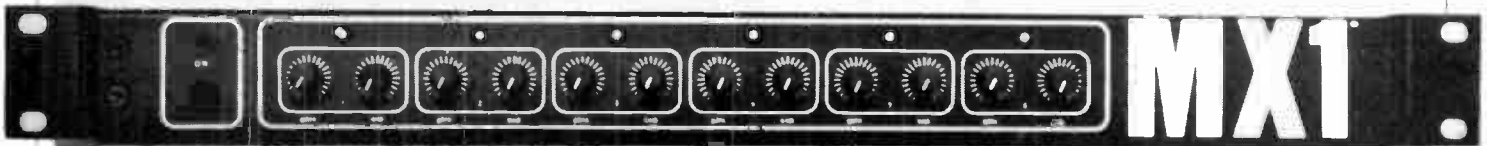
Product Profile

► Marc MX1

The single-space, rack-mountable MX1 interface converts virtually any audio signal input source to analog and digital trigger pulses. Two types of simultaneous trigger pulses are provided: Comprehensive trigger pulses that respond to the dynamics of the input signal; and continuously variable trigger pulses that disregard input dynamics to produce pulses of a constant level, permitting the user to adjust pulse amplitude and duration to the triggering specifications for equipment from different manufacturers, thus allowing multiple devices to be triggered simultaneously by a single input. The onboard sequencers of various synthesizers and drum machines may be synced to recorded drum tracks or triggered by the individual audio outputs of another drum machine. Optional detonators (\$25 each) may be affixed to acoustic drums to trigger Simmons Electronic

A fully programmable drum machine, the Drumtraks has two programming modes: pattern and song. Its total memory capacity in 3289 notes. Up to 99 different rhythm patterns, each made up of as many as 100 measures, may be entered. Up to 99 songs may be built by chaining rhythm patterns together, each consisting of up to 100 steps. A pattern number, volume or tempo change constitutes a step. The Drumtraks' very straightforward control panel facilitates the recording and overdubbing of rhythm patterns, and the building and editing of songs.

Rhythm patterns may be recorded in real time, exactly as played, or auto-corrected to one of ten levels of resolution (from 1/2 to 1/96) for perfect timing. Programmable parameters for patterns include time signature, number of measures, instrument volume and tuning, auto-correct, swing value and pattern ending; for songs instrument volume change, initial tempo, tempo change and song ending. Any time signature may be implemented and the tempo may range from 40 to 250 beats per minute. An internal metronome with adjustable volume level provides the basic beat. Additional instruments may be overdubbed as the pattern loops.



The Marc MX1: A versatile, single-space rack mountable audio converter

Drums or drum machines. The MX1 is available in a six channel version, at a list price of \$999.95, and a two channel version. □ For more information, contact: Marc, 130 N. Second St., Villa Park, IL 60181.

► Sequential Circuits' Drumtraks

The Drumtraks features 13 digitally recorded percussion instruments, each with a single play button, residing in six channels: channel 1, bass drum; channel 2, snare and rim; channel 3, tom 1 and tom 2; channel 4, crash and ride cymbals; channel 5, closed and open hi-hat; channel 6, claps, tambourine, cowbell and cabasa. Only one instrument at a time can be played from each channel. Sixteen volume levels and tuning over a range of 16 pitches may be programmed for each instrument. An instrument may be accented by depressing the accent key while simultaneously playing the instrument key.

Playback functions include adjustable instrument volume and tuning, tempo and swing value; cuing; real-time accompaniment; and master volume control. Swing may be adjusted to a value of 54, 58, 62, 66 or 70%. Editing functions for patterns and songs include copy, append and erase. Additional editing functions for songs include insertion and deletion of steps, and song extension.

The Drumtraks cassette interface provides expanded memory for the storage of pattern and song data (a digital display for per instrument volume and tuning values, tempo, pattern and step numbers, and external clock mode; a 10-key numeric keypad and increment and decrement switches for entering parameters; MIDI in/out; standard clock inputs and outputs, for synchronization to sequencers, synthesizers, drum machines and tape; monophonic output (which can drive stereo headphones); six channels with independent audio outputs, plus a metronome output; and two optional footswitches for start/stop playback, pattern or song select, and pattern repeat). The Drumtraks' list price is \$1295.

□ For more information about the Drumtraks, contact Sequential Circuits, Inc., 3051 North First St., San Jose, CA 95134.

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Drumtraks: A fully programmable Digital Drum Machine

Audio/Video Update

AUDIO

by Jeff Janning

Warner Brothers Studios, Burbank, CA. "Streets of Fire" director/writer Walter Hill, producer Joel Silver, and record producer Jimmy Iovine were in tracking most of the sound track to the Universal Picture. The first release from the MCA album will be Dan Hartman's "I Can Dream About You." (see picture)

Hit Man Recording Studios, Hollywood, CA. Sleepy Sleepers, a metal band from Finland, are in tracking their eleventh album for CBS. Peter Haden is engineering the self-produced project. The Serendipity singers finished a long project of 200 songs for their cable TV show. John Ross produced, and Don Holden engineered.

Prime Track Recording, N. Hollywood, CA. Metal Blade Records act Final Warning is in tracking masters for Metal Blade Records. John Azar is self-producing three sides with engineer Gary Dulac, and second Robert Digiorgio.

Sound Solution, Santa Monica, CA. According to owner David Epstein, the studio's six-month upgrading and expansion is over, and they are ready to settle down and do some serious recording. New equipment includes: an MCI console and 24-track machine, a Lexicon 224 XL Digital, an EMT 140 Plate Reverb System, a Linn

Drum, a Yamaha Grand Piano, and DX7 digital synthesizer. Current clients include producer Henry Lewy who is mixing tracks for Hoyt Axton's new album with engineers Corey Baily and Keith Wechsler. Dudley Moore is also in mixing tracks for his Jazz Trio.

Quad Tech Recording Studios, Los Angeles, CA. Owner Hank Waring appointed Terry Dunavan to the post of vice president of Operations. Dunavan was previously director of studios and Quality Control at Elektra. Bob Brown has joined the engineering staff. Mastering activity at Quad Tech includes singles by Tranz for Beat Records, and The Patterson Twins on Konkord Records, engineered by Terry Dunoran. The Notions, a rock band from Oklahoma is in tracking basics and mixing an album with producer Chris Talkington and engineer Bob Brown. The Weekend Whiskey Band is in from Vancouver, Canada, working on an album with producer Denny Ski and engineer Pat Burnette.

Fantasy Studios, Berkeley, CA. Steel Breeze is in with producers Jim Gaines and Ken Goorabian tracking their new album for RCA.

Celebration Recording, Inc., New York, N.Y. Producer Teruo Nakamura is in mixing the new album for Toshiba/EMI recording artist Jorge Dalto on the Mitsubishi X80-A digital recorder. Mark Hood is in editing "Joker Man," from Bob Dylan's new Columbia album, *Infidels*. It is soon to be released as a single.

EFX Skystems, Burbank, Producer Bill Neal is in laying



La Toya Jackson on the set at Catzel/Thomas

down basic tracks for Virgin Records artist Brandy Wells. Jim Gallagher is at the boards, with second Leslie Baerwitz. Princes Productions act AKA was in with producer Jay Jarret working on overdubs and mixes. Bill Underwood is in self-producing several tracks for Odell Records, with Jeff Vaughn at the boards and second Darwin Foye. MCA act New Edition is in with producers Michael Sembello and Dick Rudolph tracking sides. Thom Wilson is engineering with assistant Richard Brenner.

Larrabee Sound, Los Angeles, Ca. Producer Larry Blackman is in with PolyGram act Cameo, mixing their new single Gerry Brown is at the boards, assisted by Sabrina Buchanek. Gary and Sabrina are also at the console with the Valentine Brothers, who are mixing their self-produced A&M Records album. Producer Steve Barr and engineer Tony Peluso are mixing a Michael Jackson album for Motown Records. Artist Reggie Griffen is in mixing his new single for Quest Records, with engineer Steve Hodge and second Fred Howard. Solar Records artist Carrie Lucas is in with the Deele and engineer Steve Hodge mixing her new single.

A&M Records, Los Angeles, Ca. In an effort to maintain the quality of sound produced in the studio by their artists, A&M has decided to release their albums, as well as I.R.S., Windham Hill and Gold Mountair product on chrome tape. The better frequency response and wear life will be available to the customer at no additional cost.

VIDEO

by Iain Blair

Two popular local bands have been busy on the video front. Monopoly, featuring Dom Dean Breaux on lead vocals, sax and percussion, Vinnie Nicastro on drums, Justin Robertson on guitar, Jon Steinhoff on keyboards and Mike Werner on bass, recently shot a half-hour show for **Valley Cable** at the company's studios. The show includes live performance and interviews with the band, who also recently finished recording their new 24-track tape at The Sound Castle, Britannia, and Mad Hatter Studios.

31 Pier Avenue, the popular Orange County band whose loyal fans ride on chartered buses to L.A. gigs, has also been busy shooting a 45-minute show at **Rocshire's** state-of-the-art soundstage. The performance footage will be used as part of a brand new 30-minute show entitled "Southern California in Concert," which is due to air soon on some twenty cable stations, including Group W and U.S. Cable. 31 Pier Avenue also recently released their new single, "Coffee and Cigarettes," written by leader Eric Schmitz, and recorded at Juniper Studios in Burbank.

Live Time Productions of Los Angeles recently announced the upcoming Micro Show to be held at the L.A. Convention Center in June. Over 35 speakers and panelists from every field in the entertainment business are scheduled to relate their usage of micro



At Warner Brothers, left to right: Hill, Silver, Iovine

computers in the areas of production budgeting, location systems, script breakdown, production accounting, etc. Taking part in the conference are such companies as Columbia Pictures, Metromedia Producers Corp., CBS Studio Center, and Price Waterhouse.

Catzel, Thomas and Associates has just completed shooting on La Toya (sister of Michael) Jackson's first music video venture. Entitled "Heart Don't Lie," it is the first single to be released of Jackson's brand new album of the same title on Private I Records. The clip, which was shot like a mini-musical, complete with acting and dancing, was filmed on 16mm at S.I.R.'s large soundstage, and transferred to 1" tape before being edited at Pappas Teleproductions in Fresno, California. Choreography was by Billy Goodson, known for his lead dancing in "Beat It" and for his work on Diana Ross' HBO Special and Rodney Dangerfield's "Rappin' Rodney." The video was produced by David Catzel and Kit Thomas, directed by Ed Pacio, and shot by DD Brian Greenberg.

Bill Parker Productions has been busy shooting Midnight Star's "No Parking On The Dance Floor" clip for the Solar/Elektra group's new album of the same name. The piece was produced by Christopher McKinnon and directed by Peter Allen. Shot using three 16mm Arri cameras by DP Dominic Sena, the video opens with a time-lapse sequence. A Steadicam and Chapman cranes were also utilized. The piece was edited by Bob Jenkins and on-lined at Compact Video. McKinnon was also brought in as a consultant to director Yuri Sivo when CSI Video producers Gary Prato and Paul Brooks transferred The James Harman Band clip, "The Big Dance."

I.R.S. are everywhere these days—that is, the **International Record Syndicate/ Video** outfit, not the other guys. I.R.S./Video are releasing "The Beast of I.R.S., Volume 1," a music video compilation targeted to the home entertainment market. "The Beast" features ten selections, totalling nearly 40 minutes, including cuts by the Go-Go's, The Alarm, R.E.M., The Fleshtones, Let's Active, Lords of the New Church, The English Beat, Howard Devoto, Wall of

Voodoo, and The Cramps. Initial orders for the package will also include a free audio tape of cuts by other I.R.S. artists such as The Animals, Torch Song, Crown of Thorns, and Raise the Dragon.

I.R.S. Video previously issued "Police Around the World," the top-selling video concert cassette ever released to the consumer market. Sales in the U.S. alone are over the 40,000 mark.

I.R.S.'s successful "The Cutting Edge" show, seen nationally on MTV, recently announced its latest line-up of talent. Sequences include an exclusive interview with Stewart Copeland, in which the Police drummer excerpts scenes from his forthcoming film documentary on U.K. punk, entitled "So What." Rank and File perform a new song taped exclusively for the show, and Echo & the Bunnymen appear both live and in-interview. The new video from R.E.M., "S. Central Rain (I'm Sorry)," makes its world premiere, and there is also footage of the Buzzcocks, Blaster Dave Alvin (reading poetry!) and U.K. chart-topper Winston Reedy performing "Dim The Light."

Recent video projects included two shoots for **Pendulum Productions**, both produced by Simon Straker. The first, for heavy-metal artist Ted Nugent, was directed by Mark Resyka. The second piece, "Heroes," for Jive/Arista artists Q-Feel, was directed by Mary Guida, and features intricate aviation sets designed by Marsha Hines.

RCA Video Productions recently announced the release of the Eurythmics video album, entitled "Sweet Dreams—The Video Album." Composed of hits from the group's debut album, *Sweet Dreams (Are Made Of This)* and their current success, *Touch*, the video album will be released on video-cassette, videodisc and laser-disc formats.

Pacific Arts Video Records, the video company formed by ex-Monkee Michael Nesmith, plans to release "The Paul Simon Special" sometime early this summer, according to a spokesman. Originally shot in 1977, the one-hour show features guest appearances from Art Garfunkel, Chevy Chase, Lily Tomlin and Charles Grodin. Meanwhile, Nesmith was recently honored with the second American Video Awards "Hall of Fame" award, following last year's winner Paul McCartney.

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Reviews

CONCERTS

Bill Nelson

The Beverly Theatre

Bill Nelson's recent Beverly concert was easily the most startling performance I have seen at that venue. The guitarist/singer/composer and his five-piece band possess a unifying power and grace few others could hope to match.

Nelson, who was the guiding force behind England's Be-Bop Deluxe, brought to the stage a comprehensive overview of his recent work, released together as *Vistamix*.

From the onset of the performance, the guitarist evidenced his long nurtured visual propensity, as film vignettes from Fritz Lang and Man Ray were projected on a screen. Amidst a standing ovation, Nelson launched into his cybernetics with a newfound intensity, charisma, and sense of humor.

With an assortment of Yamaha DX-7s, Simmons drums and bass behind him, Nelson delivered his concert tenor over waves of synthetic percussion. His guitar playing was, as always, fluid, clean, and distinctive. Bill is among the most elegant axemen Britain has offered.

As Nelson has always been a composer and lyricist of high regard, it was not surprising that each number stood out in performance. Whereas his Be-bop shows were often solemn affairs, the new music offers more relevance and suspense. Notable were "Empire of the Senses," a tribute to Japanese filmmaker Nagisa Oshima ("Realm of...") and Y.M.O.'s Yukihiro Takahashi; and "Everyday Feels Like A New Drug," his popular techno-funk piece. "Another Day, Another Ray of Hope," evidenced Nelson's optimism, and sent the crowd through the roof.

