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FEATURES

L.A's CLASS OF '85

COCK ROBIN:

Pecking at the Big Time by Randal A. Case

This Is What

WHAT IS THIS IS

by Bruce Duff

14

12

PRECIOUS METAL:

Just Like in the Movies

by Melinda Lewis

16

CHAIN REACTION:

Playing the Waiting Game

by Katherine Turman

17

A DROP IN THE GRAY:

All Gassed Up & Nowhere to Go by William J.

MALICE:

Better Late Than Never?

by Karen Burch

20

18

THE MANAGERS' HUSTLE:

(What's So Funny 'Bout)

Belief, Love & Understanding?

by Roy Trakin

23

1985 GUIDE TO SELECTED **MANAGERS AND AGENTS**

Compiled by Steve Sattler

26

MAJOR AGENCIES ASSESS THE BABY BANDS

by Randal A. Case

28

COLUMNS & DEPARTMENTS

4 Feedback 6 EdIntro

36 Records

37 Ear Wax

6 Guest Commentary 38 Club Band Reviews

7 News

42 Club Data/Live

10 Local Notes

Action Chart

31 Field Test

43 Showcase: LEGAL WEAPON

32 Audio/Video

44 Gig Guide

35 Concerts

46 Pro Players

47 Free Classified

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Feedback

Bay Area Move

Dear Music Connection:

This letter is sent with heartfelt thanks to your publication and staff for providing local bands with so much information and advice about the Los Angeles music scene, as well as available products and services. Having recently relocated to Hollywood from the Bay Area, our band, Flying Tigers, was totally unfamiliar with the L.A. music market before reading Music Connection. Through your publication, we found a terrific publicist, excellent photographer, super road crew, and economical rehearsal space-not to mention having bought and sold equipment.

In addition to serving as the literal "bible" of Southern California's music scene, our observation is that Music Connection takes a positive outlook toward the local music community. Not that your publication turns a deaf ear to what it dislikes or is no good; rather, Music Connection provides constructive criticism instead of scathing reviews.

Once again, thanks so much for such a helpful publication!

Flying Tigers Carlos Pantera/Larry Eliot Mike Fleck/Rob Sundberg West Hollywood, CĀ

A Fan's Note

Dear Music Connection:

Thank you for the interview on David Foster in your July 22 issue. As a friend, it is great to see someone as nice as David getting all the attention and the credit he deserves. As a fan, I am continually amazed and overwhelmed by his talent, creativity, and energy. The music industry is a better business thanks to superstars like David Foster

Angelo Roman, Jr. Los Angeles Vocal Registry Los Angeles, CA

Selective Anatomy

Dear Music Connection:

"Down But Not Out": I wonder how many other talented people there are out there experiencing this same kind of frustration of not being able to get things happening (or have even given up!) because of non-musical reasons. Sure, I can understand bands wanting people that project a certain image, but to put that first before even checking out the talent is a shame. "Have you got big tits?" Now there's a prerequisite for being in a band if I've ever heard one! Perhaps she should ask them if they've got big enough balls to handle talent that shines above tits & ass. Jerry West

Cut the Mellow Crap

Dear Music Connection:

This is in response to Al Stanley's Feedback letter (Aug. 5). The guy hits the nail on the head. I am in my late twenties and love hard rock/ heavy metal music. This mellow crap KMET and KLOS are playing now, calling it "adult rock," is a joke. I liked this stuff when I was a teenager and like it just as much now, if not even more. These program directors don't know about music, period. I am doing what Mr. Stanley is doing also, playing my records. Every time I turn on KMET or KLOS I get sick with the same old mellow crap. I don't know who they think they are fooling, but I just wanna rock. I might as well be listening to KIIS or KIQQ, because that is what it sounds like.

For those of you about to rock, keep those records spinning, because you are sure not going to hear it on KLOS or KMET unless they change quick.

> Ron Koss Los Angeles, CA

Turn the Station!

Dear Music Connection:

This is in response to a Feedback letter that ran in the August 19th issue. The letter blasted straightforward R&R as well as the current wave of heavy metal that used to be the mainstay of both KMET and KLOS up until a year or so ago. Since KMET changed/altered its programming format, it has dropped to number two in a threestation market, while KLOS, which plays selected new music songs, has found its place at number one. Now I'm not saying that there is anything wrong with new music (to each his own), but who are you to scream profanities at something you don't have to listen to? You have KROQ, at a close number three, to play all the new music you want. (By the way, these station ratings are from the spring Arbitrons.) Do we really need three stations with identical programming? And as far as those stations (KMET & KLOS) "just getting hip to Bruce Springsteen," as Rhodes put it, I don't know how many times I've heard "Born to Run" or "Jungleland" on those stations, but I think Mr. Rhodes needs to think before he speaks.

Tracy Patterson Glendora, CA

Ed. reply: For an insider's view of the current KMET scenario, turn to the Guest Commentary on page 6.



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edintro

You've just cracked open what may be one of our most tightly unified issues ever. What we have here is an examination of the major-label experiences - good, bad, and indifferent - of seven (counting the Showcase on Legal Weapon) young L.A. bands, along with a close look at some of the city's new breed of managers and agents (complete with a selected guide to both), which incorporates the thoughts and words of the managers of several of the bands profiled. (Are you with us so far?) And since the issue falls in the first week of September, we couldn't help but work a back-to-school flavor into the leitmotif; hence, the "Class of '85," with a cover representing same. There are enough connecting threads on these 56 pages to weave a promotional T-shirt, or to floss the teeth of the entire editorial staff.

How do issues of this sort come together? you might ask. Further, how is it that these particular bands were chosen? And why was Cock Robin chosen as the cover band? Let's take it from the top:

(1) Every year, MC publishes a special issue on agents/managers, and each time we do it, we try to come up with some fresh ideas on the subject. Concurrently, because of the widely heralded resurgence of the "L.A. Scene," we were anxious to devote an issue to What's Happening—to present the view from inside the eye of the storm, so to speak. These two needs fell together naturally—agents/managers/bands/labels/scene...hey, it fits.

(2) Rather than gathering together the trendiest new L.A. bands, we decided to take a less glorified, more realistic approach. We limited the list of candidates to those bands who've had records released on major labels during 1985. The six (or seven) bands we settled on represent a stylistic and narrative cross-section ranging from pop to metal, fairy tale to nightmare. Their stories are at the same time contemporary and classic — Life in the Big City as it is now and always has been.

(3) Originally, we planned to do a collective cover; but how to jam six bands into one cohesive composition, and how to deal with the inevitable logistical and ego problems that would ensue? For that matter, which six bands were we talking about? (We didn't know at the time.) To tell you the truth, we never did figure it all out. So we went instead with the band that held the highest Billboard Hot 100 chart position on Decision Day. Fortunately, that band happened to have a manager who was willing to play the role of coach in our cover scenario.

Thanks to Cock Robin, Jay Landers, and Blessed Sacrament School (conveniently located right across Sunset from our offices) for being good sports. Thanks, too, to all the participating bands, managers, and agents; we think you'll find their candor refreshing and instructive.

—Bud Scoppa

GUEST COMMENTARY

Tune-up Time for Rock Radio

The recent "softening" of rock radio in general and KMET in particular has prompted a strong and vocal reaction from young metal and hard rock fans, who've all but lost their primary listening source; you might say they're mighty mad at the MET right now. But what do these individuals who are actually spinning the records-the AOR "air personalities"-think of the situation they find themselves in? Herewith, the candid and heartfelt thoughts of SKY DANIELS, former star DJ at Chicago's WLUP and San Francisco's KFOG, who's presently piloting the 2-to-6 p.m. slot on KMET:

Kickass rock & roll . . . I don't know how many times I must have said that back in Chicago. See, that was the fashionable catch-phrase at the time, a period when it had to be hard, fast, and loud to be on album. radio. No soft songs, none of that "new wave crap," no black music. I suffered through that period. Ironically, a lot of the industry thought I was a figurehead for the movement (give me a break, I doubt you'd find any kickass bumper stickers on cars parked at Harvard). That was '78-80. I programmed a lot of diverse material (anyone remember the Jags? Shoes? Hell, what about L.A's Great Buildings?), and got myself in trouble for having a big ego, mouth, salary, and success, in no particular order.

In came the consultant era. At first, there were only two AOR heavies, Abrams and Pollock. For all that's been leveled at these guys, I must say they're not really bad guys at heart, only in the head, sometimes. It was this next wave of young turks that really drove radio (and me) into the ground. "Passive research," they called it. This is where they would take six seconds of a song's most memorable passage--"the hook"---and play it over the phone for some guy who just got up with a hangover in Anytown. U.S.A., and let him dictate "to play or not to play." I spend my whole life dedicated to music, learning what would be a hit on radio, and in six seconds, this guy, who could care less, wipes out 20 years of devotion. Thank you, Mr. Sebastian, Mr. Hattrick, and Mr. Felix. Without you, I would not have a perspective of the absolute worst attributes of corporate radio. These guys made AOR so boring, it probably drove



you—the fan of "progressive" radio—into taking the lesser of evils as a regrettable option. In this case, probably CHR (or Top 40, as it was called before junkmen became "sanitation engineers"). If you pictured yourself a little hipper, it might have been jazz radio; if you liked nightclubbing, urban contemporary (or "mostly black, sort-of").

You were the person I got into radio for, and by the time I would make it in the business you had already lost faith in radio. See, when you gave up caring (and just about anyone would have-I didn't, but it was life or death for me), a lot of the committed individuals in radio bailed out or bought in, leaving album radio to the corporate wolves. Album radio had grown into the major leagues, generating millions of dollars of revenues. Without those well-rounded programmers and personalities, the ones who understood, but did not kow-tow to the bottom line, the format would be squeezed dry and discarded, with its critics spitting on the grave.

Over my dead body.

A remarkable thing happened about a year ago. Lee Abrams realized he was riding an old horse toward a wide canyon and saw nothing but the ground coming up at him. So he decided that if, in his own words, he "couldn't stand to listen to the stations" he was consulting, how could anyone else over 25 really enjoy them? This begat "Superstars II," a format that, in consultantspeak, would appeal primarily to the 25 + listener who grew up with the baby boom, enjoying late Sixties/early Seventies "progressive" radio and now is firmly entrenched in the workforce. Statistics show these people on the median earn \$30,000, blah-blah-blah, You don't need to be bored with the next pitch; suffice to say it was aimed toward intelligent rock fans over the age of 25, people who worked hard, had responsibilities, but had preserved their love for rock & roll

Rock & roll radio was another story. These people could still enjoy great music from their past and the present, as it is still being made—it just wasn't played enough on the radio. The trick was getting

these people re-involved with the radio, reassuring them, getting them to believe their interests were being served.

Hard as that objective is, getting owners of radio stations to dole out cash to finance the affair is where the real talent lies.

At the risk of sounding overconfident. I think I can put together the music for a format that would truly entertain your basic over-25 rock fan. Unfortunately, that is one very small facet of a successful radio station. This is where most critics falter in their evaluation of radio. They judge it entirely on one facet-the musical aesthetic-with no regard for business and political ramifications. There is so much pressure from the financial standpoint to "get numbers" in the Arbitron ratings that most programmers take the safest path toward the leastcommon denominator; i.e., proven hits that everyone likes. Problem is, that criteria is constantly shifting, so you must be flexible, instinctive, and, most importantly, involved with the music. How else could you see the forest for the trees? It takes, therefore, a combination of a fixed, tangible format that owners and management can relate to, and a flexible, exciting sound that listeners can enjoy. Rough work, if you can get it. Rich Piombino, KMET program director, understands the delicate balance that it takes to concoct this heady brew. He knows what the owners expect and what the listeners want. Frankly, the two have little to do with each other. So off we go trying to concoct a satisfying compromise, one that still cares for the music and remains financially viable. We could use "a little help from our friends." As Inspector Gordon used to say, "If ever we needed the Batman, we need him NOW!" To paraphrase, if ever we needed committed, caring fans of radio, we need them now. Write us, give us your long-overdue feelings on this suddenly controversial subject. I don't want to read what the critics say-I DON'T CARE ABOUT THE CRITICS.

I care about you. Let's you and me take care of something we love—radio. —Sky Daniels

News

SIGNINGS

Island Records Bullish on Six Local Acts

by Ben Brooks

HOLLYWOOD—Island Records is suddenly making a big impression on the local music scene, having signed six L.A. acts in the last nine months. According to the company's new West Coast A&R rep. Ian Matthews, the veteran English label is in a "rebuilding process" which includes nabbing trendy U.S. bands for an enthusiastic European market.

While Island's presence in the U.S. has traditionally been to distribute the label's European product, that role is changing. "It's time for Island to take a look at what's going on here, which I can only assume was part of the reason for hiring me;" said Matthews, a renowned English musician who helped form bands Fairport Convention and his own Matthew's Southern Comfort in the Sixties. "We see something new happening here. Right now this music is really in its infant stages, both in appeal and the way record companies are dealing with it. But over in Europe there's already a growing demand for it. We want to do an import/export thing where we take [bands] to England and bring them back to the U.S. again. I think we've taken the cream of the L.A. bands."

Since Matthews curtailed his long recording career and assumed his first A&R position, Island has signed Danny Wild (Great Buildings), the Prime Movers, Long Ryders, Rain Parade, Choir Invisible, and Sacramento phenomenon Bourgeois Tagg—all but the latter hailing from the L.A. area. "When I

came to work here," Matthews said,
"I was asked by the English label
to make a West Coast report. I
know for a fact that I influenced
them to sign the Prime Movers and
Rain Parade. The Long Ryders
came later on, though they were in
the report. They are the most recent signing for us."

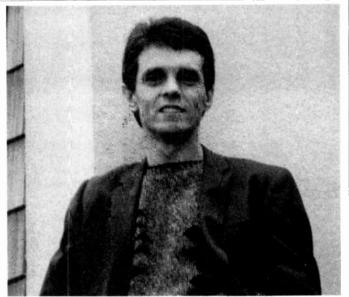
Matthews works for both Island Records, Ltd.-the English company-and Island Records, Inc., in America. While both companies are free to acquire different acts, Ltd. signs acts for Europe or worldwide. Acts signed by Inc. for the U.S. and Canada or worldwide are handled out of L.A. or New York, depending from which coast the band originates. "All the bands, with the exception of Bourgeois Tagg, were signed by Ltd. in England," explained Matthews. "That type of music is happening in England. Bourgeois Tagg is more of an American thing, although I'm convinced-probably because I found them-that they have a worldwide appeal."

Matthews heard about Bourgeois Tagg from the owner of Santa Cruz club the Catalyst. Singers Brent Bourgeois (keyboards) and Larry Tagg (bass) are accompanied by additional keyboards, drums, and guitar, making the band a five-piece. Like the other bands Island has signed, the debut Bourgeois Tagg album will be out in January or February of 1986.

Matthews is probably most excited about the Prime Movers. "That's my baby," he enthused. "Before anybody really got a



Of the Prime Movers Matthews recalls, "I saw them at the Music Machine...and they blew me away."



Ian Matthews, musician turned Island West Coast A&R rep.

chance to hear them. I heard their Bird Cage [Records] album, I saw them at the Music Machine on a Tuesday night when nobody was there and they blew me away." Since that time the band has added ex-Living Daylights lead singer Gregory Markel, expanding to a four-piece. "With him there's a 500-percent improvement in the band," asserted Matthews. "Now they have a great singer plus two good background singers. And I'm really impressed with their new songs." The Prime Movers begin their debut Island album, The Big Picture, in September, under the production guidance of Englishman Chris Tsangarides (Y&T, Thin Lizzv. Tigers of Pentang). It will be recorded here and mixed in England.

According to Matthews, the Long Ryders were signed by the Island Ltd. A&R department. "I wasn't really instrumental in signing them because I wasn't excited enough about their !ast album to put myself on the line," he said. 'Since then I've received a demotape of some of the new stuff, and now I'm a real fan. They've had a similarity to the Burritos [Burrito Brothers], but now they're veering away from that." The Long Ryders' debut album was produced by Wil Birch (The Records/Any Trouble) and will be out in September.

Having heard the Enigma Records album Explosions while he prepared his West Coast report for Island's English headquarters, Mathews was most enthusiastic about Rain Parade. "Up to the point of that report, I had only listened to

records," he reflected. "I hadn't been out to the clubs and I hadn't seen the Prime Movers. So I made England aware of Rain Parade and they signed them."

Matthews explained that Island has pacted with the L.A. independent label Frontier Records for distribution of some of Island's product. Initially, the Long Ryders and Rain Parade were going to serve as a Frontier launching pad. "It became apparent that we were going to have to put them on Island and make a strong commitment," he said. Rain Parade is currently in the studio with North Carolina production/studio maverick Steve Gronback, Gronback is a partner of producers Mitch Easter and Don Dixon. The new album will be out in October.

Choir Invisible is the first Frontier band to be released through Island Records. Matthew said that Island in England signed the band based on their "eclectic" Jem Records debut, Sea to Shining Sea. "The new songs they're coming up with are pretty commercial," he said. "They're heading in a China Crisis/Simple Minds direction."

Matthews noted that in the case of all five bands there was little competition from other record companies and certainly no bidding wars. "I think with the major companies there are politics and many stages you have to go through to get to the point where somebody finally says, 'Let's go sign the band.' We aren't bogged down. We were after the Unforgiven at one point, but when it got crazy we let it go. The

Continued on next page

SIGNINGS & ASSIGNMENTS

by Ben Brooks



Larry Reisman, I.R.S. Records' director of West Coast promotion.

Larry Reisman has been appointed I.R.S. Records director of West Coast promotion. Reisman was assistant to the editor of the Album Network since August, 1983, where he was instrumental in assembling the tipsheet's retail section.

Warner Bros. Records has named Sandy Shaffer merchandising manager. Shaffer was assistant to the national merchandising manager for the past four years. Previously she was a singles buyer for Integrity Entertainment. Also at Warner Bros. Records, Jim Wagner has been named marketing manager/creative services. Wagner was head of the advertising department.

RCA International, RCA Records' U.S. Latin music label, has signed a long-term licensing agreement with the Corpus Christi, Texas-based Hacienda label. Hacienda is one of the leading Hispanic labels in the U.S. and a leading outlet for musica tejana.

South African sensation Sipho "Hot Stix" Mabuse, leader of that country's number one rock group Harari, has signed with CBS/Columbia Records for U.S. distribution. His album Burnout has been on the South African charts since last September. Mabuse is managed by DiManic Management at (213) 874-1461.

Manhattan Records has pacted a long-term agreement for exclusive distribution and promotion of Kenneth Gamble and Leon Huff's Philadelphia International Records.

John Brands has assumed the role of managing director of MCA Music Ltd., in the U.K. Brands was previously managing director of the Intersong Basart Publishing Group in Holland—a position which included managing directorship of Chappell Music/Holland during the last three years and vice president for the overall holding company Strengholt B.V.

Marcy Drexler has been appointed professional manager for the New York staff of the Chappell/Intersong Music Group—USA. She was previously MCA Records' A&R manager.

The Chambers Brothers recently entered an agreement with Chip Lightman Management of Los Angeles for full management representation.

Vanguard Records recently announced the formation of Terra Records—a new subsidiary label for "New Age" music.

News

SIGNINGS Continued from previous page

English office wasn't that impressed."

Only with Island for nine months, Matthews was promoted to international A&R recently. He sees the move as a vote of confidence for him to get involved in artist development worldwide. "I get to go to A&R meetings now," he laughed. "And there's already a band in England that they want me to give some direction to. That might lead to going into the studio and remixing an album that the company is not satisfied with."



Island recording artist Danny Wild, formerly of Great Buildings.

On a personal level, Matthews is surprised at his own propensity for this new found career. "I'm enjoying [Island A&R] way more

joying [Island A&R] way more than I ever enjoyed being an artist," he revealed. "It's strange to have that realization and have to admit it to myself. Now that I have this job I realize I was never completely comfortable being an artist." Now he is looking forward to the new year, when most of the bands he's involved with will see their albums released. "February is going to be a big month with all this stuff coming out," Matthews concluded. "It's going to be a big moment in my

SEMINARS

Radio & Records Panel Keys on Current Trends at NAS Music Symposium

by Neil E. Gorov

NORTH HOLLYWOOD—On Thursday, August 8, the National Academy of Songwriters (NAS) presented a seminar on the broad topic of radio and record promotion. The seminar, held at the Merlin Hotel, was the seventh in a series of ten, collectively entitled "the Los Angeles Music Business Symposium."

The lecture was presented by a three-member panel and was moderated by Roger Steffans, DJ, reggae music authority, and freelance music critic. The panel consisted of Gene Sandbloom, KIIS-FM music director; Bob Hamilton, KRTH operations manager; and Steve Meyer, vice president of promotion for MCA Records.

The three panel members discussed a myriad of radio and record promotion topics including station programming, local and national record promotion, payola, music industry trade publications, and the current state of the record industry.

Much attention was paid to the possibilities and potential for breaking and crossing over both new major and independent label acts to Top 40 radio. A few helpful hints and insights were shared that could benefit the up-and-coming recording artist.

On the subject of breaking new artists, Bob Hamilton said: "The worst thing in the world is to play a record on the radio that listeners can't find in stores." This reinforced the importance of a responsible and the importance of a responsible and effective distribution system.

Steve Meyer noted that "80 to 90 percent of new records and artists are broken in major markets like L.A., New York, and Chicago." He also stressed the importance of secondary markets.

