

# Music CONNECTION<sup>®</sup>

THE ALTERNATIVE MUSIC TRADE PUBLICATION

**WB'S JEFF AYEROFF**  
Turning Record Marketing Upside Down!

Revenge Of The  
**RICKENBACKERS**

The Young American Bands Revive That Old Jingle Jangle

Jeff Calder  
**SWIMMING POOL OF MEN**

Matt Piucci  
**RAIN PARADE**

John Griffin  
**RED ROCKERS**

'80s Agents See New Opportunities For Local Talent

Sid Griffin  
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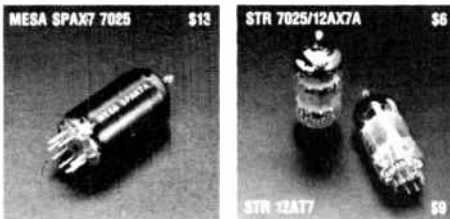
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## In This Issue

### FEATURES

#### **Revenge of the Rickenbackers: Red Rockers/Long Ryders/Rain Parade/Swimming Pool Q's**

by John Bitzer

Those big, round twelve-string electric guitars gave mid-Sixties rock & roll its distinctive jingle-jangle, thanks primarily to the Beatles and the Byrds. These days, that magical sound has an updated ticket to ride, as a new breed of American rock bands borrows from the past and looks to the future . . . . . **12**

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by Bud Scoppa

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by Randal A. Case

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# Feedback

## Romper Room Retort

Dear *Music Connection*:

Ron Coleman's review of the Textones' debut album, *Midnight Mission*, was truly off the mark. Where was he coming from when he mentioned that the socially conscious "Standing in the Line" contained, uh, "romper room lyrics"? That's a pretty wrongheaded remark when you stop and consider that critics across the country are hailing the LP as an important blend of classic rock styles in the Stones/Springsteen/Creedence mode, and honest, unpretentious lyrics.

A correction is also in order. Although ex-Byrd Gene Clark does appear on *Midnight Mission*, that's not him dueting with Carla Olson on "Running," as Coleman reported, but the Textones' drummer, Phil Seymour.

Jim Mills  
Hollywood, CA

## CD BS

Dear *Music Connection*:

Michael Fremer, whose "Guest Commentary" in the issue of October 11-24 slams digital recording, is certainly free to take whatever view he wishes of the CD medium, but after reading (and re-reading) his piece, I wonder why he was given space in your publication for his opinions, as well as his misstatements and distortions of fact. Does he have some credentials that qualify him to claim that Len Feldman is paid by Sony to sell to dealers the concept that compact discs will succeed?

And whose survey showed that, to quote Fremer, "the overwhelming majority of serious audiophiles have discovered compact discs make digital recordings actually sound worse than their analog counterparts"? And where did Fremer get the information that, "most serious audiophiles think records

sound better than compact discs and that the finest analog recordings sound better than the finest digital ones"?

Fremer errs in comparing *The Talking Heads Live* with *Stop Making Sense*. Comparing one medium with another is acceptable only if the same software is used. Otherwise you aren't listening to the differences between an analog and a digital recording; you're listening instead to two entirely different pieces of material, and that's not a fair test.

The facts on the Feldman reference are that Len did, indeed, conduct seminars at 22 dealerships on the CD product, but his mission was not to pitch CD versus the LP, but mainly to give technical instruction, and assist dealers in conducting proper *demonstrations* of the full-dynamic range material. Anyone who thinks Feldman likes *all* the CD players should read his scathing review of a popular brand in the April *Audio*.

Richard Lewis Jr.  
Stoneham, MA

*Editorial reply: Fremer's credits and qualifications were detailed in his commentary.*

## Porn to Run

Dear *Music Connection*:

I would like to express my feelings regarding the *Hustler/Chic* ad that you ran in the Oct. 25/Nov. 7 issue.

Am I to assume that your opinion of musicians, female or male, is so low that you think we will do anything for money? Do you think our dedication to music is that shallow?

The ad takes away any credibility your magazine has established as a good source of information about the music business, and instead, aligns you with the pornography industry.

If this is going to be your policy for the future, please cancel my name from your mailing list.

Tom Manasian  
MELS Sound of Music  
Hacienda Heights, CA

*Editorial reply: At MC, we attempt to present every avenue of opportunity to our readers. One person's trash is another's career move.*

# Music CONNECTION

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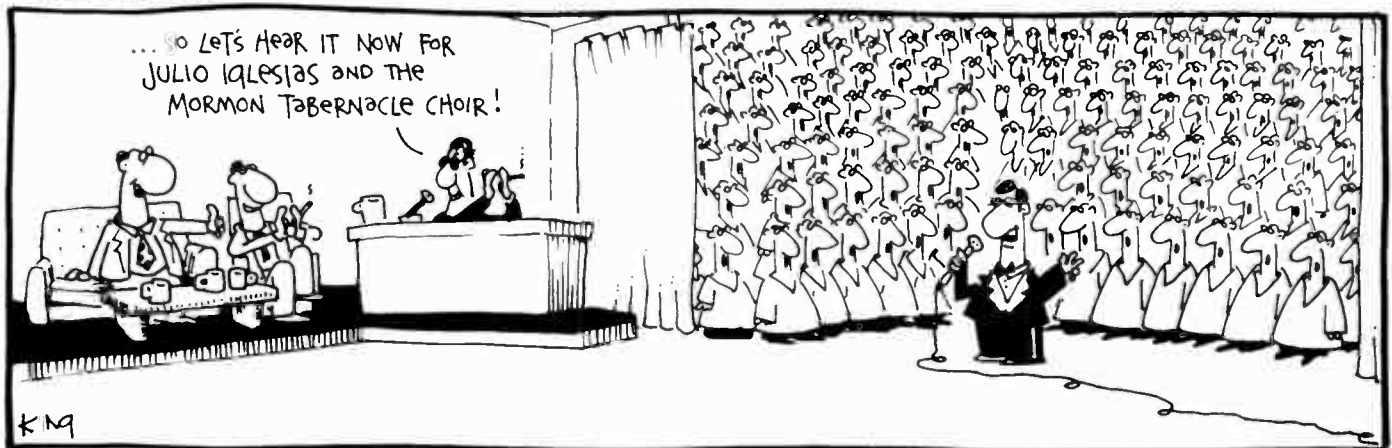
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## GUEST COMMENTARY

### Message to Majors: Reshuffle Your Priorities

What makes an album a "priority" album and how does an artist get to the top of the list when it comes to promotion? If an artist hit the Top Ten with his last album or has a long string of hits, chances are a record company is going to put that artist ahead of other acts on the label when it comes to promoting new albums. But what happens to the new artists that the company believed in enough to sign, or the established artist who wants to cross over to a different field and needs some extra promotion?

Well, it depends a lot on timing. Artists are always fighting to get to the top of the priority lists, whether new or established. There just isn't enough room for everyone. Record companies have too many artists to devote time to everyone on their rosters. They have to go with the albums they feel are going to bring in the most money. That's their business—to make money. The chances that a company is going to shell out a lot of money on a new artist, when it knows it can rake in millions on someone else, are slim.

Even if an artist decides to go to an independent record promoter, he is faced with the same problem—of competing with priority records. Independents will spend the time needed to promote certain records, but they have to convince the radio stations to play their records and not a label's priority songs. If an artist has someone at the label supporting and backing him, then he may have a shot, but otherwise, independent promotion can only do so much. Artists need their labels' support.

Even if you are high on a priority list in one musical field, if you want to crossover, you go to the bottom of that field's list. An example is Al

Jarreau, whose new album is hitting the jazz charts full speed, with promotion. But his single, "After All," which was released weeks ago, is already dead on the pop charts. "After All" is a ballad that might have easily crossed over into the top of the pop charts with some promotion, especially in the wake of other artists, such as Prince and Chaka Khan, who have made the transition successfully.

Fee Waybill, lead singer of the Tubes, released a solo album a month ago, with a single several weeks earlier. The single is already dead. While the album features some top writers and strong music, it has gotten little promotion. With Waybill coming off his success with his band, and his recent exposure on MTV, the timing for a solo album is perfect. But he just isn't a high-priority act right now for Capitol Records.

So who is getting the attention? Warner Brothers has Madonna and Chicago hitting the top of the charts, Capitol is pushing Duran Duran, and Arista is trying to cash in on Ray Parker Jr.'s success with "Ghostbusters" by releasing his new single, "Jamie" (although the label did score with a new artist in the case of Billy Ocean's "Caribbean Queen").

Duran Duran will sell albums with very little promotion from their label. Likewise with a lot of major artists. They don't need all the attention they are getting. The new artists and the artists who have had mild success but need that extra push from their label are the ones who need the attention.

How many other great albums that we don't know about are sitting in the record stores or warehouses? How about the records that we'll never get a chance to hear because the labels are too busy with other things? Maybe if the companies began spending more time developing new artists, they'd find they can add to that small list of major artists and keep concentrating on new talent at the same time.

—Sue Gold

## News

### RECORD BATTLES

## Rick Springfield Discs Center of Controversy

by Ben Brooks

**HOLLYWOOD**—Rick Springfield is the center of an airplay battle that involves two new singles on different record labels and Springfield's current and past management interests. Springfield's long-term label, RCA Records, is waging a promotion blitz with a Randy Crawford duet entitled "Taxi Dancer" from the artist's box-office disappointment, *Hard to Hold*. Meanwhile, PolyGram Records is touting a 1978-conceived novelty single written by Springfield about his nagging identity/name confusion with Bruce Springsteen. At press time, both records are neck and neck, with the instrumentally re-recorded single, "Bruce," garnering a provocative phone reaction at an impressive number of major market radio stations throughout the country.

The controversy centers around a full-page advertisement authored by Springfield in the pages of the industry trade, *Radio & Records*, dated the week of November 2. In the mild disclaimer, Springfield announced that "Bruce" and the album, *Beautiful Feelings*, were recorded in 1978-1979 and released without his involvement. "It is my understanding that they have retained the original vocals and re-recorded the music tracks," Springfield stated. "I was not consulted on any aspect of the release, and have had no involvement with the re-recording of these songs or the production or presentation of the LP." According to the artist's one-time management company and source of the 1979-1979 masters, Carman Productions, the single and album have been instrumentally re-recorded by producer Joey D. Vieira with an ear to current musical trends.

"We are not out to hurt RCA Records or Rick Springfield in putting this product out," said Joe Gottfried, who, together with Tom Skeeter, steers Carman Productions. "We knew that Rick Springfield was not going to put another record out until 1985 and so we went to PolyGram Records and offered the product to them. But that

was not before RCA turned it down. Rick Springfield had never heard the record before PolyGram released it and he undoubtedly feels he's in a different place than he was in 1978. He was fighting with his manager to stop the record's release." Repeated attempts by *Music Connection* to get a detailed statement from Springfield's current representatives, Major Way Management, was fruitless. Major Way spokesman, Jeb Baird maintained that the *Radio & Records* advertisement was the firm's sole statement.

The tension between Springfield's past and present managers stems from the fact that the artist's current management is run by former Carman tour manager Dana Miller and ex-RCA Records executive Barry Gross. When Springfield severed his seven-and-a-half year involvement with Carman Productions in 1983, Miller and Gross established Major Way Productions with Springfield as their artist. Carman filed suit for \$20 million damages but settled with Major Way out of court. Carman, however, still was Springfield's production company.

"I could not and would not deal with that kind of management—who stole my client out from under me, used my facility, my records, did everything he could to turn Rick against us," said Gottfried. "In the seven-and-a-half years together we never had one argument with Rick Springfield." Gottfried hopes that "Taxi Dancer" does as well as "Bruce," since Carman Productions receives an override on present and future Springfield record royalties—a participation established when Carman ceased to act as Springfield's production company.

"Instead of putting 'Bruce' and the PolyGram album down, Springfield ought to be thankful," concluded Gottfried. "The key to Rick Springfield's success in the future is the next studio album he does. If that's a good album, then this album will have only helped him. If that is not a good album then he has no excuse, because this album helped him and he didn't take advantage of it."



# News

## TOURS

### Iron Maiden Rocks Russia: Metal Breaks Iron Curtain

by Murdoch McBride

The British heavy metal band, Iron Maiden, has recently completed an unprecedented tour of Eastern bloc countries. The tour commenced in Warsaw, Poland, on August 9, and included dates in Portugal, Spain, France, Belgium, East and West Germany, England, Czechoslovakia, Yugoslavia, Hungary, Albania, Bulgaria, Holland, and other European countries.

Rod Smallwood, manager for Iron Maiden, was contacted concerning the tour, and provided information regarding several aspects of the trip. "It was a real pleasure," said Smallwood. "The response was as good as anywhere in the West. You can't buy records there, and if you do it's all black market. An album would cost you about two weeks' wages. They do have rock radio, but even so, it costs \$1,000 for a small portable cassette player, which limits even home recordings."

While Motley Crue and Wasted opened for Iron Maiden in the UK and other Western cities, the band did not use opening acts behind the Iron Curtain. A metal act from Poland, Turbo, was requested by Iron Maiden, but was cancelled before the performance for no apparent reason. Such cancellations, indeed, even the invitation for Iron Maiden to play in Poland, are handled as state business by officials in Eastern bloc nations.

Generally speaking, official budgets are given to those responsible for procuring talent in Eastern bloc countries, and (as in the case of Iron Maiden), invitations are sent to acts which are considered popular or otherwise worthy of presentation. The invitation to Iron Maiden was first made over a year and a half ago.

On acceptance of an invitation to perform behind the Iron Curtain, acts agree to a flat fee in western (hard) currency, with expenses inside the host country being paid with Eastern (soft) currency. Hard currencies are more desirable due to their international acceptance, while soft currencies are non-negotiable outside the Eastern bloc.

In Eastern bloc markets, Iron

Maiden performed to enthused capacity crowds in every venue, with attendance averaging 8,000 to 15,000 a night, depending on the size of the hall. Ticket prices averaged the equivalent of three dollars in U.S. currency behind the Iron Curtain. In Western bloc markets, ticket prices were under-

standably higher. Records set during the tour include the biggest heavy metal attendance in Holland, with 7,700 at a single show. The previous attendance was 6,800 for the group Rainbow. Merchandising records were set in both Paris and Stockholm.

Due to currency limitations, record sales were restricted behind the Iron Curtain. This is because hard currency is necessary to buy product in the west, and soft currency is the one available return in the Eastern bloc, according to Smallwood.

Logistically there were predictable slowdowns and other special circumstances peculiar to traveling behind the Iron Curtain with a heavy metal headline tour. "They

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Iron Maiden: Proving metal is a worldwide phenomenon.

## SIGNINGS

### Agent Jim Rissmiller Inks Unknown Local Acts

by Randal Case

**HOLLYWOOD**—Concert promoter turned music agent Jim Rissmiller has made several new signings as the head of the Agency for the Performing Arts Contemporary Music Division, including the Living Daylights, And And And, Private Domain, and Cat Bagley (see page 18 for background).

Randal Cohen, co-manager of the funk/rock group And And And, said, "Interesting and different American acts have a hard time getting record deals. Record companies in America seem to wait until an act is huge in Europe before putting their money down, so moving into the spotlight by signing with Rissmiller right now is a good thing for us. It gives us a much higher profile."

Mike Jacobs, manager of the Living Daylights and Private Do-

main, said that "the Daylights and Domain have interests outside of just recording. They're being represented in all areas including acting and writing as well as music." The L.A.-based Daylights, who are described by manager Jacobs as a "pop/funk/wave/fusion" band, perform original music and act in Columbia Pictures' feature film, *Fast Forward*, which is due to be released February 16. Private Domain, a reggae quintet, has done the soundtrack to the feature *Ocean Fever II*, and are signed to a record deal on Gold Mountain/A&M Records.

"Rissmiller could sign superstar groups and take his ten percent," said Jacobs, "but this way he's really involved from the ground up.

Rissmiller joined the Agency for the Performing Arts on September 4.

## SIGNINGS & ASSIGNMENTS

Veteran jazz producer, label executive and writer **Drrin Keepnews** has formed **Landmark Records**. The jazz label—Keepnews' third—will release albums by vibraphonist **Bobby Hutcherson**, flute virtuoso **Yusef Lateef**, pianist **Kith McDonald**, **Kronos Quartet**, and a piano debut by veteran drummer **Jack DeJohnette** early in 1985.

Newly formed **Spectrum Artist Management, Ltd.**, has signed singer/songwriter/guitarist **Jeffrey Doyle**.

**Julian Marshall** has been appointed Director of A&R and Talent Acquisition for the CBS associated label, **Boulevard Records**. Marshall, who was the founding member and songwriter of Warner Brothers recording artists **Eye to Eye**, will also be in charge of the management division and publishing companies for Boulevard's parent company, **MusicVision, Inc.**

**Brave New Music/Modern Art Music** of Los Angeles has signed a sub-publishing contract with **Mister Chris Music** of Toronto to represent its catalog in Canada.

Heavy metal quartet **Odin** signed a management agreement with **L'Dee Management**. The company's owner and president, **Lanny Duncan**, will personally look after Odin's career.

Producer/guitarist **Steve Hillage** has been picked to produce the recently signed Columbia Records act **Cock Robin**. The founder of the English art-rock band **Gong** has recently produced acts **Simple Minds** and **Real Life**.

Miles Copeland named **Michael Garbe** as Director of Finance for **I.R.S. Records** and the Copeland Group of companies. Garbe is a former Controller for **Chrysalis Records** in Los Angeles.

Formerly based in South Carolina, **Big Blast Records**, has moved to L.A., signing local bands **Spots** and **Tom and the Teens**.



Odin: Signed with L'Dee.

### Life After Rocshire: Adrenalin Bounces Back After Ordeal

by Billy Cioffi

**DETROIT**—Detroit-based rock band Adrenalin is a hot property, according to long-time manager Jimmy Risk. There are five major labels interested in signing the group. Though it is good news, less than six months ago Adrenalin had their debut Rocshire Records album added on 140 AOR stations across the nation, and success was imminent. However, Adrenalin's momentum came to a screeching halt when Rocshire was put into receivership by the courts while its owners, Shirley Davis and her estranged husband Clyde "Rocky" Davis, were accused of embezzling millions from Hughes Aircraft's medical insurance claims department. "It was like a storybook, to tell you the truth," Risk recalled. "I walked into our rehearsal hall and my road manager handed me a copy of *Radio & Records* and there we were at number 25 with a bullet. Right at that moment I got a phone call—one of the worst in my life. Roy Chiovari from Rocshire was on the line and told me the company was going out of business. He asked me to get on a plane to L.A. as fast as I could."

When Risk arrived in L.A., there were "a lot of allegations and innuendo, but no one was very specific." Risk eventually found out that the label and all of its product had been turned over to Hughes. Adrenalin was legally signed to the company, and distribution of the product had for all practical purposes ceased. After eight years of fighting for a record deal, Adrenalin had their dreams go up in smoke. Brian Pastoria, the band's drummer and spokesman, commented, "When Jimmy called us on the phone from L.A. and told us the company went under, I was sick. Nobody could believe it. We couldn't even get gigs, our agency wouldn't return our phone calls. We've had some hard times, but this was the topper!"

Recently A&R representatives have flown to Detroit to hear the band, and most appear more than just interested. But as of this time no deal has been struck. Risk stated

that there are also some majors who have shied away from the band, and recounted a story of one representative from a major label who told him he "wouldn't touch the band with a ten foot pole." Both Risk and Pastoria feel that there is an aura of guilt by association.

John Collins of New Image, a public relations firm that handled Rocshire and its acts, deplored the outcome of the scandal, but felt that "what Rocshire did was give a chance to a lot of acts that wouldn't ordinarily get signed. Although some of the acts like Alcatraz and Adrenalin will be picked up by other labels, others won't, and that's a shame because they should be." At press time none of the acts—with the exception of Alcatraz, who have signed with Capitol Records—have been resigned. According to Jimmy Risk, the receiver has given all of the acts letters allowing them to negotiate

with new labels or to buy the Rocshire product.

In the last week of November the Davises will be sentenced after having already pleaded guilty to the charges. Some sources estimate Clyde Davis may receive up to eight years in prison due to his previous criminal record. Whatever the outcome of the Rocshire scandal, it is clear that Adrenalin and the other ill-fated Rocshire bands must start all over again from scratch. Adrenalin, however, is undaunted. "I'm happy I got to make the record," said Brian Pastoria. "It's a really frustrating situation we're in, but we're putting it back into our songs. We're going to make another record and we're going to get our shot—I really believe that. Facing hard times and getting through them is what rock 'n' roll is all about."

### IRON MAIDEN

*Continued from page 7*

usually won't give you a visa until the last minute," said Smallwood. "They like to wait in case of trouble in the country you're going to, so they don't give you a visa until the day before you cross."

Leaving Czechoslovakia was the most tense border crossing for Iron Maiden with regard to such peculiarities. Describing the episode Smallwood said, "We were there

for close to eight hours altogether, being searched; they actually took the panels off the buses. It was a lot more intense than anywhere else on the tour. On the other hand, the Hungarians were smiling most of the time. Usually they [border authorities] were worried about you taking people out of a particular country." According to Smallwood, there were no arrests made during the tour of any band members or crew, and despite several border crossings and inspections, no confiscations were made.

While the tour kept everyone busy, Smallwood said there was still time for a soccer match between the team and crew versus the Polish press. Generally elated after the tour wrapped up on November 14, Smallwood said, "The tour was a pleasure in various ways. By the end of the day, you'd gotten a lot back. Just seeing the looks on the kids' faces when that curtain went up was incredible."

Overall, the tour dates in the Eastern bloc were run at a loss, due to flat fees, currency restrictions, and related limitations, the manager said, adding, "We aren't prepared to say how big a loss, but it's safe to say some of the dates in the West helped support some of those in the East. But we went ahead and did it right; we gave them a show which was big even by Western standards."

### SEMINARS

## Transmedia Productions Launches Music Career Breakthrough Series

by Michael Chase

MC Publisher J. Michael Dolan and producer CB Brent have formed a music-industry networking company called Transmedia Productions. The Hollywood-based company produces a series of seminars, workshops, and classes geared to network the combined talents of musicians, singers, songwriters, managers, agents, producers, and music-industry executives.

The first program in the series, The Music Career Breakthrough Series, began its first session on Nov. 20.

Says Dolan: "The purpose of the Music Career Breakthrough Series is to expand your knowledge of how the music industry is operating today, and strengthen your ability to produce results, so that you will gain a competitive edge and advance to the next level of your career. It's actually a

motivational/educational series in which the participants choose specific individual goals that they then commit to produce in five sessions. They're supported in producing their goals, and they're individually coached as well."

Goals chosen range from putting a band together and recording a demo, to getting an A&R position at a record company, to preparing a complete financial package and presenting it to potential investors.

Describing the series as unique, Dolan explains that: "This is not just another music-industry seminar, or another panel of music business hotshots. What we've done is combine proven methods and accurate facts on what is currently wanted and needed in the music industry with breakthrough and network technology. Each participant is individually coached and

supported through the entire five sessions by either CB or myself.

Along with the Music Career Breakthrough Series and the Continuing Support Program (an ongoing industry-support network), other programs are currently being planned. Among them is the Executive Communication Network, an ongoing series designed to create the opportunity for industry professionals to communicate with each other on a regular basis on various problems.