For his final numbers, Bill played amid a film sequence identical to the one with which

he began. Unlike so many other musicians who use breasts and hot rods for artistic justification, Nelson eschewed confused triviality for a unique cinematic interplay. His solo encore, presented in deep blue light before an obscure (Man Ray) film clip, was an unbelievably enthralling experience. Outrageous! Outrageous! Outrageous!

—Lawrence E. Payne

Talking Heads

Film Review

A Talking Heads live performance has, through the course of seven years, nurtured itself up from living-room diversion to full-blown spectacle. Group leader David Byrne bars no holds when it comes to entertainment, ushering his Rhode Island School of Design cohorts through starkly cerebral visual forays specifically streamlined for each song the band chooses to present. Critics unanimously hailed Byrne's kinetic carnival of aesthetics as one of the best shows on the road in '83, a fact to which film director Jonathan Demme can also attest. He captured the band on celluloid for a feature-length sensory extravaganza called *Stop Making Sense* which, coincidentally, is the first concert film to boast a digitally-recorded Dolby soundtrack.

Stop Making Sense is slated for national distribution this summer, but it recently had its premiere at the close of the 27th annual San Francisco International Film Festival.

The movie opens with a shot of Byrne's feet walking out onto a fairly barren stage. "I've got a tape I'd like to play for you," he says as he sets a ghetto blaster down next to his microphone. Soon the theater is awash in the funky rhythms of a smartly rearranged "Psycho Killer," while Byrne flails at his acoustic, and writhes in obligatory Talking Heads

angst. For the next song, "Heaven," bassist Tina Weymouth quietly saunters in, on the following number drummer Chris Frantz enters, on the next arrives keyboardist/guitarist Jerry Harrison and so on, until the stage is packed with a cavalcade of musicians and backup vocalists, seemingly all there to provide support for Byrne's histrionics.

But David Byrne is incredibly slick, and Demme's crew has captured him at his best (at Hollywood's Pantages Theatre), and from all the right angles. His exaggerated, herky-jerky gestures enhance the succinct melodic excess of the Talking Head's patented white



Photo by Hugh Brown

Talking Heads: This is not American Bandstand

funk hybrid, as well as perpetuating the group's art-school motif. Byrne still looks like the introspective, intellectual straight-"A" student who never attends school football games on the grounds that sports are too violent. His collar, it can be noted, remains staidly buttoned until the very end of the film.

At the end of *Stop Making Sense* we also finally get a glimpse of the crowd, and the fact that Demme pulled the movie through that long without the perfunctory concert-film "rabid audience shot" is a feather in his and Byrne's cap. *Stop Making Sense*, overall, encapsulates the never-never land aura of *American Bands-*

tand, where bands perform 45-perfect idylls every time, and the teenagers are always euphorically happy. But this is not *American Bandstand*—it's live, flesh-and-blood entertainment. And you gotta move.

—Tom Lanham

Billy Joe Shaver

*Club Lingerie
Hollywood*

As part of Bill Bentley's intermittently successful "Texas-Twistoff" series, this concert proved that Texas/outlaw country is pretty dead here. The New Orleans and the Texas R&B shows fared much better; only about 200 showed up for this one.

Too bad, because Shaver, who wrote almost all of the tunes on Waylon Jennings' famed "Honkytonk Heroes" album, and has been covered by many, is regarded as the best songwriter to come out of the Seventies' Austin scene.

To see how he personified his hard-living songs was a must for true fans. This man is a *wordsmith*, the folk-preacher of the rough-out crowd; his songs glow with West Texas imagery and home-spun wisdom. Many crowded the stage as Shaver, acoustic guitar in hand and a few kicks of the boot, punched out one pistol-packin' classic after another. They included "I'm Just An Old Chunk of Coal (But I'm Gonna Be A Diamond Someday)," a 1981 hit for John Anderson, and Seventies tunes like the hard-living "Bottom Dollar," the progressive "I Been To Georgia On A Fast Train (Honey)," the honkytonker "Saturday Night."

It could be argued that the show suffered from a certain lack of dynamics—Shaver's is essentially a one-trick cowboy voice with a slight yodel that conjures up campfires, rather than hip L.A. nightclubs. The songs, rhythmically quite similar, sounded a bit bottom-heavy a la Waylon Jennings, as played by the three-piece band. Still, there was a rawness not usually heard in country music these days, particularly with the help of son Eddy Shaver on guitar, who pulled off some sinuous Texas roadhouse blues-inflected riffs. It was a worthwhile 90 minutes.

—Judy Raphael

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Reviews

CLUBS

Jagged Edge

At Madame Wong's West
Santa Monica

□ **Players:** Eddie Scarlett, lead vocals, harmonica; Terry Quinn, lead guitar; Mike Hansen, bass; Tim Van Roekel, percussion.

□ **Material:** Professional rock & roll, as easy to dance as it is to listen to. The sound is comprised of gruff bass and drum parts flavored with a snappy lead guitar, with an emphasis on nimble vocal arrangements. "Morning Girl" is a radio hit with Fifties overtones, which is both pleasant to the ear, and a contagious toe-tapper. An ode to their native Mississippi, "Old Magnolia" is a traditional heart wrencher with a haunting refrain, while "I Know What I Like" and the wise cracking "She's So L.A." pull out all the stops to prove that this outfit is capable of kicking it out with the best of 'em.

□ **Musicianship:** Guitarist Quinn incorporates a level-headed flash which recalls the rhythm/lead work of Peter Townshend. Drummer Van Roekel winds the sound up tighter than an alarm clock, deftly switching meters throughout their set of sophisticated, high energy tunes. Singer Scarlett is gifted with a sterling set of pipes, used much to his advantage on the vocal turnarounds required on "Grocery Store," and "Don't Call Me So Late." Showing a skillful command of the rock style, his range is more than adequate for the material. Non-stop bass playing is Hansen's game, loud and punchy, but oscilloscope-perfect in tone and attack.

□ **Performance:** Scarlett looks too much like Rick Springfield for his own good, but he soon reveals a more informal stage manner that seems to take the jons off of his good looks. An adroit front man and microphone handler, he treated the crowd not as paying customers, but as friends who had dropped by to see the show. Quinn shows both intelligence and restraint while playing; smiling and stepping forward during solos to assume center stage. Bassist Hansen, sullen looking in a red military beret, gave the impression that if he played well enough, his rebel faction just



Jagged Edge: Their next step, good management

might emerge victorious from the venue. He earned his stripes. Van Roekel pulled a Charlie Watts, just doing his job back there, occasionally getting in on an inside joke by his show of a fleeting smirk.

□ **Summary:** To their benefit, Jagged Edge lack that desperate quality inherent in many unknown acts who hunger for immediate recognition. They show a clever approach to the rock idiom which both new and old wavers should be able to appreciate. They're legit. Their next step should be to secure good management, and devise a solid song list which will translate well to vinyl. When they do toss their hat into the ring, it will be just a question of time before people notice the classic style which sets it apart from the others. A high peak and low brim, it's the one with the jagged edge.

—Paul Van Name

Strange Daze A Tribute To The Doors

At the Golden Bear
Huntington Beach

At the Country Club
Reseda

□ **The Players:** Randy Baker, vocals; Forrest Penner, guitar;

Shari Pandit, keyboards, Fender keyboard bass; Jon Pandit, drums.

□ **Material:** The set consisted of The Doors' more memorable songs, among these being: "Light My Fire," "L.A. Woman," and "People Are Strange," and lesser known classics such as "Not To Touch The Earth," and the first song Jim Morrison and Ray Manzarek ever wrote together, "Moonlight Drive." This is not an ordinary clone-type band, but each member is an extremely talented musician in his own right. Strange Daze interprets The Doors' material not only proficiently, but as Doors fans themselves. The order of the songs was perfect.

□ **Musicianship:** Randy Baker's vocals a la Jim Morrison were the best I've ever heard. Forrest Penner on guitar was in fine form, from the subtle arpeggios of "People Are Strange" to the open hell-hound yowlings of "When The Music's Over." Not enough can be said about the Pandit Brothers. Jon's solid heart-felt style flows right on through with the masterful keyboards of brother Shari. At times, I was literally whisked away by the sparks that seemed to fly between this rhythm/keyboard section. I got the feeling they were all great fans of the Doors. This comes through very much in their performance.

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□ **Performance:** Each player had a chance to show his best. At times, Baker's performance was so moving that I could have closed my eyes and envisioned Jim Morrison himself performing one last concert for his fans. Forrest Penner proved that he is an extremely capable guitarist. Both Pandit brothers, Shari on keyboards, and Jon on drums, had perfect timing on all songs. Both Shari and Jon were able to support Baker in his spontaneous, theatrical maneuvers—as did all the players.

□ **Summary:** This is *the* Tribute Band to The Doors. It brought back memories, both good and bad, of that war-torn era. Baker's vocal treatment of the material was superb. His theatrics were overwhelming, if not charismatic, but it only served as a *positive* effect on the audience. This was particularly true with "The Unknown Soldier." The audience fully participated in the proceedings, largely because of Baker's ability to establish a rapport early on. Each band member works together magnificently, and each thoroughly enjoys *reliving* our past. Ray Manzarek should be proud!

—Tom Martinez/E. Selanova

Dream 6

At Off Sunset
Hollywood

□ **Players:** Johnette Napolitano, vocals and bass; Jim Mankey, guitar; Victor Bissetti, drums.

□ **Material:** Dream 6 have a very accessible, commercial classic rock sound that evidences considerable psychedelic influence. But, make no mistake, this band is no mere bandwagon jumper. Their songs like the epic and powerful rocker "Tomorrow May Never Come," and the jangly "Rain" have a real built-to-last quality. There's no evidence of lame candy-flossed, disposable pop here. This band's got guts, and they are spilling out in abundance.

□ **Musicianship:** Excellent. For a three piece, they deliver a good, hard-edged punch. Guitarist Mankey merely stands there, and some great fluid guitar work just flows out

of his hands. Nothing too excessive, but he's got it down, no doubt about that. Bissetti on drums provided a good tough and thumping backbone for Johnette to play with. He's obviously an experienced player, and is right at home here. Johnette is a super singer, plus she's not bad on bass either—she's got what it takes, alright! It's almost a case of "Come in Chrissie Hynde, your time's up!" She can boast an emotion-packed, gutsy voice, and I could tell she sang her heart out. She projects well, and is capable of cutting loose and wailing dramatically when she wants.

I would like to hear them include a real slow ballad in their set. With their Sixties-ish tinges coupled with Johnette's powerful voice they should be able to come up with something interesting. Yet, with a repertoire of good catchy songs like "How Long," which hooks into the ears securely, there's nothing to dislike about their current songlist.

□ **Performance:** This is burr-haired Johnette's show. She's a natural, and deserves to be ranked up there with the female biggies. On stage she comes off as very sincere, really wanting to communicate her feelings to the audience. A good example of this was the slower-paced "Daddy Lied." She moves good, too! Mankey made me wish he'd move just a wee bit more whilst playing. Visually, it would help. All eyes were on Johnette, who is indeed a feast for them. She is a classy rocker whose experience shows through. On their encore, the Animals' "It's My Life," they sounded so good, I wanted to hear them do it again, twice, at least!

□ **Summary:** Dream 6 are right on target when it comes to producing up-to-date rock with a timeless quality. Their music's enjoyable, with feeling and substance. When Johnette sings her soul out, you know she means it. I'm not exaggerating when I say that this band has the potential to be a major international act. There's a rough and smooth combination here that, coupled with good songwriting, makes them extremely marketable. So much so, that any A&R or radio person who isn't already aware of them and their own-label EP is missing one of California's great local music discoveries.

Richard Crowley

The Modifiers

At the Club Lingerie
Hollywood

□ **The Players:** Milford Thompson, vocals; David, guitar and vocals, Bob, guitar and vocals; Derf Scratch, bass and vocals; John Densmore, drums.

□ **Material:** Country punk, the real McCoy, man: Three of these dudes are from Memphis. They may have started out as a punk band, but the country harmonies swell brilliantly, and they're masters of classic hoedown stomp-tunes with a new wave twist, like their crowd pleaser, "Everyone's F*ckin' My Baby (But Me)." What are probably their best two originals, "Roweena" and "Goodbye, Good Riddance, and Good Luck," have just been released on their own "Modifiers" label.

□ **Musicianship:** This is a motley crew, but boy, do they sound good together. Three Memphians make up the frontline, and the rhythm section has to be one of the tightest (if not trendiest) in town—Derf Scratch, ex- of Fear on bass and (yeah, yeah, it's really him) John Densmore, who somehow resurfaced in the midst of all this renewed Doors hullabaloo to play with this refreshing combo. They rock out—MEGA. Full on rhythms, pulse-pounding bass, and great bluegrass licks.

□ **Performance:** Wild, crazed, beer-spillin' whisky swiggin' fun. Milford skulks around the stage like a wounded confederate soldier. Bob and David lay down frantic and tasty licks, while Densmore and Scratch hold it all together. It's one big party when the Modifiers play, even down to the rambling speeches in between songs, and when they get around to starting a song, just try to stay off your feet.

□ **Summary:** The Modifiers are in the right place at the right time, with one of those (at the risk of sounding corny) magical line-ups. With every performance they get tighter: The new material is better and better, and they're totally unpretentious. Perfect band for a hot summer night, a barn-dance, a slam-in. Go see 'em before they go back to Memphis at the end of this month.

—Ruby Wheeler

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Beth Anderson

At Sasch Studio City

□ **The Players:** Beth Anderson, lead vocals; Wendy Haas, keyboards; Roger Freeland, bass; Michael Thompson, guitar.

□ **Material:** In an 11-song set, Beth Anderson and her band try to give the audience a little bit of everything. This is the principle problem. There is sometimes a fine line between eclecticism and lack of focus. It seems Anderson and her collaborators scanned the charts and wrote one of each. When it works, it's great! Two of the songs were so striking that the rest of the set seemed rather derivative, or at worst, as in "Go Gene Go," *dumb*. A "B" song about a "B" movie climaxed by (oh no!) a drum solo, even Sal Mineo would have yelled "Stop Gene Stop."

The good news is the aforementioned pair of tunes. I have not been able to get "She Whispers Hold Me" out of my mind. The melody of this modern funk spellbinder is haunting. It simple dwarfed the other material. Anderson's vocal on the song was terrific, both sensual and powerful. The other outstanding piece "There Must Be A Way" had the same charm and brains with a modern dance feel.

□ **Performance:** Although the show was professional and energetically played, I got the impression she was going through the motions. She's not going to create much of a mood by bending over and glancing at the set list between songs, then exploding into a wild dance on the next number. When an artist does a remake, they should either do it differently or better. "Tell Him" did neither. There are thousands of great old songs out there: Why do one that has recently been redone by two other female recording artists? It tends to make the reviewer suspicious of the performers' roots. Anderson's voice is really interesting: She should stop shakin' around, and think more about what she is singing.