Gene Sandbloom offered the audience some interesting insight into the unique programming of KIIS-FM. "Los Angeles is a very trendy city. It is very artist oriented, which makes it difficult to break new artists," he said. "A generai rock ballad—a midwestern record—won't go on KIIS. It's not right for our market. We want active records for our station," Sandbloom stated.

The value of various trade publications to the radio programmer was discussed. All three panelists cited *Radio & Records* (*R&R*), based strictly on airplay, and *Billboard*, based upon a combination of airplay and national sales, as the most important industry trade publications. The *Gavin Report* came in second and other radio tip sheets and publications placed third.

The delicate subject of payola was avoided almost entirely by the

panelists. The audience seemed very interested, while the panelists remained unavailable for serious discussion. Sandbloom's only comment was, "We are here to please our listeners, not the record companies." Meyer said, "If it were that easy there would be twice as many records on any given station."

All three panelists seemed to agree on the general state of today's radio and record industry. Hamilton said, "This is the best time ever for radio...the best quality and the widest variety." Sandbloom called it "an extremely healthy time," while Meyer noted, "Most record companies are having a good year."

The second half of the program covered the music trade press and included the following panel members: Paul Grein, talent and chart editor of *Billboard*; Joel Denver, contemporary hit radio editor, *R&R*; Dennis Erokan, publisher and editor of *BAM*; Dave Adelson, editor of *Cashbox*; Craig Lee, music editor of *L.A. Weekly*; and *Music Connection* publisher J. Michael Dolan.

The next NAS-sponsored panel discussion (on August 29) will cover the topic of music in television and music videos. For more information on other upcoming seminars call NAS at (213) 463-7178.

CONTESTS

CMJ Hosts Talent Hunt Finalists on Epic LP

by Ben Brooks

NEW YORK—Three hundred of America's top college and alternative action radio stations will provide ten up-and-coming unsigned groups with the chance to appear on an Epic Records-distributed album titled America's Best Undiscovered Artists.

Touted as the first rock & roll talent search involved exclusively

with college and progressive radio, America's Best is an offshoot of College Media Journal (CMJ), a bimonthly tabloid which monitors progressive radio station playlists. CMJ is sponsoring the two-month search with the purpose of giving talented groups some well-deserved exposure. According to CMJ President Robert Haber, the band with the most votes will be crowned "America's Undiscovered Artist of the Year" on the stage of the Beacon Theatre in New York during the annual CMJ New Music Awards ceremony on November 9,

The 300 stations selected as judges to participate in the contest will each submit a cassette containing an original song performed by a favorite unsigned band. This track will qualify as a national semi-finalist. After all the semifinalists are submitted by the radio judges, CMJ will choose the ten best, based on musical and lyrical content, originality, recorded performance, and potential for growth.

The tracks will appear on the Epic Records-distributed compilation album. Included in each album package will be a ballot requesting listeners to vote for their favorite track. All ballots will be tabulated and the band with the most votes will receive the top honor at the awards ceremony on November 9.

"This is the beginning of an annual institution," Haber concluded. "We're proud to help kick it off and look forward to the active involvement of the entire music industry."

RECORD COMPANIES

Golden Boy Records Uses Promo Base to Launch Dance Hits



(From left to right) Golden Boy Records' Simon Stokes, artist; Billy Johnson, general manager; Eddie Gurren, president; Vic Perrotti, indie promotion.

by Billy Cioffi

Los ANGELES-While independent record labels and their acts appear to be receiving more attention than ever, some deserving companies quietly launch hit records in the shadows of this limelight

Such is the case with Golden Boy Records, founded last year by veteran record promotion executive Eddie Gurren. The company's first single, "Shackles," by R.J.'s Latest Arrival, sold 350,000 copies and peaked at number six on the Billboard Black Music chart. "Shackles" became the 38th biggest R&B record of 1984 according to year-end charts.

E.J. Gurren Music is one of the largest black/urban independent promotion companies in America. The company has worked with such acts as Donna Summer, Shannon, Don Henley, the Bee Gees, and the Sylvers, among others. Long an admirer and specialist in the contemporary R&B music field, Gurren assembled a team of

seasoned promotion and A&R veterans. The staff includes General Manager Billy Johnson, who enjoved a tenure with producer Freddie Perrin; marketing expert and one-time editor of Black Radio Exclusive magazine Gary Jackson; and Promotional Coordinator Wen-

Initially, Golden Boy's distribution was handled by Canadianbased company Quality. But when Quality ceased U.S. operations, Golden Boy entered into a national distribution deal with Jem Distributors in New Jersey-a company with outlets throughout America. Gurren has also struck deals with a number of European

Recent Golden Boy releases. "Tell Me Whatchu Want" by Majesty and Sarah Moon's "Sex Symbol," received widespread radio, retail, and street level attention. This summer Golden Boy has released new tracks by Simon Stokes and Vic Asher. The latest record to break into national charts is "The Rock" by L.A.-based rap group 450 SL.

The signing of Simon Stokes marks a return and a new direction for the controversial and critically acclaimed veteran. His song, "The Boa Constrictor Ate My Wife Last Night," is a Dr. Demento classic. Stokes is also a favorite of the English music press as witnessed by the overseas attention given his last LP. The Buzzard of Love.

"I'd like to think we are the street label in Los Angeles, with a strong emphasis on the black/urban market," said Gurren. "Our staff is strong. We experiment with inch. Once a twelve-inch reaches a sales level of 250,000, we'll release an album and produce videos, etc."

With a street credibility and unique one-on-one relationship with its artists, Golden Boy Records promises to step more prominently into the spotlight in the coming months.

RADIO REPORT

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

FIROO FM

Gary Myrick¹ What Is This Oingo Boingo Mr Mister Living Daylights

Motels Untouchables Three O'Clock

What Is This* Mojo Nixon Oingo Boingo Mr. Mister Motels **Died Pretty** Lone Justice Cock Robin

KLOS 95.5 Cock Robin Motels

Mr. Mister Motley Crue Local Music Show Living Daylights Red Hot Chili Peppers Gary Myrick Jaded Lady Zzvzx

KINDET SOLT FM Gary Myrick* Mr Mister What Is This

Motels Cock Robin Knac 105.5 FM

Red Hot Chili Peppers Gary Myrick* Living Daylights Oingo Boingo Untouchables

Alamo Bay/Lee Ving Motels Legal Weapon Mr. Mister Cruzados Chums Knitters Beach Boys Three O'Clock Lone Justice Fishbone Blasters

What's New For Lunch Devo

Sparks Textones

101 KGB FM

Motels Mr Mister Motley Crue Weird Al Lone Justice Ratt Beat Farmers Homegrown Hour

Joey Harris Private Domain DFX 2 Grave Digger V Weeb Dirk Debonaire

FINE TUNING:

ROCKIN' FOR 17 YEARS, AND PROGRAM DIREC-TOR #9 IS RICH PIOMBINO: Bellamy, the Rabbi, Harris and now. Rich Piombino has been named program director at KMET. Mr. P. is promoted from assistant PD/promotion director, having been with the Metromedia outlet for two years and working with the aforementioned PD's. He has an extensive background in promotion in Detroit, Atlanta, and New York. Look for a new promotion director and a new title in the programming department in September.

KROQ GOES FISHIN': The good news is that Jed the Fish returns to KROQ in the 9-12 midnight slot. The bad news-both the lovely and talented Katy Manor and the big cheese Sam Freeze are on the loose

THE KNAC TEE IS FREE: What's black and flourescent pink and washes in hot water? The KNAC T-shirt! It's available exclusively by listening to KNAC. The station announces a location, and if you're among the first to arrive there, you win! OUT FOR BLOOD: Steve Smith, director of creative services at KLOS, was kind of a cross between Florence Nightingale and Dracula last Saturday, August 17th, as KLOS and the American Red Cross presented their Fourth Annual Blood Drive. While Steve wanted to get more and more blood from his "victims," he also rewarded each donor with a KLOS T-shirt. Disc jockeys were on hand at all locations, which included Los Angeles, the San Fernando Valley, and Orange County, with Orange County contributing almost double the others. Way

BENEFITS

Jeffrey Osborne Hosts Anti-Drug Benefit

by Murdoch McBride

Los ANGELES-Members of the music community will perform an afternoon benefit at the Greek Theatre on Saturday, August 31, to benefit "underprivileged black and Hispanic inner-city youths," according to event host and A&M recording artist Jeffrey Osborne.

The soft-spoken Osborne, former vocalist of the group LTD, focused his few words at a recent press conference upon the antidrug theme of the event, and promised that "many of my friends, whether athletes or musicians, will be there!"

The afternoon concert will be the final event in the Summerscope '85 Program, a series of youthoriented activities designed to provide productive, alternative outlets for kids during their free summer months. An estimated 5,000 kids will be bused to the Greek for the benefit concert.

The Summerscope celebrity lineup at the Greek will include appearances by Dionne Warwick, Marla Gibbs, Janet Jackson, Jill Whelan, Shelly Taylor Morgan, and Osborne.

Sports personalities scheduled to appear at the benefit include Norm Nixon from the Los Angeles Clippers, members of the Los Angeles Raiders, and the World Champion Los Angeles Lakers. Professional athletes have participated in earlier Summerscope events, including sports demonstrations in which kids are instructed by their role models in sports techniques, as well as talks on drug abuse.

Sponsors for the inner-city Summerscope program include the Adolph Coors Co., McDonalds Corp., Pacific Bell, Security Pacific National Bank, and IBM. ■

four-song EPs as well as twelve-

LOCAL NOTES

Compiled by Bud Scoppa & Karen Burch

POST-GO-GO'S POOP: What are those girls up to, anyway? you might well ask. Our far-flung correspondents have made several separate sightings, which we will now discuss. Firstly, Jane Wiedlin, the first Go-Go to fly the coop, will have her self-titled solo debut LP released by I.R.S. on September 23rd; a single, "Blue Kiss," will precede the album by two weeks. Wiedlin also has a role in the upcoming film, Clue. Moving right along, Kathy Valentine has been collaborating with Carla Olson (the two were founding members of the Textones before Valentine went to Go-Go-Land). "We Can Laugh About It Now," an autobiographical song from Carla and Cathy, will surely appear on the next Textones album. And you underdog fans will be pleased to read that Paula Jean Brown, who joined the Go-Go's just before they went-went, has been working with Belinda Carlisle on the latter's LP. Currently. Brown can be seen around town as backing vocalist with oddball dance band Gotta Get.

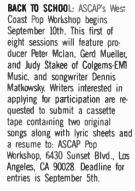
THE LOVECATS: LA'S SIX O'Clock News will be donating their share of proceeds from three upcoming club dates at the Central to the Pet Pride cat shelter, "Pet Pride is different from most other shelters" guitarist Jeff Prushankin explains. "If an animal isn't adopted, it isn't euthanized or sold to a research lab." Pet Pride operates a lifetime home for orphan cats at 3350 S. Robertson Blvd. in Los Angeles. Cats enjoy a cageless environment furnished with sofas, chairs, cat trees, and screenedin sun patios. (Sounds goodcan people live there, too?) The Central was chosen because of the low admission (only one dollar), and, according to Prushankin, "It's the only club that pays local bands on a regular basis." The shows will take place on Sept. 7th, Sept. 18th, and October 2nd. ▼



OID THE WOLVES PLAY LIVE? You betcha—they headlined the Greek recently, and you can read all about it on page 35.

WHAT DO J.D.'S AND THE LEUKEMIA SOCIETY HAVE IN COMMON? Benefits for both groups were recently held. Ex-Geffen act Chain Reaction (featured in this ish) made an appearance at the Los Padrinos Juvenile Hall in Downey to entertain 549 juvenile offenders. Prior to the performance, Chain Reaction participated in a B.B.Q. with the youths. Interesting note: Bandmembers Thomas and Paul Guzman-Sanchez were once gang members so their annearance had double meaning for the Los Padrinos residents.... On a similar note, local rockers Antix raised \$800 at the Troub on August 10, headlining a benefit for the Leukemia Society of America. Antix' EP, Get Up Get Happy (produced by Don Dokken) is scheduled for re-release in September on the Heavy Metal/ EMI label. The cut "Daze Gone By" has been chosen for inclusion on Hit Parader's Best of Upcoming Talent compilation on ROIR cassettes.

MORE SONETALK: Hit producer/
songwriters Michael Omartian,
Marti Sharron, and Michael
Masser will discuss the craft of
songwriting and producing on
Tuesday, September 17, from 7 to
9 p.m. at Santa Monica's At My
Place. In addition to offering info
to songwriters, singers, and musicians, the trio will answer questions from the audience. The
event is sponsored by the NAS.
Tickets are \$8 for the general
public and \$6 for NAS members.
For details, call (213) 463-7178.





UPWARDLY VISIBLE baby band Zuma II recently climbed up on the roof of Kevin's Hamburgers in Reseda to be shot, video-wise, for an upcoming special edition of The Tube, the UK's hottest and hippest music-oriented TV show. Also getting maxi-exposure (a proiected 1.3-million viewers) on the same program will be Lone Justice and the Red Hot Chili Peppers. Valcolm McLaren's the host. This particular show spotlights new American bands. Zuma II will be viewable in the flesh on September 20th at Madame Wong's West.

MAD MONEY-BEYOND "BABY HOLD ON": Former Eddie Money guitarist/co-writer Jimmy Lyon ("Baby Hold On," Rock and Roll the Place") has joined Tina Turner's touring band. He'll intercut his licks with long-time (postlke) Tina guitarist Jimmy Ralston. TU-TU HIP: A new L.A. synth-pop band, Coy's Toyz, has formed around Conley Coy, an engineer at Wide Tracks, and Kimberly Anne, who formerly danced with the Bevery Hills Ballet Company. Sound and choreography should be no problem for this unit.



STAX AND STAX OF WAX: Boy, do we get press releases here! So many that MC could light a big bonfire and roast some serious weenies. We could charge admission and get real rich. But seriously, now, the following are press excerpts from bands who wrote in to fell us what they were doin'-ya know, EPs, albums, and the like. Dig: The Descendents, back together after a two-year hiatus, have an upcoming LP on New Alliance Records titled I Don't Want to Grow Up.... L.A's London will release their debut album, Non-Stop Rock on the Shrapnel label, The LP was produced by the London gang and Mike Varney-it's due out September 20.... Ratt's current LP, Invasion of Your Privacy, the follow-up to their multiplatinum Out of the Cellar, was recently certified platinum by the RIAA. Invasion is quickly heading toward the double-platinum mark.... Ozzy Osbourne is in the studio with his new band recording The Ultimate Sin; release date unscheduled as of yet, but hope to see it in the record racks by the years end....

Another Sin (Rick Fox's, that is) is currently recording their debut LP. with producer Dana Strum. Sin is recording with the SSL Total Recall Computer Logic Board, which "will give Sin the ultimate computerized hard rock sound." We'll see.... Richie Hass & the Beatniks have begun work on their new album aptly titled Spank That Baby! The cover depicts a "naked baby doll chained up in a dungeon, complete with leather-clad, whipyielding dominatrix." A unique concept, surely.... Bad Boys W.A.S.P. have finally found a home for the single, "Animal (I F**k Like a Beast)," which had been rejected by EMI and every other label for both lyric and sleeve content, and banned from all radio play (I wonder why?). Combat Records announced the licensing of the single. The U.S. version will modestly be titled "Animal," and the sleeve will feature a pig's head, plus a new group photo. W.A.S.P. and Richie Hass should trade ideas, eh? On a more decent note, Suite Beat Music Group is pleased as punch to announce the September release of Spaghetti Western's debut LP on Suite Beat/Epitaph Records. Epitaph will also be releasing a five-song EP by the Seeing Eye Dogs, a group comprised of "anonymous superstars of the L.A. scene. Billy Pilerim on vocals and Rio Van Winkle on lead guitar." This was right off the press release, I swear.... Bruce Joyner & the Plantations' new album, Slave of Emotion, is now on the racks (on Closer/Virgin Records) . . . L.A's sexiest stage show (not to mention band), X-Checker, is currently tracking a twelve-inch dance single at Evergreen Studios, produced by E.J. Emmons (Suburban Lawns, Plugz) and Michael Dosco. Another Sept. release date. Pop Art's newest, A Perfect Mental Picture (with 14, count 'em, 14 songs) was produced by Ethan James at Radio Tokyo Studios. Release date is, you guessed it, September. . . Exit/A&M recording artists Vector have completed their debut Please Stand By, available as you read this... Lady of hard rock Lita Ford, and her bassist, Gordon Copley are reportedly in Maui (I hate them both because of it), collaborating on material for Lita's third album. The release date is not in September. Copley was previously keeping busy with guitarist Tony lommi, working on lommi's solo project.... And last but not least (whew!) self-proclaimed longhaired, red-necked, beer-guzzling heavy metal tribe St. Vitus have set a (oh, no!) Sept. 15 release date for their new album, Hallow's Victim. "Just Friends" is St. Vitus' contribution to Vol. II of SST Records' Blasting Concept, due Sept. 15 as well. Enquiring minds want to know, right?





DON'T GROW AROUND THERE NO MORE: Here's proof positive that Tom Petty reads the rock press. MC was by no means the only mag to give TP's hideous, carrot-like muttonchops a bad review, but we feel we were the straw that broke the camel's back, if you will. Anyway, as you can see, those THINGS are gone, and we can all rest easy once again. Thanks, Gillette. BOYS JUST WANNA SHOW BUNS: Those litigious Pretensions may be back in court soon, as they try to stop some early nude photos of the band from being published in Forbes magazine. Down on their luck a few years ago, the band agreed to a photo session in the buff with photographer Gary Leviton. A bitter Pretension was quoted as saying, "First off, it was supposed to be a tasteful pictorial of five men with selected barnyard friends. Secondly, the photos were not to be used unless all of the pimples were airbrushed out. We will stop at nothing, within our budget, to ensure that we don't go pubic in public." Those who want to see just how revealing the Pretensions are should bring their magnifying glasses and telescopes to the Palomino on August 31, when the Pretensions

WET & COLD FEET: Instead of losing face in its recent endeavor, the Catalina Splish-Splash Reggae Festival, Ora International, Inc., opted to change face. When UB40 and David Lindley successfully decided against performing, Ora president Roberto found himself all splished up, with no one to splash, so to speak. But after some rather desperate eleventhhour phone calls, a new lineup was secured: Ranking Roger (General Public), the Blue Riddim Band, Mikey Dread, the Untouchables, the Rebel Rockers, Haile Meskel and Zamp Nicall. Needless to say, such an arsenal of talent was more than enough to 'mash up" an eager crowd of 3.000 In the wake of its hardearned success, Ora International has declared that the Catalina Splish-Splash Reggae Festival will be an annual event. Whew!

open for Tierra.

NU WAVE ACAPELLA: S.Fs Bobs brought their quirky style and prodigious pipes to the Beverly recently, covering the Talking Heads' "Psycho Killer," the Beatles' "Helter Skelter" and even undertaking a James Brown medley.

But as entertaining and ingeniously arranged and sung as these were, it was the Bobs' original numbers that were the most satisfying. Employing an ever-so-slightly sophomoric wit, the songwriting team of Richard "Bob" Greene and Gunnar "Bob" Madsen have come up with an observational, linear lyric approach that meshes perfectly with the instrument-less form. One particularly amusing song was sung from the point of view of a guy who was forced to sleep apart from his live-in girlfriend when visiting her uptight parents. The other found a guy complaining to his liberal girlfriend that she was spending too much time working for causes and not enough time with him. "I'll build a wheelchair access ramp to your heart," he implores. "Eat me, I'm organic," he cries. Compelling.

HEY, LIZ. DID YOU BORROW MY ▶ SCREWDRIVER AGAIN? Pictured working on an upcoming project are songwriter Frank Musker, who's also president of F.M. Music/Records, and Elizabeth Lamers, F.M. songwriter and recording artist. John Denver's current LP, Dreamland Express, features "Don't Close Your Eyes" and "Gimme Your Love," both co-written by Musker. Lamers, now on tour with Denver, duets with Mr. Far Out on the LP. Somehow, she's also currently recording her debut LP for F.M. Records. Hey, Frank, does she make coffee, too?

TORQUE WRENCH: Still rotating from its just-completed 15-week "Loose Nuts" tour, Black Flag rolls into the Stardust Ballroom this Saturday night (8/31), with a Fender's date exactly one week later. Flagophiles who know claim that the current BF is the hottest version yet of the venerable (post? ex?) punk combo.

SMELLY GOSSIP: Oh, dear, we really stepped in it this time. Last issue, in this very section, we boldly reported thataccording to an insider-Bangle Susanna Hoffs would star in Prince's second feature film. Under the Cherry Moon. Well, folks, we're here to tell you that IT AIN'T TRUE. There is indeed a Susanna in the projected cast. but it's Susanna Melvoin, sister of Revolution guitarist Wendy and member of Prince's latest musical creation, the Family. Sorry for the red herring. To be perfectly honest, we're rather relieved; we need Hoffs here at home.

MOONLIGHTING MANKEY: What ▶ does legendary street-band producer Earle Mankey do to relax when he isn't manicuring the sound of LA's latest Next Big Thing? He goes in his garage 16-track studio and produces himself (what'd you expect, gardening?). The altogether sollpsistic results of his tinkering have been gathered on Real World, a six-song mini-LP released recently on the Happy Hermit label. In retrospect, Mankey will surely be seen as an Important LA. Art Person, so you prospective archivists should grab it while you still can. This drawing, by the way, is a portrait of Earle by his son, Jeffrey-"Daddy play 'tar"which appears on the cover of the LP.