Says Brent: "Transmedia Productions is on the cutting edge of breakthrough technology and network technology in the music business. Nobody else in the industry is doing this work."

For more information on the Music Industry Breakthrough Series, or any of the other programs, call CB Brent at Transmedia Productions, (213) 650-4700.



# News

## CONVENTIONS

### College Media Journal Hosts Fourth Annual "Music Marathon"

by Andy Schwartz

**NEW YORK**—The fourth annual "Music Marathon," sponsored by College Media Journal, was held November 8-10 at the Roosevelt Hotel in midtown Manhattan. Some 2,000 registrants from across the country, as well as Europe and the U.K., gathered for two days of discussion largely oriented towards college radio and new or developing artists. Most major labels were represented among the two dozen exhibitors, and CMJ showcase gigs dominated the Manhattan club scene beginning Thursday, Nov. 11, with a Ritz show featuring What Is This, Red Hot Chili Peppers, and John Jarrett's Tribe.

"The Purpose of College Radio" opened Friday's round of panel discussions, preceding the Marathon's keynote speech by EMI recording artist Peter Wolf. The former Boston DJ expressed the opinion that at present, college radio is the primary outlet for new and alternative sounds, just as progressive FM stations were for the most adventurous music of the mid-Sixties. Wolf also opined that, despite its former limitations, MTV had been a positive force in breaking new bands, and he urged programmers to work actively against the racial categorization of music.

An atmosphere of cautious optimism prevailed at "Independent Label Survival and Expansion." This panel was the only time this reporter heard the issues of radio payola raised; unfortunately, the subject was treated as something the panelists had only heard rumors of, rather than as a widespread corporate practice and a major obstacle to commercial airplay for indie releases.

Comedian Al Franken hosted Friday night's activities at Studio 54, including a VIP banquet, live performances by Let's Active and the DB's, and a lengthy series of CMJ awards. Among the winners: Cyndi Lauper (Debut Artist), Game Theory (Best Undiscovered Talent), Mitch Easter (Producer), R.E.M. (Best Group), and Prince (twice, for Song of the Year—"When Doves Cry"—and Best Male Solo Artist). KXLU of Los Angeles was voted Favorite College

Station.

Saturday's panels included "College Radio Programming," "The Impact of Rock Journalism," "Charts, Tips, and Trades," and "Video's Role" (moderated by Todd Rundgren). "The Future of Rock Media" was an appropriately vague title for a rambling discussion of pop's politics and economics. PolyGram A&R man Jerry Jaffe recalled the New Music Seminar of 1981, "when some people said that Reagan's election would finally put political content back in-

## SONGWRITING

### Alan & Marilyn Bergman Share Songwriting Secrets

By Peter Day

A capacity audience enjoyed an inspirational evening with songwriters Marilyn and Alan Bergman on Nov. 1 in Hollywood. The husband and wife team, who have received numerous awards for their compositions—including "Windmills of Your Mind," "The Way We Were," and songs from the movie *Yentl*—shared their feelings on the process of lyric writing at the monthly Songwriters Guild Ask-A-Pro session.

"I feel that whatever rules there are—whatever one must adhere to—is purely governed by what feels good," related Marilyn Bergman. "To me a pure rhyme has the most satisfying sound to my ear. It lands like a note that is in perfect tune, as opposed to something that's a little sharp or a little flat."

"The hardest thing to do is not writing, but rewriting," added Alan Bergman. "That separates the professional from the amateur."

The Bergmans were introduced to each other in 1956 through a mutual composer friend, who asked them to collaborate. Alan, a music major at UCLA, had been under the tutelage of Johnny Mercer. (Mercer's widow, Gloria, was in the guild audience.)

The most common assignment for the Bergmans has come from movie directors and producers who

to rock and roll. Well, now he's President again—and 'Wake Me Up Before You Go-Go' is headed for Number One."

The closing artists' panel, moderated by Dusty Street of KROQ, was chaotic and sometimes silly. Juluka's Johnny Clegg offered straightforward answers, while Flea of the Chili Peppers served up juvenile antics. John Lydon of PIL was sharp and sarcastic, but surprisingly appreciative of college radio's exposure for his music. "I'm here today because this is what's really happening in America," said Lydon. "It's the anti-format format."

The convention closed Saturday night with live performances by Jamaaladeen Tacuma at Danceteria, Hoodoo Gurus and Let's Active at the Ritz, and the Nails at the Peppermint Lounge. CMJ president and chief marathon organizer Robert Haber was very pleased, and will repeat and expand the event next year.

# RADIO REPORT

by Kenny Ryback

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

## KMET 94.7

Los Lobos\*  
RATT  
Mighty Metal Shop  
Brooklyn Brat  
Keel  
W.A.S.P.  
Stryper  
Warrior  
Hellion  
Savage Grace  
Steeler  
Lizzy Borden

## KLOS 98.5

Gullfria\*  
Los Lobos\*  
Van Halen\*  
Armored Saint  
Dokken  
RATT  
Local Music Show  
Dutch Courage  
Wild America  
Living Daylights  
Colours  
Doppel Gang  
Lace  
Ashes  
Julie Brown  
Metal Six-Pack  
White Sister  
Angeles  
Sound Barrier  
Slayer  
W.A.S.P.  
Alcatrazz  
Keel  
Lizzy Borden

## Knac 105.5 FM

Psychobud\*  
Silver Tears  
Second Language  
Long Ryders  
Choir Invisible  
Textones  
Animotion  
Scott Goddard  
Baxter Robertson  
Secret Hearts  
Bangles  
Untouchables  
Nobodys  
Bus Boys  
Dream Syndicate  
Ten Inch Men  
Dial M  
Red Hot Chili Peppers  
What's New For Lunch  
Low Profile  
Billy Budd  
Doppel Gang  
Upsetters  
Blue Trapeze  
Visions  
Splendors  
Onike  
Chardon Square  
Danny Elfman  
Rave-Ups  
Toni Basil  
Frank Zappa

## KROQ

Animotion  
Bangles  
Textones  
Cathedral of Tears  
Sparks  
Red Hot Chili Peppers  
Scott Goddard  
Julie Brown  
Untouchables  
Vandals  
Tom Peterson  
Local Music Show  
45 Grave  
Zoogz Rift  
Blood on the Saddle  
Los Lobos  
Neighborhood Rhythms  
Black Flag  
R.I.P.  
Splitters  
Droogs  
Ashes

## FINE TUNING:

**NEW MUSIC AWARDS:** Congratulations to L.A.'s own KXLU for being named Favorite College Radio Station by the College Media Journal at their recent Music Marathon and Awards Banquet in New York City. Local talents the Red Hot Chili Peppers and What Is This were part of the weekend entertainment, but the highlight of the event had to be Ousty Street's Artist Panel featuring P.I.L.'s Johnny Rotten, Chili Pepper Flea, and B-52's Fred Schneider, who performed an impromptu a cappella version of "This Is What You Want." Truly spellbinding.

**HELLO / GOODBYE:** Good news... An extra hour of Ms. Street and Wild Bill Scott M-F on KROQ... And Larry Woodside, L.A. radio vet (KROQ, KMET, KLOS), is trekking into the Rockies to work at an as yet unnamed AOR station in Vail, Colorado.

**THOSE DUDES!** San Diego's Nu-Wave 91X promotes Mad Max to program director and names ex-Fresnoite Dean Opperman to music director. Fast-lane-frequent Mike "Schaefer" Schaefer (now get this) maintains his position as KHS-FM MD / assistant PD and assumes the additional responsibilities of programming KHS-AM, which is set to unleash its new CHR format New Year's Day, 1985. Taking on the task of music director for both stations is Gene Sandblom.

# LOCAL NOTES

**EXTRA! EXTRA!** Don't miss the special year-end double issue of *MC*, which features our Man of the Year. It will hit the stands on Thursday, Dec. 6. Look for it.

**THEIR SATANIC MAJESTIES** Spinal Tap have jumped labels, from Polymer (which released the band's recent classics, *Silent but*

*Deadly, Smell the Glove, and Various Artists*) to Enigma. First release for new label: inspirational seasonal single, "Christmas With the Devil." The Tappers, by the way, bear an uncanny resemblance to striped-shirt trio the Folkmen, who appeared recently on *Saturday Night Live*.

**POLYP BUSTER:** A new vocal coaching technique is now being practiced in Los Angeles by Linda Ferraro. Developed at Columbia University, the technique involves exercises designed to strengthen

help prevent polyps from forming in the larynx and vocal cords. For info, contact Linda Ferraro at 465-1971.

**IT'S (UN)OFFICIAL!?!?** Rumor has it that lucky lady Paul Jean Brown has been chosen to fill the bass spot on the Go-Go's team. Paula's ex-band Paradise Drive is sorry to see her go, but wishes her lots of luck with the new gang. You didn't hear it from us!



Photo by Lesley Campbell

**Snowman**, and he couldn't resist doing some jammin' with Metheny's band during the recording sessions. Pictured with Bowie and Metheny (at right) are Pat's bandmates, Steve Rodby, Paul Wertico, and Lyle Mays.

**LESLEY'S PICK OF THE LITTER:** This is England's Tones on Tail, featuring two former members of Bauhaus. The trio was lovingly photographed by our Ms. Campbell during their recent stay at the Tropicana. Thanks again, Les.



**BOWIE TURNING JAZZBO?** Not exactly. Big Oave has collaborated with guitarist Pat Metheny on a song for the soundtrack to the upcoming film, *The Eagle and the*

the mouth, palate, and tongue, and is revolutionary in that it has been proven to

**MAKEUP!** Daryn-Reid Goodall is the makeup artist responsible for the vibrant fleshtones in the #23 cover photo of Clive Davis.

**GIMME SOME SKINS:** Little Richard's original drummer, Charles Connor, and his band, the Upsetters, have released their new single "Kiss My Love"/"Downtown Bus" on their own Keep A-Rockin' label.

**WHAT'S IN A NAME?** Local hard core minimalist art-rockers the Wingtips have changed their tune, according to band spokesman Marc Mylar. "We have carefully examined the alternatives, and have determined that Heavy Metal is the style which offers the most commercial viability. I would like to emphasize that this was strictly a marketing decision on the part of our management, and we will in no way compromise our artistic integrity." Henceforth, then, the Wingtips will be known as Ruptured Spleen. Watch for their next album, *The Devil's Tool*, on Damaged Body Parts Records. Good luck, fellas.

**ALCATRAZZ** is currently recording their third LP overall, the first for Capitol Records. The Los Angeles-based hard rock quintet previously recorded for Rocshire. Alcatrazz and their management had been in a dispute with Rocshire for several months over Rocshire's failure to meet certain





contractual agreements. As a result, Alcatraz was released from their contract, just a few days prior to the widely publicized Hughes Aircraft embezzlement scandal. The upcoming LP, tentatively entitled *From the Inside*, is the first to feature new guitarist Steve Vai; it's being produced by hard-rock vet Eddie Kramer (Hendrix, Zeppelin, KISS).

late Shelley Manne. Hmm, good people—mebbe it's worth a listen after all.

**BOFFO BASH:** Time for Music recording studios welcomes the holidays with an open house Sunday, Dec. 9, 2-7 p.m. "Food, fun and music!!" it says here. Check it out: 11110 Magnolia, No. Hollywood, (818) 763-8318.



**YAWNS IN THE NIGHT:** Here's dynamic popstar Barry Manilow with jazz guitarist Mundell Lowe during the sessions for Barely's "jazz concept" LP, 2:00 a.m., *Paradise Cafe*. The album, a real departure for Manilow, also features Gerry Mulligan, Bill Mays, George Duke, Sarah Vaughan, Mel Torme, and the

**GP / UCLA:** Contrary to the popular notion that nothing worthwhile is free, a crowd of close to 8000 gathered at the base of UCLA's Janss Steps on a beautifully clear and pleasant Sunday to see Brit rockers General Public in a no-charge

concert. Adolescent paparazzi clad in proper post-punk attire clung to the barriers behind the stage. From amidst the flurry of clicking cameras and pen-and-paper-wielding autograph seekers emerged former English Beat members and General Public co-founders, Dave Wakeling and Ranking Roger. On the day following four sold-out performances at the Palace, Wakeling and Roger, along with former members of Dexy's Midnight Runners and the Specials, jammed energetically through the 75-minute afternoon set. General Public's public bopped and clapped to a number of upbeat, largely ska-and-reggae-influenced rhythms, with a couple of old Beat standards mixed in for good measure. If you missed them this time around, mark your calendars in advance: General Public plans a return to the U.S. in the spring of '85.

**ALL STAR DEPT.:** Check out Hop Singh's Nov. 29, where jazz/pop notables Bunny Brunel, Ray Gomez, Gerry Brown & Kei Akagi will be blowin' two hot shows.

**WALK ON THE HEAVY SIDE:** Autograph and Kevin Dubrow of Quiet Riot got together at a recent post-concert party for Lou Reed. Keni Richards of Autograph demonstrates how Autograph members learned to eat glass while on tour with Van Halen. Pictured (from left): Steve Plunkett, Kevin Dubrow,



Randy Rand, Keni Richards and Steve Lynch.

**LARGE ECONOMY SIZE:** A five-LP set of the soundtrack to Laurie Anderson's pioneering multimedia performance piece *United States* has just been released by Warner Bros. The epic composition, divided into four thematic segments, is being offered at a special price and contains over four hours of original material recorded live at the Brooklyn Academy of Music, February 7-10, 1983. *United States Live* features Anderson (vocals, electric violin, OB-Xa, Synclavier, Vocoder, tape bow violin, telephone, tamboura, pillow speaker, toy saxophone, glasses, and microphone stand), percussionist David Van Tieghem, bagpipe player Rufus Harley, Roma Baran

**ARMORED TAPE:** Local rivet-heads Armored Saint got the rock/die treatment for their tune, "Can U Deliver" (from their recent *Chrysalis LP, March of the Saint*), courtesy director Jonathan Seay and producer Vicki Lowy for West One Productions. Seay, a special-effects expert (*Blade Runner, Star Wars, 2010*), brought together elements of *Excalibur* and *Road Warrior* in his approach. West One also handles directors Donald Cammell and Arthur Pierson. Seay's at center in the photo.

on accordion, saxophonists Chuck Fisher and Bill Obrecht, and backing vocalists Shelly Karson, Geraldine Pontius and Joe Kos. Ann DeMarinia is also highlighted on OB-Xa and Synclavier. This beautiful package contains 77 tracks in all.



# REVENGE OF THE RICKENBACKERS

## *It's Another Jingle-Jangle Morning for American Bands*

by John Bitzer

**R**emember the Rickenbackers, those fat, round guitars that were popular in the Sixties? You know, they made this jingly-jangly noise that defined the sound of the Byrds, Revolver-era Beatles, and Love? Sure you do, 'cause they've surfaced in quite a few new bands recently, to remind you of bygone days of peace signs, fringe jackets, and tie-dye. Some of these new bands even have a lot in common: Red Rockers, for instance, are trying to whip up a social-protest attitude—their repertoire includes a cover of the folk armageddon anthem, "Eve of Destruction"; the Long Ryders, meanwhile, share a sense of American purism with Sixties folk-rockers like Buffalo Springfield and the Band, embellishing rural-oriented lyrical portraits with steel guitars and mandolins; Rain Parade are the closest to "psychedelic"—they explore quasi-revolutionary musical frontiers that may or may not have mood and mind-altering results; and finally, the Swimming Pool Q's are an almost random concoction of contradictory forces that have synthesized into a unique pop blend that no one knows exactly how to classify—but they remind you of a band that should have been around to share bills with *It's a Beautiful Day*. Despite their similarities to past legends, none of these bands is revivalist. They're all playing Rickenbackers because they like the jingle-jangle sound, not because they'd like to repeat the past (they use other guitars too). We just thought it would be fun to put them all in one article to let you know this.

### Red Rockers

When Red Rockers guitarist John Griffith heard Barry McGuire's "Eve of Destruction" for the first time ever on a car radio last spring, he was seized with excitement. "I said, 'That's it! We've got to do that song!'" Griffith recalls. It seemed like a natural anthem for a band who was nourished on both the music and the social-protest attitude of McGuire's day.

Even though the members spent their impressionable adolescent years in the Seventies, they rejected most of that decade's music. "It just didn't appeal to me at all," comments bassist Darren Hill. Growing up in New Orleans, he and co-founder Griffith and guitarist Shawn Paddock were force-fed a steady diet of whiskey dinosaurs like Lynyrd Skynyrd,

Marshall Tucker, and the Allman Brothers Band. But they couldn't relate to the party mentality of those bands, so they "turned back to the Sixties music and got into that instead," Hill relates. "We listened to Dylan, the Stones, the Who, and the Byrds a lot."

So they tried to learn instruments, but the Seventies environment again intimidated them—at least until the punk revolution. Hill elaborates: "Somebody trying to learn guitar puts it right back down when they hear music like Yes and Genesis, thinking 'I could never be *that* good.' But when bands like the Sex Pistols, the Ramones, and the Clash came along, we thought, 'Wow, we can do that, too.' So it was the catalyst we needed."

After moving to L.A. (with jaunts to San Francisco on weekends) and picking up ex-Stiff Little Fingers drummer John Reilly, they worked and toured diligently, signed with the 415 division of CBS, and received considerable airplay for their first single, "China," off their debut album, *Good as Gold*.



Red Rockers (from left): Jim Reilly, Darren Hill, Shawn Paddock, and John Griffith.

Photo by Janette Beckman



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Griffith credits that album's producer, David Kahne, with influencing their present Rickenbacker-oriented sound: "The guitars on *Good as Gold* were very strummy, so we were heading that way anyway." We didn't use the Rickenbackers as much as he had suggested, but the idea rubbed off on us." Besides Rickenbacker 12-strings, their latest release, *Schizophrenic Circus*, features soaring guitar leads, rustling acoustic guitars, and even a surprise Hammond organ. "The drums are heavy too," Griffith adds, "which makes it sound pretty powerful. There's a seriousness to it." Indeed, there's a wild sense of energy on the record, and even more of the same live. The band's militant commitment to their songs, combined with their sheer love of playing live, has inspired even previously indifferent crowds to clap along, leading some observers to compare them with their idealistic English counterparts, the Alarm.

So, Red Rockers is currently a band with *Something to Say*, without the exposure to say it. To sell records then, they tour. "We try to ride that line between getting our message across and getting paid for it," Hill explains. But they can't even afford to keep an apartment, so they roam around the country staying with friends and relatives. "We're just trying to survive right now," says Hill, "but it's real tough."

### The Long Ryders

The Long Ryders insist that any resemblance between them and such Sixties folk-rockers as Buffalo Springfield, the Band, or the Byrds is purely accidental. Although the cover of their latest album, *Native Sons*, would seem to hark back to those days of electric folk—it even pictures a Rickenbacker and a Vox amp on the back—they claim they're simply being themselves.

"If anybody feels it's a conscious effort to look like somebody else, the closest we get is a tip of the hat," attests drummer Greg Sowders. "Everybody had the exact same haircut when they



Photo by Ed Cover

*Long Ryders (from left): Sid Griffin, Greg Sowders, Tom Stevens, Stephen McCarthy.*

walked into the band," adds founder/guitarist Sid Griffin. "And nobody picked that cover because they thought it would sell a ton of records. We just thought it would be completely false to present the band in some other light."

A true picture of the Long Ryders is dual-sided: onstage, they're a fiery band that throws their music around with loud, reckless abandon; while on record they're a bit less aggressive, but more at home, as if they were all sitting around the cabin by the fire singing songs. In both settings, the Ryders are fiercely committed to injecting a sense of passion into their songs, but not in terms of the standard male-female relationship topic. Griffin elucidates, "Love is a wonderful, universal thing, but I don't need to hear some 24-year-old neurotic tell me about it, and you don't need to hear us tell you about it." They're not particularly inspired by their cars or their surfboards, either, so instead they focus on Woody Guthrie-like narrations of life in backwoods and small-town Americana, inspired both by the heritage of the band (Griffin is from Kentucky, steel guitarist Steve McCarthy grew up in Virginia, and bassist Tom

Stevens hails from Indiana) and from firsthand observations left with them during their two self-financed national tours. Griffin expounds, "I think the best songs tell a story. They should have a plot which is stated, developed, and concluded. I'm proud of the fact that in most of our songs, something unique and interesting happens. On the new record, we've got a train wreck, a horse race, and a guy in trouble with the law." McCarthy adds, "When you drive from one coast to the other in a van for a couple of months, you see things that you don't notice in day-to-day life, and they stay with you." Sowders agrees: "Who doesn't like to hear a good adventure story?"

With that vision of reality as the motivating force behind their songs, it's no wonder that the Long Ryders have very firm ideals. They're quite aware that a love song by a synthesizer band with Melrose haircuts has a better shot at hitting the charts than does a song like "Tell It to the Judge on Sunday," but they accept the challenge of making music on their own terms. "I'm sure if we had decided to add a more modern instrument or write a more radio-oriented

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song, we could have," Sowders explains. "It probably would have sped up the process towards achieving our goals. But for the most part, we've been able to write songs that we like and people have appreciated them—although not really on a big scale yet. But look at it this way: If we were to 'sell out' and go for a record contract right away, there's still as big a chance as not that we would fail. So then you've compromised your music, your ideals, and integrity, and you still ate shit and got lost in the shuffle. Why not do what you want to do, and if you do happen to make it, you still have some self-respect, and it means that much more."

Griffin nods, and with point-blank conviction, asserts, "In my opinion, if I went back to Kentucky with a stupid haircut and a million dollars in my pocket, I'm a failure. That's as strong as I feel about it. I wish we didn't have to work day jobs. But the challenge is to make a living without prostituting yourself and looking utterly foolish in the eyes of your peers and critics."

### Rain Parade

When Rain Parade was incarnated in 1981 by guitarists David Roback and Matt Piucci, Dave's brother Steven on bass, and keyboardist Will Glenn, their intention was to create unique music in the spirit of the Sixties' Pink Floyd, Neil Young, Lou Reed, and the Byrds. So one element they emphasized was the Rickenbacker 12-string guitar—that is, until they realized it was holding them back. "I think the Rickenbacker 12-string was the single largest reason we were termed a Byrds-type revivalist band," says Glenn. "We got tired of the sound, as well as the inevitable associations with it."

Time, however, proved to be a more solid cure to the revivalism disease. They found that the more they played their own songs, the more they realized they were onto something that was moving far beyond revivalism. Steven Roback explains, "When we first started, we were aiming for a synthesis of other

people's sounds, but after a while, we noticed that our influences were fading, and we began to shed our initial skin and hear new sounds. The more you play an instrument, the more it engrosses you, and becomes a part of your own mind." Suffice it to say, then, that any accusations of Byrds revivalism are shortsighted. "The Byrds did some great stuff," Roback continues, "but they had a limited sound. We were interested in interpreting folk music electrically like they did, but now I think we're doing more with our sound. We've found that



*Rain Parade (from left): Matthew Piucci, Steven Roback, Will Glenn, John Thoman, Mark Marcum.*

if you're careful, and you try to find interesting sounds with the new technology, there are a lot of doors open to you."