□ **Musicianship:** The band

was excellent. Each individual played with inventiveness and believable enthusiasm not often seen in such obvious "Hired Guns" with so many varied credentials. Special mention should be made of Wendy Hass on keyboards. She was great fun to watch. Thompson's guitar solo on "Pray For Me" was pretty slick. The rhythm section was rock-solid all the way.

□ **Summary:** Beth Anderson and her band were more than worth seeing. All they need is a little more direction, and some new material. I'll be at the next gig, if just to hear "She Whispers Hold Me." In fact, I'd buy the record.

—Billy Cioffi

The Philisteen

At the Music Machine Santa Monica

□ **The Players:** Steve LaRue, guitar, vocals; Roger Neil, bass, vocals; Michael Glover, drums, vocals.

□ **Material:** The Philisteen are a young band from Albuquerque who supposedly emerged from the art-rock scene there. The songs delivered at the Music Machine, though, tended toward a straightforward, heavy-pop attack. As usual, it was hard to understand the words, but most seemed your basic heavy young man concerns: love gone wrong, love gone right, alienation and lust. There was possibly some irony there, but it was lost in the din. It was an OK din, though: "Still," "Turn," and "Let Me Know" were punchy, hooky affairs with an early Who/Velvet Underground (throw in some U2) ambience—exuberant and hubristic (you dig?), but a little bit unclear. I think they should push more in the Velvets vein (that's a joke, kid)—the material seems standard as far as chords and progressions go, and could be much more effective if they threw in some more minors, and in fact, injected a little more chaos into their stuff.

□ **Musicianship:** All three are competent players, and Michael Glover on Simmons drums in particular stands out from the pack of new super-bad, tough-litty white guy drumbos with his own special brand of sock and wallop. He's solid—very exciting. Steve LaRue sings well, though again it was hard to tell if there was anything distinctive

about his voice (the mix was rather weird), and his rhythmic guitar was choppy, perky, and right in there with the bass and drums. His solos were too "rock 'n' roll," though, and need more right brain—I just couldn't hear it, you know? Roger Neil on bass was also a "solid" rootsman for this crew. Yet, again, if he got away from the more typical "rock" bass patterns he would open up the Philisteen's sound considerably.

□ **Performance:** From start to finish an energetic, well-paced set. The band seems eager to please, yet didn't really establish a rapport with the (sparse) crowd. A little *something* is needed—maybe more sneer, maybe more humor. In other words, more personality—there isn't a strong *identity* about this unit at this stage. On the other hand, they are likeable—not at all overly impressed with themselves, so you can overlook the sameness of the songs and enjoy yourself at a Philisteen show—they do rock hard.

□ **Summary:** A lot of potential here. These guys have a good feel for the music, and with their unpretentious, intelligent presentation, you might want to see them make it. I want to see them take more chances—to surprise me. For right now, though, they're not wimpy or obnoxious. They pack a punch, and you should check 'em out.

—John Payne

The Strum

At My Father's Place Roslyn, New York

□ **The Players:** Jim Loughran, lead vocals, guitar; Paul Solomon, bass guitar; Tom Fitzpatrick, drums, vocals; Jim Downes, lead guitar, vocals.

□ **Material:** In the same way that Dave Edmunds/Rockpile can play rockabilly and have New Yorkers call it new wave, The Strum presents a fairly danceable country flavored sound that mixes the chordal strumming of The Byrds with the driving dance jazz that Joe Jackson gave the world with *Steppin' Out*. If this sounds like a complicated label, it is. Every song that The Strum performed seemed to catch another era at heart. "She Breathes Like Color" was the closest thing to technopop that the group offered but... technopop doesn't quite explain it. Remember "Too Much Time

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On My Hands" by Styx, with its techno motif underneath a rock presentation? "She Breathes. . ." had a similar presentation. "Music For Chim" was an instrumental that The Police would have enjoyed while "Head On" was the closest to being a hot new music number with a down-right dance beat and memorable hook. In the Fifties meets Eighties with a country-bop hoppin' flavor contest, "Gary A Go-Go" took the first prize. The hottest cut that The Strum performed, "Gotta Gotta," was actually an old tune by Loughran and Fitzpatrick's previous group, The Spigots. This song has stuck in this critics head for over two years since hearing it at February's in that groups last days. Oddly enough, even with such a long list of influences, The Strum presents a rather cohesive sound. Why? I'll get to it in a minute.

□ Musicianship: There is no individual stand-out instrumentalist in the group. All performed with both competence and confidence, but The Strum, as a group, are far too song-oriented to let any one member outshine the song at hand. Fitz, as the audience calls him, is a hard driving drummer with the wrist snapping action to really pop the snare. Soloman, though kind of stage shy, kept the bottom end happening along with Fitz, and thus provided plenty of space for Loughran and Downes to play off each other, both melodically and rhythmically, without ever losing touch with the song's drive.

Vocally, Loughran was able to bring his group into a cohesive performance. His voice is low, sexy and serious. When he sings a lyric, you get the feeling that he speaks the truth. Loughran even wiggles those low notes like a Presley, providing his own slap-back echo which was not being provided by the house sound technician. If anything brought The Strum together, Loughran did.

□ Performance: Not too much to speak of in this department. The Strum was basically all music and no rap. Dress was standard "nice," with Loughran



Photo by Henry Diltz

Wayne Johnson Trio: joyous, exciting contemporary Jazz

in pleated slacks, white suspenders and tie. Now that it's mentioned, Loughran shows off the multiple influences of the group with his dress. . . the pleated slacks might represent uptown jazz, the suspenders show the country flavor, the white shirt could be Fifties good boy, and the tie totally new wave. As is obvious, Loughran was the show but the group was tight and basically comfortable as they wham-bammed medley after medley.

□ Summary: This performance was the first for the new group since the breakup of The Spigots. The new members, Downes and Soloman, have acclimated comfortably, and with time to hone the stage presentation, The Strum should do well. The house was pretty full for this 10:30 Saturday night performance, which shows that The Strum already have a sizeable following. 10:30 p.m. is considered rather early in the NY area, where the clubs stay open till 4 a.m.

—Dan Gurlitz

Wayne Johnson Trio

At the Comeback Inn Venice

□ The Players: Wayne Johnson, guitar; Bill Berg, drums; Flim Johnson, bass.

□ Material: Wayne Johnson and friends create joyous, exciting, full-scale contemporary jazz. It is an eclectic mixture of classic melodies, modernist

chord arrangements, and to-the-hilt percussive power. Their music strides a path between tight, dense composition and ethereal improvisation. With pieces like "Grasshopper," and "Summer Solstice," Wayne demonstrates his understanding of the song form. Their compositions are free of superfluous bop meanderings.

□ Musicianship: It is doubtful whether a finer ensemble could be found anywhere. Within the cozy confines of the Comeback Inn, the Trio played with passion and creativity. Wayne, a former guitarist with Manhattan Transfer, is a melodic, predominantly chordal player. He is clean, quick, and confident. Bill Berg is a genuine crowd-pleaser, with his incendiary drum work. His playing is similar to that of Gong's Pierre Moerlin; brash, like Elvin Jones. Flim Johnson is, simply, the best around. His five-string fretless bass playing is at once exotic and fundamental. This is a band anyone could appreciate.

□ Performance: As Wayne Johnson Trio's members are so interdependent, there are often times when a little attention to their audience is advisable. But, it is wonderful to see three musicians so attuned to each other. The Trio is a kick to watch.

□ Summary: Wayne Johnson Trio is a hot band with accessible, up-to-date material. Their spacious music is free of blatant craftsmanship, and they play it with world-class style. I recommend them highly.

—Lawrence E. Payne

Entertainment Attorney



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Reviews

LP

Talk Show

Go-Go's

Produced by Martin
Rushent
Iris Records

By now, the doubting Thomases of the rock world should have realized that the Go-Go's aren't just some freak one-hit



talk show *

wonder. Their third album, the one that traditionally makes or breaks a band, should prove to listeners and critics alike that these five girls have what it takes. It's a good album, with all the usual Go-Go success ingredients—little-girl-lost lyrics with an intelligent twist, soaring harmonies, catchy hooks, and a bright sleeve whereon the girls look decidedly "Vogue." Not only that, as a producer, Martin Rushent's work is lush, uncluttered, and doesn't sound quite as "girl-groupish" as Richard Gotterher's. The radio stations have been playing the flippin' heck outta this record (so what else is new). But, even if they weren't, the songs would stick in your head. Listen once to "Head Over Heels," or "Capture The Light," and try not to hum it all day long. The Go-Go's write great pop songs, and let's hope they keep having boyfriend trouble, so the tunes keep coming.

As a band, they seem to have grown performance-wise, as well. They play with a lot more guts on this record. Kathy Valentine's bass is exceptionally strong, and Charlotte Caffey has added some great piano licks to some of the tracks. Belinda Carlisle seems to be going for a much gutsier singing style, which sounds terrific at times, but seems a bit strained at others. Her forte, of course, is a kind of teenage voice that could melt anyone's heart. On some of the slower

ballads included here, she shines... just listen to the cut, "Mercenary" for a good tear-jerk.

In all, the Go-Go's have definitely grown on this record—you can almost tell it was written on the road, after the shock caused by near over-night stardom. It's not too different than what they've been doing, but the subtleties are what counts, and they definitely aren't stagnating. Lighthearted and fun, this record is the perfect accompaniment for Spring Fever.

—Ruby Wheeler

Righeira

Righeira

Produced by Carmelo and
Michelangelo La Bionda
A&M Records

Apparently, Righeira is a couple of Italians, backed by German and Swedish musicians, and who sing in Italian, German and Spanish. But the real *international* thing about this disc is the dance aesthetic, I guess you'd call it. What we have here is an album of very catchy, extremely lightweight techno-pop dance songs performed with, to my ears, just the



right amount of silliness. It's pretty much guaranteed to make you happy when you simply want something light and refreshing.

"Vamos a La Playa" ("Let's Go to the Beach") is the big smash here and never fails to ignite the linoleum in all the Cuban drag bars I frequent—cute little pizzicato synth punctuations over additional skanky synths, with the chorus "Vamos a La Playa" drilled into your skull over and over and over. . . There's not a whole lot you need to say about going to the beach. I mean, let's go there. It's a sunny, funny, friendly song.

The other obvious hit here is "No Tengo Dinero" ("I Don't Have Any Money," roughly), which follows the "Vamos a La

Playa" formula: it's *up* and annoyingly catchy—a chorus which once heard will not leave you alone—"No Tengo Dinero, No Tengo Dinero. . ." God! OK! OK! The synth and keyboard shadings are quite varied here, however, and provide relief.

Elsewhere, this record documents other pop/dance variations—disco, funk, new wave, etc., with entertaining results. "Tanzen mit Righeira" and "Luciano Serra Pilota," in particular, are both nifty and boss.

Why is this record better than most other electro-dance product? Mainly, it's just a lot more *musical*—the songs are melodic (that's important, son), the hooks are real *hooks*—pretty irresistible—and a lot of thought has been put into the arrangements. Righeira has, with the airy, happy sound captured here, produced music of glamour, romance and fun, fun, fun.

—John Payne

Reckoning

R.E.M.

I.R.S. Records

Critical acclaim is most often the result of the artist providing the critic with something pithy to write about—giving him the opportunity to show *his* stuff in print. Lyrical eloquence in the context of thematic coherence is what critics' dreams are made of. Hence, new recordings and tours by commercially accepted artists such as Springsteen, Costello, Prince, the Pretenders, and the Clash will inevitably send hordes of rock writers scurrying for their IBM's and McIntoshes. But so will the work of commercial nonentities like Tom Waits, Richard Thompson, Kid Creole, Graham Parker, and Laurie Anderson. Whether critical darlings R.E.M. will fall into the former or the latter camp remains to be seen. The Georgia



band has already set a precedent among the critical corps

by putting the emphasis on mood and riddles, rather than theme and content. It's as if R.E.M. is daring the critics to make sense of them, a challenge rock writers find. . . well, irresistible.

Much has been made of R.E.M.'s updating of the classic Byrds' sound of the Sixties, but this widely supported critical assessment simply doesn't hold water. Where the Byrds fashioned cathedral-like sonic structures out of massed twelve-string guitars and stacked three-part harmonies, R.E.M. sounds like an electrified folk ensemble, aiming not for mythic grandeur but for *audio-verite* intimacy. Like *Murmur*, its predecessor, *Reckoning* emphasizes Michael Stipe's muffled, somewhat whiney vocalizing and Peter Buck's deftly fingerpicked electric guitar work over a simple, workmanlike rhythm section.

Consumer, beware: While critics may consider the "unraveling" of purposely obscured lyrics in dusky musical settings the intellectual equivalent of a trip to Magic Mountain, most casual listeners will be yawning at the end of Side One, and snoozing by the end of Side Two. If psychic riddles and palpable atmospheres are what you're after, go with *Astral Weeks* and Nick Drake; if it's Byrds-like sonics you want, stick with the Byrds.

—Bud Scoppa

Tex and the Horseheads

Tex and the Horseheads
Bemisbrain/Enigma

Tex and the Horseheads are one helluva band to experience live, whether you love 'em or hate 'em (and there seems to be no middle ground) they always put on a show so full of power and, most of the time, mayhem that they always leave a lasting impression on the audience. It seems a lot of people have been holding their breath waiting for this record to come out, to see how the live excitement would transfer to vinyl. Well, breathe easy—it does, and they actually sound a lot better than many may have anticipated. We aren't talking MOR here, but that's beside the point. What you have here is a far out, genuine rock & roll record.

The lyrics are printed on the

Reviews

LP



back cover (all songs by the Horseheads except Jimmy Reed's "Big Boss Man"), and they're definitely a cut above the norm, intelligent and almost visionary at times. Tex Jones's voice sounds great, too. It's better than she did on the "Hell Comes To Your House II" album, and much more intelligible than her live performances, during which she usually has the mike shoved halfway down her throat a la Janis Joplin in a Southern Comlor: haze. Tex's original Exorcist-meets-Big Mama Thornton vocal style goes well with the music, bone crunching blues like the Rolling Stones via Kiss. The band, Rock Vodka on drums, Mike Martt on guitar, and Smog Vomit on bass, sound really tight here, too. The stand-out cuts are "Short Train" (a better version, again, than the "Hell" album) "Bordertown," "Chicken Bounty Hunter" and a surprise on the end of side One, which isn't listed as a song, and usually is performed live—but we won't give that away here. Steve Sinclair's production is good. It does the band justice. In fact, let's just venture to say this may be one of the best independent releases to come out of L.A. so far this year. —*Ruby Wheeler*

SINGLES FILE

"Anythin' Goes," by the United States of Existence, is one great single. It's so Sixties, it's just ridiculous. Likewise for b/w "Makin' My Scene." It's really cracked. These songs playfully mix modern social statement, sitars, and the "ba ba. ba-ba-bop-baa." The Rocking Shapes are, by contrast, slightly off the mark with their "Gettin' Through You." It's o.k. but it's not certain the world needs a Black Sabbath-cum-Morlocks hit. B/W "Cracked Marbles" is much better, though it, too, could use some development. There is more to pop than a simple lift of a Joe Jackson riff. . .