NAME THAT LABEL: The Suite Beat Music Group is looking for a name for its new alternative-music label, and they're asking you to name it. The individual who comes up with the name we use will receive a subscription to MC and three Suite Beat releases. Contact the Suite Beat Music Group, 1201 Olympic Blvd., Santa Monica, CA 90404.



INCENSE & ROLLERCOASTERS:

The "Spirit of the Sixtys" (sic) festival will take place throughout Labor Day Weekend at Magic Mountain. The 26-band lineup includes the Beau Brummels (with Sal Valentino and Ron Elliot), the Byrds (sans McGuinn, Crosby, and Hillman), Sky Saxon & the Seeds, Mary Wells, Billy Preston, Martha Reeves, Marilyn McCoo & Billy Davis, Billy Cioffi's Monte Carlos, Country Joe, Donovan, Peter Noone, and Leslie Gore.

"GOT ME MONEY, MATE?" Mick ▶ Jagger (he's the one on the right) runs into ASCAP Assistant P.R. Director Ken Sunshine backstage at Live Aid in Philly; Mick licenses his songs through ASCAP in the U.S. By the time you read this, EMI should have the Jagger/Bowie "Dancing in the Streets" single, premiered on Live Aid, in the stores.

EARLE



CLOSE BUT NO GUITAR: You can stop sending those tapes and photos to Marshall Crenshaw. gang-he's filled the opening in his touring band with fellow Beatlemania" veteran Tom Teeley (Paul to Crenshaw's John?), who suddenly became available. Since a Local Note calling for Crenshaw candidates appeared in our last issue, the office of Marshall's manager, Richard Sarbin, has been getting deluged with packages. Maybe they'll put a band together out of the best respondents-not a half-bad idea, actually

PINK TOFU-EXCUSE ME? Plans for a projected "Surfing Museum" in Huntington Beach (natch) are now being waxed down. To that end, a benefit concert featuring Dick Dale & the Del-Tones will be held at the Golden Bear on August 30th (two shows: 8 & 11 p.m.) during the OP Pro Surfing Contests. According to the hodaddies behind it, "The Surf Museum is designed to preserve, record. and publicly display the beach and surf influence of people, sports, music, and art." It's about time, dudes,

A DROP IN THE GARAY: Grammy award-winning producer Val Garay will be fielding questions from songwriters on Thursday, Sept. 5th, kicking off the fall ASK-A-PRO series, sponsored monthly by the Songwriters Guild Foundation. The session will be held at the Guild office, 6430 Sunset Blvd., Suite 317, in Hollywood from 6-8 p.m. It's free to Guild members, \$2 for non-members. For more info and reservations, call (213) 462-1108.

MOTOWN QUIZ: Earlier this summer, we mentioned Don Waller's recently published book. The Motown Story. Here are ten of the 100 trivia questions you'll find in the Mo-tome

1 What Motown recording artist won first prize on the Ted Mack Amateur Hour while still in grade school?

2 How did Martha and the Vandellas come up with the group's name?

3 Who wrote Motown's company song?

4 What was Motown's first Grammy-winning recording?

5 Which Motown group has been together thirty years without a personnel change?

6 What is Stevie Wonder's real name?

7. What Motown song is the only tune ever to be officially issued by the Beatles and the Rolling Stones?

8. How old was Michael Jackson when the Jackson 5 first hit with "I Want You Back?"

9 Which Nobel Peace Prize win ner recorded for Motown?

10 How many records did the Supremes release before they scored their first Top 30 hit?

MOTOWN QUIZ ANSWERS

I Charle Mengal Asia Dyle Assure the man of the Most Mengal Berner Asia Della Berner Charles Robert Mengal Berner Asia Mengal Berner Mengal Mengal Berner Mengal Men

VRRRMMM: On Sept. 7th, the Fitzgerald Hartley Rock'n'Racing Team will participate in their secannual off-mad race on behalf of the Music Industry Chapter of the City of Hope. The race the team participated in last year raised \$20,000 for the facility and helped establish a research fund at the hospital. The goal this year is not to double that figure, but to quadruple it. The team this year will consist of official members Fee Waybill of the Tubes, Steve Lukather of Toto, and the entertainment management team of Mark Hartley and Larry Fitzgerald, along with some guest celeb kamikazes.



Photo by Bob Gr

COCK ROBIN:

Pecking at the Big Time

by Randal A. Case

hen asked about being involved with Cock Robin's first record project, the group's manager, Jay Landers, brings up Mustangs: "I feel probably something like Lee lacocca felt as one of his designers came up with an idea for a great new car called the Mustang. He gave the go-ahead and, after a lot of planning, watched the car roll off the assembly line. And he sits in the bucket seats and puts the key in the ignition and the motor kicks over. And somehow he just feels, even though he hasn't sold a single car yet—he just feels like it's going to be a winner."

A year ago, Cock Robin was being eyed by several labels interested in putting the group on vinyl. Columbia—with West Coast Vice-President of A&R Ron Oberman at the helm—won out; CBS released the band's first LP, Cock

Robin, in mid-June.

Says Landers: "Our hope was, if we had a choice, to end up on Columbia Records. As luck, good fortune, and hard work would have it, that's where we ended up. We chose the label because of their personnel and the legacy of the company. It just felt right."

And it's felt right ever since, Landers adds. "It's very important as a manager, at the outset, to create a harmonious relationship between the record company and the group. Once a group has a record deal and the record is being made, I think there's an evolution that must take place in a company the size of Columbia

Various people have to start getting exposed to the music and learning about the group at the appropriate time—when they can focus on it, not when they're promoting another project."

Cock Robin is comprised of lead vocalist/songwriter/bassist/keyboardist Peter Kingsbery, Anna LaCazio on lead vocals and Casio keyboards, Clive Wright on guitar, and Louis Molino III on drums and backing vocals. Manager Landers describes the band's sound as "romantic, lyrical rock & roll," yet no description of the group's lush, flavorful sound seems

complete without reference to their extraordinary vocals—lead singers Kingsbery and LaCazio's voices simmer and soar, often crystallizing into exhilarating choruses.

Curiously, Columbia's choice for Cock Robin's first single has been "When Your Heart Is Weak," which isn't a duet but a song that features only Peter Kingsbery—one half of the singing team. troduce to the public." (Columbia's choice of a first single doesn't seem so off-base in the wake of the most recent *Billboard* charts—"When Your Heart Is Weak," at presstime, has broken into the Top 40.

"But look, CBS has been doing this a lot longer than I have and they've been very good to us," adds Kingsbery. "Care was taken to make sure we were happy with the record.



Happy together (from left): Kingsbery, LaCazio, Molino, Wright

"CBS felt strongly about that being the first single and we're not going to argue with them; they know what they're doing," says Texan Kingsbery—he hails from Austin—in a friendly drawl. "They felt it was the most accessible on a number of different radio stations. It could get AOR airplay, it could get contemporary (CHR) airplay, adult/contemporary and pop airplay. ... Now, it made our first video difficult because here's a song that's fairly singular, and you've got two principal vocalists you're trying to in-

I mean, we went over budget and they understood. It wasn't a question of them getting hot under the collar or anything. It was always, first and foremost, 'Make a good record."

The doe-eyed and delicious Anna LaCazio—Cock Robin's other voice—also reports that the band's relationship with Columbia has been positive. "I don't know if I expected it to be such a Cinderella story," she says. "I mean, I didn't really expect the label to be so behind the act."

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-Photos by Glenn I. Gross/J



The video for "When Your Heart Is Weak" was shot in the Arizona desert

And LaCazio gives the record's producer, Steve Hillage, a favorable review as well. "Steve understood what we were trying to capture, especially in the duets. He did [vocals] like no other producer I've ever worked with. We'd do tne drum tracks, the bass tracks, then we did rough keyboards, rough guitar, and then we did vocals. That means we did the vocals the third thing in instead of the last thing, after it's all lush and produced. I think it turned out splendidly.

The British Hillage is actually a musicianturned-producer; he was one-time "space guitarist" with the art-rock group Gong and later a solo artist on Virgin Records. The fact Cock Robin went into the studio under the auspices of this producer was especially exciting for guitarist Clive Wright, also from England-Wright cites Hillage as a musical influence. "Remember, he was a very prominent figure at one point in England as far as the guitar was concerned," says Wright. "Yes, it was great working with Steve.

"Let me tell you, Anna and I had some fierce celebrations, but the realization we had to make a good record was on us pretty quick."

-Peter Kingsbery

"In the studio, he went about things very carefully-he took his time, that's for sure. He'd get to the root of each song, make it more concise when that was necessary. He'd whittle a song down to its essence.

"Now, I did have a problem with the speed at which we actually tracked. It was quite often a graveyard shift. After preparing a sound, let's

say, for a number of hours, we'd start tracking at probably four in the morning. That was a bit grueling, I have to admit. We were in the studio close to six months making the record. But then, the speed at which we worked helped us to arrive at things in a more thorough way, so it had its advantages:

Drummer Louis Molino III is a shade less diplomatic when asked about the same

"I hated it," Molina admits without pause. "I like playing live so much, when I was in the studio, it was a drag. Everything took too long. I was looking forward to being clever in the studio, [but] you end up separating a lot of things there. 'Play this little piece over here.' 'Let's do some cymbals over there.' 'Let's do this over here! You're not really playing, you're only kind of playing, you know what I mean?'

It may be understatement to say that recording can be serious business. But if getting music ready to be put onto vinyl is hard work, getting signed—that magical moment when the pieces all come together-must be ecstasy for a struggling act.

Peter Kingsbery replies: "Let me tell you, Anna and I had some fierce celebrations, but the realization we had to make a good record was on us pretty quick. Everybody's getting their jollies saying, We're on CBS, the biggest record company in the world. We must be pretty special. And then you had management—Jay Landers—saying, 'Yeah, but nobody's heard anything yet. Get to work. 'Cause if it's not good, they won't hear it!'

'Yeah, it was exciting getting signed. But, hey, you better do something like this right the first time. Sometimes you don't get a second shot." *



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JOHN ROSS / OWNER

by S. L. Duff

hat Is This is a compelling live band. Onstage, they play with urgency, but they're never sloppy; they're loud but never distorted; bluesy but never old-fashioned. Their two records are impeccably performed throughout. The Cream/Hendrix references they've elicited are obvious enough, but somewhat superficial. Sure, vocalist/guitarist Alain Johannes' vocals at times remind one of a youthful Jack Bruce, especially in the fullbodied tenor bluesiness they share. And while Johannes and recently departed guitarist Hillel Slovak have been known to whip out their share of Hendrix licks, these guys have thrown in so many of their own ideas in terms of structure. rhythm, and—most of all—funk, that their sound now has a sharply defined identify.

The band goes back a ways, so let's bring things into historical perspective. Singer/guitarist Alain Johannes, guitarist Hillel Slovak (recently departed for Chili Pepperland), and drummer Jack Irons met in junior high school right here in L.A. A couple years later, they formed the group Anthem while attending Fairfax High, playing the Gazzarri's/Troub/Starwood circuit, cranking out UFO and Queen covers. In 1981, as they were beginning to write their own music, the band officially became What Is This. Prior to their signing with MCA, two events helped put W.I.T. on the map. First, they made a video, which they feel helped make them comprehensible to labels. Johannes recounts the tale:

"I was working at You Asked for It-remember that show? A couple guys working in the research department were looking for a band, and they came to see us. We recorded [the song, "Off the Floor," never released on record] really cheap, for like 150 bucks someplace, and we went downtown and just shot it. It didn't cost us anything, except we went to lunch once-that was about it." The band had their

video, the new production company had their demo, and both parties had a calling card to take them to the next level of their careers. For the band, it got them local exposure on Goodnight L.A. and national exposure on MTV's Basement Tapes.

The second noteworthy event has been the intertwined evolution of What Is This and the Red Hot Chili Peppers. Slovak and Irons were in the original Peppers, while Flea, Peppers singer/bassist, was the original bass player for What Is This. These allegiances coexisted for

Enter manager Kevin Staton: "I went and saw them at the Grandia Room, and that was when Michael [Flea] was in the band," Staton recalls. "They were gigging around, and I just flipped, they were so great. I started calling friends, telling everybody to come and see them, and started thinking about getting them into better places, then getting the press involved, and I spent a year-and-a-half doing nothing but talking about them, so I realized I better get serious or stop. So, I chased them around with a contract for about six more months, and they finally decided they would let me manage them. And then it took me about eight more months to get them signed. It wasn't that hard."

The band was signed by then-new MCA A&R men Thom Trumbo and Steve Moir, who had been into the band for awhile but were unable to sign them at their previous labels. As luck would have it, Trumbo and Moir were hired by MCA President Irving Azoff as A&R/VP's. Staton: "The day they took office they called me in. I mean, they had boxes on their desks and there was no place to sit. I was the first person they called. They really wanted to sign the group." Staton's experience prior to managing her first band and landing them a major deal? "Being married to a guy who made all the mistakes, so I knew what not to do."

Photo by Glen Wexle

They'll be around (from left): Irons, Johannes, Hutchinson

a while, but by the time What Is This and the Peppers were signed (to MCA and Enigma/EMI, respectively), Slovak and Irons quit the Peppers to give their full attention to W.I.T., and Flea moved into the Peppers full-time. Chris Hutchinson, who was playing bass with Second Language at the time, joined as Flea's replacement in W.I.T. The original EP, for MCA custom label San Andreas (now-defunct), was recorded with this lineup. Now, let's back up to The Record

The first What Is This record, an EP entitled Squeezed, was released in mid-84, did well on college radio and was warmly received by the press. However, by the time everyone was well clued in to this fact, it was a tad late to tour. But tour they did, anyway, and there were booking problems (due to the late start) all across America. Lots of shows fell through, Irons: "They [the band's agents] didn't have a game plan, they sorta said, Yeah, everything's fine, and when we got on the road, they didn't book half the

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tour. So when we got to New York, they said, 'Oh, we don't have any gigs to get you home.' "Between the agents and the band, enough gigs were scraped together to make it back to L.A. The band and crew—seven in all—all had to jam into one van because their rent-a-car had been pretty smashed up by the time they made it to Boston and attempted to trade it for another Hertz rental—Hillel had hit a pole and Jack had clipped a tree.

Next project for the band was a full-length LP—W.I.T.'s official attempt at a breakthrough. The members had admired Todd Rundgren's production on the Psychedelic Furs' LP Forever Now, and Todd was in town, so they called him up. Rundgren checked out a W.I.T. rehearsal and things clicked. Todd did see some necessary changes, though. "He gave us some food for thought," Johannes admits. "He thought [the songs] were a little bit aggressive and raw." He didn't like that? "He liked it, but he knew that we'd have to translate to more people this time around. More emphasis on the vocals."

The band began to write more vocal-oriented songs while at Rundgren's farm in Woodstock. It was at this time that Slovak began to remove himself musically from the rest of the band. As Jack recalls, "I think he and Alain really grew apart songwriting-wise. We were trying to get [more melodic] with the new record. And Hillel likes melody and all, but he's more into the groove, the funk-funk-funk all the time. That's not where Alain's new songs were coming from, so Hillel wasn't really happy." Slovak returned to L.A. halfway through the recording of What Is This. He too is now a full-time Pepper, but W.I.T. has turned out a truly excellent LP despite the loss. Even Todd thinks so.

"The What Is This record turned out really

well," Rundgren says. "It was sort of the same thing [as the Rundgren-produced Furs LP]: They started out as a fringe [band], and there was no real guarantee that they had any possibility to be super-commercial. For the most part, their record does not follow any commercial trend,

"At first, Todd would stop me as soon as I started singing. And if you had the least bit of insecurity, it was going to grow about ten times. But then the vocals came out really good on the record."

-Alain Johannes

although we did do a cover song [the Spinners' "I'll Be Around," which shows signs of being a hit in its single form]. That's like a formula nowadays, especially with new bands, in order to find a niche for themselves. Record company people just feel much more confident about something that's been a hot hit already."

"We were in the middle of Woodstock," Irons says, in explanation of Rundgren's approach. "Todd said, 'Just rehearse.' He'd come in and listen and say what he didn't think was right about it and that was it. He told us before we went off: 'You're doing most of the work.' He didn't really step in and play producer until the

vocals and mix. {During} the basic tracks, you know, he'd be in and out. He'd be in his house, playing video games, then he'd read his book, then he'd come in. 'Oh, it's fine. But is it good? It's fine. It works. It'll be good for the rest of the sone' "

Rundgren became authoritative during vocals. Alain: "He was very pitch-conscious and stuff, and I had to readjust. 'Cause at first, it was like, 'No, no, no,' and he'd stop me as soon as I started singing, and [say] do this and do that, and if you had the least bit of insecurity, it was going to grow about ten times. I freaked myself out a little bit at first, but then the vocals came out really good on the record." Jack continues the story: "He's not the kind of producer who pats you on the back to get a good take. If Alain was sharp, he'd go, 'It's sharp!' But if it was a good take, he'd go, 'Great take'. Or if it wasn't, he'd go, 'No, sounds like shit'."

Now, with a great LP under their belts—one that, as of this writing, has been added to 100 AOR stations and 16 CHR (Top-40) stations—the band is already writing new material and gearing up for a major tour as a support act. Has it been hard getting to this point? (Keep in mind, the members of the band lived at home until they inked with MCA.)

Johannes: "We've always enjoyed it, so it was never that difficult." Irons: "It's like, there's nothing else I would probably rather do right now, so I don't see it as difficult at all. Sometimes it's frustrating. It's frustrating when you say, 'God, the other groups have more apples than we have.' " Alain concludes: "The best moments are when we're rehearsing, playing, or writing. For me, the rest of the week is just sorta struggling along, when I'm not dealing with the music part of it." *

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by Melinda Lewis

n the surface of it, Precious Metal may have the closest thing yet to a real-life fairy tale: They were playing the local club circuit, just like every other band in L.A., when KROO DI Eddie X heard a rave review about them from a friend of his (Club Lingerie soundman Rick Reeder) and mentioned the band on his show one day. Some friends of Precious Metal's were listening, and excitedly called to tell the band about it. Precious Metal sent Eddie X their demo tape, and he played it on his Local Music Show. Russ Regan. (VP/West Coast pop A&R) at PolyGram heard him play it, and called Eddie X to track the band down. Three members of Precious Metal met with Regan the very next morning. They talked, the band played their demo tape for him, and, right then and there, Regan told the band he wanted to sign them. Voila! Dreams Come True. Overnight Success. Right?

Well, dreams came true all right, but not in an overnight fashion. Long before the morning guitarist Mara Fox, vocalist Leslie Knauer, and bassist Alex Rylance found themselves jumping up and down, screaming, and crying with excitement in the Poly-Gram ladies' room, the five women who make up Precious Metal had individually started down the hazardous, frustrating, and almost always LONG road to success. Fox, Rylance, and Knauer (along with guitarist Janet Robin and drummer Carol Control) had been playing Precious Metal's pop-tinged brand of hard rock for about a year-and-a-half (at an average of more than one gig per week) anywhere and everywhere they could: the local clubs, the L.A. Street Scene. . . even parking lots, in the beginning. And before Precious Metal was formed, every member of the band had been in all kinds of other bands, scattered from Germany and England to New York, Riverside, and Los Angeles.

Eventually, they all ended up in L.A., individually checking out "Musicians Wanted" ads in Music Connection and the Recycler. Guitarist Mara Fox (a New York native who came to study at the G.I.T. division of the Musician's Institute) formed the nucleus of Precious Metal with the band's original drummer. By October, 1983, they found bassist Alex Rylance (originally from England, she "found California and never left it"). Guitarist Janet Robin,

who had studied guitar with Randy Rhoads for five years, was recruited in early 1984. It took the band a few tries to find the right vocalist, but when they heard Leslie Knauer (who had been in a band back in Germany with her brothers), they knew they had found the right one. The present lineup solidified when drummer Carol Control joined in November of 1984 (having left the orange groves of Riverside several years earlier for the glitter, fame, and fortune of Hollywood).

or promoting as a drudge, approaching each gig as an opportunity to increase their following and/or perhaps impress any music industry types that might be lurking in the audience. Gradually, both started to happen. As their following increased, they got better and better gigs. The reputation Precious Metal had built with their tight, energetic live shows began to spread, and people in the music industry started to notice them. Before the offer from PolyGram, the band had attracted the attention of Capitol/EMI and CBS as well as smaller labels like Enigma and Scotti Bros. (However, these labels either made no firm offer, or the offer made was inadequate from the band's point of view.)

Precious Metal signed with PolyGram in February, 1985, and went into the studio in mid-March. They laid down all the tracks in three weeks (being tightly rehearsed and already acclimated to the studio after all their work with Sabu). The album is set for a September 12th release, with a single probably going out around the 1st of the month. The album was originally due to come out in mid-August, but PolyGram reportedly decided to move it back so as to give it the company's full attention—as the promotion, marketing, publicity, and



50, amid the hard work and hustle. Precious Metal received a genuine, Hollywood-style Big Break. Veteran producer/engineer/mixer Paul Sabu had become involved with the band while he was coordinating the soundtrack for the as-yetunreleased films, Hard Rock Zombies and American Drive-In. The group's original drummer was an extra in Hard Rock Zombies, and when Sabu heard the nascent Precious Metal's material. he liked it well enough to whisk them into the studio and record three songs for the American Drive-In soundtrack. Sabu has been an invaluable ally for the band since the beginning, producing all their demos (and now their debut album), and providing support and guidance in the business end of their career as well.