As an example, Rain Parade's music has been labeled "droning" because of the co-domination of a seemingly-constant medium tempo and swirling guitars. Glenn justifies this by explaining the difference between "vertical" and "horizontal" music: "The drone element does not come from the tempo always sounding the same (which it is not). We use a lot of open chords, and there's something about them that is very 'vertical,' in that they have depth."

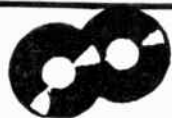
Instead of making "horizontal" music that changes linearly over time to hold one's interest, then, Rain Parade explores music that sounds relatively static on the surface, but that is constantly changing underneath. "We're into harmonies that don't move in the horizontal ways that most songs move in. Ours just gravitate around one chord, using unusual dissonant harmonic relations, rather than the standard thirds and fifths. Maybe that's why people feel transfixed by our songs."

Now that Steven's brother has left the band to form Clay Allison with girlfriend and ex-Dream Syndicate bassist Kendra Smith, taking his Rickenbackers with him, their sound has matured even more—Glenn uses synthesizers actively on their new mini-album, *Explosions in the Glass Palace*. With recent additions John Thoman on guitar and drummer Mark Marcum, Rain Parade is currently taking their hypnotic live show and mood-expanding music on a national tour.

### The Swimming Pool Q's

If the Swimming Pool Q's' name arouses any curiosity in you as to what such a band might sound like, you'll probably be hard-pressed to find an answer even after you've seen them, and in this sense it's perfect. They're a clever juxtaposition of distinct styles that have molded into something that remains ambiguous no matter from which angle you study it, like random objects—call them "Q's"—that have "pooled" together to make music that's always "swimming," be it by kicking up a splash playfully, floating calmly, or rotating around in somewhat dog-paddle fashion, never going anywhere.

Everywhere you look, for instance, there are contradictions, gaps, and abnormalities. Take the age-span: Founder/guitarist/vocalist/songwriter Jeff Calder is 32, while drummer Billy Burton is only 23, and the others, vocalist Anne Boston, guitarist Bob Elsey, and bassist J. E. Garnett fall into staggered places between them. The significance



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of this is that they've all brought in different influences according to the musical eras in which they were most impressionable. Calder, being the oldest, was a teenager during what he terms "the pop revolution" of the Sixties, which explains the presence of the Rickenbacker guitar, a folk-rock orientation garnered from years of listening to Richard and Mimi Farina records, and an eccentricity inspired by Captain Beefheart and Atlanta's legendary Hampton Grease Band. Calder insists, however, that the rest of the band "couldn't give a shit about the music I care about."

In their early days, according to Calder, "words were force-fitted into the musical structure, we were more R&B-influenced, and we even played songs with odd time signatures." And this got them a record contract? They were, in other words, too esoteric for their own good. Over the years, though, the sound naturally evolved, pushed along significantly by extensive touring. "Gradually, I became more interested in getting an emotional response from our audiences," Calder reflects. This meant playing songs audiences could actually follow, so Calder "developed more in the direction of melody and simplicity." Naturally, critics jumped on them for making such an "obvious commercial move." But Calder denies this em-



The Swimming Pool Q's (from left): J.E. Garnett, Anne Richmond Boston, Jeff Calder, Billy Burton, Bob Eisey.

phatically: "I can't even *imagine* the concept of doing something to be more commercial. We just wanted the direct, emotional contact with our audiences. We decided that if we couldn't move people on a gut level, we didn't want to be doing it. So we really *don't* have an academic bias to our group, as some have suggested."

If you read the lyrics on their current eponymous album, though, you might

reserve the right to disagree. "I'm against the in-crowd academic thing," states Calder, referring to claims that his medieval romances like "Silver Slippers" and "The Knave" are incomprehensible. "I want the songs to be as clear as I can make them. There's no way you can do something broader than the norm in a three-minute song without it having a certain amount of ambiguity. It's clear in my mind what I'm going for, but I admit it doesn't always come off that way."

The Swimming Pool Q's strike the listener as a band heavily laden with Sixties influences, but it isn't the result of a conscious imitation of artists of that era. Instead, their myriad disparate elements have combined to achieve a cutting-edge sound that has rarely been heard since those days of fertile experimentation, so a more accurate classification would be to label them as a band with the same spirit of adventurousness and originality that pervaded that decade. Critics have stumbled in an attempt to place them in the revivalist bin, focusing narrowly on the Rickenbacker guitar or the Calder-Boston harmonies that are similar to those of the Jefferson Airplane or It's A Beautiful Day, but most have come to the conclusion that the Swimming Pool Q's are, like the other three bands featured here, simply carving their own niche. ■

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# The Myriad Bright Ideas of This 'Visual A&R Man' Have Turned Record Marketing Upside Down

**T**he red bear is in his lair: Jeff Ayeroff prowls his ample corner office at 3300 Warner Boulevard, rummaging through the organized litter of papers, cassettes, videotapes, and *objets d'art* (many of them conceived and/or commissioned by him) that cram every flat surface; glaring at the "commercial art" on his walls; spewing out heady, high-octane chatter; willing his hair to grow to the length at which he'll become the lone ponytailed bigwig in the biz; and—most of all—making money for Warner Bros. Records & Tapes.

"There are *no* rules," the big, red-bearded VP of marketing declares, authoritatively but jocularly. He's mentally casting for the right analogy to illustrate his strikingly innovative approach to record marketing in its varied shapes and forms: "It's the 'ice cube in the desert,'" he decides. "It can't be there. But, of course, it *can* be there. See, I don't deal with parameters like everybody else does. The



minute someone says, 'You can't do that,' I know that that's exactly what I *should* be doing." His eyes are aglow with visions only he can see. "Then people *notice* it. They say, 'Why is that cassette in a *can*?' or 'Why is the back of that magazine *upside down*?' See"—Ayeroff says "See" a lot, which makes perfect sense—"people have trouble reasoning abstractly: they don't realize that if you *didn't* run the ad upside down, it wouldn't make any sense. It shouldn't work, but it *does* work."

In another context, the notions that Jeff Ayeroff spouts might be construed as subversive. But, in Ayeroff's world, context—along with application and juxtaposition—is everything. His concepts—which inevitably make mincemeat of convention—serve a very concrete ultimate purpose: they make money. His upside-down ads, funny-shaped records, and singular marketing savvy have played a big role in putting this once-troubled record company back on top. Having artists Prince, Van Halen, Chicago, Madonna, and ZZ Top hasn't hurt, either. But the careers of these artists have skyrocketed during Ayeroff's tenure at WB—this unconventional

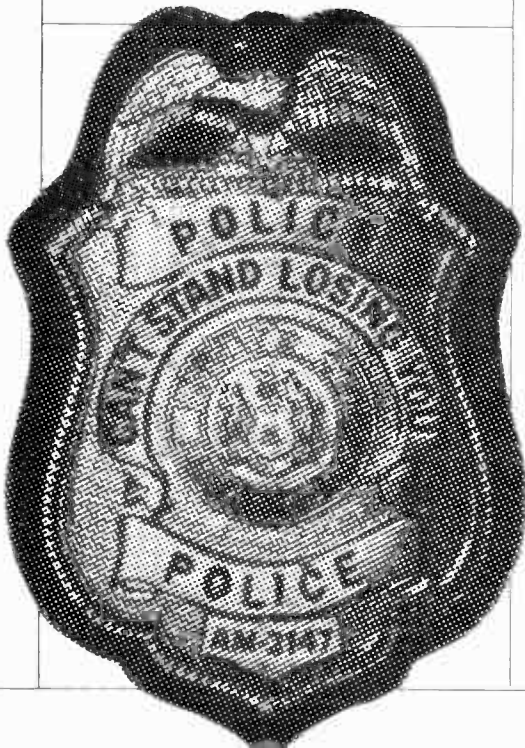
VP has a positive genius for images and image building. He'll do whatever it takes to get people's attention.

"What you're always looking for," he explains, "is something that's *wrong* but *interesting*. Because something that's *right* is readily available to everybody anywhere; that [what's right] is what *everybody* tries to do. Something that's wrong—and I mean wrong in the good sense—is what interests me. Something that doesn't fit. Something that's square when it should be round. Something that's got a broken edge when it should be clean. Those are the things that

*Continued on page 20*

*Credits to Ayeroff's Greatest Hits: POLICE BADGE SINGLE design—Chuck Beeson/J.A.; TUBES ALBUM design—Michael Cotten/Praire Prince (concept by J.A.); JOE JACKSON 10" ALBUM design—Mike Ross/Joe Jackson (photo by Anton Corbijn); MADONNA FLIP-FLOP MAGAZINE design—Michael Hodgson; PRINCE FLIP-FLOP MAG design—Jeri McManus.*

*Photos & concept by Melanie Nissen*





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# DREAMS OF SIGNING WITH A MAJOR AGENCY

## Agent Jim Rissmiller Is on the Prowl for Undiscovered Bands

by Randal A. Case

**W**hat follows is the result of talks MC had with representatives from three major agencies. While the backgrounds—and at times the opinions—of the agents differ, keep in mind that they share the same game: finding talent and doing their best to sell it.

The interviewees:

**Jim Rissmiller.** As onetime concert promoter extraordinaire, this man earned himself the title of local legend. But he holds another title—that of King of Quotes About the Local Club Scene. (Don't forget that this was the fellow behind the Country Club when it was the club.) Today, Rissmiller heads APA's Contemporary Music Division.

**Maggie Abbot.** When three separate agencies—one specializing in music, one in literary works, and the third in actors—merged into a mega-agency called Triad, hiring Ms. Abbott as liaison between the music and film areas seemed a logical step. Part of this lady's accomplishments include putting together feature film projects: *The Man Who Fell To Earth* for David Bowie, *Performance* for Mick Jagger, *Tommy* for Ken Russell, and *That'll Be the Day* and *Stardust* for David Essex.

**Mark Shimmel.** A hotshot agent who started relatively late in the business at age 29. By age 32 he'd become part of ICM's music division, which handles Culture Club, Loverboy, Frankie Goes To Hollywood and others. Shimmel's personal clients include Johnny Lydon's



Photo by Janet Van Ham

Jim Rissmiller of APA

Public Image and Sam Harris of Star Search fame.

*Music Connection* caught up with Jim Rissmiller, appropriately enough, at a club—Madame Wong's West. After the band he'd come to see ended their set, Rissmiller was eager to get down to the business of being interviewed. "What do you need?" he asked this journalist, in a no-nonsense yet cordial way.

Question one: What do major agencies look for in an act? Cynics might say that a band needs a record—preferably one that's a hit—before a mega-agency even lifts an eyebrow.

Answers Rissmiller: "I want to get an

act before the record deal because I want to *make* the record deal.

"I started in the agency business with William Morris in the very early Sixties," he goes on. "I've always loved the agency business. [but] I haven't been too fond of where the business has gone in terms of the caliber of the agent. . . . They're more concerned with getting an act when they're hot and getting that ten percent commission and saving all that legwork of developing the act from the ground up; that's club work, where the act needs to develop. We need agents who'll roll up their sleeves and get out there and work with the artist. That's what I want to do, get personally involved and help build a deal."

Of late, Rissmiller's been heading off to clubs like Wong's to find groups for APA "that make you feel good, feel happy."

But just because he's spending a lot of his time there, don't get the impression that the onetime concert promoter thinks L.A. club business is healthy. "All these clubs are getting deluged for favors," he explains, noting the lack of enough good clubs around town. "'Put my band in your club because I want to showcase for a record deal.' Or, record companies hit the clubs and say 'Put our band in there because we want to see what they're like.' All this pressure is on the clubs and the poor guy out on the street who has no contacts can't get arrested because all the clubs are being booked by the in-crowd.

"I mean, I do that," admits Rissmiller, indicating the club stage with an abbreviated gesture. "I did that tonight with this artist we just saw. I wanted to see them so I had a secretary call up here. . . . Now, maybe somebody got bumped for that, I don't know.

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Los Angeles. . . . The club business is the future of our business; that's where the new bands are going to be discovered."

And what of the new bands that Rissmiller discovers? One of his goals at his new post is to nurture them into "legitimate entertainment acts" that can eventually score films, write screenplays and act. "If anyone performs music onstage, they're really acting in a sense. Anyone who writes a song is really telling a story, so there's no reason they can't do that with a dramatic script. Of course, we'll develop them from the music end because that's their base."

It's certainly hard to argue that flickering dollar signs aren't seen by the movie industry these days when it thinks of the music business. (Recall *Purple Rain*, *Flashdance*, *Footloose*.) Maggie Abbott knows. "Things have changed, thank God, because of *Flashdance* and *Footloose*," she says through a charming, soft British accent. "*Flashdance* and *Footloose* proved that the right music is part of the character of a movie, that you can sell a movie to the public with the music that goes with it. . . . That's why [the song] "Ghostbusters" was so good; it defined the film. It was a bouncy, funny song; it suggested [the film] was comical and fun and great for kids. That's what music can do. It's not just that X number of people are going to

buy the soundtrack, that's just a bonus.

"The movie business used to act like there were people who went to concerts and there were people who went to films and they were two different groups of people," she goes on. "[Filmed concerts] don't do well at the box office. That's where they made the mistake—by thinking that that's the way to put music on the screen—by filming concerts. But they're different. . . . Going to a concert is an experience; watching a concert on a screen is not an experience. The new Talking Heads film [*Stop Making Sense*] is an exception; it's wonderful because the camera behaves like a person. But, a lot of the delay in embracing music in movies was caused by concert movies that didn't work."

It certainly seems that the film business has finally embraced the music business—witness *Purple Rain*—but does this really have much effect on acts not quite as popular as, let's say, Prince? What of Rissmiller's hopes of developing newer acts into "legitimate entertainment acts?"

"Well, even popular acts like Prince usually have not, in the past, attracted movie deals," says Abbott. "That film was made independently, financed independently. I would answer your question by saying that every situation is different. You can't generalize. . . . But there are ways to work around things: like if your

picture doesn't cost a lot of money, or if it's being produced or directed by someone very significant."

For the record, Maggie Abbott considers herself based in the film business rather than in music.

ICM's Mark Shimmel, who seems never lacking in either energy or quotable comments, is a different case.

Shimmel says that his role of music agent is "to put bands in front of as many people as possible through live touring as well as television and syndicated radio shows.

"Anybody can book a band into a market, [but] when you get into the great agents, it's when everybody in that market knew the band was there. A lot of bands are touring every night. How do you make your band stick out? With Johnny Lydon we're working with different kinds of promoters. In San Francisco, I used a promoter who was going to hook into the performance-art type of clientele. Now, if I had gone with a more mainstream promoter, we would've had our strip ads; we would've been put with a lot of mainstream groups. I don't believe we would've caught that underground."

When asked if artists need a record deal before he'll handle them, Shimmel replies: "Think of the Earp Brothers walking into the OK Corral. [Agents] can

*Continued on page 22*

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## AYEROFF

Continued from page 17

people really grab a ticket for. *Correct* is easy to find—that's what the world is based on.

"The video for 'Every Breath You Take' [which Ayeroff supervised during his last days at A&M] was like that. The film that the Police video is based on is a 1949 jazz film by a Frenchman named Gjon Mili. Leslie Libman had brought it to me six months earlier. I was in the studio with them when they were recording the track; I turned to Sting and said, 'I've got the piece for this video.' I showed it to him—he said, 'This is what we're gonna do.' So we made it. And it was so wrong that it was right: a black & white *film noir* piece. I look for things that no one has done. Or apply them

So much for underlying philosophy. Now, on to context: When Ayeroff arrived at Warner Bros. in early 1983, the label was in a slump of epic proportions, its star-studded roster notwithstanding. For this bearish dynamo, the situation couldn't have been better—it was the perfect opportunity for Ayeroff to make his presence felt in a big way.

"Warner Bros. has giants in stature on its roster; that's the great thing about this place. But they [found themselves in a situation in which] they no longer knew what to do with their artists. It got to be a malaise, a fear. And fear is a big factor in this business. Now, I can do my stuff—having the back of *Billboard* is great [WB has a long-term contract for that magazine's back cover] and being in charge of videos is great. But it doesn't make any difference

area. And the marketing stuff, which is what I spend a lot of my time on now. We plot and we plan. It's like a war room. You sit with a diagram in your head and you listen to the songs and you figure out the image you want to portray with that artist."

### Give me an example.

"The Ronnie Dio record—yes, there's a hit single on it, but we don't *want* to get a hit single on it, because it's a lighter song. We want to do a very expensive video, come out of the box with that as an AOR track video and never release it as a single. We will sell 500-to-750,000 albums, *then* pop with a single. . . Prince: We go heavy on his first single; we make that single Number One. When that single's Number One, we release the film, we release the album. We set a time to get that single to Number One; the single and the album are Number One when the film is released. The film is released, the second single comes out, and *it* is Number One. We have two singles in the Top Ten at the same time—twice. We are doing *all* of the stuff we said we were gonna do—everything's been Number One. That's promotion, that's [marketing], and that's the game plan. It may have seemed like it just happened; it *didn't* just happen. We *said* this eight months ago. It's been said right along—all we're doing is checkin' it off.

"See, Warner Bros. is supposed to do the stuff that's the tastiest and the biggest and the best. Every label has a role in the overall marketplace, and I think it's important to maintain that role. That's why I'm sad for A&M."

When Ayeroff first came to A&M in 1975, the label had the reputation of being a classy but rather conservative company. Trained as a lawyer, Ayeroff was new to the record business. So, for his first year at the label, he patiently absorbed the various aspects of the business, from production to album graphics, under the tutelage of then-senior VP (and now president) Gil Friesen, who ran A&M's creative services area.

"I'd been trained as a lawyer, so basically I'd been taught to think. And I was also a rock & roll fan. Those factors combined with the fact that my first job was assistant to Gil. So, with Gil's specialty as director of creative services, I was in a unique situation, in that the soil was well-tilled for me to have a voice [creatively].



Photo by Melame Nissen

in the wrong context. . . which, as I would see it, is the *right* context. It has to do with the juxtaposition of taste and time. Once those two lines cross. . ."

This kind of thinking is rare in the record business. Ayeroff thinks there's a reason for that. "I keep breaking it down to this: Very few record executives can any longer put themselves in the position of what it was to be a kid buying a record—either they're too old or they never *were* that kid. So if you don't ever forget that, you can apply that energy to satisfy what you hope is out there. Because kids don't really change from one generation to the next—maybe the clothes and the hairstyles do—but, motivationally, I think, things remain. . . not the same, as in 'stagnant,' but the same, as in human nature. You can tap in to human nature."

what I do if the promotion department doesn't work. The promotion department *works* here this year—it's brilliant. If the artist delivers and the promotion department delivers, then what I do becomes the icing. And icing can make a cake look great. But no one eats icing by itself. It's just icing—I make no pretext about it.

"Basically, what Warners needed to do [at that time] was, like, when the slumbering giant wakes up, people have to walk around and say, 'THE GIANT'S AWAKE! THE GIANT'S AWAKE!' So we were doing that. But now that the giant's awake, I'm not gonna keep doing that. I have to set my energies in other directions, because, in order to *keep* the giant awake, the videos have to be great—we have to be a little better than everybody else in *that*



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And then having the responsibility of having all those creative people working for me as I was learning the record business. I learned design from Roland Young, Chuck Beeson, and Junie Osaki, some of the best designers in the business. But they never aggressively took what they did and used it to sell records. They satisfied their slot, but they never cared to make their slot bigger or more important. So I was in the right place at the right time, in the sense that I was allowed to be the boy in the sandbox. I tried unconventional things, and they made money off of what I did, so it was okay.

So, while Ayeroff was learning by doing, he discovered he had the ability to come up with a good idea, get the right people to execute it, and, finally, derive the bottom-line proof of the success of his efforts. These involved album design (the American Express card on the cover of the Tubes' *Young and Rich* LP was one of his earlier brainstormers) and advertising (he devised a trade ad for Supertramp's *Breakfast in America* proclaiming "Supertramp Goes Gold" before the album's release—the twist was that the ad was dated *six months in the future*, a fact that made him seem a prophet in retrospect). Each success brought increased confidence and greater daring, so that, by the dawn of the Eighties, A&M had come to be seen as the most inventive label, marketing-wise, in the industry. The place was a veritable dream factory, manufacturing all manner of gleaming trinkets and toys, from laser-etched discs to records that were tiny or huge. People

inside and outside the business *wanted* this stuff in the worst way—Ayeroff was on a roll. He was a star. But, after a while, he tired of A&M's politics and the lack of new challenges. At that point, just over the hill, loomed the sleeping giant, in dire need of a creative transfusion. Again, it was a case of the right place and the right time. So off went the red-bearded Merlin to the kingdom of Warner, where his star has risen to new heights, along with the label's



profits.

"Warners will have had the biggest year in their history this year, thanks to Prince and Madonna and ZZ Top and Van Halen and Chicago and Sheila E. We have so many platinum albums, it's a joke. It's just the timing... it's the timing. That and image-building. Look at ZZ Top and those great Tim Newman videos. They're a great example of something that shouldn't work but does. They shouldn't be able to sell that record today, but everybody loves ZZ Top. The music's great, but the look... they're so far gone—they're so left, they're right. Those big bearded boys. Everybody knows who they are. It's as if their hair came off the top of their heads going straight up! It's like a mohawk of the *chin*. So that's why they work. And Madonna—she's Brigitte Bardot, and that's never been done before in rock & roll. Blondie wasn't that—no one has been that. In my mind, that's what I'm doing—I'm dealing with that sort of era. If I say I'm playing with imagery, that's what we're dealing with. When you play with Bryan Adams (on A&M), you're playing with a young James Dean. Echo & the Bunnymen: If Ian McCollough isn't a ringer for Mick Jagger at the same age I'll eat my desk. The analogy is so close and so clear—not vocally... *visually*. Van Halen is *Fast Times at Ridgmont High*, irreverent American bad boys going *Nya-nya-nya!* David Lee Roth is one of the brightest people we work with—easily. He directs his own videos. 'Hot for Teacher' is one of the best videos I've ever seen. See, with

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## AYEROFF

Continued

those guys, I don't do anything. With those guys, I'm a creative banker—I'm the guy that sits there and says, 'Leave 'em alone, give 'em the money. Leave 'em alone, give 'em the money. LEAVE 'EM ALONE, GIVE 'EM THE MONEY AND SHUT UP! We give 'em \$200,000 dollars, we'll make a million dollars! What are you arguing about—give 'em two-fifty. What are you! Are you nuts? Would you rather make 'em pissed off, make 'em go home, or give 'em the money?'

Ayeroff's current focus, not surprisingly, is video. But he's somewhat ambivalent about the whole thing: "I'm very afraid of video. As with disco, it has so quickly stagnated to the lowest-common-denominator form, so that I'm constantly embarrassed and dissatisfied about what we do. But that's good, because I'll find a woman director, a black woman director, a French director. I'll find people that don't get to do videos and make 'em do videos. Melanie [the photographer for this piece] should be doing videos."

**So, in a sense, then, you're an A&R man of...**

"Visual. That's what I say I am—a visual A&R man. At the same time, I will say that I think I could be an A&R man—I have ears. And I think that's the difference. A lot of people in the graphics side of the business stare at the desk and do their drawings—their art. And that's it. That's

why I've become a marketing guy.