Bill Medley's "I Still Do" is a pretty well-written and performed number. We may remember "Little Latin Lupe Lu." Well, this ain't it. It's a good ballad. . . Imitation Life's "When She Says Yes" is all exuberance, and nothing more. Flies well, though. . . See you again before Woodrow Parfrey wins the nomination.

—Martin Brown

EP FILE

THE CORSAIRS—TODAY—(Music Rage Records): I wanted to like this very Sixties-influenced six-song release, but there wasn't much to like. Not that it's bad, it simply has no distinguishing characteristics, and the flat drum sound doesn't help matters any.

This trio, with vocalist/songwriter Alan Shalby, seems to try hard. They sound very determined, but lack emotion and originality in their playing and singing. The songs are virtually indistinguishable, with similarly fast tempos and melodies. The band whips through the numbers like there is no tomorrow, losing whatever emotion and feeling that might have been there.

"Never Listen" is probably the best song on the album, but it has an annoying, repetitive piano part, and as with most of the other songs, the 12-string twangy guitar. Their second song, too, has an aggravating, constant cymbal jangle that does nothing to enhance the song.

The vocals are average, as are the harmonies. The emotionless lyrics do not say anything new or profound. Although the record is entitled *Today*, the band sounds like it is stuck in a Sixties garage, playing the same song over with minor variations each time, at 45 rpm. The band has the right idea, perhaps, but the wrong approach. With some more distinctive songs, better production, and innovative playing, the band might stand a commercial chance. But, for now, they get a big "gong."

—Katherine Turman

CASSETTE FILE

BLIND FURY—DEMON RIDERS—(Blind Fury): Whadiya know, the first heavy metal submission to Cassette File, and all this time we thought only art weirdos bothered with cassette-only releases. Blind Fury put out a four-song, well packaged and recorded cassette of European-style hard rock, with plenty of driving rhythm riffs and minor chordal, nearly progressive songwriting. It harkens back more to Deep Purple and Uriah Heep-era metal than to Motley Crue or Def Lppard, and that's O.K. by me. The songs seemed pretty well arranged, with solos placed logically. I thought the songs were a little light in the hook department, but that could improve with time. The strongest asset of Blind Fury is a keen sense of group playing, while the weakest link is a lack of distinction in the vocal department. Phil Willett handles both lead guitar and lead vocals, and he would be wise to hand the vocal chores over to someone else and concentrate more on lead playing. Order from: Blind Fury, P.O. Box 1267, Pacifica, CA 94044.

—Bruce Duff

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National Video Filming June 11th

Sargeant A&N Records presents, for one night only, the premiere making of the nation's next, number one rock band, "Pocketful," at the Palomino Club in Riverside, California.

See them, hear them, in person. Be part of their national breakout. Be part of the show as the lights come on, and the television cameras roll.

Hear them play the upcoming hit single, "Run For Your Life," at this special, concert filming, on Monday June 11th at The Palomino Station, In Riverside, California.

Doors open at 7:00 p.m.

The biggest Rock Video event of the year, and you are part of it.

So be there, with the hottest band in the land. "Pocketful."

Monday Night Only, June 11th at:

The Palomino Station

5881 El Palomino Dr., Riverside, Ca. 92509

Come early, seating limited.

Club Data

by Murdoch McBride

Nothing comes as better news on the club scene than the signing of another band. This issue we are happy to announce the signing of Bang Bang to Epic Records. The flashy locals started out last summer at the Orange County Speedway, followed by several dates at the Troubadour, Country Club, Madame Wong's and the Music Machine. Other dates included FM Station, LA Street Scene, Concert Factory, Pomona Valley Auditorium, and most recently at UCLA and the Palace. Congratulations to Bang Bang, their manager Howie Hubberman, and the rest of the Bang Bang organization. It looks like Bob (Oingo-Boingo) Marguloff will be pro-

ducing the guys on their upcoming release.

Coming up on May 30 and 31 is a live show taping of Robben Ford at Santa Monica's At My Place. I've talked with both Matt Kramer and the guitarist's manager, Scott Ferguson, and they both predict a terrific show. Tickets are still available.

Some nice remodeling is coming up soon at both Madame Wong's West and the Blue Lagune Saloon. When completed, Wong's West will sport nearly 1200 in legal capacity, featuring a better developed lower level, dressing rooms, etc. The kitchen will remain, but in renewed dimension. At the Blue Lagune, the pool table is taking a hike to make way for a very up-to-date kitchen in the wake of a title 47 liquor license being granted to Matt and Don. Just in time for the Boycott of '84.

If you like very good hard rock, chick singers, good guitarists and a tight band, you might want to check out the ever-improving Scarlet. This band has come a long way in their year or so on the circuit. I watched them for the first time in a while at the Roxy with Gina Zamparelli... we were both impressed.

Remember Hot Lix? Well, they remember us, apparently, and it looks like they intend to fight for their honor... perhaps at all costs. I don't blame them, but they were simply allowing me to believe that Hot Lix was a bona fide night club when it isn't.

We have decided to take one final step in this controversy before ending it. While we might doubt listings of any sort for Hot Lix, we are not going to stir all that up... this is no ven-

detta. But since we want to eliminate any possibility of being fooled, we are retracting the two listings Joshua was given this year... both by us, and will assign the slots to another band next issue.

As far as we're concerned, the record is clean. Joshua is an excellent guitarist who always took the time to present the best possible show he could. He is an unquestionable pro. Everything from his road crew to his sound was always delivered as professionally as possible.

Furthermore, that organization has the distinction of being the only band to ever conceive a night club for whatever reasons... certainly the only ones to do that just to get on our chart, if that is in fact the case.

Oh well, I guess we should be flattered. Next week.

Music Connection Exclusive

LiveAction CHART

April 16 to April 29, 1984

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

ROCK/POP

This Issue
Last Issue
Cumulative '84

Large Venues

1	—	1	Linton Kwesi Johnson
2	—	4	Odin
3	—	4	Los Lobos
4	—	1	Montrose
5	5	2	What Is This?/Del Fuegos
6	—	4	SIN
7	—	2	11:11
8	—	1	Twisted Roots
9	—	1	Los Illegals
10	—	2	The Sharks

Smaller Venues

1	—	6	Jack Mack & Heart Attack
2	—	6	Exposure
3	—	7	Population 5
4	—	1	Wild Child
5	—	1	Circle Jerks
6	—	2	Planet 10
7	—	10	Billy Vera & Beaters
8	—	10	Steppin Lazer
9	—	2	J. Reno & Sax Maniacs
10	—	1	Leather Wolf

Keep An Eye On

1	Scarlet
2	Les Dudek
3	Steve Vai

Non-Local

1	Sunny Okusuns
2	Buddy Holly's Crickets
3	Nicolette Larson

COUNTRY/FOLK

This Issue
Last Issue
Cumulative '84

1	—	1	John Anderson
2	2	2	Tower Of Power*
3	9	9	Western Union
4	—	2	John Stuart
5	—	2	The Ventures*
6	—	8	Duke Davis & Buckshot
7	4	5	Doo Wah Riders
8	—	4	Reunion
9	—	1	Johnny Lee
10	12	4	Johnny Meeks
11	—	1	The Strangers*
12	—	1	Tom Paxton
13	—	1	Michael Murphy
14	14	8	Larry Dean
15	14	8	Larry Dean
16	—	4	Los Lobos*
17	—	2	John Faire & His Allstars**
18	18	2	Red Pony
19	17	7	Travis Young
20	—	8	Duke Davis & Buckshot

Keep An Eye On

1	Western Union
2	Delaney Bramlet & Friends*
3	James Harmon Band*

Non-Local

1	George Strait
2	Gerald Ray

JAZZ/BLUES

This Issue
Last Issue
Cumulative '84

1	—	10	Billy Vera & the Beaters
2	—	1	Kenny Rankin
3	—	2	Dizzy Gillespie
4	—	2	Dizzy Gillespie
5	—	1	Jessica Smith
6	3	10	Don Randi & Quest
7	4	3	Vince Charles & Friends
8	3	10	Don Randi & Quest
9	—	2	Robben Ford
10	—	1	Beverly Spaulding
11	—	7	Dog Cheese
12	—	1	Phil Upchurch
13	—	1	Williams, Leviev, Burnett
14	—	1	Venice*
15	—	1	Tommy Vig & Orch.
16	—	1	Harry Sweets Edison
17	—	4	Full Swing
18	—	1	Joe Farrell
19	—	1	Hirth Martinez
20	—	1	The Experience

Keep An Eye On

1	Beverly Spaulding
2	James Newton
3	Gerryck King Trio

Non-Local

1	Emily Remier
2	George Van Eps & Tony Rizzi
3	Indira Lesmana
4	Mark/Almond Band

Showcase

by Melinda Lewis

Darius and the Magnets

Although they've often been slotted in with the neo-psychedelic scene, Darius & The Magnets would rather be thought of as just neo. Unlike some other bands in the genre, they aren't interested in meticulously re-creating a by gone era, right down to the clothes and trippy light shows.

The band look is firmly rooted in the Eighties, and their music, although the Sixties influences are prominent, has a much rawer, stripped-down Eighties rock 'n' roll sound to it.

With an average age of 23, the band members (Darius-vocals & rhythm guitar; Michael Packard-lead guitar; Lee Walters-drums; and Tom Jones-bass), were just kids in the Sixties hearing the music on their older brothers' turntables, and getting inspired by secondhand accounts of the social and political upheavals taking place.

Looking forward to heading out into the same sort of world, disillusionment quickly set in, according to Darius: "When I hit UCLA in the late Seventies, everyone was just trying to get the nicest car they could, and the most solid income possible."



Darius of Darius and the Magnets: "like the Monkees on acid."

Literature classes offered inspiration in the form of new ideas and works by authors like Henry Miller and Albert Camus. UCLA also introduced Darius to the sitar, and he studied the instrument for a year under Ravi Shankar's son, Shuba.

"That's really the only thing that links us with the neo-psychedelic scene," states Michael, discussing the sitar Darius plays on a few of their songs. However, musically and lyrically, much of their material contains echoes of the mid-to-late Sixties. A critic once likened them to "the Monkees on acid," but with strongly anti-

fascist songs like "Love Government," the feel is more like Black Flag on acid.

However, they don't see themselves as a politically-oriented band. Michael explains, "We don't set out to just write political songs. We don't just sit down and say 'let's write a song about Nicaragua.' The reasons politics enters into it is, it's part of everyday consciousness—everyday you see it: TV, the papers. . ."

When asked if they see music as a potent force in influencing people and changing the world, Michael replies, "There are people that believe that, and people who are trying, but I think that 90 percent of the rock bands in the world are rubbish, and nobody's going to be influenced by that—it's not going to change anything. There are a few bands that could actually make people notice and think, but I have very little faith in popular culture."

Darius continues: "I hope it influences people—makes 'em cry, makes 'em laugh—but I don't think we set out to enlighten people as to the dangers of Ronald Reagan or anything." "They're so obvious anyway," concludes Tom.

Asked about what influence certain Sixties bands like The Doors may have had on their music, Darius says, "I like what they did in theory—integrating literary influences into rock—but the music never really did too much for me. I just try to write about my experiences. I think that's what writing's about—not necessarily crafting the perfect pop ditty." ■

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LOS ANGELES

OFF SUNSET

1433 N. La Brea, Hollywood, CA 90028
Contact: Gary, (213) 874-2254 or (213) 650-2120
Type of Music: Danceable pop, funk, wave, blues, glam and glitter. Originals preferred
Club Capacity: 350
Stage Capacity: Max. 12
PA: Yes
Lighting System: Limited
Piano: No
Audition: Send tape and bio to above address; include phone number
Pay: Negotiable

THE BETSY

1001 N. Vermont, Los Angeles, CA 90029
Contact: Derrik Lewis (no calls)
Type of Music: Supper club/cabaret; jazz, standards. No originals. House band. Seek vocalists only
Club Capacity: 175
Stage Capacity: 4
PA: Yes
Lighting System: Yes
Piano: Grand
Audition: Send photo, resume, tape and SASE
Pay: Negotiable

TODD'S

5371 Topanga Canyon Bl. (at Ventura Bl), Woodland Hills
Contact: Carol Jae Scott, (213) 347-8900
Type of Music: Comedy Night Monday, Thursday Night variety showcases, music or comedy. Weekly winners called back for final competition. Originals OK
Club Capacity: 80
Stage Capacity: 3
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Sign up at door Mondays and Thursdays, 6:30-7:30 pm

ON BROADWAY COMEDY/JAZZ CLUB

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

THE GRAND STAR RESTAURANT

943 N. Broadway, Los Angeles
Contact: Michael James, (213) 463-5016
Type of Music: Friday Night Showcase, "Comedian's Night Out" starring Michael James. Singers, comedians and self-contained acts. No drum sets. No heavy metal, punk. Pianist available—performers provide charts. Originals OK. There is dress code
Club Capacity: 60
Stage Capacity: 3
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call for appointment
Pay: No

PIPPIN'S MUSIC EMPORIUM AND CHILI PARLOR

814 Broadway, Santa Monica
Contact: Katia Tenka, (213) 451-3241
Type of Music: Rock, new wave, heavy metal, R&B. Reggae on Sundays. Originals OK.
Club Capacity: 200
Stage Capacity: 10
PA: Yes. Band provides mics, stands and cords
Lighting System: Yes
Piano: No
Audition: By tapes and appointment
Pay: Negotiable

THE SILVER SADDLE

801 N. Beach, La Habra, CA
Contact: Joni Foster, (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

TRISTAN'S

16109 Vanowen, Van Nuys, CA 91601
Contact: Myrle Winn, (818) 781-3810, M-F 7-9 pm; Sat. 11-6 pm.
Type of Music: Easy listening, jazz, soft R&B, comedy; basic drum sets only.
Club Capacity: 50
Stage Capacity: 5
PA: Yes
Lighting System: Limited
Piano: No
Audition: Send cassette, bio, pics, SASE to club.
Pay: % of door

COMEBACK INN

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

FM STATION

11700 Victory Bl, No. Hollywood
Contact: Billy, (213) 769-2221
Type of Music: Original new music, pop, reggae. No heavy metal
Club Capacity: 500
Stage Capacity: 12-15
PA: Yes. Complete JBL Alan Heath 16 channel console
Lighting System: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable

CARMELLO'S

4449 Van Nuys Bl, Sherman Oaks
Contact: Ruth Hoover (213) 784-3268
Type of Music: Jazz
Club Capacity: 150
Stage Capacity: 6-18
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Send promo with SASE
Pay: Scale

DIMPLES

3413 W. Olive Ave., Burbank
Contact: Rick Unland or Clyde Lucas, (213) 842-2336.
Type of Music: All styles except heavy metal and punk. Originals OK.
Club Capacity: 200.
Stage Capacity: 5.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Showcase Mon.-Sat., 10 p.m. 400 soundtracks available for appointment.
Pay: Complimentary cassette of performance. Call for details.