However, Precious Metal's business strategy had not yet included shopping their tape around or initiating any contact with record companies. They did heavily promote the band at the street level with constant playing, putting up flyers, and sending out notice of every show to their rather hefty mailing list (including industry people like Eddie X). "It cost us a fortune!" Knauer recalls. "It did," agrees Rylance, "but it got a buzz going about us." The band never looked upon any of the playing

These girls wanna rock (from left): Robin, Knauer, Control, Fox, Rylance other departments will already have their hands full during August with the new Kiss and John Cougar Mellencamp albums. While Precious Metal is understandably eager for the album to come out, they're happy with PolyGram's timing strategies and feel quite confident of the company's support. "We want to be more than a memo on somebody's desk," says Fox, defining the band's close working relationship with the people at the label.

While awaiting the release of their album, Precious Metal has certainly not been idle. While continuing to rehearse constantly and play local gigs, they've taped segments for two cable music shows and have gotten involved with another film soundtrack (they've recorded the theme song, plus another track, for a wrestling film titled Bad Guys that PolyGram is distributing). They're also talking with booking agencies about representation and are looking for a manager (they've never had one). "We've been looking real hard," explains Fox, "but so far we haven't found anybody that can do what we can't-and unless we find someone that can really do more than we can, why should we give away twice as much as any of us will make individually, to somebody who's going to do less than we're capable of doing?" *

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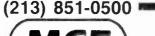
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CHAIN REACTION: Playing the Waiting Game

by Katherine Turman

of many young bands will tell you it was actually easy to get a record deal. They'll talk of rejection letters, A&R people who don't materialize, and small draws at shows. But it was easy for Chain Reaction, according to the band's lead singer and bassist, Thomas Guzman-Sanchez, who says, "It's not hard to get a record deal-it's hard to have a hit record." Guzman-Sanchez, speaking for the five-man, one-woman power-funk band, sets forth their philosophy quietly, confidently, and deliberately. And in an erawhen critics dig too deep into shallow bands, Guzman-Sanchez laments that people don't look for depth in Chain Reaction. But Elektra Records' Tom Zutaut (now at Geffen) saw the potential in the distinctive high-energy music and moves and signed Chain Reaction to a deal. Their debut album, Culture Shock, was released in early August.

Chain Reaction formed about fifteen years ago, but only seriously started looking for a record deal about three years ago. Even then, they didn't actually look, explains Guzman-Sanchez. They played once a month ("Anything more is oversaturation") and waited for the labels to approach them. And they did. The first deal offers began after about six months, without benefit of a demo tape, or even press releases to get the band's name circulating, he says. "Bands don't get deals off tapes, bands get deals off people getting excited about them... word of mouth."

When the offers began rolling in, Guzman-Sanchez retained his cool head and didn't grab at any offers. "You never jump at the first, or the second, or the third. Holding your position and allowing things to move in their own way allows the cream to rise to the top," he says. Then, still don't rush into things. "You examine each one, because signing with a record company is like getting married; you've got to make sure that person is going to support you going to college so you can become a doctor."

Managers or lawyers didn't figure prominently in Chain Reaction's record deal; in fact, according to Guzman-Sanchez, the band was self-managed until after *Culture Shock* was released. And a lawyer was secured only after the band found the label they wanted to go with. Guzman-Sanchez offers words of wisdom about picking the right at-

torney "Lawyers are the coldest people in the world, and if you can find one that has a heart and that is at all creative, then that's the one you go with, not just for the money, for the whole picture."

before you deal with other people, so *you* are the reason why everything happens." It's a wonder that Chain Reaction works so hard when Guzman-Sanchez feels that "This industry is the worst industry anybody could get into, and the most painful industry for an artist to be a part of. Artists are very insecure people, and such is the reason they're artists—they withdraw into themselves and express themselves through physical ways."

So if Chain Reaction fails, Guzman-Sanchez will blame himself and the band for signing with the label they chose. But he is happy with their albuni, which took about three months to complete. Though the label basically chose the band's producer, John "Gin" Luongo, he turned out to be perfect for the band. "A producer is the guide to the tape, that's all he is," says Guzman-Sanchez. "You have to guide the producer into delivering



Any reaction yet? The band (from left): Kink, Master V, Blaze, Guzman-Sanchez, Deuce Donley, Cool Pockets

The record industry, he believes, is based on three parts: "Management, a record deal, an agency. The product is the band, but everything starts from the manager. It has to work like partrership, where the manager is able to take care of the business and the artist is able to take care of the product." He emphasizes his final point with seriousness: "No band can be successful unless they have a management with clout to manipulate the record company and agency to its fullest. And anyone who thinks differently should be shot immediately." Needless to say, at the time of this interview, Chain Reaction was in final negotiations with clout-heavy management.

But the seemingly simple way Chain Reaction inked their deal was the result of caution and planning, combined with rehearsals that were sometimes five hours a day, five days a week. One thing Guzman-Sanchez emphasizes in lyric content, musicianship, performance, and philosophy is "no fluff, no fluff. All our music reflects on positive thoughts and directions, and on the individual being in control of his destiny."

And since they didn't fit into any L.A. cliques, a part of controlling that destiny was to create their own scene. They call it "modern gangsterism. It has to do with an attitude," Guzman-Sanchez explains. "We feel you have to deal with yourself

what you want, if you know what that is." He feels that a great producer is one who takes the artist for what he is and puts that down on tape. "If he tries anything else, he's an egotist, a frustrated artist, and he should sign his own record deal," he says with a smile.

While a tour isn't currently on Chain Reactions agenda, they still play venues like Madame Wong's West, the club that gave them their "first break." Does the label care where they play? "That's really none of their business," Cuzman-Sanchez states flatly. "It's their business as a distribution company to put your record out and work it to the best of their ability, or to release you, or not to sign you at all."

So, Chain Reaction never shopped demo tapes, issued press releases, or broke down record company doors, yet within three years, they secured a deal with a major label. What's the secret? There is no secret, Guzman-Sanchez insists. They got signed, first, because they were original and good, had integrity, practiced a lot, and were cautious. But the bottom line was that "People liked us, and a lot of people would come to our shows," he says.

One final bit of Chain Reaction's philosophy: "Nothing needs to hold you down in this world." It remains to be seen whether this world needs Chain Reaction. *

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A DROP IN THE GRAY: All Gassed Up & Nowhere to Go



The Grays are homeless but hopeful. by William J.

hen A Drop in the Gray was signed to Geffen Records by A&R rep Dede Sugar back in December of 1983, Danny Phillips, lead vocalist and songwriter, thought all his worries were over. For one thing, he had finally assembled what he considered the perfect international blend of musicians to complement his songwriting. For another, after numerous bids from interested labels, his band chose the record company he had the most regard for, Naturally, with so much in their favor, the future looked rosy to the bandmembers. Unfortunately, what happened consequently to A Drop in the Gray happens to a lot of new bands. Just a week after the record (Certain Sculptures) was released, Dede Sugar, their anchor in the company, was replaced.

"It was a shock to everybody when we heard Dede had left," recalls Colin Campbell, lead guitarist and Scottish sector of the band. "We were still with a major label, though, which had invested a lot of money in us, so we didn't have cause to be concerned, really. It was only afterwards that things began to happen and we realized that with Dede gone, we didn't have anyone behind us."

Young and ignorant of corporate politics, the band faced problems from the very beginning of its relationship with Geffen. "Dede was low on the totem pole, but she had a great sense of what's going on," Phillips says. "Being her first album and ours, I didn't know how to deal with the company

as a whole. I think I spoke out of turn a couple times and voiced my opinion. At one point, I thought they [Geffen] were trying to mold us into something that we weren't. I know now a lot of times you have to compromise to reach a greater end. I've also learned, and the whole band has learned, how important it is to work with an A&R person, because that person is your *manager* within the company—the inside man that helps your end out. I still have all the respect in the world for Dede."

"When you lose your A&R person, it's nobody else's problem."

—Danny Phillips

Without Sugar or any substantial A&R backing, A Drop in the Gray, like most bands with a new record out, embarked on a major U.S. tour after recruiting Eric Carter, the San Francisco-based keyboardist. Billed under Aztec Camera, A Drop in the Gray's moody, electronically textured sound caught the attention of college disc jockeys, but failed to generate sales. Lacking the ammunition of a video, a single, or solid promotion, Certain Sculptures never kicked in commercially, peaking at 16 on the college charts. "See, right there you lose your faith," asserts Phillips. "You put your heart and soul into something you've lived by and built these great expectations for during the year you spent in the studio, then there's not as much as you think should happen with it. When you lose your A&R person, it's nobody else's problem. Nobody else has anything to gain by being the champion of the project. Their name's not on the album saying, 'Special thanks to. . . .' So if they break the album, they won't get credit, and that's how these people keep their jobs.

"Geffen has four top-notch A&R people who, besides Jamie Cohen at Arista, are the best in the business," Phillips claims. "These people know what they're doing and they've made some very popular bands happen. Unfortunately for a lot of newly signed bands, these bands have already happened in the past. So I guess it's a little bit easier to foresee success in them. I think Certain

Sculptures is a valid album. Sure, it's a little safe, but with the right person in the company, it could have done better," Phillips concludes.

Campbell adds ruefully: "There was oil and gas in the car, but nobody turned the key."

Accepting the bitter realities of a no-win situation, last May the band agreed to terminate their Geffen contract early. Phillips stresses that the separation was on good terms. His main regret about splitting from the label is that he'll no longer be working with Geffen President Eddie Rosenblatt. "I have all the admiration in the world for Eddie Rosenblatt," says Phillips genuinely. "I love the man as a human being. He's a man that you can sit down and actually talk to. I think he's one of the most honest and straightforward business people in Los Angeles."

The band's main objective now is to find the right working environment so that it can continue. This entails finding the right company, one with an authoritative A&R person who likes and understands the band and its music. Phillips contends that the bandmembers have learned a great deal about the industry and its politics in the year-anda-half it spent with Geffen. Despite the disappointments, he remains optimistic about the future. "My career as a musician is not by any means over. It's actually just beginning. None of us feel like we failed and are going to hang up our coats in the closet to collect moth holes."

A Drop in the Gray has just financed its own video and publicity photos and has recently gigged at the Palace with China Crisis. "We've got a bunch of new songs together and the material's just getting better and better," adds Campbell, Phillips and Campbell feel Rupert Hine is the best and most likely candidate to produce their next album. Meanwhile, Phillips is churning out a new batch of songs; their general sparseness is a switch from the constant grandiose synthesizer and guitar layering evoked in Certain Sculptures. "It's still going to be as brash," defends Phillips. "We're definitely not going to lose our sound. I think we can enhance it so much more and really bring out the true sound we're trying to get." Currently, the band is negotiating with several major labels in Los Angeles. They all feel confident about signing a deal soon. So perhaps it won't be too long before we hear another record from A Drop in the Graythis one, they promise, will be a lot more daring. *







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MALICE:

Better Late Than Never?

by Karen Burch

uccess entails a lot of hard work, and this is just the beginning of the hard work, states Jay Reynolds, lead guitarist of Malice. I don't really believe in luck," he continues. When opportunity meets preparation, that's luck to me. This is our opportunity and we're prepared for it."

Malice (Reynolds, lead guitar; Mick Zane, guitar; James Neal, vocals; Mark Behn, bass; Cliff Carothers, drums) is prepared for the success their newly released album may bring. In the last year, they've experienced firsthand the ups and downs that a newly signed band can be subject to. As Malice has learned, a major signing can be a major coup. At the same time, it's often a rocky road to the top; the road is not always paved with immediate gold and platinum. And sometimes happily-ever-after is a long time coming.

Malice was formed in mid-1982; the band spent the rest of '82 and '83 playing the L.A. club circuit. At the end of '83, instead of slugging it out in the clubs, they dropped out of sight to make the necessary changes for a step up to the next level on the L.A. ladder. Instead of going immediately back into the clubs, the band stepped into the studio with producer Michael Wagener, whom Reynolds had met earlier. "Wagener was interested in the band and we got the money together to go into the studio. There was a chemistry between Michael and the band; and the demo tape we did with him was by far the most important thing we did in regard to getting a major deal," enthuses Reynolds.

Malice attempted to shop their tape with assistance from their attorneys, but received little response. "We didn't really have the people who had connections to actually talk seriously," he notes. The band's turning point was January 1, 1984, when they acquired the direction of Robbie Randall management. What impressed the band most about Randall was the fact that he was only managing one artist at the time—Dwight Twilley. "He did a good job of turning Dwight Twilley's career around and getting him out of his old record contract and some financial and legal problems." It seems that Randall's experiences with Twilley would surely benefit Malice, as Randall was

eventually required to go to bat for Malice in much the same manner. Reynolds sums up the band's confidence in Randall: "We just felt that he would kill for us."

So a fully committed Randall began shopping for a deal for the band. After six months of wheeling and dealing with several majors, the manager was told by Atlantic: "Don't talk to any-body else." Malice officially and happily signed with Atlantic in late July of '84. "Atlantic had a proven track record with rock bands," Reynolds explains. "They did such a great job with Ratt and Twisted Sister. I think that we were one of the last heavy metal bands in L.A. to get a major deal—a significant deal."



Lead guitarist Jay Reynolds: "You can't stop rock & roll."



Expression of aggression (from left): Behn, Reynolds, Neal, Zane, Carothers

Malice began recording their debut in November of 1984 and finished the task in January of this year, mixing the album during the next month. That was when the *real* battle began. Reynolds cites the inevitable problem of a newly signed band as that "lengthy period of contract negotiation before any money or recording is involved." However, it was negotiation of a different kind that kept the Malice album unreleased for months while Atlantic was considering shelving the entire project.

Manager Robbie Randall elaborates: "We were getting ready to release the album and Atlantic was very high on the product. Then there was a traumatic turn in radio. That was, I think, very damaging to the morale of Atlantic. They had another act in front of us and I think [the act's] lack of success when they were expected to succeed put a damper on Atlantic's excitement in the whole realm of heavy metal. There were other problems: [certain

Atlantic executives] thought that the producer [Ashley Howe] had changed the way the singer sang and the style and they didn't like it."

One would assume that perhaps the producer had made a heavy band even heavier, at a time when Holls wood's heavy metal heaven had turned to hell. Not so, "I think [Atlantic] brought [Fiowe] in maybe to soften it up a little, but he didn't, because you can't soften up something that can't be softened. But he took the flow out of the singer. . . it didn't seem to have as much soul to it. And they replaced five of the songs we'd done with Ashley Howe and we went back in and redid five of the demos we originally got signed with," explains Randall. Five tracks were produced by Wagener; the whole album was mixed and mastered by Wagener.

At that crucial point in Malice's career, they continued to work with Atlantic, even though Atlan-

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tic wasn't really excited about the project, "We didn't really want them to put it out with no excitement," continues Randall, "but we went ahead and did everything like we were going to have the album out, whether it was gonna be on Atlantic or whether it was gonna be on another label."

Randall got in gear, "I talked to Phonogram, I talked to Capitol, I talked to various other labels." He then met with an Atlantic exec and told him just that, and related that he was meeting with others to try to move the record from Atlantic. He had traveled to New York and had met with Atlantic attorneys. Randall continues: "I was able to work out a good deal for us to leave. At this meeting, which went down just a few months ago, there was a reversal: [Atlantic] decided to release the album and support it."

Malice's manager feels this pronounced change of heart was unsurprising, considering the band had just gotten the cover of Kerrang! in England. Plus, he believes there's been a reversal in the heavy metal backlash that resulted in most metal bands forsaking their claims to be metal. Malice does not shun its metal roots and Reynolds believes there is yet a future for the genre. "Metal has always been around and always will be. You can't stop rock & roll," he laughs, "No matter how cold the industry's feet get, the kids are still gonna buy those albums and go to those concerts. And we're very uncompromising in the fact that we have an integrity, that we want to remain true to the music we want to

Randall concurs with Reynolds. "When everyone was screaming, 'We're not a heavy metal band anymore—we're a hard rock band, I said, 'We are a heavy metal band'. . . because we are a heavy metal band. You can't be one day a heavy metal band and the next day a hard rock hand." With the problem of flagging metal airplay still in sight, Randall realizes that the nature of Malice will cause problems. And while Malice does not take the literal definition of their moniker from the dictionary

("Malice to us is the expression of aggression," states Reynolds), the name alone could hamper chances of airplay on certain stations. "This band is not going to be played on KKHR...it doesn't matter about the song. Malice—they're not going to say that on KKHR," Randall chuckles enigmatically.

One would imagine there was pressure along the way for the band to homogenize its image.

"In retrospect, I'm sure Atlantic would have liked to see us tone down: I'm sure they would bave liked to see us in blue jeans rather than leather clothing."

-Robbie Randall

"Not when [Atlantic] signed us; [then] it was, like, gung-ho. They had tremendous hopes for us at that time. In retrospect, I'm sure Atlantic would have liked to see us tone down; I'm sure they would have liked to see us in blue jeans rather than leather clothing. But that's today, not when they signed us. This is what they have now and this is what they have to work with," states Randall emphatically.

This manager believes there are other ways, besides radio, to gain record sales. He sees these options as press, publicity, and playing live, but he has in no way given up on radio. His company hired independent record promotion firms across the country, and Randall's company is paying for this out of their pockets, as they are similarly paying for the inner sleeve and lyric sheet within the album. "I don't mind paying for something," he says.

"[Atlantic] originally did tell me, 'No, you can't have an inner sleeve; we do not give inner sleeves to [first]-record bands.' But they did finally [allow the inner sleeve insertion]."

Malice's debut, In the Beginning, should be on the racks as you read this. Now that most of the tense moments are presumably over, Malice is playing another waiting game, watching the American market for signs of a hit or miss. If Randall's investment pays off and the band generates airplay, Malice will find itself on a major tour. "If we don't get the kind of radio we need and we don't get the major tour," Randall speculates, "then we'll move the band to Europe," where he reports response has been very "fanatical." Malice refuses to be beaten.

And is Malice now back in the good graces and supporting arms of their label? "Yes and no," says Randall. "I think they're basically going to do what they did with Ratt, which was almost nothing at the beginning. Of course, they use all of their in-house promotion people. But the way to really break a record is to get it on the radio, and the way to get it on the radio is through independent record promotion. Usually, the record companies do that from day one. Well, Lguess Atlantic is watching a new band just to wait and see what happens. But my philosophy is, you put a record out and 'see what happens' and you can watch it do nothing.

"Atlantic has done a good job for us," Randall concludes, "Malice is an L.A.-based band and you've got a New York-based label. It's a little bit difficult to get them excited if they haven't seen the band, and most of the people in New York haven't seen the band. I would have liked to have the album out a long time ago, but on the bright side, we could have been engulfed in all the records that were released. We're Atlantic's next really heavy band being released," the manager muses, "so we may have gotten lucky because of our postponements...maybe someone was watching out for us." We'll see. . . . *

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THE MANAGER'S HUSTLE:

(What's So Funny 'Bout) Belief, Love & Understanding?



Her mind has still she: Kevin Staton with her favorite band.

by Roy Trakin

ock managers have too often been portrayed as cigar-chomping, exploitative villains, but for every Colonel Tim and Malcolm McLaren, there's a Brian Epstein or a Rob Gretton (New Order), who totally believes in and works for his band. If your manager don't have the faith, you can certainly forget about convincing any record company of your worth.

There's no one right or wrong way to manage a band to success. Each group represents its own series of choices and opportunities; the manager must be ready to respond in kind. For one group, a shot at Top 40 radio represents a major commitment from its label. For a different band, it stands for the kiss of death. One band decides to showcase itself live to generate interest. Another learns to adapt to a studio setting.

What Is This' Kevin Staton, Fishbone's Roger Perry, and Cock Robin's Jay Landers have all guided their local bands successfully on the first lap of their journey through the music industry maze. Record biz veteran Stu Yahm has a sadder tale to tell about the experience of A Drop in the Gray (which he managed until recently) at Geffen, but even he's not in a particularly bitter mood. What characterizes all four band mentors is the genuine affection they have for their groups, the unswerving belief in their artists' abilities, that same faith that got them involved in this crazy business in the first place.

Thirty-year-old Kevin Staton doesn't look like she could possibly manage a rock & roll band or have a seven-year-old daughter, both of which she does. For four years now, she's been directing the fortunes of What Is This, a trio of Fairfax High grads she discovered in a sleazy club on Melrose called the Grandia Room.

"I was sold right away," she recalls. "I knew these guys had something special. I got them gigs at clubs where people could see them. I got the press down. I never had to sell the band to people. All I had to do was get them there and have them make up their own minds. The group was *that* good."

Staton points to an early publishing deal made with Fred and Dan Bourgoise's Bug Music as helping the band make ends meet for three years before getting a major-label offer.

What Is This signed with MCA at the end of 1983. By April, they had their debut EP on MCA's new "alternative" custom label, San Andreas Records. "When it came to how to actually run an alternate label, it got lost," laments Staton. "There was no staff to back it up and our record disappeared. We did do well in the college marke."

And t'ey got to do a video, which generated press wan it was banned in Australia for strobe effects that could supposedly induce seizures in epileptics! This time out, the band's album is being treated as a label debut. The first single, a cover of the Spinners' "I'll Be Around," is being serviced to Top 40/CHR radio, a lact that doesn't elude the astute Staton.

"They spend a lot of money when they release a single to pop radio," she says. "That's where their big sales are. If they didn't believe in the record, they wouldn't promote it to Top 40."