He pauses, then laughs. "You know, I had this horrible dream that I'll be 80 years old, walking on the beach, and—instead of styrofoam cups laying on the ground because they haven't biodegraded or whatever—there'll be videos everywhere, and I'll be walking and crunching all these bad videos that I ever worked on. A voice will say, 'What did you do when you were younger?' 'Well, I was in the record business, and I was responsible for lowering the lowest-common-denominator aspect of visual imagery in the world.' "

But video is much more than a bad dream to Ayeroff: in fact, his next big move may well be in the direction of the TV screen. "This new MTV 'adult' channel—I'd like to help program a piece of that. I'm not going to fool myself—I want to make TV that my *peers* will watch, because there are a *lot* of my peers. necessity for narrowcasting, for hitting certain markets. 'Cause why shouldn't someone have what they want?'"

**Hard to argue with that, Jeff. One more thing: Do you feel that, at best, you're elevating the areas you're working in to the level of art forms?**

"It's very hard for it to be an art form, although it can be something [worthwhile]. See, it's commercial art as opposed to struggler's art. It's not *painful* art. It's not art that comes from the soul, it's art that comes from the mind. It's propaganda art. It's *smart* art."

I see.

## DREAMS OF SIGNING WITH A MAJOR AGENCY

Continued from page 19

shoot straight and we can get rid of the outlaws, but we need bullets for the gun. An agent can give you your gun, your corral, your steady eye, but he can't give you the bullet. And the bullet, for the most part, is the record deal.

Yet, Shimmel still finds time to help a few unsigned acts. "I've tried to set up some bands with the right attorneys, the right managers. Long-term projects are fine. Any good agent *must* have a long term project, or two or three. By long-term projects, I mean bands you can develop, bands you'll pop on a big show every now and then. That's important to do. But your main obligation is to your artist who has a tour coming up and who has a hot record to support. That's the bread and butter of our business. Dealing with the smaller acts is fine as long as you hold your position in the business, and you'll only do that if you take care of the acts who need the immediate attention."

It should be good news for unsigned acts that not all big-league agents completely forsake "long-term projects" for the "bread and butter" of the business.

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In self-contained designs, Markley's new "CD" series includes 30, 60, and 120 watt power groups. Offered with a single 12" speaker as standard, these amps anticipate many requirements of professional club and session musicians with a combo design: clean/overdrive distortion modes, separate controls for voicing and master gain, variable-level effects send and receive controls, and 50 percent power switching, which cuts out two of the four 6L6 output tubes, leaving lots of power potential for large hall performances, and highly flexible intense overdrive for lower volume studio conditions.

Dean Markley also offers several pre-amplifiers that are individually tailored for different players. Features include foot-switchable overdrive, effects loops, active tone controls, built-in reverb and foot-switchable channel selection (on dual channel models).

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For more information, contact: Dean Markley Electronics, 3350 Scott Blvd., Bldg. 45, Santa Clara, CA 95054, or call (408) 988-2456.

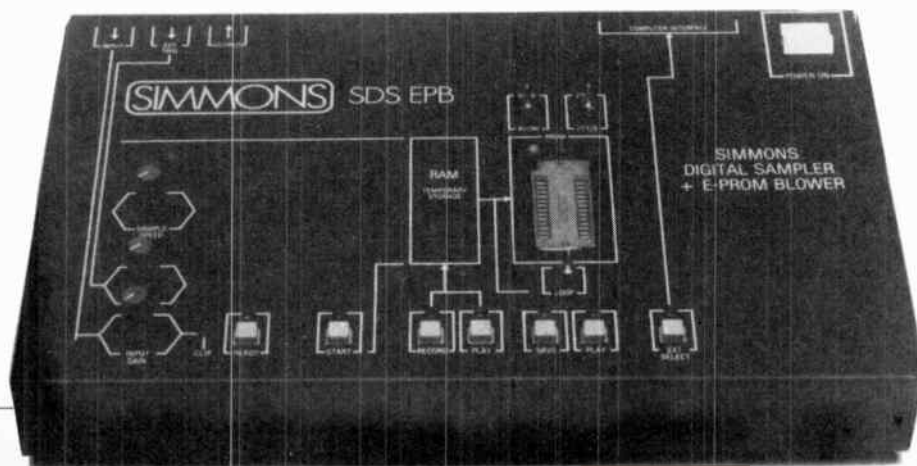
## ► SIMMONS Introduces Digital Sampler/Memory Programming Unit

SIMMONS has just introduced their latest product: the SIMMONS Digital Sampler/E-Prom Blower (SDS EPB). The SDS EPB is perhaps the most exciting drum and percussion accessory in decades. Designed for use with the SDS7 digital drum kit or SDS1 digital drum pad, the unit retails for \$795.00, and allows its user to program his or her own memory chips from virtually any acoustic or electric sound source. A drummer, for example, will now be able to digitally store the sound of his own acoustic set on a hand full of memory chips. A percussionist can carry a trunk-full of percussion effects in a brief case. The EPB can also be used to store the real sound of other musical instruments, the human voice and a wide variety of natural sound effects which can be loaded into the SDS1 pad or SDS7 voice module and triggered by SIMMONS pads or SDS6 sequencer. The SDS EPB greatly expands the range of sounds available, as well as the creative options of its users.

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# Audio/Video Update

## AUDIO

by Jeff Janning

**Sound Master**, North Hollywood, Ca. Other Voices are currently in tracking the four songs that get the best reception in the performances. Brian Levi is producing and engineering the independent production.

**New River Studios**, Fort Lauderdale, Fla. CBS artist Cyndi Lauper is in with producer Lenny Petze and engineer Ed Thacker working on a mix for her audio track, "Money Changes Everything," which is her new video. The original tracks were recorded by Fanta's Mobil Recording. Ted Stein is seconding the mix. Ted also assisted Peter Yianilos, who is producing and engineering an album for Enaress Productions. The tracks feature artists such as Daryll Dobson, Tony Smith, and Kenwood Denard. Derek and Ann Harris, aka One on One, are in tracking a single for their upcoming video. Ted Stein is engineering and Teresa Verplanck is assisting. The same engineering team is in with Paris International Records artist Ray Martinez, who is self-producing a new single.

**Tim Pinch Remote Recording**, Toluca Lake, Ca. Formerly located in Burbank, Pinch has relocated to 10000 Riverside Drive, #16, Toluca

Lake, Ca. The phone number is still the same. They have recently handled live recordings of Pat Boone during his booking at Knotts Berry Farm and Johnny Rotten with Public Image Limited in San Francisco.

**Lighthouse Studios**, North Hollywood, Ca. Earth, Wind & Fire's drummer, Ralph Johnson, is in producing Robert White's new material for Paris Records. Bobby Macias is at the board with "Woody" assisting on the sessions.

**Skyline Recording**, Toppinga, Ca. Former Rocshire act Alcatraz is in with metalist producer Eddie Kramer, who is also engineering the album project for DeNovo Artists. Ross Stein is seconding. Ross is also assisting Cisco DeLuna along with Britt Bacon. They are engineering for producer Sergio Andrade, who is in tracking an album with John Sebastian for Musart, a Mexican record label. European artists Rommy and Alexander are tracking an album with producer Aaron Zigman and engineer David Hines. Artist Darrell Verdesco is in with producer James Robinson tracking an independently produced album. Britt Bacon is at the boards. Britt is also engineering an in-house production for Day One.

**Redwing Sound**, Tarzana, Ca. Zuma II (a new band with two ex-members of Oingo Boingo) are in tracking overdubs and mixing new material. Casaba Petocz is engineering the project and co-producing with the band. Polygram Records artist Darwun is in with producer "Koz" Kosinski and

engineer Chris Desmond. They are tracking part of an LP. Maurice White is in tracking new material for his upcoming CBS album. Maurice is producing and Tom Seufert is engineering. Artist Bill Withers is in with engineer Don Freeman. Together they are co-producing one side. Missi Record act Andrus/Blackwood are in tracking an album with producer John Rosasco and engineer Peter Haden. Producer Tom Howard is in with Lamb and Lion Records artist Wendell Burton, with Chris Taylor at the console. Tom Seufert and Chris Desmond are laying tracks for an EP. Together they are the artists, producers and engineers. Tom described the in-house production as "an Alan Parsons-type project."

**Skip Saylor Recording**, Hollywood, Ca. Producer Herb Pederson is in tracking an album on singer/songwriter Michele Curtis for HFM Productions. Skip Saylor is at the console. Skip is also engineering an album for Warner Brothers Record act Z III. Guy Spells is producing. Fat Boy Records act, Trial By Fire, is in with producer David Darling. They are recording an EP with Tom McCaulley engineering. Billy Osborne and Zane Giles are co-producing artist Wayne Arnold for Azbo Productions, with Skip Saylor at the board.

**Can Am Recorders**, Tarzana, Ca. RCA Records act the Breaks are in tracking an album with producer Elliot Scheiner and engineer Brian Malouf. Brian is also at the boards for MCA Records artist Mark Spiro, who is tracking an album he is co-producing with Jack White. Producer John Barnes is tracking an album with artist Marva. Brian Malouf is at the boards for this independent production. Brian is also engineering four sides for Civillian. They are being produced by Roger Pagia who just finished producing four sides on Epic Records artist Chris St. Ives.

**Rainfire Studios**, Sherman Oaks, Ca. Owner Lou Pinta is closing the doors to the studio, although his music publishing company will continue. Rainfire is an eight-track studio with a custom Sound Workshop board and lots of outboard equipment including digital delays, compressors, limiters, JBL 4311s, noise-reduction equipment, and much more. Lou is looking to sell all the studio equipment for \$10,000.

## VIDEO

by Iain Blair

Capitol recording artist **Steve Miller**, whose "Abracadabra" video and single were so successful, recently completed his latest video for "Shangri-La," the first single off his new album, *Italian X Rays*. Produced by Steve Lillis and John Geraci, the clip features footage from such vintage classic films as *Lost Horizon*, *Bride of the Mummy*, *Hutton Club*, *Melody Ranch* and *Footlight Parade*, as well as sequences from other film classics, which are interwoven throughout the video.

**Yes**, back on top after a lengthy retirement, recently filmed two of their concerts while on the road in Canada. The shows, filmed live in Edmonton, Alberta, were shot on 35mm using eight cameras and three cranes, including a Louma. The shoot was directed by Steve Soderbergh and line-produced by John B. House, head of Razor Productions. The concert special is scheduled to be broadcast on Pay-TV, released on home video (a first for the band), and negotiations are also under way for a theatrical release. The program is due to be released in both 60- and 90-minute formats, the latter of which will include interviews with the band members. Both versions will include special effects being added by Charlex in New York (the house responsible for the Cars' award-winning "You Might Think" video).

**Director John Sherlock** recently completed a video of "This Oasis" for the Orange County band Anatomy, which features ex-Adam & the Ants drummer Terry Miall. The clip, which was shot entirely on location, was filmed in 35mm by DP Vern Vihlene and transferred to one-inch videotape for post-production.

**Vestron Video** is gearing up for the Christmas season with a long list of releases, including the eagerly awaited Rolling Stones' *Video Rewind* collection; *Carlin on Campus*, featuring the comedian; and several feature releases, including *Beat Street* and *The Hotel New Hampshire*. The Rolling Stones' *Video Rewind* selection features brand new footage of Mick Jagger and Bill Wyman shot by director Julien Temple, who is also responsible for such Stones' clips as "She Was Hot," "Too Much Blood," and "Undercover of the



Yes drummer White gets briefing from Soderbergh and House.





Steve Miller sets his sights on "Shangri La," new rockvid.

Night." Wyman plays a museum curator in "The Museum of Mankind" who wanders into a "withdrawn exhibits" room, only to discover Jagger preserved in a glass case. Letting him out, Wyman and Jagger then reminisce about the past, and "rewind" through 13 of the band's classic videos. These include such early clips as "Angie" and "It's Only Rock 'n' Roll," as well as sequences from live concerts and tours. Comments Jagger on the highly entertaining collection, "I've never been happier seeing the Stones on film as I am with *Video Rewind*. I think it captures all of us beautifully—even in our non-beautiful, non-church-choir moments."

The specially made-for-home-video program is Vestron's first release in VHS Hi-Fi, and is also available in Beta Hi-Fi, Videodisc, and Laserdisc in stereo.

**Red Car Editing**, which recently relocated to the newly refurbished Hollywood Centre Studios, has been busy working on a number of projects. Rickie Lee Jones' latest video, "The Real End," was brought in by the singer and Warner Brothers for some fine tuning by Larry Bridges, the man who successfully re-edited several Warner projects in the past, including Rod Stewart's "Baby Jane." For "The Real End," Bridges developed a new graphic computer concept which was then integrated into the clip with effects done on a Paint Bx. This was also combined with additional footage shot by the singer on a home Beta camera. The video post-production was done at Premore by Jay Evans.

Red Car was also responsible for post-production work on the video for Ken Russell's latest feature film, *Crimes of Passion*, which stars Anthony Perkins

and Kathleen Turner. The clip combines new footage shot in Southampton with sequences from the film featuring British singer Maggie Bell singing the track, "It's a Lovely Night."

The company also recently edited two clips for Limelight Productions; the first, for Wang Chung's "Don't Be My Enemy," was directed by Danny Kleinman and edited by Red Car's Bill Abbott. The second, for Xavon's "Eat Your Heart" single, was directed by Chris Gabrin. The two companies will also collaborate on three other videos, for Adam Ant, Appollonia 6, and Quiet Riot.

Nashville-based **Jim Owens Entertainment, Inc.**, recently completed two videos featuring two duets. The first, "Slow Night," features Glen Campbell and Mel Tillis and was filmed on location at the Camel Country Lounge in Nashville. Directed by Rod Thompson, it also has cameo roles from Ray "Dr. Hook" Sawyer, and the late Patsy Cline's grandchild, Virginia Connor. The second, "Boys Night Out," features Moe Bandy and Joe Stampley, was shot on location around Nashville, and directed by Thompson.

**Action Video** of Hollywood has been busy with its Paint Box system, providing Showtime's *Faerie Tale Theater* project "The Little Mermaid" with various special effects. The segment, which stars Pam Dawber and Treat Williams, was produced by Bridget Terry and Fred Fuchs, and was directed by Rob Iscove. "Since the show is shot at ABC, we created the necessary water images in editing," explained Paint Box operator Bob Engelsiepen. This was done by combining matte paintings with stage pieces, which were then shot at very precise angles.

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# Reviews

## CONCERTS

### The Red Hot Chili Peppers

At the Roxy  
Hollywood

The Red Hot Chili Peppers did nothing to damage their reputation as one of L.A.'s most outrageous and entertaining bands. Aside from the dementia, these guys aren't too shabby on the respective instruments either. How the Peppers arrived at their sound is anyone's guess, but I have my own theory. I propose that all four of them were locked in a closet with at least one Hendrix record, a live tape of the Stooges, and enough psychedelics to traumatize the Jamaican musicians' union. Whatever the cause, the results are hilarious and surprisingly musical.

The stage at the Roxy was decorated in a dayglo nightmare that featured (what else!) huge chili peppers and a large replica of the Hollywood sign. The enormous backdrop could be described as early California head shop, a green and orange iridescent insanity.

Aside from the craziness of their stage antics and costumes (bermuda shorts and body paint), the musical concept is quite sound. As they performed songs from their EMI/Enigma debut, I could not help but wonder if this was not the perfect California funk band. Utilizing distinctly American influences and looking like beach boys gone bad, the Peppers are the embodiment of Southern California angst.

At the core of the band is the piledriving bass of Flea and the screeching Telecaster played by Jack Sherman. Drummer Cliff Martinez lays down a solid no-nonsense beat, while Anthony Keidis growls explosive monophonic chants. Some of the songs, like "True Men Don't Kill Coyotes," have a sort of Castenada-like peyote consciousness. The reworking of Hank Williams' "Why Don't You

Love Me" should appropriately outrage country fans but actually is pretty inventive.

The gig was a sendoff for the Peppers' first tour. All I can say is wait till Reagan country gets a load of these guys! L.A.'s reputation for absolute degeneracy will be happily fortified by these ambassadors of psycho-funk.

—Billy Cioffi

### X

At the Universal  
Amphitheatre  
Los Angeles

X at the Universal Amphitheatre? Opening for themselves as their folkie alter-egos the Knitters? It was a pretty ambitious undertaking. The venue is light years away from the steamy clubs that have become synonymous with X (and it looked like they'd never break away from), yet they pulled it off.

It was an undertaking, and it was interesting. As the Knitters, they further closed the chasm of what appear to be opposite ends of the music spectrum—semi-acoustic folk and tough new wave.

The Knitters consist of Exene (dressed in basic beatnik black—no one would confuse *this* persona with her X image), guitarists John Doe and Dave Alvin of the Blasters, Johnny Ray Bartell (on loan from Blood on the Saddle) slapping his upright bass to the beat, with X's D. J. Bonebreak rounding out the lineup in the drummer's chair. The band has swerved a little from their original all-acoustic sound—John and Dave now plug in before going on, but the impact is the same. Powerful. Because of the set's quiet force, it has the same effect that hardcore punk had in its beginnings—it forces you to listen. The closing tune, X's "I Must Not Think Bad Thoughts," left me shaken. The 35-minute set wasn't nearly enough; the group deserves a full-length



Photo by Lesley Campbell

Reed rocks Universal.

showcase.

In the unenviable spot of being sandwiched between two virtual X shows were Rank and File, who nevertheless met the challenge easily. Long dogged with the country-punk label, the band far surpassed that insipid title and proved that they are a rock band, albeit one with a country twist. With a crack team of drummer Alejandro Escovedo and bassist Tony Kinman (the irony of a bass player with a contrabass singing voice is perfect) nipping at the heels of ever-active (but never thrashing) guitarists Chip Kinman and Slim Evans, their show was energetic and tight.

But the primary reason that most of the 4,000 plus people attended was to see X. And when Billy Zoom (clad in his usual easy-on-the-eyes black leather) strolled onstage and took his gunslinger position, followed by Exene (draped in gold lame and fringe), Doe and Bonebreak, there was no question whose show it was. They raced through their set at typical X speed, barely coming up for air or allowing the audience to catch its collective breath.

At the Amphitheatre, the intimacy that was X was gone, but the spirit remained. They've come a long way since their days at the Cathay de Grande, and it's about time.

—Sharon Liveten

### Lou Reed

At the Universal  
Amphitheatre  
Los Angeles

Lou Reed reminded us, after a four-year absence from Los Angeles-area shows, that he is alive and kicking. Despite his recent changes of habits and lifestyle, Reed still knows his turf, and he delivered a charged performance of vital rock & roll at the Universal Amphitheatre. Lou emerged looking lean, mean, dangerous, and *healthy*. This latter new leaf was also evident in his attitude toward doing what he does best, which is dosing his audience with visceral energy stripped of the technical wrapping paper which so often envelops and stifles the bite of many modern rock musicians. His interaction with the audience between songs was cordial and playful, and it seemed that he had as good of a time as the rest of us.

The emphasis was on rock & roll; simple, direct, and raw. The band (Robert Quine on lead guitar, Fernando Saunders on bass, Peter Wood on keyboards, Fred Maher on drums) purveyed a no-frills approach, blazing through Velvet Underground rave-ups such as "There She Goes Again" and "White Light, White Heat," and high-energy samplings of Reed's earlier phases as a solo performer. Particularly impressive here were "Sally Can't Dance," "Walk on the Wild Side," and "Street Hassle." A good portion of the set was given to highlighting the *New Sensations* album, Reed's strongest output in years.

Not much space was given to the slow, romantic ballads for which Lou half-jokingly conceded he is best known, but the ones he did were stirring and provided a balance to the rest of the set. These included "Legendary Hearts," "Satellite of Love," and "Coney Island Baby." It somehow seemed that they were also placed strategically to allow Lou to regenerate his adrenalin for his next attack. After the encore of the Velvet Underground's "Some Kinda Love" and "Rock and Roll," little doubt was left as to the kind of music for which Lou Reed wants to be known.

—Tom Kugler

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# Reviews

## CLUBS

### Arkenstone

At the Country Club  
Reseda

□ **The Players:** David Arkenstone, guitar, keyboards, vocals; Roger Fiets, bass, vocals; Dair Ancrille, lead vocals, keyboards; Robby Moore, drums; Mark Adrian, guitar, vocals.

□ **Material:** Progressive hard rock that re-tools the mystical/mythical melodic-metal mold forged by early Kansas and Uriah Heep. Arkenstone covered musical territory ranging from the heavy-duty message of "serious" heavy rockers like "Firestorm" to the "let's party" attitude of rock & rollers like "Lookin' for Trouble" and "My Way (or the Highway)." The upbeat party-time tunes didn't come across nearly as well as the serious material, for both visual and musical reasons. Ancrille's party-down stage style and the part songs didn't jive with the artsy visual image at all, and every time a good groove would be established, the band would slip in a progressive change-up and kill the song's momentum. Arkenstone seems to be trying to be both a party band and a serious band, and that's stretching things too far for now.

□ **Musicianship:** Very good all around. Arkenstone proved to be quite capable on guitar as well as keyboards, and he overshadowed Adrian. It was good to see the possibilities of a twin-guitar attack explored, with alternating guitar leads and harmonized solos; however, the rhythm attack was still typical on the twin guitar songs. Moore and Fiets demonstrated an impressive amount of chops, but only when they needed to. Ancrille made up for his somewhat limited vocal range with a heart-felt delivery.

□ **Performance:** All five members moved adequately on stage, but there was no real standout. Ancrille was the only member who really seemed to be having a blast, as the rest of the band had a more serious look. As with the material, there needs to be a stronger link between the party animal and intellectual sides of Arkenstone.



Arkenstone: Retooling mystical/mythical melodic-metal mold.

□ **Summary:** Considering that this was only their second show, Arkenstone was quite impressive. Their image, lyrics and arrangements may be a bit pretentious for the streamlined Eighties, and this could be a stumbling block to the top. On the other hand, these are the things that set Arkenstone apart, and could work to their advantage. If they simply tie up the loose ends and focus their image and material into a more cohesive whole, then Arkenstone should easily win many new followers. They are definitely one of the most promising new bands in town.

—Stu Simone

## Tokyo

At the Palace  
Hollywood

□ **The Players:** Victor Dawahare, guitar; Jim Gallegos, bass; Audie Desbrow, drums; Randy Jones, lead vocals; Brian Icamem, keyboards.

□ **Material:** The material was trend-conscious to the point of mimicry. While all of Tokyo's songs are professionally written and executed, you've heard it all before and I suppose your feelings for the original sources will affect your judgement. This listener gets the impression the concept of this group evolved

from serious scrutiny of last month's *Tiger Beat* magazine. There is nothing offensive or memorable about any of the tunes, with the exception of similarities to other pretty-boy anglo imports over the last year.

□ **Musicianship:** The band is quite accomplished on their respective instruments, but chops are no substitute for creativity. Vocalist Jones has good range and pitch. Why he chooses to bury his ability beneath the imitative Bowie-esque sing/talk style he uses is anyone's guess. I know he doesn't talk like that! The rest of the band played with appropriate gusto, but lacked the real fire to make me a believer.

□ **Performance:** They seemed to me to be rehearsing for their MTV video, bobbing and weaving in all the right places but oblivious of the audience. I have no doubts about the sincerity of the individual members of the band, but one can follow in the footsteps of others too closely. Even the clothes (which looked like they'd just been purchased off the rack of a Melrose boutique) reinforced the aura of all style and no content.