COMEDY STORE ANNEX

8430 Sunset Blvd., Hollywood, CA 90069.
Contact: Debbie Dean, (213) 650-6268.
Type of Music: Jazz, jazz fusion, pop, pop rock. Originals OK. Bands with following. Wed.-Sat.
Club Capacity: 75.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call above number.
Pay: Half of door.

SAWTOOTH TUESDAYS

5138 Zelzah Ave., Encino 91316
Contact: Alan Carl Eugster (12-5 pm), (213) 996-7224.
Type of Music: Any original new music. Dance-oriented or electronic preferred.
Club Capacity: 200.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send cassette or promo package to above address.
Pay: Negotiable.

ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106.
Contact: Steve Hibbard (213) 681-1930.
Type of Music: Original rock only.
Club Capacity: 210.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Tape, live showcase.
Pay: % of door.

BRASS RAIL

233 So. Brand Blvd., Glendale, CA.
Contact: Louie, (213) 242-2227.
Type of Music: Rock and roll, Top 40. Some originals.
Club Capacity: 175.
Stage Capacity: 8.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call Lou.
Pay: Negotiable.

CLUB 88

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

TROUBADOUR

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

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA.
Contact: Beau or Donna, 6-8 pm, (213) 360-3310.
Type of Music: Rock, originals OK.
Club Capacity: 350.
Stage Capacity: 10.
PA: Yes, w/operator.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Send complete promo pack or VHS to above address w/SASE.
Pay: Negotiable.

THE STAGE

10540 Magnolia Blvd. N. Hollywood, CA 91601.
Contact: Donna or Marcia, 8-10 pm, (213) 985-9937.
Type of Music: Rock, T40. Originals OK.
Club Capacity: 150.
Stage Capacity: 4-6.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Send pics, tape or VHS to above address w/SASE.
Pay: Negotiable.

SARDO'S

259 N. Pass Ave., Toluca Lake
Contact: Gabriel, (818) 846-5175
Type of Music: Top 40
Club Capacity: 150
Stage Capacity: 4 to 5
PA: No
Lighting System: Yes
Piano: No
Audition: Send pic, tape of VHS to Allstar Talent, P.O. Box 1444, Burbank, CA 91507

CATHAY DE GRANDE

16090 N. Argyle, Hollywood.
Contact: Michael, (213) 461-4076.
Type of Music: Rock and roll, R&B and original.
Club Capacity: 200.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tapes.
Pay: Negotiable.

THE SAGEBRUSH SALOON

7931 E. Firestone Blvd., Downey, CA 90241
Contact: David Brumbaugh, (213) 923-0023
Type of Music: All country styles
Club Capacity: 150
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for appt.
Pay: Negotiable

ICHABOD CRANE'S

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

A NEW STAR CAFE

1447 Second St., Santa Monica, CA 90401
Contact: Leslie Holmes, (213) 395-2122 after 2:00 pm
Type of Music: Pop, jazz, R&B, funk.
Club Capacity: 200
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Monday showcase from 5:30 pm, sign up at door
Pay: Negotiable

GIO'S RESTAURANT

7574 Sunset Blvd., Hollywood, CA
Contact: "Hurricane" David (714) 776-4912
Type of Music: Sun., Mon., Tues., and Wed. Showcases—Rock & Roll, R&B, jazz, heavy metal.
Club Capacity: 150
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call 656-6461 for info
Pay: Half of door

ORANGE COUNTY**GOODIES**

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

RADIO CITY

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

VIA MARIA

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

THE POMONA VALLEY AUDITORIUM

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

THE FRENCH QUARTER

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

MARTI'S STEAK & LOBSTER HOUSE

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

MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA
Contact: Dave (714) 947-1095
Type of Music: Rock and roll, new, all types but heavy metal or punk. Originals OK.
Club Capacity: 350
Stage Capacity: 15
PA: Yes, w/operator
Lighting System: Yes

Piano: No

Audition: Send press kit w/tape, pix and photo to: Sterling Prods, Unltd., PO Box 1273, Chino, CA 91710
Pay: Negotiable

FIREFLY

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

SAN DIEGO**SPIRIT CLUB**

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

DISTILLARY EAST

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

DISTILLARY NIGHT CLUB

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

OUT OF TOWN**WHISKEY RIVER**

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

SONG MARKET

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DO YOU LOVE MUSIC & WORDS? Noted songwriter in L.A. with coast-to-coast industry experience has formed an exciting, new musical organization for songwriters. Don't miss it! Located at Co-Art, 2463 Glendale Blvd. in Silverlake. Tuesday nights, 8:30. Call Don (213) 466-0668.

NEW HAT MUSIC COMPANY is currently reviewing all styles of unsigned original music for national distribution. Send promo pack to: New Hat Music Co., Box 291-087, Hollywood, CA 90029.

VOCALIST FINANCING his own LP, wants to hear your songs, pop, AO, R&B, whatever! Send cassette & SASE c/o Michael, P.O. Box 7783, Mission Hills, CA 91346.

MANAGEMENT COMPANY seeks songs in the style of male Olivia Newton-John. Songs should have heavy pop sound with message lyrics to appeal to 13-26 year old audience. Send cassette to Marc Krasnow Mgmt., 9040 Harratt St., L.A., CA 90069.

MISCELLANY

THREE YEAR OLD TALENT AGENCY with connections seeks all types of new bands, singers and unsigned material to submit to booking agents and record labels in U.S., Canada and England. Send video or audio cassette, bios and pics to: Nevada Talent and Booking, c/o Ward Johns, 550 E. Plumb, #101, Reno, NV 89502 (702) 827-3648.

WANTED: Recording engineers/seconds with good attitude and some experience for training and work in popular 24-track studio. Call Tony: 851-7074.

BOOKING AGENT: seeks female singer or singer/guitarist for international bookings. Standards/Contemporary music. Send Bio, Press Pak, and cassette (video or audio). No material returned. Label all material. To: Radio KZOO Ent., 250 Ward Ave., Honolulu, Hawaii 96814, W. Stockstill.

MELODY SLATER Fan Club: For information, 8285 Sunset, Suite 10, W. Hollywood, CA 90046.

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

**NEXT PRO PLAYER DEADLINE
THURS., MAY 31, 12:00 NOON**

**SEE PRO PLAYERS COUPON
ON NEXT PAGE**

SESSION PLAYERS

MIKE LAWRENCE

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

FELIX J. WASHINGTON

Phone: (213) 971-8281
Instruments: Prophet 600, Korg Poly 6, Multi Moog, clavinet, TR606 drum, Fostex 8-track.
Technical Skills: Playing, composing, recording and programming.
Styles: R&B, funk, rock, jazz, MOR.
Vocal Range: Baritone to 1st tenor
Read Music: Yes
Qualifications: 10 yrs playing and programming synthesizers. Recorded with various artists such as Michael Henderson, The Dramatics, 5 O'Clock. Lead singer and synth player for various bands in Detroit, Michigan.
Available For: Sessions, demos, videos, concerts.

MONTY EDWARDS

Phone: (213) 874-5316
Instruments: Drums/percussion.
Technical Skill: P.I.T. Graduate, excellent reader.
Styles: All styles.
Vocal Range: Baritone to low tenor.
Read Music: Yes
Qualifications: 20 yrs experience, done shows.
Available For: Recording, casuals, bands, concerts.

HENRY BUTLER

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

ROBERT MICHAELS

Phone: (213) 657-5841
Instruments: Oberheim System: OB-8 Polyphonic Synthesizer, DSX Sequencer, DX Digital Drum Machine.
Styles: Pop, rock, techno, ballads, R&B.
Read Music: Yes
Qualifications: Playing 15 yrs, writing and arranging 6 yrs, expert arranger, sequencer programmer. Songs published with Columbia Pictures Music, MCA Music.
Available For: Sessions

GARON RICHEY

Phone: (213) 461-6013
Instruments: Rhodes/Polymoog Synthesizers.
Styles: R&B, soul, funk, jazz, pop, country, new wave.
Read Music: Yes
Qualifications: 20 yrs piano, 1 1/2 yrs studio work. David Clayton-Thomas, Luther Ingram, Leon Haywood, James "Gat" Gadson, Carol Kaye, King Erison, John Klemmer, Rita Graham.
Available For: Studio, club, recording.

FAT CITY RHYTHM SECTION

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

STEVE DANCZ

Phone: (818) 508-6368
Instruments: Yamaha DX-7, Linn Drum, Roland Micro-composer. Access to and experience with Prophet 5, JP-8, OB-8 for studio work.
Styles: All
Read Music: Yes
Technical Skills: Arranging, recording, producing and composition.
Qualifications: Arranging, recording and performing in Europe, Asia, South America, Africa and U.S. Bachelor of Music. Masters Degree in theory/composition and progress.
Available For: Sessions, film scoring.

TOM BUCKMAN

Phone: (213) 391-2687
Instruments: Elec. Bass, Guitar
Styles: All
Read Music: Yes
Vocal Range: Medium Baritone
Qualifications: 18 years in studios, clubs, on tour.
Available For: Recording, touring, showcase.

DE RENE'

Phone: 299-4228 or 970-8085
Instruments: Fender Rhodes and Acoustic
Styles: Classical, R&B, Gospel, Cross-over, Jazz
Available For: Evening work and weekend.
Vocal Range: Four octave
Qualifications: Songwriter working on own Demo
Read Music: Yes

CRAIG TURNER

Phone: (818) 769-2682
Instruments: Electric Guitar
Styles: All styles specializing in heavy metal, hard rock.
Reads Music: Yes
Qualifications: Lead guitarist specializing in heavy metal and hard rock. Flash soloing with melody and chops. Distinctive rhythm style using unique chord voicing techniques, "guitar tricks," improvised solo fills. Big, full tone. Played 14 years. Graduate GIT. Credits: Lead guitarist, Network (rated No. 1 band to watch in MC, Jan. 19, 1984); top three finalist for lead guitar spot, Ozzy Osbourne; Quiet Riot; various demos and bands. Teacher, Musonia Music School, N. Hollywood.
Available For: Sessions, demos.

REEK HAVOK

Phone: (213) 532-9159
Instruments: The new Simmons Digital/Analog drum set, Drumulation w/Apple II interface, Simmons electronic drums, drum machines and programming, syndrums, Synare, Claptrap, misc outdoor sound processing equipment.
Styles: Pop-R&B-fusion, rock, wave, future.
Read Music: Yes
Qualifications: 6 years working on synth-drums and drum sound processing, extensive recording experience and discography. 16 yrs playing drums schooling at Dick Grove, California Institute of the Arts, extensive recording dates playing and/or drum-synth tech, engineer and programmer w/Tommy Tutone, Randy Crawford, Pointer Sisters, Herb Alpert, Great Buildings, Melissa Manchester, Chain Reaction, Julio Iglesias, Motley Crue, Sergio Mendes, Eddie and the Monsters, Nina Hagen, Greg Phillinganes, Stephanie Mills, etc. Also extensive video acting and asst. production.
Available For: Recording, soundtracks, tours, consultation, equipment, rentals, pop band situation.

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Oberheim OB8 polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4-track, Korg Poly 6 synth.
Styles: Versatile in all styles, especially pop, R&B.
Read Music: Yes.
Qualifications: Played keyboards for 23 years. Worked in Europe for 10 years in different situations before moving to L.A., 4 years ago. Worked touring Europe and U.S.A. Wrote commercials and music for TV.
Available For: Session work, commercials, live work, producing and arranging, teaching, songwriting, demos, casuals.

BURT SHUR

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

CRAIG MARSDEN

Phone: (818) 765-7551
Instruments: Lead & rhythm guitar; harmonica; lead vocals.
Styles: All
Vocal Range: Tenor and alto.
Read Music: Yes
Qualifications: 20 yrs professional concert, club & studio experience as both lead vocalist and lead guitarist. Winner in the '83 Music City Song Festival vocal competition in both R&B and Pop categories. Road and recording experience with Capitol recording group Edward Bear. Guest vocalist on Warner Bros. artist Jakob Magnuson's second album. Two singles released in France, one of which hit top ten.
Available For: Club, concert, casual & session work.

PERRY A. CELIA

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

IVO EEKMAN

Phone: 453-6351.
Instruments: Prophet T-8, Oberheim-OB8, Synergy, Yamaha DX7, Prophet 5, Moog, Clav, Dyno-my Rhodes, DMX Drum machine, DSX Sequencer, Piano.
Styles: All.
Available For: Sessions, arranging, DMX & DSX programming, complete demos in my own 4-track studio, gigs.
Read Music: Yes.
Qualifications: Recorded and performed in various situations around the globe for past 12 years.

JIM HART

Phone: (213) 507-6000.
Instruments: Piano, Rhodes, Prophet 600, Moog and other synths.
Styles: All.
Read Music: Yes.
Technical Skills: Keyboards, arranging, orchestration and studio production.
Qualifications: 6 years conservatory, 8 years European studio and touring, LP and film credits both arranging and keyboard work, i.e. Tom Scott, Lalo Schiffrin, Marc Snow, John Davis, Randy Crawford.
Available For: All recording, arranging and live situations.

SHELLY SCOTT

Phone: (213) 534-2679, (213) 533-0264.
Instruments: Simmons drums with all seven modules including cymbal and hi hat module. Oberheim DMXB with memory expansion and complete Trigger interface system available, and any other drum equipment desired. Simmons claptrap with audio & Video studio equipment available.
Style: All styles.
Read Music: Yes.
Qualifications: Credits include Eric Clapton, Air Supply, Mohammed Ali, Grace Slick & Paul Kantner, Les Brown, Jr., Tom Jones, Billy Burnette, Tim Bogart, Dorsey Burnette, the Knack, Bay City Rollers, Lowell George (Little Feat), Steven Stills, JoJo Gunne, Bobby Whitlock and recordings with MGM, Elektra, Brunt, Rolling Stone, ABC and RCA.
Available For: Sessions, demos, casuals, live performances, movie sound tracks. Equipment also available for rental.

VOCALISTS

KIDD DEMO

Phone: 934-0701
Vocal Range: Baritone to High Tenor
Styles: Pop, Dance Rock, R&B, Wave
Qualifications: 10 years recording experience with credits on major labels. Bi-coastal session vocalist specializing in giving songwriters and producers what they need to sell their songs. Bowie to Manilow, Joel to Kimball, McCartney to Idol, Hall to Oates, or no personality/attitude at all. Reasonable rates. Tapes on request.
Available For: Sessions, Demos.