Staton is disarmingly frank about certain decisions made on behalf of the band. She admits that "A lot of people will listen to the album just because Todd Rundgren produced it," though she insists Todd was chosen because the group fell in love with his production work with the Psychedelic Furs. The feisty first-time manager insists neither her relative inexperience nor her sex has held her back:

"I have a fairly big mouth. I'm not afraid to talk to anybody. I'm the last one to be nervous about being a female. Here and there, I guess it comes into play. I don't get invited to golf games. But I don't care."

As for her relations with the record company, "I'm there every day. I'm sure the people up there think, 'Oh, no, here she comes again.' Trouble is, you can only have so much

control over what happens. You've got to believe in yourself, even when you go up against these corporate lawyer types every day. I try to be honest.

"Ultimately, you have to have that belief in the group from the people that sign you. And you have to have that from more than just one department, too. I think we have that kind of support up and down the company. Even the secretaries love the band. And they are so important. If you don't establish a relationship with them, you won't get through to the people you have to talk to. They're the ones that do everything for me, anyway."

Roger Perry has been around the Los Angeles music scene for a number of years in capacities where he was able to see a great deal of emerging talent. In the late Sixties and early Seventies, he booked the renowned "Monday Night Hoot" for local hopefuls at the Troubadour. He did talent acquisition at Motown and worked in music publishing before discovering and managing the Bus Boys.

"I'm white, but the things I've always been involved in have been black-oriented," muses Perry, whose current wards, Fishbone, are garnering reactions to their just-released Columbia Records EP. "The BusBoys and Fishbone are not just black bands playing white rock—they are for everybody. But the press continues to play up that angle. We don't want color to be an issue. It's not a calculated move on the part of either the Bus Boys or Fishbone to play this kind of music. It's a natural inclination."

"I have a fairly big mouth.
I'm not afraid to talk to
anybody. I'm the last one
to be nervous about being
a female."

-Kevin Staton

Perry no longer manages the Bus Boys, whose career has been stalled by the lack of new product in some time. The group's first mentor blames the strong wills of BusBoys' chief Brian O'Neal and Arista's Clive Davis for the impasse. He vows the same fate will not befall Fishbone.

"Columbia views us as an act which is going to have to grow into their clothes," he explains. "There probably won't be platinum albums for a while. Instead of taking that 'all or nothing' LP blast, we decided to hit the market with smaller, multiple EPs. It gives the band more chances, more opportunties for their base of fans to grow."

Roger saw the group of black teenagers first at Madame Wong's in Chinatown two years ago and immediately fell in love with their street-savvy show.

"Their original following was kids. Lots of mohawks and black kids. Mods into ska. Very much a coalition audience. And now we're beginning to add to that."

Columbia Records' staff producer and A&R scout David Kahne was the first executive to express interest in the band, even before Perry himself thought they were ready.

MANAGER'S HUSTLE

Continued from previous page

"I decided that first night I wanted to work with them," Perry says. "I wanted to put them into the position of being a real band. I got them small gigs and promised them a major concert if they gave me five good, consistent performances in a row. I never called the press or the record companies. Fishbone is not the kind of act you can exactly pitch to a record company. They don't fall into a comfortable category. I felt all along the only way to get the record companies involved was to say nothing. Just keep playing and improving. I was right."

Kahne signed the band and produced their first six-song EP for \$15,000. The band then shot an elaborate video which was widely publicized to have cost more to make than the EP. It did, by \$10,000, but \$25,000 is still peanuts in today's burgeoning video production world.

"We want to take the most effective, costefficient shots at the market we can," says Roger. "We want Columbia to feel comfortable taking a shot on a band as out-there as Fishbone. I find that amazing for the home of Bruce Springsteen and Barbra Streisand. They trust David's judgment, even if they don't quite totally understand it. But we've made a lot of fans at Columbia. I go up to this attorney's office there and he's raving about the band. And that's the lawyers. It's amazing to see CBS almost stop doing business as Steamroller Records and start acting like Slash. With multiple releases and lots of touring, everyone will eventually have the opportunity to make a decision on Fishbone. One way or another. You can't see Fishbone and ignore them."

Jay Landers, 29, is sitting pretty. The debut Columbia single of his band, Cock Robin, "When Your Heart Is Weak," is climbing the charts, and the record company is making his job easy. "We are in an enviable position," he understates.

Landers came to management after a longstanding relationship with Sam Lefrak and Charles Koppelman's Entertainment Company as an A&R consultant who sought material for



Roger Perry: The first one got away; then he hooked Fishbone.

artists who didn't write their own material, such as Johnny Mathis, Barbra Streisand, Diana Ross, and Dolly Parton. In the course of his search for suitable songs, he came across a demo by an Austin, Texas, native named Peter Kingsbery. He placed a few of Kingsbery's tunes, the most notable being "Pilot Error," a

"It's amazing to see CBS almost stop doing business as Steamroller Records and start acting like Slash."

—Roger Perry

Top Ten R&B hit for Stephanie Mills. In the meantime, Peter found a collaborator in singer Anna LaCazio, and Cock Robin was born. Landers monitored the fledgling band's progress.

"I was more an encouraging fan in the beginning," he notes. "But I had great faith in Peter's songs and I was waiting for the group to develop a distinctive sound. The more I liked it, the more I became involved.

"I paid a few bills," he laughs.

Unlike most, Landers felt the band would make better use of the time by honing their studio techniques rather than playing live. He booked dates at increasingly large venues with better publicity, "so the idea of momentum became a self-fulfilling prophecy.

"Every once in a while, we would invite someone from the record company to come down. Less to solicit a deal than [to get] feedback about the act."

All along, Landers' fantasy was to sign the band to Columbia Records. "I know the people there," he says. "Due to the nature of this band, I knew they would interface well at Columbia."

Landers' wish came true when Columbia's VP/W.C. A&R, Ron Oberman, caught the band at a club one night and offered them a long-term, multi-album deal.

"We had firm offers from other labels, but CBS' was the best bid," Jay says.

After signing a major label deal, Landers' role became that of liaison with the record company, "mapping out a flexible strategy as to how to make optimum use of our time to get the best results from them.





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"Along with Ron Oberman, I gradually exposed the band to them. There's a temptation to want to descend on the record company *en masse*, but it's futile that way. There's no reason for the promotion department to know about Cock Robin before it's time to promote them to radio."

Another effective marketing tool for Cock Robin was its video, shot in the splendor of the Arizona desert.

"We tried to portray the band as four equal members. We had to overcome the obstacle of dual lead vocalists. We also wanted the band in a natural atmosphere, rather than some concoted studio setting with breaking glass and smoke bombs. At the same time, the focus had to remain with Peter, because he's singing the lead."

The result has turned out to work according to the drawing board. For once, the best-laid plans didn't go awry. But sometimes there are circumstances even the most carefully-plottedout strategy can't overcome. Like when the A&R angel who signed you gets the boot. Or your record company drags its heels in picking a first single. Both of which happend to 52-year-old former Capitol A&R man Stu Yahm's hopefuls, A Drop in the Gray, at Geffen.

During his 20-year career in the music business, Stu Yahm has seen many bands come and go, some in precisely the same manner as befell his group, A Drop in the Gray. Inked to a deal at prestigious Geffen Records by A&R woman Dede Sugar, A Drop in the Gray were dropped from the label less than six months after their debut album was released.

Yahm suggests the problem was the inability of the company to pick a single right away, which held up production of a video until it was too late. That, and the fact Dede Sugar was fired just as the LP was released.

"One of the major clashes I had with them was my feeling that a single should have been chosen out of the box," explains Stu. "They preferred to wait for a reaction from radio, which didn't settle on a single track that was strongest. The company wanted to promote us as a Top 40 act, while I thought our market should have been AOR and college radio."

"There's a temptation to want to descend on the record company en masse, but it's futile that way." —Jay Landers

Without a single or their A&R contact at the company, the relationship deteriorated until Geffen agreed to give the band its release.

"The record got some positive response, but not enough to get anyone at the company to take responsibility for the group," admits Stu. "I've seen the kind of thing that happened to us at Geffen happen before. There's no way to predict it. And I can't think of a defense against it."

Yahm still works with A Drop in the Gray, who continue to be booked by F.B.I. while they pursue yet another deal.

"I think the rest of the industry understands what happened to us on the first album and why," says Yahm. "I don't think the band is any less credible today than when they were signed.

Certainly, there's more awareness of the group than there was a year ago."

To combat against a band getting signed before they're ready, Yahm has formed his own label, American Records, to serve as a breeding ground for groups to bolster their confidence while they develop their writing and performance skills. He has released a pair of EPs by another band he manages called New Marines.

"We're trying to shift the spotlight back to homegrown American bands," he says. "We're saying the United States is perfectly capable of creating its own Simple Minds and U2s. American Records is directly and simply a response to the industry's anglophilia."

A good manager is worth his or her weight in gold, but sometimes even the best manager can't stave off disaster. All the enthusiasm, belief, and confidence-inducing pep talks in the world can't save your band from a record company that makes the wrong decisions. You can be prepared for every contingency and still go down the drain if the A&R person who signed you leaves the label. Managing a band is, in many ways, a no-win situation. When things go right, it's the group that succeeds; if things go wrong, it's all your fault. Just like a baseball manager or football coach. As Ray Sharkey shows in The Idolmaker, the manager often lives vicariously through his act, pushing his charges to heights they've only imagined. The fantasy is what managers engender, and then they set about realizing it. Managers are the dream merchants of rock & roll. Without them, the pop world wouldn't be as much fun...or as lucrative. *

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"Growy" Bob Connelly, National Sales Manager/Thrill Seeker from LINN ELECTRONICS, will give an enlightening presentation and comprehensive demonstration of the LINN Drum, LINN 9000, and the New LINN Sequencer.

Emulator II, SP-12 Drum Sampler

Robbie Frank, National Sales Manager/Product Specialist for E-MU, will show off the awesome capability and astounding sound quality of the Emulator II and the SP-12 Sampling Percussion Machine.

Kurzweil K250, Expander, MIDI Board Controller

Mike Brigida, Product Specialist/Clinician from KURZWEIL, will show why the K250 has garnered so much attention in the media as well as pro player and film scoring circles. Also to be shown and demonstrated will be the new EXPANDER and MIDI-BOARD Keyboard Controller.

TASCAM

Reps Mick Walker and Doug Provisor will be on-hand to unveil and answer questions about the newest in multitrack recording: 246 Deluxe Portastudio & 388 Studio 8 8-Trk Mixer/Recorder

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THE 1985 MUSIC COND

his guide to personal managers/management firms and booking agents/agencies should not be construed as a complete guide but rather as a sampling of Southern California-based companies and individuals. The information contained in these listings has been provided by the companies and individuals queried, and is assumed to be accurate by the staff of Music Connection magazine.

$M \star A \star N \star A \star G \star E \star R \star S$

*ARTISTS CONSULTANTS

Address: 11777 San Vicente Blvd., Ste. 638, L.A., CA

Phone: (213) 273-5050

Contact: Mr. Lou Robin

Artists Represented: Johnny Cash, other national acts

Type of Talent: Various

Method of Audition: Cassette, video

★PETER ASHER MANAGEMENT

Address: 644 N. Doheny Dr., West Hollywood, CA 90069 Phone: (213) 273-9433

Contact: Ira Koslow

Artists Represented: Linda Ronstadt, James Taylor, Jane

Wiedlin

* AVNET MANAGEMENT

Address: 3815 W. Olive St., Ste. 201, Burbank, CA 91505 Phone: (818) 841-2500

Contact: Brian Avnet

Artists Represented: Manhattan Transfer, Frankie Vallie &

the Four Seasons, David Batteau Type of Talent: Various

Method of Audition: Recommendation, cassette

Fee: Percentage varies

★AL BUNETTA MANAGEMENT

Address: 4121 Wilshire Blvd., Ste. 215, L.A., CA 90010 Phone: (213) 385-0882

Contact: Al Burnetta, Dan Einstein

Artists Represented: John Prine, Matthew Wilder

Type of Talent: Varies

Method of Audition: Three-song demo

★CAVALLO, RUFFALO & FARGNOLI

Address: 11355 W. Olympic Blvd., Ste. 555, L.A., CA

Phone: (213) 473-1564

Artists Represented: Prince, Ray Parker Jr., Philip Bailey,

Randy Hall, Luis Miguel Type of Talent: Various

Method of Audition: Cassette, bio, video, etc.

★CLASS ACT PRODUCTIONS

Phone: (818) 995-6892 Contact: Peter Kimmel Artists Represented: Movers

Type of Talent: Original music

Method of Audition: Cassette, bio, video, showcase

★GRIEF GARRIS MANAGEMENT

Address: 8467 Beverly Blvd., Ste. 100, L.A., CA 90048

Phone: (213) 653-4780

Contact: Sydney Garris or George Grief

Artists Represented: The Cruzados, Joe Sample, Wilton Felder, New Christy Minstrels, Michael Smotherman

Type of Talent: Various

Method of Audition: Tape, resume (mail)

Fee: Varies

★H&W MANAGEMENT

Address: 330 Washington St., Marina del Rey, CA

90292-5186 Phone: (213) 821-5226

Contact: Glenn Weisberger

Artists Represented: George Street, White Boy, Slaven Type of Talent: All original, all styles

Method of Audition: Tape, pic, bio & live audition

Fee: Negotiable

*JAY LANDERS

Phone: (213) 650-3991 Contact: Jay Landers

Artists Represented: Cock Robin

Method of Audition: Tape

★L.A.P.D.

Address: 633 N. LaBrea Ave., Hollywood, CA 90036

Phone: (213) 938-5186

Contact: Mike Gormley

Artists Represented: Oingo Boingo, Bangles, Stan Ridg-

way, Wall of Voodoo Type of Talent: Rock

Method of Audition: Send package

★LOOKOUT MANAGEMENT

Address: 9120 Sunset Blvd., L.A., CA 90069

Phone: (213) 278-0881

Artists Represented: Tom Petty, Cars, Yes, Neil Young,

Devo

★POWER STATION ENTERTAINMENT

Address: 8306 Wilshire Blvd., Ste. 6042, Beverly Hills, CA

90211

Phone: (213) 859-2779 Contact: Ray Jarvis

Artists Represented: Frank "Rusty" Hamilton, Steve Feldman, Bernard Reynolds, Port of Spain, Kathy Roshay, Everett D & Arrival

Type of Talent: Very good-to-excellent bands, individual ar-

tists (all styles), models

Method of Audition: Audio &/or videocassette, bio, photo

Fee: Percentage varies

*ROBBIE RANDALL

Address: 12129 Califa St., North Hollywood, CA 91607

Phone: (818) 508-8831 Contact: Robbie Randall

Artists Represented: Dwight Twilley, Malice

Type of Talent: Original talent

Method of Audition: Mail tape, bio, photo

Fee: Varies

★ROCKIN' THE WORLD PRODUCTIONS, INC.

Address: 724 N. West Knoll, Ste. 303, L.A., CA 90069

Phone: (213) 659-8660 Contact: Vito Racano

Type of Talent: All original music

Method of Audition: Demo, pies, bio, records

★JOHNSON ROSS MANAGEMENT

Address: P.O. Box 67932, L.A., CA 90067

Phone: (2132) 820-1909

Contact: Jon Johnson, Larry Ross

Artists Represented: Animotion, Rebel Faction

Type of Talent: Pop, rock, new music Method of Audition: Tape or showcase

★SST BOOKING & MANAGEMENT

Address: 2612 Artesia Blvd., Unit D, Redondo Beach, CA

Phone: (213) 372-5536

Contact: Chuck Dukowski

Artists Represented: Black Flag, Minutemen, Meat Pup-

pets, DC-3, SWA, Henry Rollins

Type of Talent: Rock Method of Audition: Tape, bio, resume, phone call

Fee: Percentage

★MISS KEVIN STATON

Address: 2060 Vista del Mar Ave., Ste. 7, L.A., CA 90068

Phone: (213) 461-6148

Contact: Miss Kevin Staton

Artists Represented: What Is This Method of Audition: Tape, bio, photo

Fee: Varies

★T.L.C. PRODUCTIONS

Address: 9255 Sunset Blvd., Ste. 229, L.A., CA 90069

Phone: (213) 271-8150

Contact: Stan Layton

Artists Represented: Broken Homes Type of Talent: Various

Method of Audition: Tape, bio, photo, resume

*VARIETY ARTISTS

Address: 9073 Nemo St., 3rd floor, L.A., CA 90069

Phone: (213) 858-7800

Contact: Paul Smith, Bob Engel, Judy Small

Artists Represented: Weird Al Yankovic, Tom Waits, Shadowfax, Arlo Guthrie, Pete Seger, Bus Boys, Beat

Type of Talent: Star-quality material

Method of Audition: Tape, bio, photo, live show Fee: 10%

★STU YAHM MANAGEMENT

Address: 12409 Ventura Ct., Studio City, CA 91604

Phone: (818) 509-0316

Contact: Mr. Stu Yahm Artists Represented: A Drop in the Gray, New Marines,

Dusty Street (KROQ), American Records Type of Talent: Varies

Method of Audition: Varies

Fee: Percentage negotiable

$A \star G \star E \star N \star T \star S$

*AGENCY FOR THE PERFORMING ARTISTS, INC.

Address: 9000 Sunset Blvd., 12th Floor, L.A., CA 90069

Phone: (213) 273-0744

Contact: Jim Rissmiller, Pat Walsh, Bob Ring Artists Represented: Charlie Sexton, Laura Branigan, Liv-

ing Daylights, Fishbone, And And And Venues: National and international tours

Out-of-Town Bookings: Yes

Type of Talent: Major, contemporary, local Method of Audition: Phone call, submit tape

Fee: 10%

*LIONEL AMES PRODUCTIONS

Address: 23912 Berdon St., Woodland Hills, CA 91367 Phone: (818) 985-0010

Contact: Lionel Ames

Artists Represented: From Top-40 to big bands, plus

Venues: Weddings, small receptions to mammoth conventions

Out-of-Town Bookings: Yes

Type of Talent: Top-40 to big bands and entertainers Method of Audition: Tape, bio, photos

Fee: Varies

★JAN BALLARD

Address: 3819 Sawtelle Blvd., Ste. C, West L.A., CA 90066 Phone: (213) 313-3234

Contact: Jan Ballard

Artists Represented: Gordon Gayno & Mercy Seat Band,

the Pontiac Bros., Mojo Nixon Venues: Books 50% of the Troubadour calendar Type of Talent: Open-minded original music Method of Audition: Tape, bio, resume

Fee: Varies

*CEA

Address: 111 So. Brea Blvd., Brea, CA 92621

Phone: (714) 671-2948

Contact: Jim Summers, John McEntee Artists Represented: Various Venues: Lounge, Top-40, clubs Out-of-Town Bookings: Local only

Type of Talent: Cover solo artists, cover bands Method of Audition: Live audition, will go to see

Fee: 10%-15%

★CNA & ASSOCIATES

Address: 8721 Sunset Blvd., Ste. 202, L.A., CA 90069

Phone: (213) 461-2575 Contact: Michael Clemens

Type of Talent: Rock, C&W, R&B, all original only Method of Audition: Tape, resume, picture

Fee: 10%-15%

*CREATIVE ARTISTS AGENCY

Address: 1888 Century Park E., L.A., CA 90067

Contact: Tom Ross

Venues: National and international tours Out-of-Town Bookings: Yes

Type of Talent: Major talent Method of Audition: None

★CROSBY MUSIC AGENCY

Address: 7730 Herschel Ave., La Jolla, CA 92037

Phone: (619) 454-0383

Contact: Steve Ross, Bonnie Woods Artists Represented: Bob Crosby & Orchestra, Les Brown Venues: All types of bookings: clubs, special events, fairs, weddings

Out-of-Town Bookings: Las Vegas and national

Type of Talent: Top-40, MOR, jazz, rock Method of Audition: Photo and songlist

Fee: Varies

*ENTERTAINMENT ASSOCIATES

Address: 12125 Riverside Dr., Stc. 201, North Hollywood,

CA 91607 Phone: (818) 980-7800

Contact: Steve Block Artists Represented: Various Top-40 acts Venues: Dance clubs, restaurants, hotels

Out-of-Town Bookings: Some

Type of Talent: Top-40, singles to 4+1

Method of Audition: Cassette, bio, video, showcase Fee: 10%

★GOLDEN IMAGE MUSICAL PRODUCTS INC.