□ **Summary:** While the overall presentation was extremely professional, some serious rethinking is called for. Tokyo needs to search within themselves and see if they can discover their



# Reviews

## CLUBS

own collective voice, in the songs as well as the presentation. At the present time it seems like someone is giving them a script and they are reading the lines (none too effectively I might add). What is needed is a point of view rather than a rehashing of musical ideas that are already more or less accepted.

—Billy Cioffi

## New Riders of the Purple Sage

At the Palomino North Hollywood

□ **The Players:** Alan Kemp, guitar, vocals; John Dawson, acoustic guitar, lead vocals; Rusty Gauthier, slide-guitar, lap steel, fiddle, vocals; Christopher Lockheed, drums; Michael J. White, bass, vocals.

□ **Material:** Since 1971, this band has been reportedly preparing its 12th (!) album. So where were the new songs? There were only three out of eleven, and one, "Friends of the Devil," penned by Dawson, was cut already by the Grateful Dead for the *American Beauty* album. There hasn't been much change in theme or musical style. Originally the country offshoots of the Dead, the fare is still dreamy, nostalgic er-

satz cowboy-cum-S.F. hippie, whether older songs ("The Last Lonely Eagle," "Louisiana Lady") or new ones ("The Ranchers Daughter," "Bounty Hunter"). The women who populate the songs "treat you right" or seem to be waiting around to "sleep with me tonight/be mine tonight." The more upbeat songs, pop/rock, like "Look at the Way She Dances" or "I Don't Know You," were danceable. As a matter of fact, musically, many of the Dawson-penned songs hold up because of interesting melodies and slightly offbeat melodic changes which lend themselves to good arrangements and had (as in "The Last Lonely Eagle") a certain, mysterious charm. The  *freshest* thing they did was "Friend of the Devil," a mischievous, syncopated, fiddle-embellished ditty (bluegrass rock?) that sounds right in any era.

The  *least* fresh thing was Peter Rowan's "Lonesome L.A. Cowboy" ("snortin' coke till the next line comes along" *indeed!*). I  *know* they were in L.A., but as penance they should be made to see a week's worth of our  *latest* version of phoney cowboys (Club Lingerie, Music Machine, etc.).

□ **Musicianship:** A listen to a 1976 album reveals that they're less country  *today*; most of the musicians have been with the group less than five years, except founding member Dawson, and the approach is now more rock-based. Yet it's still sort of a Byrds/Eagle-ish sound, with a huge dose of Orange Sunshine thrown in.

They shine on arrangements, which were together and inventive. Many of the songs possessed an ethereal beauty; this was in no small part due to the contributions of multi-instrumentalist Gauthier (who's fiddled for Doug Kershaw and others). His slide guitar work on the evening's overwhelming favorite, "Portland Woman" (from the first album), had a shimmering, eerie charm. The rhythm section, aided by new member Lockheed, whose prior work is in rock and blues, was solid and just understated enough on the slow ones. Kemp turned in some pristine, electric rock lines.

One problem, though, and it ain't small: Dawson, who does most of the singing,  *can't*. His singing is so laid-back and without muscle or tone and color that when he sings about eagles soaring, he  *grounds* a good song. At times he could be singing underwater. Time was when you could get away with this, but hell, even Neil Young doesn't do Neil Young anymore.

□ **Performance:** Talk was kept to a minimum and the guys played to their following in a pleasant, tuneful fashion, keeping a nice energy flow throughout. Again, the real focus of interest was Gauthier, who, whether raw and rambunctious on the fiddle, or vying with Kemp on some Southern rock twin-guitar lines, was always fun to watch.

□ **Summary:** To be fair, the audience stood up and  *cheered*



New Riders of the Purple Sage: There is a market for this!

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**Reviews**

**CLUBS**

during "Portland Woman" and shrieked many times throughout. There is a market for this! Again to be fair, they haven't sold out or gone to Nashville, ala the Burritos or the Nitty Gritty Dirt Band. They haven't gotten busted for cocaine, either, like you-know-who, probably because their music suits downing gallons of red wine at the S.F. panhandle. They need a new idea, a lot of new ideas; they need songs with some humor and maybe some idiosyncracies, because this is a music essentially looking backward, which, however, in this era, might suit a lot of people just fine.

—Judy Raphael

**Big Race**

At the Stone  
 San Francisco

□ **The Players:** Dan Wul, vocals, guitar; Paul Trupin, guitar; Dodie Shoemaker, bass; Jim Woody, drums.

□ **Material:** With a synopsis-charged Talking Heads sensibility and more than a passing fancy for Afro-jazz-fusion, the Big Race takes a complicated rock form and puts it into relentlessly danceable grooves. Ranging from progressive rock to a style approaching pop, their material always employs slightly complex uppercrust arrangements and is driven by a frenetic intensity. Some problems with repetitiveness arose in "Beyond a Shadow of a Doubt," and the quasi-pop songs in general didn't mix with the otherwise progressive bent of the band. On the whole, however, music of the Big Race is substantial, engaging, and refreshingly smart.

□ **Musicianship:** Their style demands a fair amount of prowess, and Big Race fills the bill. Lead guitarist Paul Trupin stands out as the best instrumentalist here, although his voice really lacks any mustard-cutting edge. On the other hand, vocalist Dan Wul has that edge. Expressive and a bit bizarre, he exudes enough of a foreign tinge to land him exclusive rights as Big Race's voice. The backbeat of Shoemaker and Woody kept a nice



Big Race: Trying to put something original across.

bridled pace with Shoemaker hitting against the grain of the melody rather than with it.

□ **Performance:** The Big Race doesn't lean on any particular schtick in their show. It's a straightforward, concentrated cranking of energy—energy curiously not abetted by a personal interaction between members. Like their music, the members prefer to simply confront rather than amuse.

□ **Summary:** Another art school band? Possibly, but one worth offering an attentive ear. The Big Race is trying to put something original across, and that should be worth kudos in anyone's book.

—Bonnie MacKinnon

**Richie Hass and the Beatniks**

At Madame Wong's  
 West  
 Santa Monica

□ **The Players:** Richie Hass, vocals; Brian O'Laughlin, drums; Jesse Greenfield, bass; Bryan Lamb, guitars.

□ **Material:** The songs are very reminiscent of Captain Beefheart or Frank Zappa. Some of the songs are biting social commentaries while others are just downright silly, but almost always amusing. Played loud and fast, a song which may start out deceptively slow usually winds up as a wild trash and barrage of sound. More than just novelty tunes, their best songs, like "Drummer's Hall of Fame," "Give Me a Cigarette," and "I

Want to Be on 'Lost in Space'" are clever reflections on contemporary life.

□ **Musicianship:** Each member of the band plays with skill and competence, but the outstanding contribution comes from the group's frontman, Richie Hass. Although his vocals are lacking in range, and he has the tendency to warble off-key (he shouts most of the time actually), he more than makes up for this deficit with his overwhelming energy and talent as a performer. He leads the Beatniks as if he's playing all the instruments himself, and in turn they are a strong and cohesive unit.

□ **Performance:** Unfortunately Wong's was pretty dead the night of this performance, and after an initial burst of energy that began the show (Hass ran onto the stage from the audience), things began to slow down. Though the pace was frenetic, the songs were indistinguishable from each other until they honored a request for "I Want to Be on 'Lost in Space.'" The much needed spark of excitement didn't come until the end when they played their best songs. It was a shame because all the elements of a good show were there, and it could have been greatly improved had they paced their set differently.

□ **Summary:** This band has a lot of potential. Hass has good stage presence and a clear understanding of the meaning of performance. What they need is a more solid set of memorable songs to match their best and to fine tune the presentation.

—Barbie Barna



# Reviews

## CLUBS

### World Affairs

At the Club Lingerie  
Hollywood

□ **The Players:** John Barry, drums; Chris Blackwell, bass, vocals; Mike Gurley, vocals, guitar; John Paizis, keyboards, vocals, guitar; Rocky Paizis, keyboards, saxophone, vocals.

□ **Material:** World Affairs played light-duty pop-rock with tightly structured instrumental parts. However, their lyrics were often weak. The group made attempts to mix up their style with some techno-pop, heavy metal and Sixties-type harmonies, but they couldn't produce anything distinctively their own. "Smoke Signals" was a fruitless approach to describe a relationship of love and devotion, with such common lyrics as "I come running to put out the fire."

□ **Musicianship:** Lead singer Gurley had trouble coordinating his guitar and vocal duties in a smooth manner. A few times, while playing rhythm, he awkwardly stopped playing, leaving the band sounding spotty. Paradoxically, the Paizis brothers provided a wall of synthesizers a number of times which washed out any groove laid down by the rhythm section. Rocky Paizis's short and basic sax solos were drenched in reverb and were hardly decipherable.

□ **Performance:** The band dished out some fine har-

monies and catchy hooks early on. However, some flaws emerged as the set progressed. When John Paizis took the lead vocals, he moved his obtrusive keyboard aside and turned his collar up while spreading his stance. These unintentionally humorous theatrics resembled Elvis on the comeback trail minus any passion. Gurley's reserved stage attitude and limited vocal ability kept the set heading in a bland direction. Although Blackwell's bass work was average, his single lead vocal was more genuinely spirited than either of his colleagues.

□ **Summary:** World Affairs displayed positive instincts in regards to pop music, but they have to develop more than typical lyrics and stage manners to gain the type of success they seem to be aiming for. They need to convey more conviction in their music because it is difficult to get excited by a group that isn't excited about themselves.

—Ronald Coleman

### Sons of Fun

At Sasch  
Studio City

□ **The Players:** Ted Andreadis, lead vocals, keyboards, harmonica, guitar; Junior Morgan, sax, vocals; Rudy Guess, guitar, vocals; John Engel, bass, vocals; Don Harvey, drums; Denis Benarosh, percussion.

□ **Material:** Though Sons of Fun certainly have several influences, the most obvious (and at times painfully self-conscious)

is that of Springsteen. Not all the set was below par, though. There were some lighthearted, entertaining moments, most notably the frenetic and catchy "You Can't Take Me," and the easygoing boogie "What Good Is It." But there were also several tunes that fell flat. One of the worst offenders was a Las Vegas-style cover of the Beatles' "Oh Darling."

□ **Musicianship:** Drummer Don Harvey displayed a good feel, and some of Junior Morgan's offerings on saxophone were pretty nice. The overall impression this band gave was of a competent bunch, one which commits no serious errors but also shows no shining moments of inspiration.

□ **Performance:** The group didn't lack energy. Along these lines, frontman Ted Andreadis and bassist John Engel garnered the most points. However, vigorous action on stage doesn't always translate into something genuinely satisfying. Suffice to say, Andreadis was at his best when he wasn't trying (straining?) so hard to be at his best.

□ **Summary:** Interestingly, the band scored as long as they maintained a carefree attitude. While keeping things light, the Sons of Fun were fun; when they tried for a more serious mood they were anything but. In fact, the result was so unsuccessful it bordered on parody. This curious dilemma warrants attention and further work from the band.

—Randal A. Case

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World Affairs: Positive instincts  
in regards to pop music.

# Reviews

## ALBUMS

### Bryan Adams

*Reckless*

A&M

This kid wants to rock, and he does. For someone of his relatively small stature, Bryan Adams belts out one rock & roll tune after another in *grand* style. Adams' captivating performance is built upon a solid foundation of top-quality musicianship, better-than-average, hook-filled lyrics, and the strength of a voice that just doesn't quit. From beginning to end, the album remains consistently creative and continuously diverse. Though each tune is rhythmically distinctive, certain songs reflect definite influences from the past. "She's Only Happy When She's Dancing" is a veritable reincarnation of what seems like a whole medley of Stones' tunes. However, there is enough noteworthy material here for a *string* of potentially successful singles. Other notables include "Heaven," the album's only ballad, which rounds out and adds depth to an otherwise strictly rock set. "It's Only Love," a duet with reigning First Lady of rock & roll, Tina Turner, should make Cy Curnin of the Fixx (who joins Tina on her "You Better Be Good to Me" video) justifiably jealous.

This is the kind of music that makes you want to jump in your car, drop the cassette in the tape deck, and drive. Fast. Adams' relentless spirit and vocal energy, coupled with the gripping power and emotion of his delivery, leave one longing for more.

—Sheryl Ingber

### General Public

*All the Rage*

I.R.S.

As the name implies, General Public is a people's band. Dave Wakeling and Ranking Roger, former co-lead singers of the English Beat, have assembled a band with ex-members of Dexy's Midnight Runners and the Specials, and this debut LP should get everybody skanking. Although the Beat's influence is felt most

prominently, these songs cover a variety of cross-cultural styles. The rhythm permeates all facets of the tunes, and the effect is highly kinetic. This is, of course, what the Beat was all about, and one need not exert oneself to spot the similarities.

The package contains elements of everything from a traditional ska beat on "Anxious," to the surf-guitar riff on "Tenderness," to a big-band sound on "Where's the Line?" to calypso and funk on "As a Matter of Fact." The cool thing is that these elements do not come across as being separate when they appear, but are instead interwoven into unique hybrids. Particularly tuneful tracks are "Never You Done That," "Tenderness," and "Are You Leading Me On?," while "Burning Bright" and "General Public" are powerful statements to inform us that these guys are friends of the people who want the inhumanity and intolerance to stop. And while we're at it, a little skanking can't hurt.

—Tom Kugler



### U2

*The Unforgettable Fire*  
Island

The recording of the basic tracks and most overdubs were done with a mobile recording unit in the ballroom of Slane Castle in Ireland. This unusual but not unheard-of method is reflected not only in the aural textures but in the record's spiritual grandeur, as well. Producer Brian Eno captures the glorious natural-room reverberation and, although lead singer Bono's lyrics are somewhat obscured, his voice, curiously, is out in front in the mix. Overall, the textures and melodies are both beautiful and jarring. Guitarist The Edge creates a wall of apocalyptic Motown licks over the pounding rhythm section of drummer Larry Mullen, Jr., and bassist Adam Clayton. Bono's lyrics and melodies flirt

with but never quite succumb to the traditional pop-song form in the service of elucidating his Christian-cum-Taoist ethics. The tracks "Pride (In the Name of Love)" and the title song are the most clearly realized pieces because they incorporate just enough message with the Big Beat to be simultaneously entertaining and meaningful. Although Side Two bogs down a bit, ("Indian Summer Sky" is the strongest track), the album is intriguing from beginning to end. *The Unforgettable Fire* is a stunning record.

—Billy Cioffi

### Various Artists

*Born to Metalize*

Megaforce

### Metallica

*Ride the Lightning*

Megaforce

### Lone Rager

*Metal Rap*

Megaforce

These three records have one common denominator: heavy metal. Each, however, has its respective points, whether positive or negative. *Born to Metalize* gets a thumbs down from "Intro" (The beast is ready to devour") on Side One to the last non-melodic screech on Side Two. On the whole, the record is a wasteland of inane lyrics and torture-theme overkill. . . . *Ride the Lightning* from Metallica would not be beneficial for those in blue moods; the album is a collection of the most depressing variations upon death and despair in history. Metallica's metal speeds along fast and furious, but slows down to a surprisingly melodic and mellow pace on two songs, "Fade to Black" and "For Whom the Bell Tolls." These two are quite pretty, actually. . . . Never let it be said that heavy metal has no sense of humor. Lone Rager's (who is that masked man?) *Metal Rap* is, perhaps, not a must-buy, but certainly a must-listen! Side A's "Metal Rap-sody" is, in a word, *hysterical*. These hilariously funny lyrics, rapped to metal music including choruses sung by the "Children of Steel Singers," are a prerequisite to Heavy Metal 101—a history course of metal. The *Rap* is complete with name-

dropping, destined to educate the beginning metal neophyte. "For women and men who need it at ten" and then some.

—Karen Burch

### Richard Thompson

*Small Town Romance*

Hannibal

If you are among the unfortunate many who have never heard (or heard of) Richard Thompson, this live solo set isn't the album for the introduction. A better place to start might be a fully produced studio set, like *Henry the Human Fly*, *Hand of Kindness*, or any of the albums he recorded with his ex, Linda, over the past decade (all recently re-released on audiophile-quality pressings by the small N.Y.-based Carthage label). That aside, what you have on this live album is a collection of Thompson originals (and one Hank Williams tune), sung solo by Thompson, accompanying himself on acoustic guitar. Sad and dark, with a wry sense of humor, Thompson is one of the few truly original guitar stylists.

With today's resurgence of English folk-rock acts like U2, Big Country, and the Alarm, Thompson (founding member of Fairport Convention, the legendary Sixties folk-rock band) should be reaching a whole new generation of fans. If you're familiar with this most talented man's work, I urge you to pick up *Hand of Kindness* or *Shoot Out the Lights*. You'll experience the truly individual brilliance that seems to be so sadly lacking in so much of today's faceless music.

—Michael Fremer

## SINGLES

This week we get off to a rip-roaring start with Pamela Stanley's "Coming Out of Hiding," a powerful vocal performance over a simple but effective backing of the mainstream genre. An extremely clean production helps a lot, too. "I don't Want to Talk About It" is a little too close to the A side for my liking—this one has a distinct Helen Reddy feel to it. . . . "Feel the Heat" from Ditto Memo is an attempt at "Golden Years"era Bowie, white funk. It doesn't fail completely, but there is such a lack of originality that I can't see much career progression. The arrangement is professional but safe. "Upside Down" is even less innovative, okay for dancing but nothing more. . . . The perennial Surf Punks are back with "Wel-



come to California." I'm sure it will fit right in to their live shows and it is a catchy bit of fluff with thoroughly predictable lyrical content. . . . I'm a bit late with "Olympic Village" from Earl Sneed and his Olympic V, but I liked it so much I had to include it. This banjo-dominated instrumental has an extremely pleasant tune and overall feel, could become a cult classic in the right hands. "Thanks King" is more of the same but faster, *ala* "Orange Blossom Special." Winner Takes All" from Holly Near is this week's country entry. It is, naturally, completely devoid of any imagination, but accepting the inevitability of that, she possesses a strong voice and the overall atmosphere is fairly effective, thanks to a well-conceived arrangement. "Once or Twice" is much worse, slower and thoroughly derivative.

See you again before Robert Hilburn's next derogatory remark about Springsteen.

—Martin Brown

## CASSETTES

**Various Artists:** *Surface Tension* (Art Test Tapes)—This four-artist compilation has a fair share of both high and low points. The tape opens with Death in the West, a one-man show of guitars, bass and drum machine performed and recorded by Ed Zinacavage, who is also the fellow behind Art Test Tapes. Zinacavage's music is still undeveloped in terms of composition, but he shows a flair for arranging and plays some good slide guitar. The instrumental, "Act of Contrition," is a better overall production than the vocal, "Planned Obsolescence," which seems forced in its delivery. The Strain shared some of these problems in their song "Future Girls," in that the songwriting was weak but the arrangements and background accompaniment parts were strong. The guitar part of this song is definitely one of this tape's highlights. "A Man Still" is perhaps a better song, but the band plays it less convincingly and I think one of the synths keeps going out of tune. The Big Word Kings spit out a rough, atonal, arhythmic glop of energy and restrained tension with "Nebraska Farmbelt Town." This is what the Minutemen want to sound like, only they don't know it yet. It's sort of like the Captain's *Trout Mask Replica* without Beefheart's strict attention to form and detail. Finally, Schrodinger's Band turn in a clever original and a failed cover. Their "Relativity Tango" is a great little ditty in the tradition of the first two Residents LPs, with a lopsided and child-like arrangement. It, like Big Word Kings' material, was recorded live, and this is perhaps the only live track that comes off really well. Their version of "Louie Louie" just shows that sometimes you have to get up pretty early in the morning to be better than the Kingsmen. Order from: Art Test Tapes, 1683 Sargent Ct., Los Angeles, CA 90026.

—Screamin' Lord Duff

## EARMARKS OF QUALITY

*This column is designed to help the record buyer focus in on particularly strong current albums and EPs, noteworthy singles, and exceptional album tracks. LP and EP titles are italicized; singles and cuts are in quotes.*

**Various Artists:** *Revenge of the Killer B's* (WB)—Follow-up to sampler of WB flip sides released last year that yielded a pair of classics: Crenshaw's "My Favorite Waste of Time" and Roxy Music's "Always Unknowing." The new one has another Crenshaw beaut, a nifty remake of "Cool Water" by Lindsey B./F. Mac, and collectible shit from early Talking Heads, kool Kid Creole, live Tenders, happy Depeche Mode, and horny Madonna, along with some less thrilling cult stuff.

**Kinks:** *Word of Month* (Arista)—The Davies Bros. rediscover that edge of anxiety that made them such a delight in the Sixties and Seventies. Dave's snarling, snotty guitar fights Ray's melancholy songs and wan braying for the listener's attention—it's a draw, so the listener wins, natch. There's also a devastating ballad of heartbreak, "Missing Persons." Once again, Ray's delivered his strong suit, turning pain into art. Condolences and congrats.

**T. Rex:** "Metal Guru" (WB)—Heard this while shoppin' Melrose the other day, and was immediately struck by the fact that WB has not yet done a T. Rex collection. C'mon, you guys, the timing's perfect—this stuff is so *now* it's ridiculous, as a listen to this classic from *The Slider* will instantly prove. Get with it, gang—we're talkin' *tonnage*.

**Stranglers:** "Skin Deep" (Epic import 12")—Vastly underrated band continues to deliver the goods with this bold stroke of elegant raunch. If you like this, go back to the Stranglers' earlier work—there's a lot more where this came from.

**XTC:** *The Big Express* (Geffen)—Another venerable Brit band adds to its impressive body of work with an LP that emphasizes quirky punch as opposed to the quirky lyricism of *Mummer*.

**Elvis Costello & the Attractions:** "Walking on Thin Ice" (from Yoko Ono song compilation, *Every Man Has a Woman PolyGram*)—Putting together Costello with great New Orleans producer Allen Toussaint to cut Ono's most memorable song was a smashing idea with smashing results. Elvis should have Toussaint do his next album!

**Chaka Khan:** *I Feel For You* (WB)—The Prince-penned title tune is just the start of somethin' good on this LP of strong tracks and typically masterful vocal performances by a great R&B singer in her prime. Classy and sassy.

—Bud Scoppa

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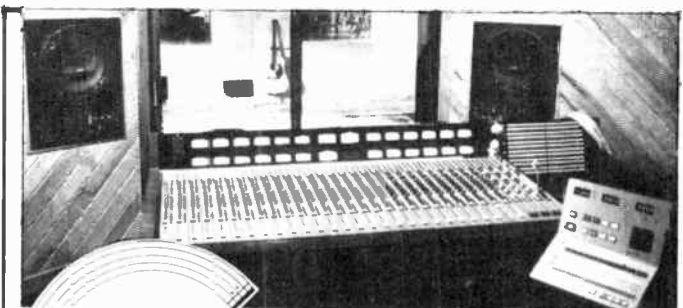
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# Club Data

by Bruce Duff

Madame Wong's has changed booking agents, and it would appear, booking policy. Jonathan Daniels was booking both Madame Wong's Chinatown and Wong's West, but his band, Candy, has been signed by PolyGram, so Daniels has left Wong's to devote all his time to the band. Best of luck, Jonathan! His partner, Jeff Higgins, has also left, but as of this writing we don't know what he's up to. The new booker is a familiar face on the club booking scene, and no, it's not Jan Ballard. Michael LaShay will be booking both clubs single-handedly. LaShay had been the booker of the Plant, which you might remember had some pretty adventurous shows, as did the short-lived Mix Club at the Stardust Ballroom, which LaShay also booked. Besides his new duties, LaShay is also managing the excellent local group, Red Wedding, whose new LP on Important Records

should be checked out. LaShay's goals at the club will be to bring more progressive new music in, and to make the bands feel more at home. He will be booking only three bands on the weekends (per stage) rather than four, which should make it easier on the bands. LaShay's new policies will, as he puts it, "open the doors for the seeds growing in our own back yard." Best of luck, Michael.