VENNETTE GLOUD

Phone: (213) 794-7847 and (213) 254-0711
Vocal Range: 3 octaves, strong soprano.
Styles: R&B, pop, rock, jazz, gospel.
Read Music: Yes
Qualifications: Backup singer for over 11 yrs with top artists like George Benson's "Turn Your Love Around," Al Jarreau's "Boogie Down," Dionne Warwick's "Friends in Love." Other acts worked with include Olivia Newton-John, Tom Jones, Paul Anka, David Foster, Jay Graydon, Donny Osmond, Bill Champlin, Herb Alpert, B.B. King, Lee Ritenour, Seawind, Cat Stevens, Kiki Dee, Elton John's "21 at 33" LP, 1978 and countless others. Also experienced doing jingles, TV work, soundtracks and vocal coaching.
Available For: Sessions, soundtracks, demos etc.

CAROL WEBER

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

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.

BRUCE ROBERTSON

Phone: (818) 906-1550
Vocal Range: Baritone to tenor
Technical Skills: Sight Reading
Instruments: Percussion
Styles: R&B, Soul, Jazz, and Funk/Pop
Available For: Recording Sessions, Casuals and working band, Will Travel.
Qualifications: Attractive, soulful vocalist extraordinary. 15 yrs professional recording and stage experience with many well known artists. Versatile style and quick ear create producers' "studio dream." Hot dance moves and tremendous stage presence is guaranteed to thrill any audience. Accomplished arranger and published songwriter with feature film credit. Tape and bio on request.

BILLY COANE

Phone: (213) 466-0425
Vocal Range: 3 1/2 octaves.
Styles: Pop, rock, metal, blues, R&B, C&W, classical.
Sight Read: Yes
Qualifications: 5 yrs clubs, concerts, studio work, record credits. Currently studying toward B.A. in Vocal Performance and Composition at UCLA. Choral experience. Arranging and production experience. Reliable, prompt, and committed to the success of each project. Tape on request.
Available For: Sessions, commercials, demos, some club work.

TECHNICAL

JOHN RANDO

Phone: (213) 462-1944.
Technical Skills: Orchestrator, Arranger, Composer, Producer.
Read Music: Yes.
Qualifications: Wide-ranging composing/orchestrating and arranging experience, including entire sound tracks for feature films, television commercials, and recording sessions.
Available For: Soundtracks, commercials, recording sessions, demos and club work.

JOHN RACHEL

Phone: 818-788-1896
Technical Skills: Producer, Engineer, Arranger, Synth and Linn Drum Programmer.
Instruments: Guitar, Synth
Qualifications: Six years studio experience, numerous albums. Demo tape available on request.
Available For: Any and all types of studio sessions.

TO PLACE FREE AD

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

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

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

- Cerwin Vega PA w/8-channel 1200 watt powered mixer w/reverb Two V-32 spkr columns w/lwo 12" spkrs & horns, \$1000 213-850-0159
- PA spkr cabinets, \$100 each 213-892-1943
- Four AKG chrome mike stands w/parts & booms, \$30 each or \$100 for complete set firm Call weekdays btwn 10 a.m.-4 p.m. 213-822-7629
- Fender Champ amp w/new spkr, overhauled, \$110 213-766-0876
- Yamaha G100 w/one 12" spkr xlt cond, \$285 213-838-8822
- Hi-Watt 100-watt custom amp, just been serviced, new tubes, xlt cond, \$500 obo Willy 213-469-4161
- Sunn Concert Lead amp, 100-watts, \$200 Jon 213-838-8822
- Peavey SP-2 PA cabinets w/15" Black Widow spkrs & horns Extra diaphragm & wires, go'd cond, \$475, 213-856-9110
- Peavey LTD one 15" spkr, 200-watts, small, clean, very loud Great keyboard amp, \$225, Peavey Classic, needs a little work, \$100 213-542-7129
- Music Man 50RD head for sale, xlt cond, \$550 Jim 213-399-3078
- Sunn Colliseum 400-watt w/one 15" spkr, \$500 obo Chris 213-839-7406
- Fender Showman head, pre CBS, 85-watts, \$200 Chris 213-839-7406
- Marshall 50-watt head, rare 1968 model, small cabinet w/metal switches, gold logo, plexiglass control panel, very sweet sounding, \$450 213-658-7037
- Music Man HD130 reverb head, Sunn 12D cabinet, \$400 both 213-980-7967
- Yamaha GP100 Mark II amp w/parametric EQ, perfect cond, \$400, Jim Black 213-278-6333
- UREI 813 monitors, \$2900, Lexicon 102 DDL, \$1500 Scamp rack w/EQs, \$995, A&B amp 300/side, \$795, Crain DC 300A, \$395, DBX 155 4-channel noise reduction, \$300 DBX 160 & 165 Limiters, \$275 & \$475 213-852-1961
- Chamberlain M1, \$1695 213-852-1961

3 TAPE RECORDERS

- Tascam 80-8 8-trk recorder, \$1800 Technics 1200 1/2-trk recorder, \$900 Nakamichi 600 cassette deck, \$200 Ron Fleming 213-278-4700
- Teac 2340 reel-to-reel plus Tascam 5A & 5EX mixer, xlt cond, \$2000 obo Call Bob after 5 p.m. 818-902-9914
- Revox PR 99, 4 mos old, immaculate cond, \$1500, Call Rick days 213-595-6801
- Ampex 440B, \$1895, 213-852-1961
- Complete 4-trk studio in top shape for sale, Teac 3440 w/pitch control, Model 2A board w/EQ, meter bridge, & all connecting cables, \$1200 Jai 213-451-3734

4 MUSIC ACCESSORIES

- Roland Bassline TB303, brand new, \$175, Robert 213-397-2312
- MXR analog delay, xlt cond, \$90 Rick 213-848-6720
- DOD 250 overdrive, \$20 MXT distortion plus, \$25, Both xlt cond Rick 213-848-6720
- 2" Ampex 456, 2" Scotch 250 recording tape, xlt cond, \$35 reel Peter 213-871-8054 ext Fe
- Nady 49 GT wireless system (guitar/bass), \$40, Kat 213-461-6485
- Ibanez harmonizer HD1000, new w/warranty card, \$350 213-393-6821
- Studio glass, 31x53 1/2" tinted, two sheets, \$75 213-784-0388
- Electro Voice studio monitor, \$70 Electro Harmonix slapback echo, \$45 Hummbucking pickups \$25, Shaller tuning keys for Strat, \$25 Brand new reel 1/2" tape, \$30, 818-761-3735
- Morley Power-Wah, \$60 MXR distortion plus, \$30, Brad 213-462-4827
- Pro-Co 20-channel stage box, snake, brand new, never used, \$425 818-508-6398
- HME wireless mike system, new, top-of-the-line, lists for \$2600, asking \$1400 obo Greg 213-324-4341
- Nady 410 wireless for guitar FM, tuneable, new w/warranty, \$600 Tom 213-467-3515
- Light show, 40,000-watt capacity, 12 power 64s, 6 beam projectors, 3 frontals, \$2800 213-978-9405
- Anvil case for Mesa Boogie Mark II, all-in-one, green, xlt cond, \$160 213-466-4752
- Over 200 guitar & mike cords, all for \$300, 6 reels 1/2" Ampex 456 tape, used, \$100, Jim Black 213-278-6333
- MXR digital delay, perfect cond, \$350, Teac patch bay, \$50 Ron Fleming 213-278-4700
- Kahler Tremolo unit for Strat, chrome, brand new, \$125 obo Marc 213-657-5459

5 GUITARS


- Aria steel string, white, brand new, \$300 obo 213-874-2032
- BC Rich Mockingbird, Kahler rocking tremolo, curly maple, active electronics, new cond, hardshell case, \$650 818-761-3735
- Fender Strat, maple neck, natural body, 3 DiMarzios, tremolo, 5-pos switch, hardshell case, mint cond, \$425 818-761-3735
- 1963 Gibson Flying V, gold hardware, completely restored, xlt cond, must see \$2000 or trade for convertible sports car, 818-761-3735
- 1962 Fender fretless jazz bass w/Seymour Duncan pickups & Shaller bridge, black satin finish, plays, sounds & looks great, \$800 firm Thom 213-591-2756
- BC Rich Eagle w/case, full electronics, mint cond, \$500 obo Stu 213-763-8057
- Charvel Flying V w/case, custom-built, two pickups, tremolo bar, more, xlt cond, \$475 Stu 818-763-8057
- Steinberger wanted, around \$1000, mint cond only Randy 213-387-0603
- Charvel Jackson, Randy Rhodes model w/Kahler, custom paint, metallic blue, mint cond, new, \$900 obo Michael 818-285-0658
- 1957 Fender vintage Strat, re-issue Custom color or tweed case, \$600 obo Roy 213-396-7942
- 1965 Black Gibson SG, w/orig pickups, \$250 Jon 213-838-8822
- Black Griffin electric bass, xlt cond, \$200 Jon 213-838-8822
- Gibson Les Paul custom, black w/hardshell case, 2 DiMarzio pickups, \$650 obo Stephanie 818-784-9050
- 1967 Gibson Firebird, non reverse, tobacco sunburst three P90 pickups, Badass bridge, hardshell case, \$375 818-784-7254
- 1981 Dean Z Flame, Grovers, DiMarzios, blue sunburst xlt cond, \$450 w/case 213-466-4752
- Gibson 335, pro dot neck, perfect cond, \$500 Two guitar stands, \$30 Ron Fleming 213-278-4700
- 1967 Gibson Firebird, non reverse, tobacco sunburst three P90 pickups, Badass bridge, hardshell case, \$375 818-761-3735
- Gibson Explorer, xlt cond, gold hardware, hardshell case, \$550 818-761-3735
- Music Man Saber 2, 6-string elec guitar, on board pre-amp, very fast & very hot, \$235 obo 818-343-7679
- Hernandez classical guitar, model no 2, immaculate, great tone w/hardshell case, \$495 213-766-0876
- Great black Tele, all new hardware, \$300 714-521-8947
- Gibson Les Paul custom, black finish, custom pickups, hardshell case, \$450 213-255-5578
- 1966 Gibson SG double-neck, burgundy, complete Grovers, xlt cond, rare model, \$900 firm Call after 5 p.m. 213-666-6588
- 1975 black Fender jazz bass w/maple neck in good cond, case incl, \$300 Call after 6 p.m weekdays 213-845-2768
- Ibanez Blazer (Strat copy), mint cond, brass hardware, \$250 Also Dan Armstrong acrylic bass, good cond Chris 213-318-6656
- Taiwan-made Gibson Model 335 copy, hollow-body w/case, \$75 firm Yamaha acoustic w/case, \$75 firm Call weekdays btwn 10 a.m.-4 p.m. 213-822-7629
- Gibson Les Paul custom, black beauty w/hardshell case, strap & extra pickup incl, ong owner, brand new cond, \$450 firm 818-793-3937
- Gibson ES 347 w/case, large frets, great rock or jazz sound, \$700 obo Jerry 213-874-2879

NEXT CLASSIFIED DEADLINE THURS. MAY 31, 12:00 NOON

2 PA'S AND AMPS

- Acoustic 8-channel PA head, 400-watts, \$225 Joel 213-871-8054 ext F3
- Roland Jazz Chorus 120, \$425 Tim 213-392-4360
- Tapco 6100 RB & 6100RE built into road case, total of 12 channels, xlt cond, \$450 818-761-3735

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SONGWRITERS SINGERS Bringing your songs to life inexpensively with top musicians is what Moonlight Demos is all about. Our staff has played with THE DOOBIE BROS., STEVE MILLER, THE JACKSONS, GEORGE BENSON, MIKE POST, PATRICE RUSHEN and many more.

MOONLIGHT DEMOS
 Call for details Producers, Jeff (213) 893-0257, David (213) 665-7464

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MAIL THIS COUPON WITH \$15 TO MUSIC CONNECTION, 6640 SUNSET BLVD. #201, Hollywood, CA 90028
 Note: Please use this listing only if you are qualified.

NAME _____ PHONE _____
 INSTRUMENT(S) _____
 TECHNICAL SKILL _____
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 AVAILABLE FOR _____
 VOCAL RANGE _____
 QUALIFICATIONS _____
READ MUSIC: YES NO (check one)

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- Hammond organ M3, great cond w/Leslie, \$600. 213-784-0388
- RMI 368-X electric piano harpsichord organ & lute, fully portable, sounds like acoustic piano, \$400. John 213-996-1740
- Kord Poly 61, 6 mos old, new professional pro-grams, \$700. Frank Crawford 213-823-0504
- Roland EP09 electric piano w/arrpeggiator, \$350. 213-986-7506
- Oberheim OB-SX polyphonic synth, \$900 obo. 213-453-6351
- Eika piano/clav Rhapsody, split keys, great cond, \$500. Chris 213-839-7406
- Oberheim OB8 8-voice synthesizer, new cond w/factory software updates, new anvil case under warranty, \$2900. 213-556-1088
- Fender Rhodes stage 73-key electric piano, complete w/modifications for a crisp, bell-like tone, \$450. 213-556-1088
- Rhodes 88-key electric piano, suitcase model, stereo vibrato, treble & bass EQ, perfect cond, \$900. 213-556-1088
- Yamaha CS80, xlt cond, touch sensitive keyboard (same as used by Toto, Stevie Wonder), comes w/roadcase, \$2600. Mitch 213-763-8318
- Korg Lambda polyphonic synthesizer, xlt cond w/anvil case, \$700 or trade. Electronic piano, just tunes, \$450 obo. 818-761-3735
- Fender Rhodes electric piano, 73-suitcase model w/bottom spkr cabinet, xlt cond, \$400. Call Annette after 5 p.m. 213-303-2782
- Oberheim system, OB-Xa, DSX, DMX, w/Moog Source for bass, \$5000. 213-876-0482

- Oberheim OB-Xa polyphonic synthesizer, perfect cond, \$1850. Jim Black 213-278-6333
- Korg CX3 organ, xlt cond, \$650. 213-392-8160
- Hammond C3 organ w/bass pedals, bench, movers & Mar 147 Leslie spkr cab, \$1200. 213-996-6507
- Yamaha CP70B electric grand, immaculate cond, never moved, \$2400. Frank Crawford 213-823-0504
- Oberheim OB-Xa, xlt cond w/foot switches & pedals, \$1850 obo. 213-932-0445
- Freeman string ensemble, very rare, beautiful sound, \$300. 2123-506-0935

7 HORNS

8 PERCUSSION

- King congas, xlt cond, \$200. Peter 213-871-8054 ext F3
- Slingerland 5-pc rock drum set, Zildjian cymbals, Rogers throne, all stands included, \$1000 obo. Mark 714-970-5939
- Wanted: Rogers drums, 10 & 13" tomloms, blue sparkle finish, prefer Holiday set. Call Roger 10 a.m.-5 p.m. 818-849-1231
- Zildjian 18" China Boy high, brand new, \$120. Mark 818-761-8482
- Sonar 8x14 steel chrome shell snare drum, Signature series, \$300. 714-871-9834
- Syndrums, quad set, w/case & stands, \$600 obo. Syndrum CM single unit, \$75. 213-390-1265
- Wanted: cracked cymbals, throwaways. Mark 818-761-8482
- Ludwig 36" tamtam gong, \$150. Fred Drake 213-466-3065