Address: 9000 Sunset Blvd., Ste. 403, L.A., CA 90069

Phone: (213) 273-7103 Artists Represented: Various

Venues: Clubs to concerts Out-of-Town Bookings: Yes Type of Talent: Signed bands

Method of Audition: Tape or showcase

Fee: 10%-15%

*HALF-WET PRODUCTIONS

Address: 14519 Vanowen, Ste. 249, Van Nuys, CA 91405 Phone: (818) 909-0255

Contact: Jennifer Perry

Artists Represented: Abattoir, Bitch, Leatherwolf. Laaz

Rockit, Dark Angel, many more Type of Talent: Rock, heavy metal

Method of Audition: Tape & press kit, bio

Fee: Percentage or flat rate

*ICM

Address: 8899 Beverly Blvd., L.A., CA 90048

Phone: (213) 550-4000

Artists Represented: Alex Hodges, Troy Blakely, Bruce Eisenberg, Phil Casey, Lachlan Buchanan, Tears for Fears, Culture Club, Ratt, Iron Maiden, Motley Crue, Elvis

Costello, R.E.O. Speedwagon Venues: Concerts, fairs, colleges

Out-of-Town Bookings: National and international

Type of Talent: Progressive

Method of Audition: Solicited by managers and record

companies Fee: % negotiable

*JAM TALENT AGENCY

Address: 11576 Trask Ave., Garden Grove, CA 92643

Phone: (714) 534-6633 Contact: Dennis Morrison

Artists Represented: Various

Venues: Casuals, clubs, reunions, parties

Out-of-Town Bookings: Some

Type of Talent: Variety, MOR, Top-40, R&B, jazz

Method of Audition: Showcase, picture, resume, songlist,

Fee: Clubs 10%, casuals 15%

*GEORGE MICHAUD AGENCY

Address: 10113 Riverside Dr., Toluca Lake, CA 91602

Phone: (818) 508-8319 Contact: George Michaud Venues: Concerts

Out-of-Town Bookings: Mostly out-of-town

Type of Talent: Musical artists, literary, actors, actresses Method of Audition: Tapes, pictures, bio, resume, then

showcase or in-office interview

*WILLIAM MORRIS

Address: 151 El Camino Dr., Beverly Hills, CA 90212 Phone: (213) 274-7451

Contact: Peter Shields, Dick Allen, George Pinos, Marty Beck

Artists Represented: Chuck Berry, Aretha Franklin, Billy Joel, Dio, Rank & File, Rod Stewart

Venues: All

Out-of-Town Bookings: National, international

Type of Talent: All

Method of Audition: Videotape, no single method Fee: Standard

*MUSIC MANAGEMENT **ENTERPRISES**

Address: 1327 Tamarind Ave., Apt. 1, Hollywood, CA

Phone: (213) 650-2385

Contact: J. Craig Williams

Artists Represented: Alfonza Jones, Sandy Christopher,

Hosea

Venues: Local club circuit, So. Cal. Top-40 Out-of-Town Bookings: National and international Type of Talent: Mainstream rock & roll

Method of Audition: Tape, bio, phone call, showcase Fee: Varies

*GAMBILL OLSEN ENTERPRISES

Address: 2610 Curtis, Ste. E, Redondo Beach, CA 90278 Phone: (213) 543-2237, (213) 316-3689

Contact: Eric Olsen, Ken Dunn Artists Represented: Original artists Venues: Clubs, concerts, casuals, parties Out-of-Town Bookings: Mostly local

Type of Talent: Various Method of Audition: Professional package

Fee: Standard fee

*RAZOR PRODUCTIONS, INC.

Address: 9000 Sunset Blvd., Ste. 403, L.A., CA 90069

Phone: (213) 274-9940 Artists Represented: Various Venues: Clubs to concerts Out-of-Town Bookings: Yes Type of Talent: Signed talent

Method of Audition: Tape or showcase

Fee: 10%-15%

*JOHNNY ROBINSON AGENCY

Address: 2031 Whitlet Ave., Hollywood, CA 90028

Phone: (213) 467-7777 Contact: Johnny Robinson

Venues: Clubs to concerts Out-of-Town Bookings: National and international

Type of Talent: Name talent, girl revues, small groups,

Method of Audition: Cassettes, videotapes

Fee: 15%

*SST BOOKING & MANAGEMENT

Address: 2612 Artesia Blvd., Unit D, Redondo Beach, CA

90278

Phone: (213) 372-5536

Contact: Chuck Dukowski Artists Represented: Black Flag, Minutemen, Meat Pup-

pets, DC-3, SWA, Henry Rollins Venues: Local, national tours Out-of-Town Bookings: Yes

Type of Talent: Rock Method of Audition: Tape, bio, resume, phone call

Fee: Percentage

*TRIAD ARTISTS INC.

Address: 10100 Santa Monica Blvd., Ste. 16, L.A., CA

90067 Phone: (213) 556-2727

Artists Represented: Wham, Pointer Sisters, Tina Turner,

Berlin, Kenny Loggins, etc.

Venues: Arena stadiums, theaters, clubs, fairs Out-of-Town Bookings: Worldwide Type of Talent: All contemporary styles Method of Audition: Varied

*BILL TROUTE

Address: 9227 Nichols St., Bellflower, CA 90706

Phone: (213) 920-7477

Contact: Bill Troute

Artists Represented: '50s and '60s nostalgia shows Venues: Concerts, fairs, amusement parks, concerts, parties, casuals

Out-of-Town Bookings: Yes

Type of Talent: Top-40, rock, new wave, soul, heavy metal,

Method of Audition: Tapes and press kit musts Fee: Varies according to talent

MAJOR AGENCIES ASSESS THE BABY BANDS

by Randal A. Case

he idea that mega-agencies will work with baby bands isn't as farfetched as it sounds. "I want to get an act before the record deal because I want to make the deal." Jim Rissmiller, ex-concert promoter turned APA music agent told Music Connection in January. And CAA's superagent Tom Ross—his client list includes Prince and Madonna—told us in July that part of CAA's priority this year is to "take an act from the bottom to the Forum."

To explore the issue further, as well as to find out what's going on in the agency world generally, we recently spoke with Guy Richard of the William Morris Agency, Lachlan Buchanan from ICM, and Triad's Mark Geiger.

All three agencies—as well as CAA—have an unwritten rule when it comes to hot bands without record deals: They'll "help out." but hold off with agency contracts until the group has a deal for an album. (The policy is different at the Agency for the Performing Arts, where Jim Rissmiller has inked several unsigned acts, hoping to get them record deals. As yet, the ex-promoter has been unsuccessful in this area.)

Guy Richard of the William Morris office felt so strongly about one local act—Field Day—that he's decided to sign them for representation even though they lack a label deal.

"I love that band," says Richard, "No one here really discouraged me about [signing them], but they said, 'You've got to be careful, Guy, You might be wasting your time,' And I said, 'Yeah, but I might be doing good, too.' I'm sorry, but I have to follow my instincts.

"The agency has a stigma right now that we're not involved with new music acts and that's a falsehood," the agent continues. "Me, Scott Pang, my other associate, Kevin Scott—we're the new music agents here, so-to-speak. We're trying to break this image by signing acts at the very bottom level, and Field Day is a good example. Granted, they don't have a record label. [But] I think the domino effect can happen: If we get involved, maybe a record label will say, 'Hey, if William Morris is involved, we can get involved, too.' "

Richard warns that the agency isn't going to rush to sign all sorts of bands off the street. "We can't afford to—we have to pay our bills. But when we go up to young acts in the city and say, 'We're from the Morris office and we'd like to talk to you,' I want to make sure we're not immediately checked off the list as one of the agencies they shouldn't even consider."

Part of Richard's solution to his agency's image problem is to create what he terms "the William Morris street buzz. We're like a band that's just starting out. Everyone thinks we're not involved, so we've got to get ourselves involved. Hitting the streets, doing interviews like this, arriving at Madame Wong's at midnight saying, 'Hey, we like your act. Talking to as many A&R people as we can. A&R people have never heard from us. They're saying, 'Hey, you people are back in business in rock & roll.' We like that.'

But the agency has a dilemma that even a great deal of "street buzz" might not help overcome: Younger acts often sign with an agency because the company's roster has big-league performers that the newer groups want to open for. This puts William Morris at a disadvantage—their basic music strengths lie only in country and heavy metal. (Among those they handle include Tanya Tucker, Exile, Ronnie James Dio, Alcatrazz, and Rising Force.)

"There's absolutely no reason to sign an act that doesn't have a record deal."

—Mark Geiger of Triad

"I won't lie to you, we have a problem there," says Richard, "We cannot do the packaging situations that CAA can. We have to start from the ground level. But do remember that in terms of heavy metal, we have the Ronnie James Dios of the world. What bothers me

about some of these new acts, they're kind of dumb sometimes. If we sign a new act, because our roster isn't so big, that act is going to have top priority. Because if we don't deliver with that act, it's going to be really too bad not only for the act but for the agency as a whole.

"That's the pitch I give [groups]. I say, 'Listen, if you want to be buried with all the other acts the Triads and the ICMs of the world have....' I mean, not all these bands are going to get on the Rick Springfield tour or whatever."

What are Richard's plans for Field Day?
"To keep them playing, to put them on as many big bills as we can. But the record deal is the important thing. I'll be quite frank: It's going to be favor time with people like the Greeks and the Universals, because if [a baby band] doesn't mean ticket sales, there's no reason to put them on.



Mark Geiger, resident boy wonder of the Triad music department.

"But if it's a situation where it's already a sold-out date, that's different. I think we have close enough relationships with the Universals and Greeks of the world that if we ask a favor, maybe we can get it delivered. There are no guarantees on anything. But, for instance, I handle the Beverly Theatre, so I can ask an additional favor from them that someone else couldn't."

The client list at ICM includes such heavy-weights as Tears for Fears, Dire Straits, Iron Maiden, and Ratt. ICM's Lachlan Buchanan, the responsible agent for Bryan Adams, says, "We don't ignore unsigned artists here—that would be a tragedy. I'm always scouting for new talent." But it takes new talent that has a record deal to make ICM move to sign the act.

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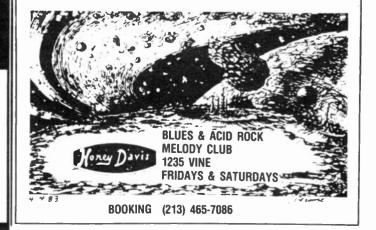
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—Photo by Janet Van Ham—

"There's a prerequisite of the company'sbefore we sign an artist they have to have a record deal. If I'm really impressed with a group, I'll bring it to the attention of one of the record companies I deal with. If I feel there's something there and the record company agrees, then I can get involved after they've consummated the relationship."

Is such a policy a way of hedging one's bets? Buchanan says he'll go "all out" for an act he believes in, regardless of whether they have a label deal. "But that particular situation doesn't happen often," he adds. "Let's face it, there simply aren't a lot of excellent bands around."

"We're trying to break this image [of non-involvement] by signing acts at the very bottom level."

> —Guy Richard of the Wm. Morris Agency

"There's absolutely no reason to sign an act that doesn't have a record deal," says agent Mark Geiger, the resident boy wonder of the music department at Triad. (At 22, he's younger than many in the mailroom.) "[A contract] binds both parties into something that may never happen or develop.

"Now, I work with bands that I think are exceptionally good. There are a couple of acts I adore. I love the Balancing Act-very quirky.

They play around all the time at places like the Lhasa and the AntiClub. I'm working with a great band from Orange County called the Drowning Pool."

Acts that Geiger "officially" represents or shares the responsibility for representing include Devo, the Church, ex-Plimsouls singer Peter Case (now a solo artist on Geffen), Rain ing to one person who's into new music here. and you have to keep that in perspective."

When asked for his reaction to Guy Richard's plans for Field Day, Geiger responds: "It's great. It's silly for that band not to have a deal. I really like them. But I'm not going to die over that band and fight for them and sign them. If somebody else is doing it, fan-



Guy Richard (center) with fellow Morris music mavens Kevin Scott and Scott Pang.

Parade, the Cocteau Twins, and others. The young agent's preference is toward "more experimental" music, while his hates include heavy metal and country. (Interestingly, Triad has no metal or hardcore groups on its roster.)

"One thing you've got to keep in mind," Geiger says, to preface the rest of his interview. "[is that Triad] is a big company and you're only talking to one person there. This isn't coming from Triad Artists as a whole. You're speak-

tastic. I hope it comes through. "I know Mitch [Rose] and Lance [Tendler]

are working on some projects over at CAA and I hope they come through. Look, I am not, for the record, going to say anything bad about other agencies. Agencies are like any other companies—some are better, some are worse. Nobody gets a bad rap. What they do is their own thing. Their job and mine are only interconnected when we're chasing the same band;



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and then, if I can't win out on Triad's reputation, that's great. Our company has its own merits and we make a lot of money for our bands."

Geiger—like Richard from the Morris office and Lachlan Buchanan at ICM—accepts unsolicited tapes from acts. (But bands shouldn't get their hopes too high; this town has far more demo tapes floating around it than it does people who are raving about them.)

"I'll be open with the bands I like," says Geiger, "I say I know a lot of record company people and I'd like to give them a tape. And, really, that's all you can do. I don't believe any agent knows any A&R person well enough to give them a tape and say, 'Listen to it once and

"I don't believe any agent knows any A&R person well enough to give them a tape and say, 'Listen to it once and sign these guys.'

I may be totally naive about that, but I don't think it happens."

—Mark Geiger

sign these guys. I may be totally naive about that, but I don't think it happens.

"I think an agent who's familiar with the way the record business works can help a great deal. [But] I've given a lot of A&R people I know tapes. I've put my name on the line and said, 'You know, this is fuckin' great!' And you know something? It doesn't matter, because every one of those A&R people have to explain to their higher-ups that they're signing the band and why and how they think the act will make a lot of money for them. One recommendation from Jim Rissmiller or Mark Geiger or William Morris or CAA is good. [But] it's not going to get anybody a deal."

LACHLAN BUCHANAN:

"Good showcase rooms are places like the Palace, the Country Club, Club Lingerie, Sasch, and the Roxy—they'll diversify on their kinds of talent. The Troubadour I'm not that impressed with: I don't like the way that management.... There's a weird attitude there. Not to say I won't go there. I'll go anywhere if I've heard they have a good band."

GUY RICHARD:

"My favorite club is the Palomino; they treat us well there. I like the Lingerie. I don't like going to the

Agents Rate the Clubs

Palace. It's impossible. You might as well forget going back to see a band because it's so difficult to get backstage. If you don't see the manager out in the house, you'll *never* see him. You can never get a backstage pass. If there's a band I'm hotly pursuing and they're playing at the Palace, I'd rather meet them at a hotel or have them come down to the office. Going to the Palace to see them, all you see is the show. We had John Cafferty, our *own* band there, and we had trouble getting backstage. It's a real mess."

MARK GEIGER:

"I'm not a big fan of Wong's East because I don't like parking my car down there. I like the Lingerie, [but] it gets too hot in the summer. People hate the Palace because it's fashionable to hate the Palace, but I'm comfortable there. It's very hard to mix at the Palace and some of the shows come off sounding really shitty, but you know what? If I have to go hang out for four hours and check out some bands, I'd rather go there than to Al's Bar."

-R.A.C.

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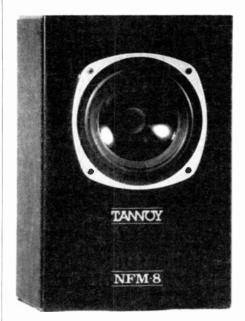
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FIELD TEST



SUBJECT: NFM-8 Monitors
MANUFACTURER: Tannoy—Ontario, Canada
TEST SITE: Sounder Recording, Granada Hills, CA
REPORTER: Mark Gordon Creamer

These are TERRIFIC MONITORS. I'm sorry—but I just couldn't wait for the "How It Sounds" section to tell you. There are some good reasons why they sound so good, but first a word or two about the others.

There are hundreds of speakers and enclosures made today. Audio purists have tried just about every combination of low-, mid-, and high-frequency drivers in petite-to-mammoth arrays. Some have been good and some not.

Marketing has played a large role in just how well the best of these manufacturers have done. But the marketing of these "barking beasts" has also played a large part in obscuring a major question that any self-respecting designer carries close to his or her heart. If you asked an honest designer (while listening to his "megawoofers" and 'laser-tweeters"), how they could be made any better, he would have to say, "By

producing this sound from a single point" (rather than a widely spread array).

Any of the monitors with speaker "arrays" tend to wash out the stereo imaging because the different frequency components of a sound are produced at separate locations. So rather than being able to pinpoint a sound, its location (as far as the stereo spectrum is concerned) is vague. This is especially true when the monitors are near-field because the angle difference between the low- and high-frequency drivers and the listener's ears is greater.

It seems that the only solution to the "stereo imagery" problem is to either use a single full-range speaker (if one could be produced that is truly full-range) or a dual concentric design. This means that the high-frequency driver is placed in the center of the (low-frequency) speaker.

While a few of the studio monitor manufacturers have understood the problems associated with arrays and have manufactured dual concentric speakers, Tannoy, a privately-owned British company with distribution out of Ontario, Canada, was one of the real pioneers and the staunchest advocate of such a design. This R&D led to a patent held by Tannoy of what I think is the optimum design for a dual concentric speaker.

Other manufacturers of coaxial speakers have generally mounted some sort of horn on the high-frequency driver, the bell (flaired section) of which protrudes a considerable distance in front of the speaker that surrounds it.

Tannoy, on the other hand, incorporates a patented exponential horn, with no protrusion, mounted inside a low-frequency cone. The cone is designed as an extension of the high-frequency horn's exponential shape.

The result of this patented design is that: (1) The sound generated by the speaker itself doesn't reflect off of the protruding high-frequency horn (which creates distortion); (2) The high-frequency reproduction is enhanced by the shape of the woofer; (3) The polar dispersion of the sound generated is symmetrical on the horizontal and vertical as well as any of the intermediate planes; (4) The patent allows no one else to use it.

Tannoy is now manufacturing a near-field monitor system that incorporates all of the company's design and manufacturing expertise. It's called the NFM-8, an 8-inch dual concentric speaker mounted in a high-density cabinet that measures 12"x18"x8"

One really nice thing about the NFM-8's is that a sheet of non-slip rubber is mounted on two sides of each of the cabinets. This secures horizontal or vertical positioning and also mechanically isolates the cabinet from the mounting surface.

The technical specifications of the NFM-8's are: Recommended amplifier power, 10 to 1000 watts; peak power handling, 120 watts; impedance, 8 ohms; sensitivity (1 watt at 1 meter), 93dB; frequency response, 57 Hz-20 kHz; dispersion, 90 degree (conical); crossover frequency, 1.8 kHz; crossover type, 8 element passive time compensated; distortion (90dB at 1 meter); less than 1%; bass loading, ducted port.

HOW THEY SOUND:

These are the best small speakers that I've heard! After I hooked them up, I knew the moment I heard the slate and the drummer's count that I was listening to some *serious* speakers. While the cabinets are a bit larger than the most popular near-field monitor, the sound quality beats most of the studios' "main" systems that I've heard.

The low frequencies are tight, full, and exact, with the 8" long-throw woofer capable of levels that I find hard to believe. The high-frequency parts of these little jewels are as good as any that are made. They are not just good and clean, they are PURE, with amazing accuracy and transparency.

No doubt, other people have constructed great woofers and terrific tweeters, but the thing that sets these monitors apart from the rest is how they sound in and around the crossover frequencies (where the vocals generally reside).

With a lot of speakers, it's easy for me to tell where the woofer stops and the tweeters start, but the NFM-8's are so smooth that I really wouldn't know if it wasn't printed on the spec sheet.

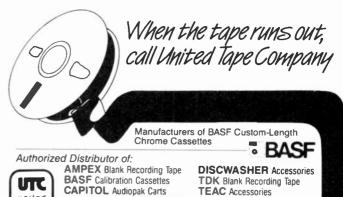
A couple of the reasons (and there are plenty more) for this fidelity is the shape of the woofer smoothly blending into the horn and the fact that the 1.8 kHz crossover point is a full octave above where the tweeter begins to roll off.

The NFM-8's list for \$748 a pair. If you are serious about your recordings—they are worth it. *

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

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by Billy Cioffi

AUDIO UPDATE

From Small Things, Baby. .

Eight-Track Studios

R&L Recording: Poet/Indian activist John Trundell is recording a spoken-word album, with fellow Native American Jesse Ed Davis providing the musical background. Studio owner Rick Eckstein is engineering as well as playing bass on the session.

writer Kelly Martin, working on his album for indie label Bongo Beat. Engineer and co-producer: John Goodenough.

24-Track Studios

Fast Forward Recorders: New band Liberty Street is in tracking its debut album, with Charles Faris coproducing and engineering the project. The band consists of James Long, Joe Jeffers, and ex-Funkadelic Billy Bass. The studio recently completed the Blues Caravan album for GNP Crescendo Records. Faris co-produced the project, as well as playing harp and bottleneck guitar on the record.

Fiddlers Recording Studio: Hollye Levin is back in action after a threeand-a-half-year hiatus caused by a



The Sharks (from Lancaster, PA) win a Fostex 16-track studio as part of grand prize loot from MTV Basement Tapes contest.

16-Track Studios

Telstar Sound Recorders: The Party Boys are in the Burbank room cutting their as-yet-untitled third album. The second Party Boys LP, Truckers Strike, should be in the racks right about the time this issue hits the stands.... Local rockers J.R. & the Z-Man are in the midst of overdubs on a four-song EP titled White House Calling Hollywood. Phil Singher is engineering and coproducing with the artists.

Budget Studios: A&M artist Charles McBride is doing pre-production demos for his upcoming solo LP, with John Lowry behind the console.

J.E. Sound Productions: Currently in the studio, producer George Tut-ko (John Cougar, Duran Duran, Foreigner) is working with rock band XYZ on a recording project for Atlantic Records. Assisting on this will be engineer John Goodenough.... Also in cutting tracks is musician/

near fatal fall from a 30-foot cliff in Mexico. Hollye is finishing overdubs on some new songs videotaped and recorded live with a backup band that includes former Heaters Missie & Maggie Connell and Mercy Mermudez. John X is engineering... Michael Claussen is currently engineering the soundtrack for David Carradine's new film, Mata Hari.

Preferred Sound: Skip Drinkwater and Tommy Faragher are producing all the basic tracks and overdubs in the Woodland Hills studio for the new Vanity album. Set for fall release, the record is being engineered by the team of David Bianco and Bill Thomas, with Matty Spindel assisting . . . Mick Fleetwood was in cutting his latest solo adventure for his own Fleetwood Records. The project is utilizing a new holographic stereo sound process developed by Ken Caillat and his company, Extra-Dimensional Communications.