Other changes around the club scene include the new lighting system that is going in at the Troubadour. Over fifty new lights should be up by press time, and you can see them all at the Troub's special Thanksgiving show, which will feature the Claw and Coliseum (not the Sixties British jazz-rock group).

On the country side of life, the Landmark in Glendale will have Chris and the Sputniks the 21st through the 24th, playing a variety of music besides country. According to the club, Valerie Wilson is an up-and-coming young vocalist to watch

for, and she'll be there along with the Sputniks. Also, at the Palomino, watch for the Youngblood on the 30th.

Get a coupla Splits, mon, and head over to the Comeback Inn on Sunday Afternoon, the 25th, to see the Kushite Raiders. Their reggae has been packing them in. Also at the Comeback, bassist-on-the-go Charlie Haden will be jamming with various hot jazz players on the weekends.

On the rock scene, be looking for the Minneapolis sound at Club Lingerie. Not the Time, or Prince, but none other than the hardcore saviors, Husker Du. They will be flying to Los Angeles especially for this December 15th show, which Lingerie booker Brandon Mullen points out is to prime the locals for Husker's January tour and new LP. This is a one-off show, and probably at a smaller venue than you're going to be able to see them at in January, so don't even think of missing it.

At the Country Club, the "legendary" Soft White Underbelly will drop in for two nights

on December 7th and 8th. They have a large, shall we say, 'cult' following, so get your tickets early. December 1st, the Country Club will host local metal heroes Odin, who will be debuting a new show and new songs from, what else, their new LP, which should be out the first of the year. On the 22nd, you can have a "Keel Christmas," as Ron and his band play two shows for a mere ten bucks.

Big doin's out at the Music Machine, when veteran of the blues, Willie Dixon, jammed to a full house there. Helping the original Little Red Rooster out were George Thorogood and local boy Top Jimmy, both of whom sat in on a couple of numbers. Also at the Music Machine, there are only a few more days for the younger rockers to party there, because as of December 1st, the club will convert to a 21-and-over venue, much like Lingerie. With the Cathay closed, Lingerie and Music Machine both catering to oldsters (by rock standards), we guess it's the Troub, Gazzarri's, Wong's, or nothing.

## Music Connection Exclusive

# LiveAction CHART

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 VENUES

This Issue	Last Issue	Cumulative '84	
1	—	9	Stryper
2	—	1	Grim Reaper
3	—	1	Dream Syndicate
4	—	3	Tupelo Chain Sex/Fishbone
5	—	20	Billy Vera & the Beaters
6	—	1	R. Guevara's Latin Soul Rev.
7	—	1	Flesh for Lulu
8	—	5	Dickies
9	13	13	Jack Mack/Heart Attack
10	—	5	Cruzados
11	—	1	Swinging Madisons
12	—	6	Rebel Rockers
13	—	4	Ventures
14	—	1	Big Daddy
15	—	1	Chez Vous
16	—	1	Field Day
17	—	1	Faith Healers/Bone Daddies
18	—	2	Rick Vito/Roc-Kings
19	—	9	Rik Fox's Sin
20	—	1	Roxbury Drive

#### Venues

Country Club (Stryper)  
Country Club (Grim Reaper)  
Club Lingerie (Dream Syndicate)  
Club Lingerie (Tupelo Chain Sex/Fishbone)  
At My Place (Billy Vera & the Beaters)

### COUNTRY/FOLK VENUES

This Issue	Last Issue	Cumulative '84	
1	—	2	American Made/Rattlesnake
2	—	20	Western Union
3	1	3	Kingston Trio/Jeff Pearson
4	12	20	Larry Dean & the Shooters
5	5	20	Travis Young Band
6	—	3	The Eddies
7	—	17	Gary Hanley
8	—	2	Calico
9	—	1	Dan & Craig
10	—	3	Dean Dobbins
11	—	2	Dennis Wayne Band
12	—	1	Dan Hicks
13	—	1	Dave Daniels
14	—	1	Dark Horse
15	2	18	Duke Davis/Buckshot

#### Venues

Golden West (American Made/Rattlesnake Band)  
Golden West (Western Union)  
Palomino (Kingston Trio/Jeff Pearson)  
JR's Country Place (Larry Dean & the Shooters)  
Sagebrush Saloon (Travis Young Band)

### JAZZ/BLUES VENUES

This Issue	Last Issue	Cumulative '84	
1	—	1	Willie Dixon
2	10	7	Brandon Fields
3	4	23	Don Randi's Quest
4	—	1	Freddie Hubbard
5	—	3	Eddie Harris
6	11	4	Pat Kelly
7	—	1	Phil Woods
8	—	3	Ernie Andrews
9	—	7	Whodunnit Band
10	—	1	Kushite Raiders
11	—	2	Conte Candoli
12	—	1	Rock City Band
13	—	1	Michelle Stanco & Shotgun
14	—	2	Freelight
15	—	2	Bud Shank Quartet

#### Venues

Music Machine (Willie Dixon)  
Baked Potato (Brandon Fields)  
Baked Potato (Don Randi's Quest)  
Hop Singh's (Freddie Hubbard)  
Marla's Memory Lane (Eddie Harris)



# Showcase

by Katherine Turman

## Jimmie Wood

"Jimmie Wood and Los Angeles are synonymous," claims the native-born Angeleno, leader of the bluesy rock band Jimmie Wood & the Immortals. Why the Immortals? "The immortal sound *will* live forever. The tradition that we have in the music is something that will always be around—it's true American music," Wood explained. Wood, a harmonica player and lead singer, says, "I'm deeply rooted in rhythm and blues—soul music," and cites Bobby "Blue" Bland as an influence on his vocal style.

Even when the Beatles started happening, Wood felt more drawn to music like the Coasters and the Olympics and would go to the Ashgrove (now the Improv) to see artists like Freddy King and Lightnin' Hopkins. Wood, who has been making music since the age of 13 when he was in a band called the White Cadillacs (that also included Sam Phipps of Oingo Boingo), had played fairly straight-ahead blues until he hooked up with guitarist George Marinelli Jr. about two years ago.

"There was a drastic change in the sound of the band when we started to write together. The music gravitated toward a more modern approach to the traditional style." Though the latest incarnation of the Immortals (that played on a self-titled album) has split up, Wood still plans to write with Marinelli, and already has the core of a new band together. The new line-up, slated to debut mid-December, will probably be expanded: "I've been horny for a horn section for years; it goes back to Sam & Dave and Wilson Pickett." The music will also be more funky. "It's really rock & roll played with a lot of funk and soul and blues in the music," said Wood. Lyrically, Wood tends to write about male/female relationships. "Sex and broken hearts, that's what makes the world go round."

Wood, however, managers to maintain a rock & roll marriage with wife Laura Engel, who is currently on tour with Wall of Voodoo as their production manager, as well as being a "roadie, stage-manager, hand-holder," for Oingo Boingo for the last eight years. When they met, Wood recalls, their first date was at the Troubadour to see Billy and the Beaters. In addition to his wife and his music ("I think I would probably slash my wrists if I couldn't play live"), Wood books the Blue Lagoon Saloon.

Wood says it's interesting being on the "other side," and says that he "books from the heart more than from the pocketbook."

Playing with Mike Bloomfield and opening for James Brown are among the other accomplishments of this "natural born ham." When asked about his nickname, the "Boss of Kings," Wood explained with a smile: "It comes from my natural performance ability. 'Cause Bruce Springsteen is the Boss and Elvis is the King. Some of my friends just started calling me the 'boss of kings' because I like to strut."

Though Wood has come a long way from thinking "I'd make my demos, shop them, get the big deal and I'd be fat city," he says, "I'm still optimistic. I think my music has a wide appeal." Playing live, Wood says, "is the real thing, even if you're not making any dough." Though he thinks "making it" in music is "hard for everybody," it's easy to see Wood has a handle on the situation as he sings in "Hollywood Town": "In Hollywood town, you hear a million heart-break stories. . . . If you're slow you miss your turn / But if you ride too fast, you might just crash and burn. . . . Only the strong survive in Hollywood town." ■

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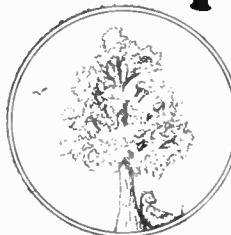


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**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Call Perry at 394-1583.  
**Pay:** Possible paid bookings.

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**Stage Capacity:** 10.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Wed. 5-6 p.m., confirm by calling.  
**Pay:** Percentage of ticket sales.

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**Club Capacity:** 150.  
**Stage Capacity:** 2-3.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** Yes.  
**Audition:** Showcase every Monday night at 9 p.m., bring music in correct key, photos & resume.  
**Pay:** Possible future.

**BLUE LAGUNE SALOON**

4080 Lincoln Blvd., Marina del Rey, CA 90292  
**Contact:** Jimmie Wood, Thurs & Fri 1-6 p.m., 822-9121.  
**Type of Music:** All styles, original only, receptive to new music.  
**Club Capacity:** 220.  
**Stage Capacity:** 15.  
**PA:** Yes, with operator.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Send tape or call.  
**Pay:** Percentage of door.

**THE SAWMILL**

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

**LION D'OR**

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**Stage Capacity:** 6.  
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**Piano:** No.  
**Audition:** Send tape or call.  
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**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Call first.  
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**Stage Capacity:** 8.  
**PA:** Yes.  
**Lighting:** Limited.  
**Piano:** No.  
**Audition:** Call for info.  
**Pay:** Negotiable.

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**Stage Capacity:** 10-12.  
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**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Call, send tape, pics, bio.  
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**Stage Capacity:** Indoors, 6; Outdoors, 10.  
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**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Send cassette, LP or 1/2" video to above address; live audition Monday nights, 8:30.  
**Pay:** Negotiable.

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**Stage Capacity:** 12-15.  
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**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.

**FOOTSIE'S**

34 N. Mentor Ave., Pasadena, CA 91006  
**Contact:** Heide Hibbard  
**Type of Music:** New wave. R&R, T40.  
**Club Capacity:** 250.  
**Stage Capacity:** 8.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send tape, photo & playlist; live auditions possible.  
**Pay:** Negotiable.

**THE SUNSET**

322 W. Sierra Madre Blvd., Sierra Madre, CA 91024.  
**Contact:** Doug Huston, (818) 355-3469.  
**Type of Music:** T40, R&R, originals OK, dance music, Sun-Jazz.  
**Club Capacity:** 225.  
**Stage Capacity:** 4.  
**PA:** Yes.  
**Lighting System:** No.  
**Piano:** No.  
**Audition:** Send cassette or video, or call.  
**Pay:** Negotiable.

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1917 N. Bronson, Hollywood, CA 90028  
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**Club Capacity:** 250.  
**Stage Capacity:** 8.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Send tape.  
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**Stage Capacity:** 8.  
**PA:** Yes, w/operator.  
**Lighting:** Yes, w/operator.  
**Audition:** Send tape and resume, including size of mailing list to above address.  
**Pay:** Call for info.

**GOLDEN WEST**

14808 W. Western, Gardena, CA 90249.  
**Contact:** Jack Nelson, (213) 770-1533.  
**Type of Music:** Country-Western.  
**Club Capacity:** 1000.  
**Stage Capacity:** 25.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** Yes.  
**Audition:** Send pics, resume, bio & number of mailing list.  
**Pay:** Negotiable.

**THE STAGE WEST**

17044 Chatsworth, Granada Hills, CA.  
**Contact:** Beau, 8-10 pm, (818) 360-3310.  
**Type of Music:** Rock, originals OK, Top-40.  
**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:** Marsha, 8-10 pm, (818) 985-9937.  
**Type of Music:** Rock, T40, Originals OK.  
**Club Capacity:** 150.  
**Stage Capacity:** 4-6.  
**PA:** No.  
**Lighting System:** Yes, with operator.  
**Piano:** No.  
**Audition:** Send pics, tape or VHS to above address w/SASE.  
**Pay:** Negotiable.

**GIO'S RESTAURANT**

7574 Sunset Blvd., Hollywood, CA  
**Contact:** Sam Silvers, 656-6461.  
**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.

**LA CABARET**

17271 Ventura Blvd., Encino, CA 91436  
**Contact:** Jeff Wayne (818) 501-3737  
**Type of Music:** All styles.  
**Club Capacity:** 180.  
**Stage Capacity:** 20.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** Yes.  
**Audition:** Send promo, tape, pics & bio.  
**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:** Michael Glick, 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.

**TIMBERS**

1920 Alosa, Glendora, CA 91106.  
**Contact:** Steve Hibbard, (213) 681-1930.  
**Type of Music:** Heavy Metal, Rock, New Wave, Origs OK.  
**Club Capacity:** 600.  
**Stage Capacity:** 7.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** Yes.  
**Audition:** Live, or send tape to: Steve Hibbard, c/o Ice House, 24 N. Mentor, Pasadena, CA 91106.  
**Pay:** Percentage of door.

**THE WATERS CLUB**

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

**ANTICLUB****AT HELEN'S PLACE**

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

**PT. BILLY'S**

870 S. Citrus Ave., Covina, CA. 91702.  
**Contact:** Cliff (213) 254-3349.  
**Type of Music:** Org. R&R, top-40, heavy metal.  
**Club Capacity:** 200.  
**Stage Capacity:** 6-8.  
**PA:** No.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Live; or send tape, pics & bio. Call for info.  
**Pay:** Negotiable.

**ORANGE COUNTY****RADIO CITY**

945 S. Knott, Anaheim  
**Contact:** Jerry Roach or Scott Nestel, M-F, 3-7, (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; self-contained acts only.  
**Club Capacity:** 200.  
**Stage Capacity:** 5.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Tape and pics.  
**Pay:** Negotiable. Showcases/Contests—\$200 weekly.

**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.

**MUGSY MALONE'S**

1731 S. Harbor Blvd., Anaheim, CA  
**Contact:** Kathy (714) 947-2051.  
**Type of Music:** Rock and roll, new, all types but heavy metal or punk. Originals. Top 40 OK.  
**Club Capacity:** 350.  
**Stage Capacity:** 15.  
**PA:** Yes, w/operator.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send press kit w/tape, pix and bio to: Sterling Prods, Unltd., PO Box 1273, Chino, CA 91710.  
**Pay:** Negotiable.

**SONG MARKET**

**SEEKING R&B**, folk & rap material for release. Send studio quality tape & bio to: Urban Street Records, 1655 N. Highland Ave., Suite 334, Hollywood, CA 90028.

**SONGS NEEDED** for release in tape compilation. All material reviewed. Send tape (non-returnable) to Baker & Hood Entertainment Co., 9035 Topanga Cyn Blvd., Canoga Park, CA 91304. All publishing must be negotiable.

**OUTSTANDING MATERIAL** wanted for female duo with pending deal. Seeking new-wave/girl group sound with sophistication. Send tapes with lyric sheet & SASE to: Betty & Veronica, c/o Photo Unique, 5900 Wilshire Blvd., #2260, Los Angeles, CA 90036.

**PRODUCERS LOOKING** for songs. All styles welcome. Send tapes to: Brave Music, P.O. Box 6010-515, Sherman Oaks, CA 91403.

**NEW MUSIC** and lyrics wanted for internationally famous musician. Rock, C&W, Latin, contemporary. P.O. Box 8005, Suite 188, Boulder, CO 80306. Send tapes and lyrics and SASE for returns.

**PRODUCTION COMPANY** needs songs for female artist. R&B, rock, ballads. Please limit demos to vocal with piano or guitar accompaniment. Send cassette, lyric sheet & SASE to Plus 5 Productions, P.O. Box 8101, Universal City, CA 91608.

**MISCELLANY**

**SAWMILL SUNDAY NIGHT** showcase seeks musicians & comedians. Offer various prizes. Call Wed., a.m., 10:30 - 1:30. Larry (818) 796-8388.

**HIGH LEVEL MANAGEMENT** is continuing to review tapes and live showcases. Send tape and promo to George Swade, High Level Mgmt., 22241 Palos Verdes Blvd., Torrance, 90505.

**MAGIC CASTING** seeks extras, bits, and stand-ins for films and commercials. Currently casting for various productions. Lee Kissick, Magic Casting, 1645 S. La Cienega, Suite 1, L.A., CA 90035. Call to register. (213) 276-8024.

**BANDS LOOKING** for exposure: submit your video to Home Grown Videos, a new show sporting 3 hours a day of music videos. Send 3/4" tape to: c/o Home Grown Video, Video 22, P.O. Box 85159, L.A. 90072.

**PRODUCER WITH MAJOR** 48-track studio will consider producing acts with local reputation. Send info. & cassette to: 1765 N. Highland Ave. Box 717, Hollywood, CA 90028

**McDON RECORDS SEEKS** new talent specializing in hard rock, but will accept all types of music. Send tapes & bios to McDon Records, A&R Dept., Attn: Jeff Gordon, 5246 Whitsett, #17, North Hollywood, CA 91607. For more info, call (818) 761-8485.

**SEEKING 4 PIECE** bands. Top 40 variety, classy appearance to offer themselves throughout West Coast. Send promo pack to: Maris Agency, Talent Agency, 17620 Sherman Way, #8, Van Nuys, CA 91406. (818) 708-2493.

**WANTED:** professional engineer for Spectramedia Studios. Rate negotiable. Contact Robert at (213) 550-8508.

**AGGRESSIVE AGENT** needed to represent a stable of bands and singers who have been developed and produced by Rock & Roll Productions. Call Lou at (818) 884-9178.

**YCCA CONCERT** circuit is looking for a graphic arts & printing sponsor. Will be compensated at time of production. Contact Music Management Enterprises at (213) 650-2395 or (213) 466-5655.

**REAL GEORGE'S BACKROOM TV**—Free exposure of your music video in the New York area. Send 1/2" or 3/4" VHS video for review and inclusion in future episodes. P.O. Box 724, C.P., NY 12065. (518) 465-9690.

**PUBLISHING COMPANY** seeks potential Top-40 songs and self-contained groups for production, signing, and possible record deals. Send cassette, lyric sheets and promo with SASE to Brooks-Rogers Int., 6430 Sunset Blvd., #1216, Hollywood, CA 90028.

**ESTABLISHED TALENT** agency/production company seeks self-contained Top-40 cover bands for booking and promotion. Local and nationwide. Send 8x10, bio, songlist, VHS videos/cassette to: Sterling Productions Unltd., P.O. Box 1273, Chino, CA 91708-1273. For info call Kathy (714) 947-2051 or (213) 693-3788.

**VIDEO PRODUCTION** outfit seeks sales representative. Willing to work on commission. Please call for details. 566-3768.

**COMPETITIVE 16 TRACK** studio seeks engineer with own clientele for wholesale block time purchase arrangement. Motivated underdog dance mix engineers preferred. 213-666-3678.

**AGENCY NEEDS** Top-40 bands for casuals and club work. Ask for Terry at Skylar Brothers Entertainment (714) 964-2564.

**(619) 466-7625 ANYTIME.** Musicians, can a phone call change your life? This one just might! Employment opportunities throughout California. Rockit Talent Agency, 5515 Jackson Dr., Suite 211, La Mesa, CA 92041.

**READY TO ROCK** seeks bands for recording contracts, A&R services, publishing and public relations. Send photo, bio, tape with SASE to: Ready to Rock, 6253 Hollywood Blvd., Suite 1010, Hollywood, CA 90028.

**VOX TALENT** Agency seeks new blood! Young and hungry headbangers or Roq-of-the-80s types should send photo, bio and tape with SASE to: Vox Talent, P.O. Box 46445, Los Angeles, CA 90046.

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

PRO PLAYERS

NEXT PRO PLAYER DEADLINE  
THURS., NOV. 29, 12 NOON

SEE PRO PLAYERS COUPON  
ON NEXT PAGE

SESSION PLAYERS

DENNIS MARCELLINO

Phone: (818) 994-7762  
Instruments: Tenor Sax, doubling on Flute, Bass, Guitar, Keyboards.  
Technical Skills: Arranger, Writer.  
Read Music: Yes.  
Vocal Range: 3½ octaves.  
Styles: All.  
Qualifications: Over 50 album credits. Most in the top 100. Formerly a member of Rubicon, Sly Stone, Elvin Bishop & The Electric Flag. Professional, creative and dependable. Demo tape available upon request.  
Available For: Sessions as soloist, parts player, arranger, producer and casuals.

HENRY BUTLER

Phone: (213) 654-1871  
Instruments: Oberheim DMX electronic drum machine, Roland JX-3P synth, Yamaha DX7 synth, Prophet 5 synth, Fender Rhodes piano, Honer D6 clavinet, acoustic piano.  
Technical Skills: Player/performer (incl lead singing), extensive recording experience and production work, composer, teacher, synth and electronic drum machine programmer.  
Styles: All.  
Available For: Live situations, recording projects, including demos, teaching, production work.  
Vocal Range: Baritone, second tenor.  
Qualifications: 27 years performing and recording including 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.

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, Yamaha DX-7.  
Read Music: Yes.  
Styles: Versatile in all styles, especially pop, R&B.  
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. Contacts with record company in London.  
Available For: Session work, commercials, live W.M., producing and arranging, teaching, songwriting, demos, casuals.

PATRICK RADD

Phone: (818) 763-0719  
Instruments: Bass, mooglaurs pedals, guitars  
Styles: All  
Vocal Range: Baritone  
Read Music: Yes  
Technical Skills: Producer and songwriter.  
Qualifications: Berkeley College of Music. Toured own band throughout U.S. 10 yrs. live and recording experience. Songs released on radio. Excellent stage presence.  
Available For: Concert tours, sessions, live gigs, casuals, some club work.

MATTHEW ENDER

Phone: (213) 650-6890.  
Instruments: OB-8, DSX, DX, Yamaha DX-7, Roland SH-09, Fostex model 250 4-trk cassette.  
Read Music: Yes.  
Styles: All.  
Qualifications: 28 years keyboard experience, apprentice with Joe Zawanal (1 yr), road work with Johnny "Guitar" Watson, Glen Miller Orch. Have played with John Klemmer, Pointer Sisters, Sylvia St. James. Day-time drama music supervisor.  
Available For: Sessions, recording projects, film writing & scoring, demos & teaching.

BUD NUANEZ

Phone: (213) 829-2783  
Instruments: Guitar  
Styles: Rock, pop, R&B, jazz.  
Read Music: Yes  
Technical Skills: Guitarist, arranger, composer.  
Qualifications: 12 yrs. with group Seawind. Pro experience in clubs, concerts, sessions, TV, videos.  
Available For: All musical situations.