- Simmons SDS5, included in basic kit of 5 pads are handpicked cymbal & highhat modules. Immaculate cond, \$2850. 213-650-7215
- Symphonic chimes, Ludwig Musser, 1 1/2" tubes w/brass finish, 1 1/2-octaves, C5 to G6. Hardly used, \$2450. 213-650-7215

9 GUITARISTS AVAILABLE

- Versatile guitarist, 20 yrs exp, cousin of Billy Gibbons of ZZ Top game, would like to jam w/musicians in Pasadena/SGV area. Paul 818-794-3314
- Pro guitarist/vocalist, young, hot, goodlooking, seeks recording or T40 situations. Nurnur 213-829-2202
- Heavy rock lead guitarist w/top name references, formal training, album credits, touring exp, great image, young, goodlooking, great orig material & equip, seeks established top name act or soon-to-be 818-352-8250
- Guitar player, lead, very pro, just off tour, looking for top-notch orig band. Infl rock, hard rock. Very powerful player, pros only. Jeff 213-998-6600
- Pro rock hvy metal guitarist seeks band. Call Bob after 5 p.m. 818-902-9914
- Guitarist, I like to travel, pro, all styles, GI graduate, Tom 818-845-3675
- Lead guitarist, shoots from the hip, looking for established hard rock band that really has something. Have equip, trans, pro know how. 213-836-3369
- Sizzling melodic guitarist w/flame & fortune on fingertips, has multitude of chops to offer a pro band. Only bands w/label or mgmt need call. Gary Buck 213-347-0827
- Heavy metal hard rock guitarist seeks strictly pro band w/image & equip together. 213-399-8973
- Guitarist seeks T40 casual or recording band. Exp in variety of styles, good equip, dynamic sound, doubles on bass & sings. Serious only. 818-789-7878
- Progressive jazz/rock guitarist, 25, formerly w/name Swiss progressive rock recording band, Holdsworth & own influence, very expressive, good improv, session & touring exp. Dale 213-942-7944
- Creative, melodic, hi energy guitarist w/completely top equip, w/best chops, seeks pro rock act w/creative conscience. Sings, plays well, looks, image, attitude, top notch equip, experienced. Chris 818-884-6959

- Country picker, 29, w/bluegrass roots, uses string bender & slide, style is cross between Albert Lee & Buddy Emmons, seeks country-related recording projects or band. Will Ray 213-876-0443
- Guitarist seeks serious band. Rock, funk, fusion. Experienced, free to travel. 213-664-7050
- Guitarist, rhythm & lead, good equip, image & chops, hardworking, no ego, writes, some background vox, seeks T40 or serious orig rock band, no hvy metal please. Brad 213-461-4827
- Guitarist. Explosive. Melodic but very heavy! Seeks goodlooking band. Victor 213-285-0658
- Guitarist seeks androgynous young pop group w/image to die for. Infl Roxy Music, Japan, Andy Warhol. Very serious, very thin. 213-980-7967
- Lead guitarist, 22, seeks orig hvy metal hard rock band. Has stage & recording experience, pros only. Infl Jake E. Lee, Van Halen, Scorpions, Eddie 213-838-2776
- Hard rock hvy metal guitarist w/eqip & exp seeks pro band w/mgmt. Adam Turner 714-859-4252
- Guitarist/vocalist seeks working rock band, orig or cover. D.A. 213-396-4229
- Lead or rhythm guitarist, 23, seeks hvy metal or hard rock band. Xlt equip, image, experience. 818-795-2790
- Try me.
- Lead guitarist into Dire Straits, Rick Springfield style, seeks pro working band. Also good vox & keyboards. Jeff 818-343-7679
- Creative guitarist, infl The Who, Kinks, Richard Thompson, X, seeks intelligent non-commercial orig band. Mike 818-767-3202
- Lead guitarist, 10 yrs exp, seeks pro metal band. Eric 213-418-7541
- Guitarist w/18 yrs pro experience, doubles on 3 instruments, can read, write, sing, arrange, & play good pop, rock, jazz, country & R&B. Looking for a pro working situation, 3 nites per week or less. Jai 213-451-3734

9 GUITARISTS WANTED

- Guitarist wanted by pro mainstream rock band, has mgmt, rehearsal & recording studio. Looks, attitude, xlt equip a must, exceptional players only. Send tapes, bio & picture to: P.O. Box 241649, L.A., CA 90024. 213-845-6402
- Guitarist/singer wanted for band, orig & some covers, infl Beatles, Byrds, Badfinger, Todd Rundgren, Simon & Garfunkel, Cheap Trick etc. Major label interest. Must be honest, responsible, amiable. 213-665-1050
- All girl band seeks female lead guitarist, must have own equip & transportation. Infl Flank & File, the Plugz, the Last. 213-995-4399
- Lead guitarist wanted for orig pop/rock band w/label interest. 818-769-8980
- Lead & rhythm guitarist wanted for all orig funk/wave project for recording & live showcase purposes. Jo 818-901-1488
- Lead guitarist w/writing ability needed to complete all orig rock band. Have studio & producer, pref 24-plus. 213-437-2444
- Creative guitarist sought for band w/album, new 80s Thot rock. Gordon 213-990-5412

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- Guitarist/backup vocalist wanted for orig rock band. No hvy metal or writers. Pref West Side. 213-396-4229
- Female guitarist wanted for T40 & orig band, must have good ear. Infl Chaka Khan, Stevie Nicks. Sumi 213-466-6988
- Creative guitarist needed for the next big new music band. Must have unique, rhythmic style w/sense of orig modern music. Thom 213-591-2756
- Lead guitarist w/Mersey sound needed for all orig band called FOREIGN LANGUAGE, West LA area. Iv message for Tim. 213-396-9980
- Guitarist wanted for casuals, some duo work. Paul 213-392-9061
- Lead guitarist wanted immediately to complete Third World rock-pop-reggae-African band. Alaba Fanibuyan 213-291-1361
- Lead guitarist wanted by orig pop/rock band w/label interest. Call anytime, lv message for Dave. 213-769-8980

10 BASSISTS AVAILABLE

- Bass player, doubles on Chapman stick, exp. dedicated, creative, seeks innovative band w/mgmt &/or backing. Pros only. 213-901-0716
- Bass player seeks working band, would like to tour, vocal ability. Mark 818-704-5345
- Female bassist w/backup vox seeks working T40 or casuals group. 10 yrs exp, good equip, transportation, attitude. Adri 213-876-4968
- Female bassist seeks all female orig band. Has SVT equip & rehearsal space. Jean 213-999-4772
- Bassist seeks jazz musicians. Paul 213-392-9061
- Bass player looking to do casual or short-term out-of-town work, all styles. Bobby Sparks 213-298-9458
- Bass player for T40, R&B, jazz, R&R. Paul 213-392-9061
- Bassist/lead vocalist w/exp, range, style & the best gear seeks hard modern rock group w/record deal &/or topnotch mgmt. Serious inquiries only. 213-343-7919
- Bass player seeks keyboardist or guitarist who needs accompaniment on casuals, etc. 213-461-7836

10 BASSISTS WANTED

- Bass player w/versatile, intelligent funk for SNAKE ASCENDING. Objective: Rising from the ashes of LA's mediocre music scene & burning. Vance 213-463-4359
- Bass player needed for orig rock band based in Burbank. We have our own studio & we want a very good bass player w/rock direction. 818-848-6066 or 818-842-7752
- Established power pop band seeks good bass player, background vox, good appearance a must, pro inquiries only. Richard 213-784-0337
- AFTER SCHOOL orig band welcomes their new bass player, whoever she or he is. Rock, most forms. 213-466-6920 or ans svc 213-387-1386
- Aggressive bass player from new wave rock band w/female lead vocalist. Infl Missing Persons, Motels, U2. Garth 213-667-3047
- Female bass player wanted for T40 & orig band. Must be free to travel & have good equip. John 213-667-0228
- Versatile bass player for studio & gigs, must read well & have serious techniques, incl slap. Kay 213-931-0317
- Young bass player wanted for orig hi energy 3-pc band. Good presence & personality, into Police, Big Country, U2. We have a purpose, do you? Sean 213-954-9454
- Bassist w/some keyboard ability & backup vox for orig danceable rock band. Call David before 6 p.m. 213-468-5167
- Lead guitarist forming orig Christian hard rock band seeks bassist. No Geddy Lees please. SGV area. Jim 213-574-8011
- Female bassist wanted for T40 & orig band, must have good ear. Infl Chaka Khan, Stevie Nicks. Sumi 213-466-6988
- Bassist/singer wanted for band, orig & some covers, infl Beatles, Byrds, Badfinger, Todd Rundgren, Simon & Garfunkel, Cheap Trick etc. Major label interest. Honest, responsible, amiable people only. 213-665-1050
- Bass player wanted for now-forming all orig pop/rock band. Call Elliot eves. 213-397-7781
- Acoustic & synth bass player wanted by modern group w/direction. Keyboards avail. Mark Home 213-664-9727
- Work 213-858-5000

- Bassist wanted for casuals, some duo work. Paul 213-392-9061
- Serious hi-caliber female bassist wanted for cover/orig all female pop/rock/jazz fusion band. Must be willing to travel, must read. Angel State Productions 213-871-8054 ext H13
- Bass player wanted by hard rock band w/female singer, have record company interest & producer ready to take to Germany. 213-919-7550
- Bass player wanted for orig new music/swing band. Dave 213-470-1465
- Young bassist w/good presence & personality wanted for hi energy orig concept. Infl Police, Big Country. East SFV. Sean 818-954-9454
- Bassist wanted for classical style European metal band for video & live performance. Must have technical ability & star image. Mark 818-761-8482
- Orig rock band currently holding auditions for topnotch bass player. Infl Petty, Pretenders, Billy Joel, Thomas Dolby. Chris 213-851-0800
- Carmine Appice wants young aggressive bass player/lead singer for new hvy metal band. Must play & look great. Blondes only! 213-657-7764
- Bassist wanted for hard working orig project w/material, equip, rehearsal space & lots of drive. Jim 805-581-2792
- Female bass player wanted for popular established working all girl country rock band. 818-906-4482
- Rock'n'soul bassist wanted for 3-pc band, must sing! SVT required, Billy Squire, Babies, Bryan Adams infl. Good industry contacts, good opportunity for right player. 213-434-0110
- Female bass player wanted, into country rock, for 6 weeks on the road gig June-July 818-906-4482
- Bassist needed, must be exciting, explosive, goodlooking but street tough. Unafraid, this is it! Victor 213-285-0658

11 KEYBOARDISTS AVAILABLE

- Organist looking for heavy rock band. Steve 213-391-7014
- Pro sax & flute player, strong soloist, doubles on keyboards (Roland Juno 60 synth), vox, seeks working band. Ken 213-990-8197
- Multi-keyboardist w/Oberheim OB-X, Yamaha CPAD electric grand, Wuritzer, B.A. UCSD, sings lead. Major credits, seeks modern pop sound w/mgmt & backing. Steve 213-396-4443
- Multi-keyboardist, new in town, writer/arranger, degree in music theory w/recording exp & credits. Stylistic infl from heavy R&B to techno/pop. Strong soloist, xlt equip, polished image, energetic, dedicated, intelligent. Team player. Avail for serious signed or soon-to-be signed recording projects w/mgmt. Stetson 213-455-2180
- Female keyboardist/lead vocalist seeks T40 steady working situation. Diane 213-316-3618
- Synthesist/guitarist available. Simple & heavy, into Ultravox, Bowie, seeks pro band. Jerome 213-851-8914
- Experienced keyboardist/accompanist, all styles. Brett 213-410-4554
- Fully-equipped keyboard player available. 818-363-9181
- Beginning synthesist w/10 yrs of piano exp desires to jam w/other musicians. Into orig & dance material. Lyn 818-956-5168
- Multi-keyboardist/arranger/conductor w/recording exp, formerly of the Leathermen, seeks working band, will travel. 818-896-0933

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 •Drummer/percussionist exp all styles, have played w/top artists, seeking working situation. Also avail for gigs, sessions & fill-ins. Can read or pickup by ear easily. Jeff 213-370-2258

13 DRUMMERS WANTED

•Female drummer wanted for T40 band, must be experienced. John 213-667-0228
 •DOG TOWN seeks rock drummer for studio/tour/sweat. Pros only. Kat or Marcee 213-461-6485
 •Drummer wanted by guitarist soon to be recording. Eric 213-418-7541
 •Drummer needed, must be exciting, explosive but street tough. Unafraid, this is it! Michael 818-285-0658
 •Drummer wanted for tasty & tight SFV metal band MAD RAGE. Prefer active, hardhitting, double-bass stickman. John 818-348-6664
 •LA's BLITZKRIEG seeks exp double-bass drummer w/good equip in West Hollywood area for serious, solid rock band. Have connections. 213-876-9340
 •Drummer wanted for xlt all orig band, serious attitude please. Jeff or Titta 818-330-3521
 •Drummer wanted for European-inf hvy metal act w/recording project & mgmt. 213-894-1972
 •Drummer wanted for recording project w/producer & mgmt. inf Van Halen, Quiet Riot. Eric 213-418-7541
 •DENMARK, LA's hottest up-&-coming monster band, seeks monster drummer, must play double-kick. If you like Cozi Powell, Carmen Appice or Simon Phillips, call Larry. 213-841-5024
 •Lead guitarist forming orig Christian hard rock band, seeks drummer in the AC/DC style. SGV area. Jim 213-574-8011

•Drummer wanted for well-known new music rock band w/album on radio. Must have cool image, no beards or mustaches. 213-855-0203
 •Drummer wanted for orig new music/swing band. Dave 213-470-1465
 •Modern rock band looking for drummer who digs U2, Alarm, Echo & the Bunnymen. 213-859-7252 or 652-4525
 •AFTER SCHOOL, orig band, thanks their new drummer for introducing herself or himself at her or his earliest convenience. Rock, most forms. 213-466-6920 or ans svc 213-387-1386
 •Drummer wanted for band, orig & some covers, inf Beatles, Byrds, Badfinger, Todd Rundgren, Simon & Garfunkel, Cheap Trick etc. Major label interest. Must be honest, responsible, amiable. 213-665-1050
 •Drummer wanted for now-forming all orig pop/rock band. Call Elliot eves. 213-397-7781
 •Simmons player wanted by modern group w/mgmt, direction, recording & rehearsal facilities, & upcoming gigs. Mark 213-664-9727
 •Drummer wanted by orig hi energy pop/wave band. We want a musician, not an ego. No flakes. Robin 213-372-6856
 •Drummer wanted by hard rock band w/female vocalist, image a must, good equip & ready to travel. Mark 213-871-8638
 •Creative drummer sought for band w/album, new 80s Thot rock. Gordon 213-990-5412