The Sound: Advice

THE TEN COMMANDMENTS OF BAND/SOUNDPERSON INTERACTION

If you're a member of a local group, chances are you'll be playing one of the many showcase clubs in and around the city. Your band will be informed of your setup and soundcheck hours, and at that time, you will meet the person who'll be either (A) your best friend or (B) your mortal enemy, depending on what goes down. The soundperson is overworked and underpaid (just like you); he or she may well be doing sound for three bands a night, six or seven nights a week....yikes!

Ed Cerino owns and operates Goldsound P.A. Company. He's

Ed Cerino owns and operates Goldsound P.A. Company. He's been the house mixer at Madame Wong's West, the Fleetwood, the Music Machine, and most recently, Al's Bar. His company has done concert sound for such acts as the Red Hot Chili Peppers, Black Flag, the Replacements, Bang Bang, Stryper, the Monte Carlos, and Rain Parade, as well as numerous Southern California Blues Society concerts. In short, Cerino has done about as many different acts as anyone can while still retaining a modicum of gray matter. I thought it might be useful if I asked Ed to list a few rules and ideas regarding how bands and soundpeople should interact. Lest you think Ed is just a soundperson, let me add that he is also the drummer for the popular local band, Blow Up. Herewith, some words of wisdom from one who has been on both sides of the footlights:

- 1. Bring an extension cord. Buy it or swipe it from your parents—it never hurts to have extras.
- 2. If you bring your own soundperson, remember this: Not all studio jocks make good live mixers. You might get better sound from the house man than your own guy. It takes *time* to teach someone how to use a board and all a system's nuances; this is a commodity a soundman rarely has.
 - 3. Soundcheck is NOT rehearsal. Nuff said.
- 4. Nothing personal, but TURN DOWN! We're trying to entertain people, not test their capacity to withstand pain.
- 5. Someone has to go on first. If that's your slot and you don't like it, deal with the booker, not the soundman. He or she has three or four other bands to do at the same gig!
- 6. Many thanks for the set! Now get your gear off the stage! It's rude to the other acts to stall around after the show. Most stage changes should take 20 minutes tops.

To Ed's rules, I couldn't help but add a few of my own:

- 7. Did people ever play music before monitors? Everyone likes to have a great stage mix, but common sense would tell you that if three soundchecks are done in one afternoon, the chances of your stage mix being the same that night are about the same as Ronald Reagan joining the Hare Krishnas.
- 8. Be on time for your soundcheck! And if you are late, don't bitch. It's your own fault you didn't have adequate time.
- 9. If you're feeling suicidal, pick a fight with the soundperson at soundcheck—or even better, say something that night onstage during the performance.
- 10. There is always another gig. No matter how bad it turns out, it is not the end of your career. There isn't a professional musician alive who doesn't have a handful of disastrous memories, *most* of which seem funny now.



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The Image: Review

An Hour of MTV With Me... or How to Break Your Diet in Sixty Short Minutes

y mission was to watch an hour of MTV without getting up to scavenge through the fridge for more interesting morsels. I tuned in from 5:30 to 6:30 Sunday eve. Allow me to relive what I saw....

John Fogerty displays some fancy footwork on "Vanz Kant Danz." I like the part where he's dancing, fronting a chorusline of animated pink pigs. Sorta reminds me of Hee Haw, sans Buck Owens... Next up MTV shows "Little Too Late" by Pat Benatar from the days when Pat used to wear short skirts 'n stuff, or as a friend of mine would say, "when she rocked." This is not one of Benatar's more creative vids, and guitarist/hubby Geraldo drags on a half-smoked cigarette that hangs from his lips, but never burns any further. How does he do it? I see—it isn't lit! Ah, the magic of video. . . . At this point, a very droll-looking VJ Alan Hunter, with his shirt buttoned up to his chin, invades the screen. "You know, some things are better left unsaid," pans Hunter as a lead-in to the next clip. I wish he'd take his own advice. Hall & Oates swim through "Some Things Are Better Left Unsaid." Similarly, some videos are better left unmade. Strange clip here: water splashes (again through the magic of video) around the duo and Hall's guitar emits streams of sparks. Funny that he doesn't electrocute himself—now that would make for some fun.... David Bowie and Mick Jagger are "Dancing in the Streets." A competition ensues to see who can stretch his mouth widest. Mick wins that one, while David wins the dance contest. Hunter reveals that this is a remake of Martha & the Vandellas' original song, and that Van Halen did it, too. Glad he let me in on that juicy tidbit. But as the promo for MTV says, "If it's music and it's news, you'll see it here first!" In other words, when Madonna and Sean Penn have a baby, MTV will cover it... Vitamin Z does "Everytime That I See You," a boring tune and an equally dull video.... A little R&B is served up by Billy Ocean's "Caribbean Queen (No More Love on the Run)." Not much to say about that "You Spin Me Round (Like a Record)" by Dead or Alive. Pretty low-budget, except for the guy's purple silk kimono.... A quizzical Hunter appears again, looking around in confusion, and asks an unknown cameraperson, "Is there a problem? Are we in focus?" EGBOK, Alan. I go to the kitchen for a Diet Pepsi refill while Hunter figures out whether his hair is in focus.... The most entertaining portion of my hour comes at about the 45-minute mark, or the eleventh hour, if you will. MTV runs a promo for their new contest: the MTV University. Actor Ray Walston explains how winners will be instructed in metal shop by Dee Snider, driver's ed by Sammy Hagar, music appreciation by Glen Frey, and student council by Joey & Dee Dee Ramone. This segment is more fun than any video shown during the entire hour. . . . Whim!, er, Wham! wraps up my hour of MTV with "Freedom," three-odd minutes of the two acting like cool rock stars in the People's Republic of China. My plea: Get rid of that pathetic red plaid overcoat and do us all a favor. That's all, folks! - Karen Burch

VIDEO UPDATE



Ronnie James Dio in Limelight's production of Rock and Roll Children."

Syncing Their Lips Off: Let's talk about TV's new double-hour of power, The Motown Revue followed by Miami Vice. So far, I've seen Vanity and the Mary Jane Girls lipsynch their hit records, while Smokey, the Four Tops, and Mary Wells sang live. During the finale, I did hear Vanity chirp a few notes and was pretty relieved she did mimmick her record. The idea that Motown would let its younger artists half-step in this way is both perplexing and disturbing. Why sign 'em if they can't sing live, particularly when the company's heritage is founded on such monumental singing and songwriting? Why make the discrepancy so apparent by allowing Smokey to sing his livin' ass off live with a great band and terrific backgrounds? With the exception of DeBarge, where is the new breed at Motown? The show, however, is more than worth watching, if only for the old pros, who never seem to stop delivering!

Money for Nothing Dept.: The Sharks, a Pennsylvania band, recently won a complete Fostex 16track recording studio, worth about

25 G's, as part of the grand prize in the recent MTV Basement Tapes contest (see pic in Audio Update). The group had already won an eight-track studio as second-round winners in January. All told, Fostex gave away six eight-track outfits as well as the 16-track studio. The Sharks will also get a shot at the Big Time: The grand prize includes an EP and video to be released by Elektra.

Add MTV: A newly published survey has found that VH1, the MTV video station aimed at 25-to-54-yearold adults, has been effective in selling records to its audience. The survey, conducted by the Opinion Research Corporation in seven markets, showed that 47 percent of the VH1 viewers purchased or planned to purchase an album or tape by a performer they saw on the network. The study also indicated that 57 percent of all the album purchases by viewers during the past four months were influenced by seeing the act on VH1. According to the survey, the same viewers purchased an average of 3.4 albums during that time. (I wonder if the .4 is EPs?) The survey indicates that the new network will have an effect on record sales similar to that of MTV when first introduced. Most recent data claims that MTV influenced the record-buying choices of 64 percent of its viewers.

Get Thee to a Soundstage: San Francisco culters the Nuns will be featured in the latest Francis Ford Coppola film, Peggy Sue Got Married. The Nuns won the part after attending an open-call audition in Petaluma, wherever the hell that is.

Another TV/Rock Crossover: Stewart Copeland, drummer for the (late, lamented!) Police is composing the musical theme for the new CBS television series, *The Equalizer*. The hour-long action adventure series premieres Wednesday, September 25, at 10 p.m. Copeland has also just completed a film of his own, *The Rhythmatist*, just released on A&M Video, and from the look of the clips I've seen, it's definitely worth a look-see.





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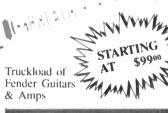
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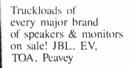
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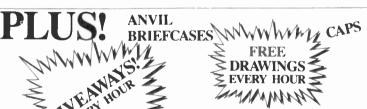


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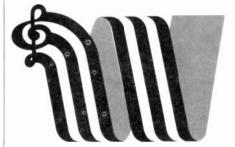
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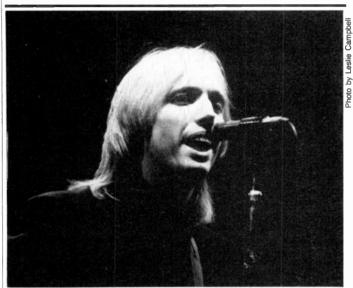
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Reviews



Petty: Great band, but not enough je ne c'est whatever.

Tom Petty & the Heartbreakers **Lone Justice**

At the Forum Inalewood

Lone Justice certainly sold some records at the Forum August 1. When the touted L.A. band hit the stage promptly at 7:30, the huge arena was only sparsely populated, but those on hand were quickly won over by the high-energy spunk of Maria McKee and the tight playing of the Justice ensemble. Those who gradually filled the hall to see the headliners were swept up by the enthusiasm and at the 45-minute set's conclusion gave the openers a rousing standing ovation. This was in great contrast to the reported animosity the band nad encountered earlier in this tour, opening first for U2 and then Petty.

The emphasis was on boisterous rock songs like "Ways to Be Wicked" (written for them by Petty) and "Wait 'Til We Get Home" (with Heartbreaker Benmont Tench providing a great Hammond solo). Also included were several kick-A nonalbum songs, including a great cover of Creedence's "Fortunate Son," which were perfect for the cavernous spaces. But even the intimate, plaintive country strains of "Don't Toss Us Away" took hold up in the rafters, thanks in no small part to McKee's big voice. Likewise, her carefree, utterly unself-conscious manner, manifest in her spinning and dancing recklessly all over the giant stage, won the group some new fans.

Tom Petty doesn't have to worry about winning new fans, but losing old ones might be another matter. It's a safe bel that the majority of the sellout crowd went home singing Petty classics like "Refugee" or "I Need to Know" rather than the songs from his latest LP, Southern Accents, which dominated the set. It's not that the new songs aren't good. They're terrific! It's just that they're not particularly suited to the

To make a song like "The Best of Everything" meaningful to 17,000 people, it takes a dynamic storyteller (Bruce?), who can keep all eves and ears riveted on him. Petty just doesn't have that je ne c'est whatever, and he seems to realize it. Much of the show, from the everchanging crumbling plantation backdrop to the asciviously dancing female background singers to the synchronized horn trio to Dave Stewart's guest appearance, seemed designed to make us look at something besides Petty.

The Heartbreakers, of course, still sound great. Tench, guitarist Mike Campbell, drummer Stan Lynch, and bassist Howie Epstein are each among the best at what they do, and as a band they can make sparks with seeming ease. And Petty, boking good sans muttonchops, does know how to get the most out of an arena crowd on the straightahead numbers. Now a'l he has to prove is that he can put on a whole show worthy of the mature songs he's writing.

Steve Hochman

Los Lobos At the Greek Theatre Los Angeles

After opening the show with the musical question "Will the Wolf Survive?," it didn't take long for the pride of East L.A. to provide an answer. The Wolf hasn't just survived its success, it's become stronger! While much of the world may see Los Lobos as an overnight success, this crowd included a lot of people who have known them through their years of parties, weddings, and wherever else they could play. Many in attendance agreed that this was the best they had ever seen these homeboys.

'We're not used to the sit-down stuff," Caesar Rosas announced after a few songs, and it wasn't long before the entire audience was on its feet, shaking its collective moneymaker. With the Lobos' musical versatility on display, the Greek was transformed at times to a hot dance club, then to a Mexican wedding, and even to an early 1960's high school gym. Whether the band was playing rockers like "I Got Loaded," traditional norteno tunes, or close-dancers like the old "I Lost My Baby" (the next-to-last encore), the crowd was right with them.

Rosas, who has turned into quite a showman, and David Hidalgo provided their usual stellar work on lead vocals and guitars, and Hidalgo's button accordion playing has got to be one of the most joyful sounds around. Bassist Conrad Lozano and drummer Louie Perez come to the fore live, ranking with the best rhythm players. And saxophonist Steve Berlin, who at times in the past didn't always seem to fit in, provided outstanding solos and backing work throughout the

This was clearly a special show for Los Lobos-how many places do they play these days where much of the crowd sings along even on the Spanish songs? Song dedications to the band's moms and kids added to the homecoming block party feeling. They can play a party on my block any time!

If Los Lobos can't make it to the party, opening act Jo-El Sonnier would be a great substitute. The Cajun button accordionist/singer and his band of Friends, which this night included Band keyboardist Garth Hudson, former Burrito Brother pedal steel player Sneaky Pete Kleinow, and onetime Fairport Convention guitarist Jerry Donahue, blasted through a set of good-time stompers, including a modified "Johnny B. Bien" ("Va, va Johnnie -Steve Hochman

Suzanne Vega At the Roxy

West Hollywood

More often than not, at the end of a concert I'll just clap and clap and clap, both as a common courtesy to let the artist perform the number of encores they have planned, and to get my money's

worth until the lights come on. If they do one, fine; two, okay. It doesn't usually matter. But I'm telling you, each time Suzanne Vega walked off that stage I was desperate-I WOULD NOT LET HER LEAVE. Nor would anyone else in the room

Vega, you see, is a gem of a new talent. There are all sorts of reasons why this is, but perhaps first and foremost is her refreshing command of the English language. Her lyrics are highly inventive, sometimes deeply personal, sometimes aloof, but always weighted with emotion and keen perceptiveness. And there is much more. The music sways and undulates beneath her in a style that is closest to Windham Hill jazz, yet it retains identity all its own. This is due in large part to guitarist Jon Gordon's Stratocaster, which punctuates many of Vega's lines with a percussive "cracking" clarity that sonically balances with her softish, hushed voice. And that's another thing-her prime instrument (she also strums an acoustic guitar) is breathy and childlike, conveying a sense of vulnerability; yet she uses it in a confidently evocative manner, sometimes startling and sometimes soothing.

But the best part about seeing Suzanne Vega live is not even hearing all this-it's watching these terrific songs come alive. She doesn't just sing them, she performs them, with every emotion contained therein: longing, bitterness, whimsy, anxiety, and tenderness, all with the seeming sincerity of a first-time performance.

She also takes risks. To win the audience's attention immediately, she walks up to the mike empty-handed, to open with "Tom's Diner," a stunning a capella portrait of life in a New York City greasy spoon. Genuinely lucid moments then build one upon another throughout the set, which consists of every song from her eponymous A&M debut LP, plus a few added notables. These include "Luca," a biting document of life as seen through the eyes of a battered barrio child, and the closer, "Gypsy," a vivid, highly-personal embrace of-dare I say it?-love. She even throws in anecdotes between songs, delivered with an understated shy-nervousness that makes her all the more endearing.

If one must criticize, though, only two weaknesses come to mind: an occasional tendency to verge on the borderline of sentimentality; and an awkward first encore called "Black Widow Station," in which Vega demonstrates that her voice is not meant to sing the blues.

But it's remarkable how close you can feel to an artist sometimes. Suzanne Vega invites you into her world, shows you every room of her house in detail, sits down on the bed and chats with you, reveals all that is human about herself to you, and then has the nerve to leave. A while after it ended, I finally stag--John Bitzer gered out, too.

Reviews LBUMS



Bob Dylan Empire Burlesque CBS

Including best-ofs and live releases, this is the 29th title in the (official) Dylan catalog. Many of these have seemed like efforts either to refashion or tear down the mythos that he has labored under virtually the whole way. But whether at his best (Blood on the Tracks), or at his most unlistenable (Self Portrait), or even his blandest and most unremarkable (Street Legal), Dylan's still seemed trapped-and motivated by-his heavy rep. With his last studio album, Infidels, he made a giant step to free himself with sheer strength and fire. With Empire Burlesque he has thrown off the last of the chains, and has delivered his best album of new material since 1974's Blood.

The only time on this album that Dylan gets up on his soap box is to say "Trust Yourself," and he has clearly taken that advice himself. All through the album, he sounds confident with cockiness, loose, playful, and more comfortable than ever before. His own production and Arthur Baker's significant mix are contemporary without sounding trendy. The dynamic arrangements and musicians (including Jamaican rhythmmasters Sly and Robbie, ex-Stone Mick Taylor, current Stone Ron Wood, and several Heartbreakers) are just right at every turn. The styles run the gamut from forceful ("When the Night Comes Falling From the Sky") to rollicking ("Clean Cut Kid") to lovely ("Emotionally Yours").

The songs are personal and pointed, but never preachy, with a perfect balance between power and sentiment. The lyrics are bright (in both senses) and open—he even gave us a lyric sheet! Dylan is so at ease with himself that he can even make references to his past without indulging in self-parody or worshipper-mocking (both of which he has demonstrated a knack for in the past).

With the album's closing track, Dylan makes a bold move, bringing his whole career full-circle with "Dark Eyes," his first new acousticguitar-and-harmonica-only song in

36

ages. A passionate and moving song of love, this is good enough to rank with his all-time best. It also is a song in which Dylan tells how love has helped him find his center once again. "A million faces at my feet but all I see are dark eyes." he sings to the object of his affections. Now that Dylan seems to have learned that the way to succeed is by not trying too hard and not fighting with his history, by simply being himself, we can look forward to a long future of music worthy of that history. -Steve Hochman

Eurythmics

Be Yourself Tonight RCA

Even some of those who have been unable to resist the entrancin' dancin' Stax/Volt rhythms and riffs of "Would I Lie to You?"—certainly one of this summer's liveliest hits—may have elected to pass on the LP. After all, despite Annie Lennox's incomparable pipes and presence and Dave Stewart's undeniable studio and arranging prowess, the duo's previous two U.S. releases suffered from an off-putting chilliness. Well, the ice has melted.

Much of Be Yourself Tonight's fire comes from the settings with which Lennox gets to work. Where the earlier records had a somewhat monolithic quality, this one is notable for its teamwork. In such a supportive context, Lennox sounds looser than before and, for the first time, quite soulful. Her singing is always forceful but never forced.

The songs, too, are soulful. In many cases, the models are not just obvious, but stated. "There Must Be an Angel" not only sports Stevie Wonder's harmonica, but it could be one of his songs. "Sisters Are Doin' It for Themselves" draws its grit from the legacy of its featured guest, Aretha Franklin. "Adrian." a duet with Elvis Costello, is in the neo-Anglo-American soul vein that Costello pioneered. The lyrics, especially the homilic politics of " and the que sera cliche 'Sisters... of "Better to Have Lost in Love (Than Never to Have Loved at All)," are flat in places, but even they are saved by the music and performances.

Like Lennox, Stewart seems more relaxed. He, too, sounds liberated by the collaborative settings, freed to be playful as he was in his work on Tom Petty's Southern Accents. Whether churning out the exuberant guitar rhythms of "Would I Lie to You?" or alternative Japanese flute sounds with bluesy slide guitar on "Conditioned Soul," he gives the impression that his purpose with this record was to have fun rather than just to be clever.

If you were counting on the Eurythmics to keep you cool this summer, forget it. Better turn the air conditioning down a few degrees, 'cause this disc is going to heat you up. Would I lie to you?

—Steve Hochman

StingThe Dream of the Blue Turtles

Recognizing risk as the Mother's Milk of artistic growth and maturation, Sting has obviously drunk deeply. The density and calculation of production values used to such good effect on later Police offerings are nowhere to be found on this, his first outing without the talents of Andy Summers and Stewart Copeland. Forsaking familiar turf, Sting and co-producer Pete Smith have crafted The Dream of the Blue Turtles as an open invitation into the heart of the material and the souls of the players, utilizing an honest clarity of recording and orchestral taste and variety seldom heard in these times of snare-drum-as-cannon and groove-as-God. Here, everyone does what they do best: Keyboardist Kenny Kirkland, bassist Darryl Jones, quitarist/vocalist Sting, reedman Branford Marsalis, and drummer Omar Hakim forge a union based on consummate musicianship, a deep respect for one another, and, most importantly, an almost magical manner of enhancing the emotions and ideas packed so perfectly into each of the ten songs on the disc.

Sting has never been better in his tunesmanship. His melodic sense is diverse and memorable; there is an inescapable feeling in the tracks that somehow lyric and melody were born not of the sweaty half-light of forced creative struggle, but in the brilliant sunshine of some mythical and virgin beach, where whole bodies of living music are washed willingly onto the sand and lie there glistening for the taking. As he sings on the lilting "Love is the Seventh Wave," "Every ripple on the ocean / Every leaf on every tree / Every sand dune in the desert / Every power we never see / There is a deeper wave than this / Swelling in the world " Sting has tapped into the deeper wave, and, in doing so, has elevated both the subject matter and execution of his craft into the rarefied atmosphere that surrounds the collective consciousness of our lives and times. This is thought-provoking stuffmeaningful music for the thinking (and feeling) man and woman.