ROBERT MICHAELS

Phone: (213) 657-5841  
Instruments: Oberheim System: OB-8 Polyphonic Synthesizer, DSX Sequencer, DX Digital Drum Machine, Acoustic Piano, Electric Piano.  
Styles: R&B, Techno, Pop, Rock.  
Read Music: Yes, and write charts.  
Qualifications: Worked for Phillip Ingram, Gene Dozier, Alan Thicke, Payolas, Terry Jacks, Rocky Swanson, Pepsi Jingle. Playing 16 years, writing and arranging 8 years, expert arranger, sequencer programmer.  
Available For: Sessions.

RIC SANDLER

Phone: (213) 851-6946  
Instruments: All keyboards and synthesizers; drum machine; drumulator & drum programming.  
Read Music: Yes.  
Styles: All.  
Qualifications: Performer, composer, songwriter, drum machine programming, arranger, producer, etc. (Also scoring, movies.) Have written songs for Dionne Warwick, Anne Murray, Jermaine Jackson. Co-produced, arranged, wrote and sang music for Ralph Bakshi film *Hey Good Lookin'* in 1982. Sing 2 octaves: C below middle C to high C, plus strong falsetto.  
Available For: Any and all paying work or original projects. Recording studio and drum machine programming available at \$10 per hour.

STEVE DANCZ

Phone: (213)452-3340  
Instruments: Yamaha DX-7, Linn Drum, MIDI Computer, sequencing and digital recording, 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 in progress.  
Available For: Sessions, film scoring.

REEK HAVOK

Phone: (213) 532-9159  
Instruments: The new Simmons Digital/Analog drum set, Drumulator with Apple II Interface, Simmons electronic drums, drum machines and programming, syndrums, Synare, Claptrap, misc. outboard 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 years playing drums, schooling at Dick Grove, California Institute of the Arts, extensive recording dates playing and/or drum synth tech, engineer and programmer with 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 Philianganes, Stephanie Mills, etc. Also extensive video acting and asst. production.  
Available For: Recording, soundtracks, tours, consultation, equipment, rentals, pro band situation.

GEORGE BORAVICH

Phone: (818) 799-0402  
Instrument: Electric bass.  
Styles: All.  
Read Music: Yes.  
Qualifications: 12 years experience recording and live, including Ann Jillian's live act, TV and film.  
Available For: Sessions, live, casuals, teaching.

HARVEY LANE

Phone: (818) 905-6027 (mess.)  
Instruments: Bass guitar.  
Styles: Rock, funk, jazz-rock.  
Vocal Range: Baritone.  
Qualifications: 18 years bass playing and experience. Former band is now Bon Jovi. Performed with members of Clarence Clemons' band, and Frank Stallone's Valentine. Recorded and toured with Bruce Foster (Millennium) and the Flamingos. East Coast drive and total pocket player. I came to L.A. to play.  
Available For: Sessions, demos, showcases and casuals.

JAMIE SHERIFF

Phone: (213) 826-8428  
Instruments: Emulator II, PPG Wave, Oberheim, Roland Vocodur, Linn Drum.  
Styles: All.  
Read Music: Yes.  
Qualifications: Call for references.  
Available For: Sessions, instrument rental, programming, playing.

BOB HOUGHTALING & WILL RAY

Phone: (818) 761-5430, (213) 876-0443  
Instruments: Smoking, biting steel guitar and sizzling red hot lead guitar.  
Styles: All styles of country including punk-a-billy, western rock, modern country, bluegrass, swing, tradition C&W.  
Technical Skills: Dick Groce schooling, much arranging, recording, producing experience.  
Qualifications: Each has 15 years experience on his instrument, both have many years of studio time logged on the East & West Coasts, plus extensive stage and TV work.  
Available For: Recording sessions, demos, take downs, lead sheets, song arranging and production, live work. We can add true and authentic country sweetening to your project at a price you can afford.

DAVE POLICH

Phone: (714) 527-6175  
Instruments: Prophet T-8, Yamaha DX-9, Juno 106, Sequential Circuits Drumtrax, SCI Model 64 sequencer, Commodore 64 computer, access to SIMMONS SDS7 kil.  
Styles: Rock, fusion, reggae.  
Read Music: Some.  
Technical Skills: Playing, performing, composition and arrangement, expert synthesizer and electronic drums programmer, MIDI and sequencer specialist.  
Qualifications: Formerly played with Mark St. John of KISS, 16 years playing onstage professionally. Have logged hundreds of studio hours, helped engineer many 24-track demos, and have also had experience in live sound reinforcement. Great digital-analog sound designer.  
Available For: Recording, programming, engineering, casuals.

DAVID J. CARIS

Phone: (213) 651-1904  
Instruments: Guitar—electric and acoustic.  
Technical Skill: Guitarist/arranger/composer.  
Styles: Rock, pop, R&B  
Read Music: No, but great ear.  
Vocal Range: Background vocals.  
Qualifications: Extensive live and studio work. Tape and bio on request.  
Available For: All musical situations.

BURT SHUR

Phone: (714) 631-3683  
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.

CORNELIUS BUMPUS

Phone: (818) 243-5079.  
Instruments: Tenor and Soprano Sax, Flute.  
Technical Skills: Instrumentalist & Vocalist.  
Styles: All.  
Vocal Range: Tenor.  
Qualifications: 28 years of saxophone playing. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Max Gronenthal, Patrick Simmons, Clifford Coulter, Tim Goodman, Taboo Zoo, John Banning and Tom Johnston. Live performances with Doobie Brothers, Jeff Lorber, Lacy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, numerous club bands.  
Available for: Anything.

PERRY A. CELIA

Phone: (818) 906-7105.  
Instruments: Simmons Electronic Drums SDSV, Acoustic Drums, Linn Digital Drums.  
Read Music: Yes.  
Styles: R&B, rock, pop, funk, dance, wave.  
Technical Skills: Extensive recording and programming experience.  
Qualifications: Performed and/or programmed for: The Slingers, (Pleiades Records), King Cotton & the King Pins, (Island Records), Test of Time, Frank Stallone, Allen Dysert, The Curves (EMI, Scotti Bros.), Tuesday Knight (Vanity Records), Dusty Wakeman's Electronic Christmas Album, The Rays, Steven Lee, Robby Benson and Carla Devito (A&M), Revenge of the Nerds (sound track "Right Time for Love"), John Denver and Sylvie Vartan ("Throwing Darts"), David Hallyday (Scotti Bros.).  
Available for: Studio sessions, (playing, programming), demos, live performance, video performance, equipment rental, consultation.

STEVE REID

Phone: (213) 255-9999  
Instruments: Percussion, mallets, electric percussion, over 300 instruments.  
Technical Skill: All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz and pop percussion.  
Read Music: Yes.  
Qualifications: National recording and touring with Emotions (Red Label), Cheryl Lynn (CBS), Nicolette Larson (Warner Bros.), Bell & James (A&M), Phillippe Wynne (Moderns), Atlantic, Linda Clifford (Red Label), Eloise Laws, Willie Tee (Red Label), Kitty Hawk (Zebra), Michael Wyckoff (RCA), Stan Ridgeway (I.R.S.), Dan Seigel, Pat Williams, TV shows (*Brothers*, *Family Ties*, *Cheers*, *Legmen*, *Puttin' on the Hits*). *National jingle experience—15 years. Accurate, quick, and creative. Professional, dedicated to the success of each project.*  
Available For: Recording sessions, touring, demos, videos, rentals, any other professional projects.

ERIC ALLAL

Phone: (213) 463-5466  
Instruments: Ibanez Artist, Fender Strat, Martin D41.  
Styles: Jazz, fusion, funk, R&B.  
Qualifications: French. Berkeley alumni, extensive playing in Europe, Boston and New York. Extensive arranging experience and teaching.  
Available For: Studio work, live performance, TV and club dates, arranging and teaching.

DAVID KITAY

Phone: (213) 476-8164, (213) 471-3975  
Instruments: GR707 and G\*300 guitar synths, TR808 and DMX drum machines, all electric and acoustic guitars.  
Technical Skills: Session player, bass player, drum programmer, songwriter, producer.  
Styles: R&B, rock, funk, pop, future.  
Vocal Range: Three octave, baritone and falsetto parts.  
Read Music: Yes.  
Qualifications: Seven years playing experience, extensive recording experience, playing and drum programming. Recorded with: Pointer Sisters, Aretha Franklin, Four Tops, James Ingram, Geoffrey Osbourne, Billy Griffin, Sammy Davis Jr., Temptations. Presently recording an album with R&R act DARWUN on Polygram Records.  
Available For: Sessions, rentals, demos, live situations, and programming.

LANCE KELLOGG

Phone: (213) 753-3751  
Instruments: Acoustic and electronic drums and percussion.  
Read Music: Yes.  
Technical Skills: Drum and synthesizer programmer, recording and engineering experience.  
Qualifications: Extensive studio experience. Album, TV, and film credits.  
Available For: Sessions, videos, live performances.

VOCALISTS

CAROL WEBER

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

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

ADIE GREY

Phone: (213) 392-1262  
Vocal Range: 3½ octaves—alto to soprano.  
Styles: Pop, rock, R&B, blues, legitimate, folk.  
Read Music: Yes.  
Qualifications: 10 years club and studio experience, many album credits, tour experience. Tape on request.  
Available For: Sessions, demos, soundtracks, casuals, and some club work.



**TECHNICAL**

**JACK LANCASTER**

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

**BOB ROMAINE**

Phone: (213) 838-7015  
**Technical Skills:** Sound engineer, tour and stage manager.  
**Qualifications:** 15 years experience including 6 years as Billy Joel's sound engineer and tour manager. Experienced in all facets of sound, tour and stage production.  
**Available For:** Tour and local.

**ALBERTO ROBERT**

Phone: (213) 874-7772  
**Technical Skills:** Composer, arranger.  
**Instruments:** 6-track Sequential Circuits, Drum-trax, 4-track tape recorder.  
**Styles:** Pop, rock, jazz, experimental.  
**Qualifications:** Experience working with film, video, theater, dance (multi media) in Caracas and Boston. Graduated from Berklee College. Currently going to California Institute of the Arts for a Masters in Composition.  
**Available For:** Arranging, composing, demos.

**TO PLACE FREE AD**

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

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

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

NEXT CLASSIFIED DEADLINE  
 WED. NOV. 28, 5:00 P.M.

**2 PA'S AND AMPS**

- Custom Hollywood sound monitor with 2-15-inch electronic speakers and 16 ohm Reinkus-Heinz driver with JBL crossover, carpeted, casters, worth \$1000. sell \$500. Pat 714-534-2173
- Peavey MC-8 audio mixer, new \$600, asking \$275. Ken 213-550-8508

- SVT Ampeg bass head for sale. Sunn concert bass head for sale. \$500 each. Robert 213-399-3069
- Marshall 50-watt head, \$300 obo. Also Marshall 4-12 cabinet, black grill cloth, slant, \$350 obo. 213-852-9733
- Biamp 1683 mixing board, 16 channel, direct outs each channel, w/Anvil case, perfect condition, \$7509. 818-340-8985
- 1952 Fender Vibralux amp, excellent condition, \$250. Call Eric after 6 p.m. 213-666-6588
- Wanted: Marshall 120-watt slant speaker cabinet in mint condition, will pay \$450. 213-659-8755

**3 TAPE RECORDERS**

- 4-track recorder, TEAC 234 Syncassette, with noise reduction. Easy to use, incredible machine, \$550. 213-376-4321
- TEAC 2340, good condition, \$450 obo. 818-994-5612
- Tascam 16-channel stereo mixer, excellent condition, \$950 obo. Call Bob after 5 PM. 818-994-5612
- Tascam M30 8-track studio console, new, never used, \$800. Oscar 213-834-3517
- Foxtex Model X15 multi tracker with AC adaptor, new in box, \$450. Randall 213-856-0279
- Sony TC 335 reel-to-reel tape deck, \$75. Tom 818-703-1454
- DBX cards, set of 6. Replaces cat 22 card in m16 and 361 Dolby a systems, for DBX sessions, \$6000. Scott 818-763-2941
- TEAC reel-to-reel, bi-directional play, auto repeat, 3 motor-3 head, \$325 obo or trade. 818-341-2914
- Nakamichi 700 tri tracer cassette recorder with remote control, Dolby, and limiter, just serviced and calibrated, \$450. Michael 818-993-9486

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- Boss SCC 700 computerized effects switching system, like new with Anvil case and remote, \$750 obo. 213-393-2455
- Maestro Phase Shifter, 3-speed floor model, like new, \$120. 818-994-6484
- Echoplex, perfect condition, new tape, clean, \$175. Steve 818-994-6484
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## 5 GUITARS

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- Classical Yamaha guitar, rich sound, smooth neck action, great finish, perfect condition, includes hardshell travel case, \$175. 213-376-4321
- Yamaha SA 2000, cherry sunburst, worked on by John Caruthers, mint condition, \$450 with case. 1960 Gibson Melody Maker, \$225 obo. Val 213-472-9625
- 1974 Gibson ES 335, cherry red, Shalers, new bridge, stud tailpiece, very good condition, \$465. 1981 Dean Z Flame, blue sunburst, Grovers, all original, very good condition, \$450. 818-360-3713

- Guild bass, great sound, excellent condition, \$225 obo. 213-650-0060 x 195
- Gibson Flying V, 1973 serial number, \$450 obo. Call eves. 213-467-0280
- Gibson ES335, 1958 dot neck, sunburst finish, original condition, \$950 obo. Swap for Fender guitars? 213-393-2455
- Acoustic guitar by Kay. Like new, nice tone, \$80. 818-769-5114
- Black Gibson Explorer, 8 months old, Seymour Duncan pickups, \$700. Call days. 805-527-2691
- New 1984 Fender Strat, white on white with tremolo bar and plush case, barely used, perfect condition, \$650 obo. Doug 213-548-5915
- Yamaha SA 2000, 335 style, sunburst finish, mint condition, 3 years old, \$500 obo. 213-472-9625
- ESP Telecaster, black rosewood neck, Seymour Duncan pickups, with hardshell case, \$300. 213-451-0802
- Jazz bass, custom built by Performance Guitar, cream color, custom built for and used by Jefferson Starship with Bill Laurence pickup, \$450. 818-990-0577
- Gibson Firebrand, \$250. Bass guitar, \$75. 213-372-7454
- Hamer Flying V, red finish, DiMarzio's, best looking guitar in town, great heavy metal axe, with case \$600. Gibson Explorer reissue, gold hardware, jumbo frets, new condition, with case \$550. Les Paul custom, with DiMarzio's, jumbo frets, black finish, Shaller keys, road case, \$550. Trade any guitars for Marshall equipment. 818-761-3735
- Custom made Precision bass for sale. Mighty Mite, Schechter parts, DiMarzio pickups, with case \$300. 818-905-6027

- split bass. Less than 35 lbs., very good condition, \$450. 213-462-4502
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- Memory Moog, still in warranty, \$2500. 213-556-2458
- Hohner Clavinet D6, \$350. Needs tuning. Val 213-472-9625
- For sale: Yamaha CP-80 electric grand. Lost studio space, must sell. \$3150 obo. Curt 213-851-2397
- New Wurlitzer piano, upright, with bench, \$1200 obo. 213-559-3092
- Roland SH101 synthesizer, \$250. 714-856-2923
- Fender key bass, excellent condition, for possible MIDI key controller use for MIDI instruments, or vintage Doors R&R sound, \$325 obo. 213-650-0060 x 195
- Vintage 925 Leslie with fantastic JBL speakers and horns, mint condition, great for recording studios, \$695 obo. Rare Kustom organ, excellent condition, \$395 obo. \$1095 for both, or trade. 213-650-0060 x 195
- Upright piano, good condition, \$500. 818-989-2169
- Accordion, mint condition, has pickups for amplification, possible for unique key controller for MIDI instruments, \$275 obo. 213-650-0060 x 195
- Dyno-my-piano, custom 73 key Rhodes, excellent tone, action, and condition, \$1200. Bob 619-372-4572
- Sequential Circuit Pro I in excellent condition, \$225 obo. 818-705-2602
- Kawai 308 electric grand piano, never moved, perfect condition, \$3495. Denny 213-396-3115
- Multi Moog monophonic synthesizer, excellent condition, \$200 obo. 213-462-8040
- Mini Moog with remote keyboard and programmer, 64 programs, \$1000 obo. David 213-982-4255
- Fender Rhodes, stage 73, excellent condition with cover and pedal, \$560. Ron 213-371-0970
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 • **Yamaha soprano sax** model YSS-62 with high F# brand new, \$1200. Randall 213-856-0279  
 • **King Super 20** alto with silver bell. Only for players seeking Cannonball sound. Mint condition, \$945 obo. 213-650-0060 x 195

**8 PERCUSSION**

• **Zildjian 20-inch** medium ride cymbals, new, \$85. Mark 213-874-7533  
 • **SIMMONS 7-piece** SDS 7, brand new, unused in box, digital analog, \$4975. 213-393-2455  
 • **Slingerland 1949** collectors' snare drum, \$50. Mark 818-761-8482  
 • **Custom Yamaha 6 1/2 x 14** metal snare, \$175. George 213-978-9502  
 • **Sonor Signature**, 6 pieces, Sabian cymbals, all brand new, \$3000. 213-653-9119  
 • **SIMMONS 5** electronic kit, excellent condition, \$2500. SIMMONS single unit CM, \$85. Roland TR 606, \$150. 213-390-1265  
 • **1984 Rogers** drum set, black, 10x10, 12x12, 14x14 toms, 16x16 floor tom, 18x20 bass drum, all cases included, \$850. Jeff 213-386-7534 x 357  
 • **Octobans** in excellent condition with two separate stands, \$225 obo. 818-896-0458  
 • **For sale**, Rogers drums, 5-piece with two Zildjian cymbals, excellent condition with road cases, \$1000. Tim 213-856-0279  
 • **Tama Imperial Star**, 8x12 and 12x15 toms with heavy duty stand. All in excellent condition, \$300 obo. 818-896-0458

**9 GUITARISTS AVAILABLE**

• **Hard rock heavy metal lead guitarist**, 22, seeks original pro band. Influenced by Gary Moore, Jake E. Lee, Scorpions. Have writing abilities, recording and stage experience. Rock image. No speed metal. Ed 213-838-2776  
 • **Emotive, versatile lead guitarist**. Available for recording, or playing originals or Top 40. 15 years experience, good equipment and transportation. Johnny 213-851-3594  
 • **3 million** have died. Pro lead guitarist/lead vocalist/songwriter seeks to join or form power pop unit with career minded goal-oriented pros. Influences Hall & Oates, Journey, Bryan Adams, John Waite. Bass, keys, and drums, image and concert gear only need apply. Glen 213-456-7645  
 • **Pop rock guitarist** seeks pro situation. Well equipped, clean image complete bands only. David 213-651-1904  
 • **Lead guitarist** vocalist, just want to jam and play by ear. Jon 213-393-9845 / 213-283-3781  
 • **Guitarist seeks** hard rock/heavy metal band. Have excellent chops and equipment. Serious only. Craig 818-881-2401  
 • **Melodic hard rock** guitarist seeks working hard rock group. Influences Adams, Beck, Squier, ZZ. Stage presence, Marshall equipment, Les Paul and Strat, will travel. Promo kit and tape on request. 213-659-8755  
 • **Obsessed rock singer** seeking open minded people to put together wild concept band. Dave 213-469-2637  
 • **Young wild aggressive** guitarist with excellent equipment and killer image seeks image-oriented metal band in Valley area. Influenced by Crue and RATT. 818-782-3281  
 • **Flying guitar** and exploding bass seeking musicians to collaborate on melodic heavy metal project. Seeking operatic vocalist with metal edge, double kick drummer with impeccable timing who seriously shreds. Influences Van Halen, Blackmoor. Must have excellent image, stage presence, and equipment. Mike or Jim 213-396-8801 / 213-452-0768

• **Guitarist available**, influences Paginini, Bach, Beethoven, Blackburn. Call Robert after 12 o'clock. 213-854-4954  
 • **Lead guitarist/lead vocalist**, doubles on synthesizer, owns Drumulator with Simmons chips and real drum sounds, seeks working Top 40 band. Keith 818-764-6201  
 • **Guitarist/songwriter** with road and studio experience seeks original rhythmically oriented hard rock band. Influenced by Hendrix, Van Halen, Bolen, Beck, Steve 818-822-6268  
 • **Guitar player** seeking band. David 818-708-3042  
 • **Hard rock lead guitarist** seeks established 4-piece hard rock band with management. 213-836-3369  
 • **Hillbilly picker** with modern image and innovative style seeks country project. 213-876-0443  
 • **Strong guitarist/singer/songwriter** with many originals seeks drummer and bass player combo with rehearsal space to form serious committed act for recording and showcasing. Influences Romeo Void, the Fixx, U2, Scandal. Serious only please. Alan 818-848-7837  
 • **Rock lead guitarist**, formerly of the Dead Boys, seeking work or any promising situation. Billy c/o Yogi Productions 213-464-8381  
 • **Pedal steel** guitarist seeking session work. Live band situations, can read and play all styles. 17 years experience. Bob 818-761-5430  
 • **Lead guitarist** available, 20 years old, seeking 4-piece very melodic hard rock band with female vocalist. Have excellent equipment and contacts. 213-762-0449  
 • **Rock lead guitarist** with writing, arranging, singing, drumming, keyboard playing ability, available for work or promising situation. Yogi Productions 213-464-8310

**9 GUITARISTS WANTED**

• **Guitarists** wanted for country rock, with experience and good equipment for new band project. Jimmy 818-344-8154  
 • **BIG SOUND**, new age jump 'n' R&B combo seeking guitarist/singer/songwriter. Less is more. Abe 213-876-2862  
 • **CBS recording** artists with new hit in UK auditioning musicians for tour. Will consider individuals or already formed rhythm section. Influences Prince, Thompson Twins. Rehearsal studio also needed in L.A. Call in New York. Marcus 212-724-2800  
 • **Guitarist** with vocals wanted for casual band. Have work. Kurt 714-642-4267  
 • **Guitarist** with writing ability wanted to collaborate with singer and eventually form new

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band. Please call between 4 PM and 9 PM. 213-652-1625

• **Second guitarist** wanted for original hard rock band to do rhythm and harmony work. Must be a writer and have background vocals. Marshall, Gibson equipment preferred. Call after 5:30 PM. 818-342-7420

• **Creative lead guitarist** wanted to form original pop rock band. Serious career minded only. Ages 20-25. No smoking, drinking, or drugs. 213-479-8942

• **Lead guitarist** wanted for melodic rock band. Influences RATT, Scorpions, Van Halen. Ready to showcase. Troubadour, Wong's, etc. Bruce 213-396-5165

• **Lead guitarist** who knows all the Top 40 chops wanted for current Top 40 R&B band. Must have equipment. Nick 714-960-0105

• **Guitarist wanted.** • **Lead guitarist** with lead vocalist ability sought for just-forming weekend casuals band. Some Top 40, Sixties, pop rock, and R&B. So. Bay area. Call Jim evenings. 213-379-7450

• **Guitarist** wanted for original project, melodic rock ala Night Ranger, Heart, Scorpion. Long Beach area. Kathy 213-804-3907

• **Creative guitarist** wanted by serious keyboardist/songwriter with own style, into pop, R&B, funk and ballads. Must be committed and willing to go for it all. Reliability expected. 213-548-5915

• **Guitarist** wanted for soon-to-be recording rock wave band with backing. Must sing backgrounds, have good equipment, image and stage presence. Send tape and pic to: 5227 Hermitage Ave. No. 306, N. Hollywood, CA 91607.