14 HORNS AVAILABLE

•Pro sax & flute player, strong soloist, doubles on keyboards (Roland Juno 60 synth), vox, seeks working band. Ken 213-990-8197
 •Trumpet/flugelhorn player seeking band, all styles, travel OK. Scott 818-708-8554
 •Trumpet player seeks work. Reads well, fakes, writes horn charts. Tape avail upon request. Dave 818-705-1781

14 HORNS WANTED

•LAMAMBA seeks tenor &/or alto sax player. Leonardo 213-506-5578
 •Female saxophonist wanted immediately to complete Third World rock-pop-reggae-African band. Alaba Fanibuyan 213-291-1361
 •Experienced sax player who doubles on both tenor & baritone needed for white Motown dance band. Don 818-708-1355

15 SPECIALITIES

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 •DRUMMER from DOWN UNDER seeks great working band, has xlt equip including SDS7. Have van, ready to go NOW! Pros only please, T40 OK. Davo 818-997-4444
 •ATTENTION MANAGERS: Male vocalist extraordinary exciting product along w/15 yrs recording and stage experience, needs your help in pulling it all together. Tape and bio on request. 818-906-1550
 •MANAGER &/or agent wanted for well-established T40 R&R band, currently working, full promo available. Steve 818-502-0405
 •MONSTER TRIO wanted, image conscious pros to back female metal outlaw, style of Plant, power of Joplin, showmanship of D. Roth. Superstar quality players w/originality & dedication. Production deal pending. Rockie 213-367-1597
 •PRODUCER W/ 4-TRK studio looking for bands, singers & songwriters. Allen 213-460-2990
 •PIANIST/VOCALIST seeks piano lounge gig, can play & sing in any style. Paul 714-645-3552
 •PRO LYRICIST seeks musical collaborator, pref. pianist, also seeks completed melodies in need of lyrics. Call Richard after 5 p.m. 213-713-3085
 •LOOKING FOR female singer/pianist/lyricist for collaboration. John Henley Jr. 213-638-2868
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 •PLATINUM PRODUCER w/major record company looking for self-contained male group. Must have pictures & tape. Infil: Prince, Rick James, Cameo. R&B/pop. Peele 213-469-5802
 •PLATINUM PRODUCER w/major record company looking for female group. Infil: Mary Jane, Vanity 6. Must have pictures & tape. R&B/pop. Peele 213-469-5802
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 •EXPERIENCED FEMALE vocalist looking for T40 band interested in Hawaii gig this summer. Possible agent connections, am interested in yours. Kim 213-343-5325
 •PROFESSIONAL BODYGUARD seeking gainful employment w/pop rock or R&B artist or group, free to travel. Call Kenny Roy for resume. 818-240-5378
 •BAND W/COMPLETED pressed EP & ongoing recording time seeks serious management w/rack record. 805-942-5376
 •ALL FEMALE rock band needs strong roadies for LA club scene. 213-785-6220
 •FORMING CHRISTIAN reggae band for God, need guitarist, bassist, drummer. Danny 213-571-8111
 •WANTED: four 5-pc heavy metal T40 rock bands for in-and-out of town work. 818-363-9181
 •FEMALE DRUMMER & bassist wanted for cover & orig all-female pop/rock/jazz fusion band. Must be willing to travel, must read. Angel State Productions 213-871-8054 ext H13
 •TV PRODUCTION students looking for music & talents for music videos, some cost involved. For more info call Marc 213-871-8638
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 •MANAGER WANTED for popular established working all-girl country rock band. Send resume to: S. McMatt, 19528 Ventura Blvd, Suite 319, Tarzana, CA 91356. 818-906-4482
 •MANAGEMENT & booking needed for metal band doing debut LP. Call after 5 p.m. 213-531-3979
 •CHRISTIAN SEEKS bassist, synthesist & lead guitarist for secular rock recordings. World releases & video. 213-820-0404
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 •BANDS WANTED for recording project. Producers Workshop. Send tape, photo & resume to: 6755 Bright Av, Suite 171, Whittier, CA 90601.



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• **VERSATILE SONGWRITER**, cousin of Billy Gibbons of ZZ Top, seeks versatile combo w/many musical interests to perform orig material in concert or recording sessions. Paul 818-794-3314

• **AVAILABLE: exp choreographer/flashdancer** for music video work. Solid, pro background in classical & modern dance. Resume upon request. 818-798-1775

• **SOUND REINFORCEMENT** engineer needed. We have PA, paid/extras, pref out of audio school. Call Rich after 7 p.m. 213-548-1938

• **AVAILABLE: Oui 3**, versatile 3-girl group, good-time 50s-60s R&R, 40s swing, R&B & everything in between. Gael MacGregor 213-659-3877

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• **PROFESSIONAL ROADIE**, drums, w/relationships, one band only, no odd jobs, tours only. Call eves 213-372-5937

• **WANTED: keyboard player, guitarist & drummer** to be in a band. We play rock/soul, punk & funk. Call Aime after 6 p.m. 213-462-5861

• **STANDUP ELECTRONIC** drummer seeks hi tech, futuristic, electro-synth unit, infl Hancock's Rocket, Kraftwerk, M. Jackson, Malcolm McLaren, Berlin, T. Dolby, Devo. Pros only. 213-390-1265

• **FEMALE PUNKETTE** looking for band members, guys & gals. Have guitar & drums, need others. Infl Siouxsie & The Banshees, X, Patti Smith, Pil, San Pedro/Long Beach area only. Valerie 213-377-6360

• **LA SUPERGROUP** Rik Fox's SIN seeks pro and efficient guitar & drum techs for upcoming shows & touring. Must have trans. There is only one true sin, there is no such thing as S.I.N. Call bwn 12-6 p.m. only 213-396-2017

• **HAND PERCUSSIONIST**, rock & pop, pro recording & concert exp. seeks orig band. 213-221-7354

• **TENOR VOICED** bassist/lead guitarist needed for orig rock band. Strong dealings w/independent labels. Mark 213-463-7248

• **ALL ORIGINAL** rock band seeks the best mgmt in LA 213-326-7161

• **INVESTOR NEEDED** for up-&-coming pop/rock/wave band headed for the top. Band is committed. We will be releasing single soon. 213-326-7161

• **PRO FEMALE** exp songwriter/singer w/Euro-pean releases and current demo & live video seeks level-headed mgmt representation for danceable funk/wave orig project. Jo Alice 818-901-1488

• **LOOKING FOR** soulful female pianist who writes, collaborates. John Henry 213-638-2868

• **FOUR PIECE** rhythm section w/vox & rehearsal space seeks vocalist w/work. T40 or rock. 213-396-4229

• **LOOKING FOR PUBLISHER** or editor for lyrics. Call Dorothy after 7 p.m. 213-796-7688

• **WANTED: Recording engineer/tech**. Will travel for studio time. Clean 8-trk, lots of extras. 213-784-0388

• **ONE MAN BAND** tired of playing w/himself seeks musicians to form comm pop/rock band a la Rick Springfield, Bryan Adams. I know what I want and how to get it, but I can't do it alone. Call Jeff for more info. 818-343-7679

• **MANAGER SEEKING** bands (T40, R&B) for club gigs & possible contract. Serious only, demos required. Call Steve after 6 p.m. 213-599-1682

• **LET'S CO-WRITE**. Send lyrics or other material to: Johnny Esparza, c/o Wild Kingdom, 1083 Breon St. Pomona, CA 91788 714-629-7181

• **I'M INTO RAGTIME** & novelty songs. Call or write to Ian Whitcomb, P.O. Box 451, Altadena, CA 91001. 213-578-1067

• **RECORDING ENGINEER** wanted, exp, honest, ethical, Chris 213-839-7406

• **NEED LEAD GUITARIST**, female saxophonist, two backup singers, pref 1 blk, 1 white. 213-291-1361

• **ATTRACTIVE PRO** dancers available for paid gigs & music video work. 213-655-6048

• **GERMAN FIDDLE** w/pearl inlay, very nice tone, \$900 obo. Paul 714-556-1178

• **VIOLINIST/COMPOSER** available, exp all styles incl fusion jazz. Can read & improv. Album credits. Also avail for gigs, tours, sessions. Pat 913-287-8412

• **MUSICIANS WANTED** for a band w/originality, style & broad range of infl. Reggae, roots R&R, R&B, country, soul, funk, some electronics. No hippies, hvy metal or MOR. Need guitarist, bassist, keyboardist, drummer, horns. Terry 213-651-5359

• **ROADIES NEEDED** by modern dance band playing LA club circuit. Transportation a must, exp a plus. 213-224-8323

□ **Musicians Needed** for original contemporary jazz. bass/drums/keyboards/guitar. 650-0955

□ **Musicians wanted** to form new wave band. Bo (213) 462-1944

□ **Harmonic** dramatic, hot and percussive, plays all styles. 989-6004

□ **Well known LA** heavy metal band with record out, has booking agent, seeks financial backing for video and advertising. Rick 848-672C

□ **Female vocalist, bassist & drummer** looking for country rock band working situations only. Pro session players only. Rod (714) 880-1088

□ **Pro Lyricist** seeks musical collaborator for pop, R&B styles. Commercially inclined. Also seeking completed melodies in need of lyrics. Call after 5:30p.m. Richard 731-3085

□ **Beginning Vocalist** guitarist/synthesizist/Pianist seeks beginning synthesizist/bassist and any other beginning musicians who are interested in new wave dance rock. ex. Culture, PIL, Billy Idol, no experience nec. but must work hard. Patrick 255-2234

□ **Vocalist** who can double on guitar, keyboards or sax for Phoenix Arizona based band for original rock n roll. (602) 993-5193

600 W. Dunlap Ave. Phoenix Arizona 85021. Send resume or tape.

□ **Harmonic player** all styles. much exp. 989-6004

□ **DJ** has own equip will travel. Tony 507-7828

□ **Wanted** a copy of Dr. Johns, "In the right place and the wrong time." Alan (213) 345-4707

16 SONGWRITERS

• **Attractive male lead vocalist & published** songwriter w/15 yrs pro studio & stage exp seeks writing collaborator. Lots of connections. Serious minded pros only. 818-906-1550

• **Wanted: song materials** to rock/pop/freggae African dance music. Alaba Fanibuyan 213-291-1361

• **Orig hit songs** needed for album. Mail cassette & lyrics to Paez, 4731 Vineland #2M, No Hollywood, CA 91601

• **Producer/songwriter** w/4-trk, drum machine & Prophet 5 looking for lyricist for collaboration. Infl Herbie Hancock, Rick James, George Clinton. I am good, call if you are. Sian 213-754-5596

• **Strong orig material** needed for new production company. R&B & new wave songwriters please send cassette & lyric sheets w/SASE to Real One Productions, 6255 Sunset Bl #110-21, L.A. CA 90068

• **Dig that crazy beat!** Crazy John, Chicano hornist, seeks investors & producers. Crazy John, P.O. Box 2415, Pomona, CA 91769 714-629-6166

• **Versatile songwriter**, cousin of Billy Gibbons of ZZ Top, seeks versatile combo w/many musical interests to perform orig material in concert or recording sessions. 818-794-3314

• **Male singer/songwriter** seeks male singer/songwriter for pop act. 818-782-8779

• **Accomplished songwriter** w/many large hit credits & quality mgmt seeks female songwriter, pref strong on melodies & w/good knowledge of piano to collaborate. Columbia Management Co., 1513 Wilcox St, Hollywood, CA 90028.

• **Song demos/masters** wanted by publisher/record company. Debbie Pratt 213-784-0388

• **If you have, or are looking for, lyrics or music**, contact Crazy John, P.O. Box 2415, Pomona, CA 91769. 714-629-6166

• **Male singer** seeking composer/collaborator, heavy jazz & blues. Terumi 213-396-1040

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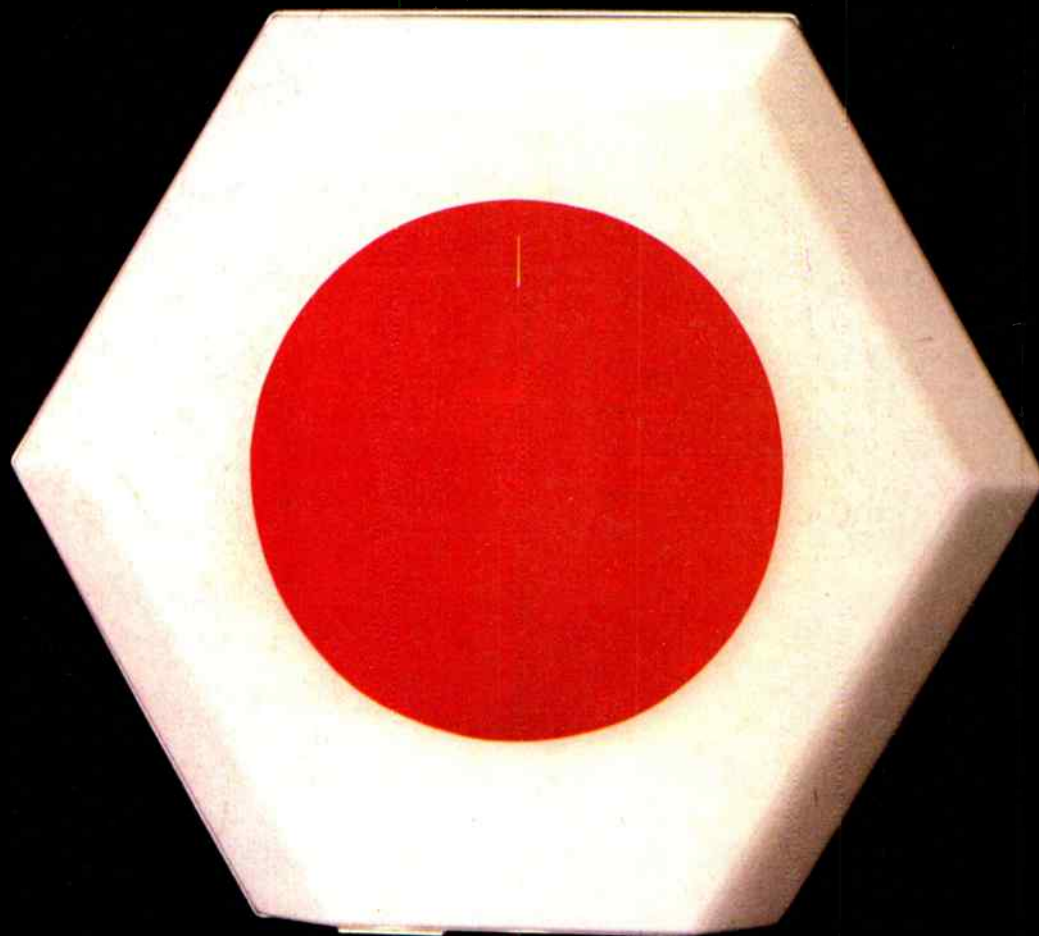
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