• **Second lead guitarist** wanted by pro metal act with aggressive style, must have excellent attitude, equipment, and image. No speed metallers or clones, very serious only. Jim 818-703-0326

• **Pedal steel** guitarist wanted for solo. Jerry 818-241-8542

• **RAMSES II** wants guitarists for college performances, recordings, and rehearsals. Prefers

dedicated, innovative musicians. Thomas 213-827-5380

• **Needed:** white male guitar player with new romantic image for rock concert video shooting in early February. Photo and resume to: Hawthorne Productions, c/o Craig Cunningham, 1825 No. Cherokee, No. 106, Hollywood, CA 90028.

• **Female lead** guitar player for all female band now forming. Influences Police, Duran, Missing Persons. 818-887-7389 / 818-980-5891

• **Female lead** guitarist wanted for R&B pop project. Reading and vocals a must. There is pay. DB Management 213-855-1047

• **Seeking very hot** lead guitarist for original project, gigs, lots of things happening. Must be very good. 213-349-9179

• **Established local** act with 3 releases and two tours behind them seek pro guitarist with good image, into new wave and rock. Have management and gigs, now recording new LP, tour planned for March. Call immediately, ask for Mike. 213-839-6969

• **Lead guitarist** wanted for original commercial rock band, influenced by Springfield, the Cars, Scandal. Ages 20-25, vocals preferred. Serious career minded only. No smoking, drinking, or drugs. 213-479-8942

• **Guitarist and drummer** wanted to form positive energy band with material. Originality, dedication, and improvisation a must. Serious only. Jim, 7 AM-10 AM. 213-316-0719

• **Lead guitarist** with lead vocals sought for just forming weekend casual band. Some Top 40, '60s, pop rock and R&B. So. Bay area. Call Jim es. 213-379-7450

**10 BASSISTS AVAILABLE**

• **Bassist/lead vocalist** with great voice, gear, and experience, seeks group with record deal, or ultra close. Serious pro inquires only. 818-343-7919

• **Bass player**, experienced in funk, pop influenc-

ed, seeks pro situation. Upright and bass synthesizer, some vocals. 818-508-0690

• **Pro bass** player with club, concert, and studio experience, seeking original or Top 40 paying gig. Shadow 805-495-4829

• **Rock solid** bass player and drummer team available for signed act or label project only. 818-367-3537

• **Bassist** with much live and recording experience seeks new music band with classic image. Serious only. Eric 818-981-5329

• **Bassist available**, seeking working Top 40 band. Or financially backed original rock project. Also sings lead. Call after 6:45 PM. 818-579-6732

• **Bass player/lyricist/vocalist** available, influenced by Talking Heads, Sparks, B52, Mike 213-936-3656

• **Bassist** with unique excellent equipment, good looks, and stage presence, will travel. Bill 714-837-7475

• **Bassist** seeks Top 40 or original R&B band. Have equipment, transportation, stage and studio experience. Ed 818-763-4006

• **Bassist available**, from New York City, Silverfish Ferguson, writer/arranger/producer/vocalist available for gigs. Funk, street rock, Top 40, also available for session work. 213-480-9562

• **Bassist** seeks casual or show band, or soloist who needs accompaniment. Pro. 213-461-7836

• **Commercial bass** player available for working band. Pat 818-780-0926

• **Female bass** player seeks Top 40, R&B or country working band. Responsible, attractive, good equipment and transportation. Audrey 213-874-6150

• **Bassist/vocalist**, formerly with Ted Nugent, seeking working or promising situation. Mark 818-901-7215

**10 BASSISTS WANTED**

• **BIG SOUND**, new age jump 'n' R&B combo, seeking lead bassist/singer/songwriter. Less is more. Abe 213-876-2862

• **The PARTY CRASHERS** seek backbone players for L.A. circuit and studio projects. Rock image very important. 213-665-1499

• **CAFE SOCIETY** looking for right bass player for original band. Influences Police, Style Canal and various horn bands. Prefer individual 19-25 with varied musical experience, interested in becoming creatively involved in a serious long-term project. 818-342-1072

• **Bassist wanted.** • **Contemporary** pop rock artist with strong management and current single seeks bassist with vocals for recording and live gigs. Pros only. Ellen 213-463-1891

• **Bassist** wanted with talent and equipment for hot R&B project, pros only. 213-769-5723

• **Bass player** wanted for young original band. In-

fluenced by Sixties folk rock. 213-944-7107

• **Female bassist** wanted for all female Top 40 original pop rock fusion band. Must read chord charts and bass clef, and be versatile stylist. Studio work and paid gigs pending. Laurie 818-345-3237

• **Guitarist** seeks bass player with 2-3 years experience. Must have good equipment and transportation. Must be 16-18 years old and live in Eagle Rock or Pasadena area. Influences pop, classical, etc. No pros or show-offs. No metal please. Call Bob between 1 AM and 4 PM, Monday through Friday. 213-256-4064

• **Bassist** wanted to form original pop rock band. Serious career minded only. Ages 20-25. No smoking, drinking, or drugs. 213-479-8942

• **Bassist** wanted immediately for commercial hard rock band. Fully financially backed. Must have high background vocals, excellent stage presence, long hair, definite rock image and commitment it takes to be Number One. Chuck 213-763-8057

• **Bassist** wanted to complete original high energy groove band. Rehearsal in West L.A. Greg T. 213-391-2913

• **Creative yet simplistic** bassist wanted for original band. We have hit material. Rehearsal in West L.A. No egos please. 213-372-6856 / 818-708-3027

• **Guitarist and drummer** writing team with years of stage and studio experience seeking bassist with no less than 10 years experience, a hard rock image, and pro attitude. 213-923-0231

• **Bassist** wanted for working Top 40 band. 213-876-6492

• **Bass player and drummer** wanted for original trio project. Dean 818-980-9122

• **Bassist** wanted for original rock group. If you like the early Who, call Ray. 818-799-1262

• **Keith Moon** type drummer seeks bassist for all original power pop rock band. Have material and rehearsal space. Influence Go-Go's, Who, Beatles, Alarm. Rollie 818-352-5170

• **Bassist and vocalist** wanted for band, influences Rush, Led Zeppelin and originals. Pete 818-339-7126

• **Bassist**, male or female with good looks and vocals, wanted for original danceable pop rock band with a future. Rehearsal in Bellflower. Randy 213-920-9986

• **Bassist** now being auditioned by metal group SABOTAGE. Send resume to: 1513 No. Wilcox, Suite 520, Hollywood, CA 90028.

• **Bassist** wanted for original project, melodic rock ala Night Ranger, Heart, Scorpion. Long Beach area. Kathy 213-804-3907

• **Bassist**, male or female with good looks and vocals, wanted for original danceable pop rock band with a future. Rehearsal in Bellflower. Randy 213-920-9986

• **Bassist** now being auditioned by metal group SABOTAGE. Send resume to: 1513 No. Wilcox, Suite 520, Hollywood, CA 90028.

• **Bassist** wanted for original project, melodic rock ala Night Ranger, Heart, Scorpion. Long Beach area. Kathy 213-804-3907

**11 KEYBOARDISTS AVAILABLE**

• **Good steady** keyboard player available. Les 714-856-2923

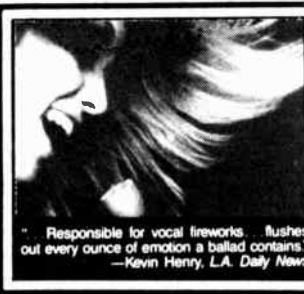
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• **Multi keyboardist**, new in town, many live and studio credits, influences from R&B to techno pop, textural and melodic rhythm player, strong soloist, excellent computerized equipment and polished pop image, seeking original signed or soon-to-be success oriented team project with strong management. Preference to situation with backing. Team player. Stetson 213-470-5097

• **Female keyboardist**, great sound, Prophet 5 and Orchestrator, background vocals and much experience, seeks good original band. Santa Monica. 213-829-1508

• **Organist seeking heavy metal band**, Steve 213-391-7014

• **Synthetist/guitarist/vocalist** available for hip pro new wave bands. 213-935-0518

• **Pro multi keyboardist**, state-of-the-art equipment, many live and studio credits. Vocals, sax, and flute. Seeks pro situation with management. Phil 714-989-3197

**11 KEYBOARDISTS WANTED**

• **BIG SOUND**, new age jump 'n' R&B combo seeking rhythm keyboardist/singer/songwriter. Less is more. Clavinets welcome. Less is more. Abe 213-876-2862

• **Keyboardist wanted** for working casual band, standards to Top 40. Must be reliable. Kurt 714-642-4267

• **High tech minded keyboardist** with vocals sought for contemporary pop rock artist with current single and strong management. Ellen 213-463-1891

• **Synthetizer player** wanted for committed hard pop band. soon to be playing. Robert 213-394-8334

• **Excellent keyboardist** wanted for commercial oriented band. All originals. Serious only. Teisha 818-330-3521

• **Keyboardist wanted** for commercial pop rock band, influences Police, Missing Persons, Benatar, Scandal, Steely Dan. Karen 213-469-4785

• **Female keyboardist** wanted with vocals, for current Top 40 R&B band. Must be reliable. Nick

714-960-0105

• **Synthetizer player** wanted for full time working cover band. Must have two poly synthetizers, amp, lead vocal ability, and stage presence. Good pay. Pros only. Skip 818-764-4482

• **Keyboardist wanted** for original rock group. If you like the early Who. call Ray. 818-799-1262

• **Keyboardist/songwriter** has own style, writes R&B, funk and ballads, etc. Seeking similar serious creative bassist/vocalist/percussionist to form group. Must be committed and willing to go for it all. Doug 213-548-5915

• **Keyboardist wanted** for European style metal band. Mark 818-761-8482

• **Backstage keyboard player** wanted for classical metal band. Classical training a must. Touring. Pros only. Mark 818-761-8482

**12 VOCALISTS AVAILABLE**

• **Lead vocalist/frontman** with great, blues-influenced rock voice, good looks, and experience, doubles on bass and guitar, seeks group with record deal, or ultra close. Serious pro inquiries only. 818-343-7919

• **Vocalist seeking band** with writers or similar situation. Excellent recording artist, seeking high concept group. Debbie 213-463-9560

• **Female vocalist** available for working or soon-to-be Top 40 cover band with clubs, travel, casuals, etc. 213-382-0355

• **Vocalist available** for Top 40 or original working band. Sing R&R, R&B, Top 40, Mariessa 213-276-3806

• **Lead vocalist/songwriter/rhythm guitarist** seeks to join pro original band. Style pop rock and R&B. Pros only please. Jessie 213-657-6133

• **Lead male vocalist** seeks hard rockin' band. Wide vocal range, can play bass in a pinch. Call after 5 p.m. 213-765-5979

• **3 million** have died. Pro lead guitarist/lead vocalist/songwriter seeks to join or form power

• **Singer/songwriter** seeking songwriter, ballad style, creative and serious. Jack 213-276-0568

• **Female singer** with knockout appearance and stage presence seeks band who wants to be put on the map. Some original material, all styles of music considered. Vicki 213-556-0299

• **Singer, 28** years old, stage acting experience, seeks band with early Queen style. Call David, eves. 213-657-3127

• **Vocalist available**, R&B and gospel recording artist with agent seeking quality band and musicians for tour and local work. Serious only. Johnnie 213-602-0373

• **Hot male vocalist**, can play guitar, bass, keyboards, percussion, available for original dance music band. Lucky 818-763-4297

• **Pro male lead vocalist**, with looks and charisma and distinctive voice, seeks pop band with an edge and management or label interest. Jamie 213-850-6072

• **Experienced versatile male vocalist** available for studio session work. Full and falsetto voices. R&B, Pop, Techno, New Wave, novelty, pop jazz. Tape available upon request. No bands or steady club work please. No spec projects. Excellent harmony and lead. J. Edward 213-467-2646

• **R&B female vocalist** seeks serious musicians to form band or jam. Call Marie days. 213-484-8191

• **Female vocalist** with heavy metal lead rock style and raspy falsetto screams available for a deal and demos. Mick 213-874-1129

• **Experienced female lead vocalist**, recently relocated from San Francisco area, available now for working Top 40 band. Denny 213-396-3115

• **Female vocalist**, mature voice, wants to hook up with working band. Have demo tape. 213-379-6561

• **Ethnic male baritone tenor** seeks financial backing for demo and band construction. Must be in tune with attitude and finances to produce music industry project. Avery 213-936-1519

• **Lead vocalist**, doubles on bass guitar, formerly with Ted Nugent, seeking working or promising situations. Mark 818-901-7215

**12 VOCALISTS WANTED**

• **Lead singer** needed, must be pro, into reggae, rock, funk, soul, R&B, all originals. 213-935-2391

• **Needed, lead vocalist/frontman** for heavy metal unit. Attractive, powerful, with Morrison and Hager styles. Pro only. Send photo and cassette to: Big Lou Management, 1603 W. 9th Street, San Pedro, CA 90732.

• **Vocalist wanted**, preferably male. Commercial hard rock heavy metal band with record wants killer vocalists. Original music, road and studio

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work. Serious only. Dave 818-980-6282  
 •Male lead vocalist wanted, as sensual as Prince, as outrageous as David Lee Roth. Must have good voice, image very important, for pop dance band with funk influence. If this is you, please call Des. 213-299-6394  
 •Vocalist wanted for melodic rock band, ready for showcasing. Troubadour, Wong's, etc. Influences RATT, Scorpions 213-396-5165  
 •Vocalist wanted for current Top 40 band, doing variety of male/female rock. Must have transportation and be reliable. Dave 714-640-0959

714-670-1403  
 •Drummer seeks hard rock band. Working situation preferred. Bob 818-912-1106  
 •Drummer seeking working Top 40 band, or soon-to-be. Has good equipment. Joe 818-247-5606  
 •Pro rock drummer, solid, versatile, excellent equipment, good meter, 17 years stage and studio experience, seeking rock band. George 213-978-9502  
 •Drummer/vocalist, 30, dynamic groover, seeks pro situation. 213-219-1523  
 •Drummer, 34, seeks musicians, band. Influences Oldies, surf, punk, originals. 213-662-6813  
 •Pro drummer seeks working band. R&B, funk, jazz, or pop rock. Also available for sessions and drum programming. 818-761-0363 x C304

•Drummer wanted by original hard rock band. Will soon be recording and touring. Long hair required, pros only. Have management and direction. 818-990-0557  
 •Drummer wanted for young rock band, age 18-25. Must be easy to get along with. Bring tape to Wally Studios, 650 No. Bronson, Suite 110, or call for more info. 213-856-8649  
 •Female drummer wanted for female band. Straight R&R like Stones, Dolls. Sharon 213-839-8703  
 •Drummer wanted for original high energy new music band with strong material, demos, and image. Must be serious, dedicated, and reliable. Soko 818-908-9035  
 •Drummer and guitarist wanted to form positive energy band with material. Originality, dedication, and improvisation a must. Serious only. Jim, 7 AM-10 AM. 213-316-0719

•Vocalist wanted for established L.A. hard rock band, with gigs and connections. Must have high range, stage presence, and rock image. Band age 18-22 years. West Valley area. Serious only. Rem 818-884-9640  
 •Female vocalist available for working or soon-to-be Top 40 cover band with clubs, travel, casuals, etc. 213-382-0355  
 •Indie producer with music production service seeks partner(s) to provide financial backing for business oriented projects (training films, commercials, seminar presentations, etc.). Hollywood area, very serious only. No band projects. If you have the funds, I have the creative talent, complete experience, and special expertise for high quality, low budget production. What a team! Let's talk. John 213-467-2646  
 •Guitarist seeks jazz and/or fusion rehearsal band situation. Good experienced players only, please. John 213-663-1796  
 •Drummer wanted for killer all original new romantic band with tons of material, connections, etc. Must hit hard, good timing, etc. Image important. 213-659-7642

## 13 DRUMMERS AVAILABLE

•Pro drummer available. High energy, hard hitting, melodic, highly creative, excellent timing and showmanship. Good image. Eclectic in styles. Herbert 213-858-5966  
 •Rock solid drummer and bass player team available for signed act or label project only. 818-367-3539  
 •Young energetic loud solid basic drummer seeking to join basic very hard pop group. Available immediately. Basic kit, large drums. Winston 213-663-5976  
 •Strong aggressive double kick drummer seeks highly professional heavy metal working band, or prospects pending situation. Pros only. Good, solid, glamish image, outrageous drum kit.

## 13 DRUMMERS WANTED

•Vocalist, keyboardist and guitarist seeking keyboardist, bassist, and drummer. Influences New Wave techno pop. Must be 15-21 years. Transportation, attractive looks, equipment, dedication a must. 213-274-7981  
 •Needed: female drummer for rock concert video shooting in early February. Send photo and resume to: Hawthorne Productions, c/o Craig Cunningham, 1825 No. Cherokee, No. 106, Hollywood, CA 90028.  
 •Female drummer wanted for R&B pop project. Reading and vocals a must. There is pay. DB Management. 213-855-1047

## 14 HORNS AVAILABLE

•Sax player available for funk, jazz fusion, R&B, and new wave. Call Neal days. 213-277-5191

## 14 HORNS WANTED

•BIG SOUND, new age jump n; R&B combo seeking horn/reed section, doubling on percussion. Less is more. Abe 213-876-2862  
 •Sax player wanted for solo. Please call Jerry. 818-241-8542  
 •Dedicated positive thinking rock band with good gigs and contacts seeking sax player, strong background vocals preferred, must double on keyboards. Influences Motown, Huey Lewis, Little Steven. 818-996-2611

## 15 SPECIALTIES

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 •3 million have died. Pro lead guitarist/lead vocalist/songwriter seeks to join or form power pop unit with career minded goal-oriented pros. Influences Hall & Oates, Journey, Bryan Adams, John Waite. Bass, keys, and drums, image and concert gear only need apply. Glen 213-456-7645

•Musicians: I want to trade a beautiful Lakeland brown leather jacket with fur collar, size 38, for musical instrument or equipment. 213-665-1050  
 •Manager seeking female band, female singers, female musicians, to promote for recording contract. Call Steve Mondays & Tuesdays, 10 AM to 12 NOON. 213-591-7082  
 •Flying guitar and exploding bass seeking musicians to collaborate on melodic heavy metal project. Seeking operatic vocalist with metal edge, double kick drummer with impeccable timing who seriously shreds. Influences Van Halen, Blackmore. Must have excellent image, stage presence, and equipment. Mike or Jim 213-396-8801 / 213-452-0768  
 •Independent producer seeks backer to invest in recording time and support strong local talent. 213-687-3902  
 •Musicians wanted: fusion improvisational oriented cellist, woodwinds, guitarist, percussionist, for classical jazz fusion pianist to form ensemble. Patricia 213-876-2405  
 •MEDUSA, pro quality major L.A. circuit heavy metal act, seeks management immediately. 818-848-5336  
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 • **Ron Anderson**, voice teacher, or anyone who knows him, please call Tom. 213-558-4366  
 • **Guitarist/songwriter** producer seeks young female vocalist with dance experience ala Madonna, and modeling experience for record deal. Have major label interest and own recording studio. Hit songs are ready and waiting. Must be single with no relationship problem. 818-342-7163  
 • **Seeking two** individuals who can operate any PA system and have good voices. Call anytime during day. 213-779-9261  
 • **Band seeking** five strong, quick, hardworking men for roadies. Call days. 213-779-9261  
 • **Strong guitarist/singer/songwriter** with many originals seeks drummer and bass player with rehearsal space to form serious committed act for record and club showcase work. Influences Fixx, Romeo Void, U2, Scandal. Serious only need apply. Allan 818-848-7837  
 • **Pedal steel** guitarist wanted for solo. Jerry 818-241-8542  
 • **Vocalist, keyboardist,** and guitarist seeking keyboardist, bassist, and drummer. Influences New Wave techno pop. Must be 15-21 years. Transportation, attractive looks, equipment, dedication a must. 213-274-7981  
 • **Female singer/songwriter** seeks contemporary pop Christian band, influenced by Amy Grant and Kathy Tricoli. Must be serious and dependable. West L.A. area. 213-398-1459  
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• **Excellent pro** guitarist seeks unique quality showcase and/or recording project. John 213-663-1796  
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 • **Dedicated positive** thinking rock band with good gigs and contacts seeking keyboardist with strong backing vocals. Influences Motown, Huey Lewis, Little Steven. 818-996-2611  
 • **Dedicated positive** thinking rock band with good gigs and contacts seeking sax player, strong background vocals preferred, must double on keyboards. Influences Motown, Huey Lewis, Little Steven. 818-996-2611  
 • **Pedal steel** guitarist seeking session work. Live band situations, can read and play all styles. 17 years experience. Bob 818-761-5430  
 • **Standup syncussionist** seeks conceptual futuristic electro synth funk unit ala Prince, Madonna, Dolby, Kraftwerk. Pros only. Prefer with record deal. 213-390-1265  
 • **Film composer/arranger** seeking production companies or artists for Vegas-type arranging or film scoring. Creative, educated, experienced. Bob 818-761-5430  
 • **Dynamic lead** singer and guitarist seeking synthesist for original high energy new music band with strong material and image. Must be serious. Soko 818-908-9035  
 • **Top engineer/producer** available for live or studio work. Spec OK. Andre 213-653-9119  
 • **Ethnic baritone tenor/songwriter** with promo package, bio, references, along with musicians, demo, and music education at renowned L.A. music school seeks major investor with vast musical promotion knowledge and finances for EP project. Avery Music 213-936-1519  
 • **Singer/songwriter** with label interest and management seeking girl musicians to form band. Springsteen, Cougar influences. Demo work. Must be committed. Jimmy 818-841-1293  
 • **Former drummer** from Angel, Barry Brant and Gordon Copley, with Lita Ford band, seeking bands to produce and develop. Own studio for demos or masters. 213-874-2362 or 213-506-5672

16 SONGWRITERS

• **R&B and/or** country pop musicians wanted to

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 • **3 million** have died. Pro lead guitarist/lead vocalist/songwriter seeks to join or form power pop unit with career minded goal-oriented pros. Influences Hall & Oates, Journey, Bryan Adams, John Waite. Bass, keys, and drums, image and concert gear only need apply. Glen 213-456-7645  
 • **Journey needs** material? No, but what if? Do the teams Adam and Valance, Peterik and Sullivan, Hall and Oates, Cain, Schonn and Perry mean anything to you? Pros only need apply. Glen 213-456-7645  
 • **Keyboardist/songwriter** has own style, writes R&B, funk and ballads, etc. Seeking similar serious creative bassist/vocalist/percussionist to form group. Must be committed and willing to go for it all. Doug 213-548-5915  
 • **Lyricist** wanted by composer/vocalist/lyricist/in-

strumentalist with studio, showcase band, and video setup. Very serious Rock style Tom 818-763-4006  
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 • **Songwriter** seeks bands and singers needing commercial rock tunes. Ronnie 213-852-9826

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