Robert Frost once advised that, in the pursuit of excellence, "A man's reach should exceed his grasp." Sting has reached deep into the rich treasure box of our common hopes, fears, and passions, and, opening his hand for us to see, has revealed a fistful of musical gems that sparkle bright and true, reflecting the best and worst that we can be. —Todd S. McKinney

Linda Tillery

Secrets

Take the best of Joan Armatrading, Roberta Flack, and Phoebe Snow and you have Linda Tillery's new album, *Secrets*. This piece of vinyl is pure sophistication. It brings

to mind a bottle of wine shared between two lovers on a quiet evening—lights down low, stereo on auto-reverse...you get the picture.

Tillery has been on the San Francisco music scene for almost 20 years, and the maturity in Secrets reflects this fact. There is an air of confidence in her vocal and production style (Tillery raised all the funds to make this album on her own 411 Records label). And the security is justified; everything works. The selection of instruments is well thought out and even-handed; just enough guitar and piano. And while it is easy to go overboard on the horn section with this kind of jazzy/soul music, Tillery has pulled back, balancing the album. She has also chosen songs that complement each other and make the album work as one record instead of coming across like eight separate singles that happen to be on one disc. The overall musicianship on the album is top quality, particularly Ray Obiedo's guitar and Larry Schneider's sax. Obiedo also helped write most of the songs, including "Special Kind of Love" and "Basin Street," two of the best cuts on the record.

So if the album is good, why hasn't Linda Tillery become a household name among record buyers? Who said life made any sense?

—Lydia Piper

Jeannie Cheatham & Jimmy Cheatham

Sweet Baby Blues Concord Jazz

Sweet Baby Blues is an effective outing for the commanding vocalist Jeannie Cheatham, who is right on the mark with her versions of "I Got a Mind to Ramble" and "Ain't No-body's Business If I Do." Although the material on this album is all blues and may be faulted for its lack of diversity, it is anything but uninspired. Tuba player Red Callender cooks on the title track, while alto man Curtis Peagler has some fun on "Cherry Red." What rescues this album from becoming just another blues treatment of standards is the addition of Cheatham originals like "Sweet Baby Blues" and the risque "Meet Me With Your Black Drawers On," as well as the inspired performances by this fine crew.

—David Keller

The Bobs

The Bobs Kaleidoscope

"Warning!" All the sounds on this record were produced by the mouth or other parts of the body," says a note on the jacket. Good point, because the Bobs are a kind of new wave a capella quartet out of San Francisco who've combined a wry sense of humor with superb vocal technique to produce one of the most unique and enjoyable records to hit the turntable in quite some time. The songwriting team of Gunnar "Bob" Madsen and Richard "Bob" Greene have come

up with truly hilarious lyrics that come at the listener like a polluted stream of consciousness. In "I Hate the Beach Boys," lines like "The sun keeps getting brighter every day / Could give me cancer" exemplify the Bobs' oddball approach. Other titles include "Prisoner of Funk," "Cowboy Lips," "Bus Plunge," and "Be My Yoko." A voyeuristic song called "Through the Wall" would make even Danny Elfman's ruminations on the same subject seem tame. But the song that really makes this collection essential is the Bobs' version of the Beatles "Helter Skelter." It's lucky Charles Manson is still locked up! Highly recommended-and very well-recorded, too! At times you'll swear you're hearing strings, a drum machine, or other instruments on this highly unusual album.

-Michael Fremer



This edition of Singles File reviews singles from some of the L.A. bands now on major labels (featured in this very issue), as well as unsigned bands.

Cock Robin's debut single on Columbia, "When Your Heart Is Weak," is anything but weak. Peter Kingsbery's plaintive, emotionpacked vocals would draw blood from a turnip. This tune unravels the perils of unrequited love, and strong, thoughtful lyrics along with percolating guitar and percussion keep it upbeat. A contender for radio airplay.... Next up on the turntable is a remake of the old Spinners' tune, "I'll Be Around," by What Is This (MCA). The trio and producer Todd Rundgren breathe some new life into this classic, implementing Alain Johannes' sweet vocals and updated guitar. Make no mistake, this is the same Spinners' tune, but it's a new twist Precious Metal (PolyGram) may well have a precious pop hit with "This Girl." These five ladies will give all the boy rockers a run for their money. This tune (the album is fast becoming an MC staff fave) features kicky vocals from powerhouse Leslie Knauer, along with rollicking, raucous drumming. Precious Metal are kinda like a female Cheap Trick, kinda like a Go-Go's with dirt. I loved "This Girl"!... Getting a little bit metallic, we have Malice (Atlantic) with their debut, "Rockin' With You." Plenty of power chords and heavy-handed drumming. As you might guess from its title, this is a heavy metal rock anthem: "We put our minds and hands to rhythm / to create a new rockin' anthem." No new rock trails blazed here, but Malice's lyrics contain a moral to their story if you care to listen . . . Desperate Angel's self-titled single

Desperate Angel's self-titled single covers territory that has, I'm afraid, been trod on too many times. A few moments of fleeting brilliance at the intro soon turn into monotony. Pleasant if unoriginal vocals and good production add up to a plus.

Lyrics, however, need more thought; it seems that the band ran out of them toward the midsection of the song. The cut contains the title repeated over and over-29 times over the course of four-odd minutes! I think the band got, er. desperate.... Pretty impressive stuff here with the Rave-Ups. "Positively Lost Me" serves up a very good slide guitar solo, Jimmer Podrasky's effective and moody vocals, and some of the best lyrics I've heard from an unsigned band. I actually listened to the song more times than I needed to, simply because I liked it that much. A rare find in my mile-high pile of sin-

Keep those singles coming!!

— Karen Burch



Cornelius Zochung: Braindance! (Sublime Abyss) — Cornelius Zo-chung? Where has this guy been hiding? Zochung plays guitar, sings, writes, and has surrounded himself with players as fine as he is. The music is a heady-mental brew [Nice wordplay, Duff. - Ed.) of rock, jazz, funk, fusion, and blues. Zochung has obviously listened to the cream of the guitar-slinger crop - Van Halen, Stevie Ray, a little Hendrix, and pre-Mahavishnu McLaughlinand come up with his own free-flowing, eclectic, electric style. A lot of different song styles crop up over the course of this LP-length cassette, but high-energy, cookin' playing is the thread that holds it all together. His compositions are pretty progressive in a Seventies-fusion sort of way, with lots of changes and expanded structure, but Zochung makes sure there is always a powerful groove to hold the listener. "Too Complex" kicks us off with some hard funk. Jagged, jazzy sax lines offset Zochung's playing perfectly. The guys hammer-down on "Shoot Me," a Van Halen-esque burner that features more lush chording and harmonics than the Pasadena boys would use. The saxes return for "Stand in Line" for some more free-blowing in this uptempo funk-fusion blast. Zochung pays homage to Hendrix, the blues, and Strat-abuse in general on "House Full of People." It could almost be called "Red House Full," but where Jimi held back, Zochung goes for the throat with all the zeal of a young cat out to prove a few points. At one point in his midsong solo, Cornelius challenges, "Now check this out, Stevie Ray!" Corn's not a great singer but he gets his point across. The only criticism I have about Braindance is that the cassette reproduction isn't up to the quality of the master recording, which was done at Fiddler's. Zochung, come forth and reveal thyself! Order from: Sublime Abyss, 45411/2 Artesia Blvd., Lawndale, CA Screamin' Lord Duff 90260



The Alternate Route

Taking the alternate route (i.e., trying to uncover the more delectable offerings by the indies) can be quite an adventure. With such an outpour of small label vinyl, it is a healthy sign to hear bands initiating trends rather than merely imitating those that exist. The following is a handful of morsels rated high in listening value.

Yo: Charm World (Deadbeat Records, distributed by Suite Beat Music, Santa Monica, CA)—This San Francisco-based power trio has an aphotic [Let's all look it up.—Ed.] rock foundation, layered with folk and psychedelic meanderings, giving way to a wise grittiness. Led by the brooding vocal and guitar mannerisms of Bruce Rayburn, Yo is a prime contributor to the current renaissance in American music.

Painters & Dockers: Love Planet (Bigtime Records, Los Angeles, CA)—The cut, "Gun for Love," is a twisted view into the killer's mind that sounds like Billy Zoom laying down some surfin' safari licks for a spaghetti Western soundtrack. Sound out of bounds? Well, so is the rest of this disc. A few raunchy bits detract from, but don't deflate, the fun you can have with this group of crazed Aussies.

Poison Girls: Songs of Praise (CD Presents, San Francisco, CA)—An English band whose style doesn't rest in a particular, pre-carved niche. You can trace Roxy Music, PIL, the Furs, and XTC—all served up with intensity—in the grooves of this record. "Desperate Days" juxtaposes the sweetness of an acoustic guitar against a chilling theme of the Jezebel spirit's wrath. The Poison Girls, led by Vi Subversa's evil vocals, concoct unique potions throughout.

Turning Curious: Soul Light Season (Relapse Records, distributed by Metro America, Detroit, MI)—Past pop overtones and undertones flow smoothly through many compositions on this mini-LP, produced by Mitch Easter and his infamous Drive-In studio. This is the effect R.E.M. has brought to young bands—emulating their sound with a touch of their own inventiveness. TC's rich melodies and nods to Sixties pop icons tend to get better with each listening.

Raging Fire: A Family Thing (Pristine Records, Hendersonville, TN)—Here are six moody pieces of pain, confusion, revelation, and the darker side of humor. Michael Godsley's guitar twangs, roars, and rolls with twitches of Tom Verlain's acrobatics, mixing up tempos and emotions at nearly every opportunity. Vocalist Melora sounds sweet and sexy in a pouty version of Claire Grogan, yet she sometimes resorts to yelling out of character to battle the wall of hardened drums and guitars.

-Ron Coleman

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Reviews

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Zuma II

At Wong's West Santa Monica

☐ The Players: Richard Gibbs, keyboards; Kerry Hatch, bass; Mike Jochum, drums; Joe Turano, vocals; Eric Williams, guitar.

☐ Material: Zuma II offered nothing that strayed too far from the novel ditties found on the Top 40 new rock format of KROQ. A great deal of wackiness and a few wry commentaries filled their average set. Former Oingo Boingo members Gibbs and Hatch have kept the frantic feel intact from their Boingo days and added a considerable amount of polyrhythmic dashes. The limited scope of their compositions, however, weakened the overall impact of the show.

☐ Musicianship: The group relied heavily upon Gibb's preprogrammed Emulator intros and bridges in many of their songs. His wash of synth sounds was rarely fresh and fairly pedestrian, bringing to mind the Duran or Journey keyboard backdrops. Hatch's meaty, funky bass playing kept the rhythmic assault coming at the crowd with pumping percussion assistance from Jochum, Williams' guitar adequately rounded out Zuma II's delivery without any colorful or inspired licks, just another uninteresting facet of a rather bland band.

☐ Performance: Turano's squeaky drone, which resembled a burnt-out version of Brenda Lee, was the band's biggest handicap, despite his animated stage style. The set kicked in with some hard-driving percussion pieces that warmed up the audience but never quite reached a boiling point due to the repetitive pop arrangements. A thundering synth-funk version of Sly Stone's "If You Want Me to Stay" charged up the room and was by far the most memorable slice of the set. Jochum's powerful pounding and Gibbs' dramatic touches injected new life to the old Sly hit.

☐ Summary: Turano's constant pleas for everyone to call radio stations and request their record as well as his telling listeners to buy their disc became tiresome. They really should work on



perfecting an original, more innovative sound before they go begging people to buy it. They do, without doubt, possess the nuts and holts to construct a

nuts and bolts to construct a solid unit, but we'll have to wait to hear if they can produce something that will really roll.

-Ron Coleman

Antix

At the Country Club Reseda

☐ The Players: Greg Clewley, lead vocals, rhythm guitar, backing vocals; Jace White, lead guitars, backing vocals; B.J. Norris, bass guitar, keyboards, backing vocals; Ian Evans, drums, percussion, backing vocals.

☐ Material: This band sounds a lot like Def Leppard before Mutt Lange got to them: energetic, earnest hard rock that straddles the line somewhat awkwardly between melodic metal and riff rock a la AC/DC. While they do have some good songs (such as "Daze Gone By" and "I Say Something"),

much of their material is not memorable and lacks cohesive direction. However, the good songs demonstrate how much better the average ones could be with stronger, more decisive arrangements. Another interesting and potentially very successful aspect of the band's sound is their pop/funk/rock/fusion inclination, especially notable in songs like "Caroline," and their interesting and inventive hard rock version of Stevie Wonder's "Living for the City."

☐ Musicianship: This area, more than any other, indicates the strong potential in this band. as they are all talented musicians and singers. Bassist BJ. Norris and drummer Ian Evans are very good players, providing both the solid, hard rock precision and the funkier, more complex rhythms equally well. Guitarist Jace White delivers the requisite riffs and runs without unnecessary flash and showing off, and all three provide tight. well-placed backing vocals. Greg Clewley's vocal style owes



Antix: Straddling the line between melodic metal and riff rock.

——Photo by Janiss Ga

much to Def Leppard's Joe Elliott, but he has more clarity, subtlety, and control than Elliott.

☐ Performance: Clewley also has a much better stage presence than Elliott, and the rest of the band come across as relaxed, natural and assured-a rarity in a band as young as this one appears to be. Clewley's charismatic, somewhat enigmatic persona dominates throughout most of the show, but he steps back and lets other members of the band have their moments as well. The overall pacing of the set was tight and professional, although things bogged down a bit during the encore-too much jamming and the usual tedious, overly long

□ Summary: It all depends on how the band handles their musical direction from here on out. They could continue diffusing their energies-never deciding if they want to do riff rock a la AC/DC, or melodic metal a la Def Leppard-or they could strike out in a new direction, further honing and defining their own unique brand of hard-edge pop/funk/rock. If they decide on the latter, AND do it well, this band has the potential to become a refreshing, successful -Melinda Lewis

Daddy Outa Sight

At the Golden Bear Huntington Beach

☐ The Players: Fletcher Perkins, vocals and bass guitar; Jeff Roberts, guitar and vocals; Jay Baumgardner, keyboards; Paul Mathew, drums.

☐ Material: Short, soft-rock songs. Most feature ballad-like lyrics set to a rock beat. However, the set's final two songs, "Just One Night" and "Screamin' and Shoutin'" are the group's standouts; these tunes have a harder (think Rick Springfield) character.

☐ Musicianship: Normally when a group plays soft rock, they have a high degree of technical competency, so the result sounds orchestrated. Daddy doesn't. "Raw" and "soft" aren't mutually exclusive, but Daddy hasn't struck the right balance yet.

☐ Performance: This group started two years ago as Naked Threat, then lost their lead singer. The decision to have Fletcher take over frontman duties is understandable (he's the band leader), but questionable. Fletcher's voice isn't bad,

but it's not outstanding, either. The two years have brought a pleasant maturity to their music and manner and their sound's good to sit and relax with. However, if they want to jump to the next rung on the musical ladder, everything needs work-pacing, presence, songs, musical ability, and Fletcher's singing.

□ Summary: Daddy needs to clarify their goals-if they're nibbling at the edges of neo-mod powerpop, they may as well bite. Their hair looks nice, their California-casual clothes look nice, and the fact that they have music worth discussing places them above many bar groups. These boys have a long, long way to go, but there's promise shining through.

Lyn Jensen

plying their trade in innumerable bars. First of all, he has a penchant for performing in drag, and secondly, his specialty is opera!

☐ Musicianship: O'Hara possesses a quite respectable soprano voice which can do adequate justice to arias such as Rossini's "Una Voca Poco Fa;" from The Barber of Seville. On this auspicious night of high culture at this popular watering/ mating hole, the diva(sic) also treated us to a soaring, gracefully brave and apparently successful interpretation of Verdi's "Sempre Libera" from La Traviata. His campy crooning was in fine form when applied to gems (I'm told that Mr. O'Hara prefers rhinestones, by the way) such as Jerome Kern's "A Fine



Dainty Adore O'Hara: Tastefully attired in matching gown 'n' bonnet.

Adore O'Hara

At the Coconut Teaszer West Hollywood

☐ The Players: "Dainty" Adore O'Hara, vocals; Joanné Grauer, taped acoustic piano.

☐ Material: The Dainty One's diverse repertoire is culled from material penned over a time span of a couple hundred years or so; from the 1800's through the Fifties! Included are assorted operatic arias plus jazzy/popular American standards such as Ellington's "Satin Doll" and Harry Warren's "Chatta-nooga Choo-Choo." O'Hara boasts two distinguishing factors which effectively separate him from the multitude of crooners Romance" and the original Twenties four-verse version of W.C. Handy's "St. Louis Blues." Personally, I'd like to see him sing some Jule Styne numbers, "Funny Girl" for example, plus write some original material as opposed to "classical" Top 40. However, if O'Hara prefers to interpret, his versions of early Elvis or Chuck Berry would be welcome, as would a venture

into the realms of Sixties soul. ☐ Performance: Aside from his somewhat unusual choice of material, Adore's ace in the hole is his performance. Make no mistake, this has got to be a very brave man! Naturally there's room for doubt that he will ever make it to the Covent Garden



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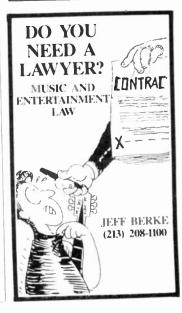
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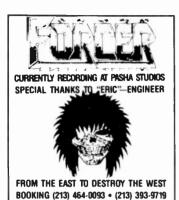


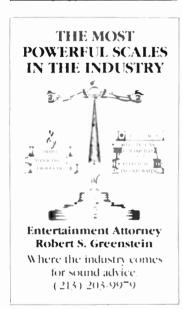
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Reviews

CLUBS

stage in drag, yet it's admirable that he is on a mission bent on bringing his "pop-era" to the ears of clubgoers more accustomed to Madonna than Italian opera! This evening he was tastefully attired in a lavendar gown (vintage) complete with matching bonnet...most charming! He worked well at achieving a rapport with the often bemused audience; at one point in the proceedings, he plucked a girl from the crowd and, arm around her shoulder, serenaded her. In spite of his often high-brow material, he's not a starched white-tie kinda guy, and obviously believes in bringing a vaudevillian sense of cabaret to his show. The taped piano accompaniment was embellished by a stuffed cowbov doll named Murray seated upon the unused piano! O'Hara projects well and has a definite star quality presence.

□ Summary: This man certainly has the potential to be popular opera's answer to Tiny Tim. Some enterprising agent should certainly check him out; he has a future on television, that's for sure. As a novelty act, he is a sterling performer and a must-see, worthy of a much larger audience than he commanded here tonight.

—Richard Crowley Megadeth

At the Country Club Reseda

- ☐ The Players: Dave Mustaine, vocals, guitar; Gar Samuelson, drums; Chris Poland, guitar; Dave Ellefson, bass.
- ☐ Material: This band is not to be confused with the parody group Mega Death-these guys are thrash metal, and since leader Dave Mustaine was in the original Metallica, it's not hard to figure out why. The material is similar to Metallica's. which is also easy to see since Mustaine was responsible for much of Metallica's material. However, there's a difference in that Megadeth has a more mature sound; you can actually sit down and listen to their songs. "Killing Is My Business...and Business Is Good" is a song that's as great as its title (which is also the title of their new album). Or if that doesn't suit you, try "Love to Deth" or "Skull Beneath the Skin." "Mechanix"

is a Metallica song now called "The Four Horsemen": Mustaine performs the original version the way he originally wrote it. The song is supposed to be about the parts of a car written with sexual overtones. But the classic of the night was their version of the old Nancy Sinatra song, "These Boots Are Made for Walkin," as Megadeth walked all over the song. Starting out with a reggae beat and switching instantly to a thrash pace, this song gave a humorous touch to the evening, and shows Mustaine must have a mind to think of doing that song. Mustaine is a great songwriter: even if you're not a thrash fan. you can still enjoy his music.

Musicianship: Here the group needs a little work. Mustaine is a great guitar player, and he doesn't really need the extra support of Chris Poland, Dave could polish up his singing a bit, as everything came out a bit raspy and more as a shout. Drummer Gar Samuelson and bassist Dave Ellefson work well together, but they could work just a bit better. The band didn't seem that tight, and the rest of the guys seemed to rely too heavily on Mustaine to carry the show.

☐ Performance: The group was satisfying and they kept the bangers in front happy. Ellefson and Poland did your basic headbanging, but it was Mustaine that the crowd was there to see. He held the stage as if it were his kingdom and the audience his disciples. All he had to do was emit one animal-type growl, and the crowd went crazy. Mustaine did a good job of keeping the crowd aroused, but not as good a job as some thrash bands are known to do. Mustaine seemed to feel like the audience were his friends and the Country Club was his living room, which brought a personal tone to his stage raps.

□ Summary: Megadeth are going to be real popular due to the fact that they have Dave Mustaine. Without him they'd be in trouble. He's a good songwriter, good guitarist, and good frontman, and he is what holds this bunch together. The band seems to want to be taken seriously, and a few more gigs should polish them up to tip-top shape. They write listenable music that turns on headbangers, and it's hard to come across a group that can have the best of both worlds. Mustaine seems to have accomplished this. -Lemmy Loud

Polo

At Gazzarri's West Hollywood

- ☐ The Players: Derek Scott, lead vocals, keyboards; Mike Hartung, lead guitar; Matt Walker, rhythm guitar; Kevin Wyatt, bass; Jimmy Keegan, drums.
- ☐ Material: Polo relies heavily on Sixties rock standards. Covers included "Bad Boy" and the Rivieras' "California Sun." The tunes that weren't cover songs either sounded like Sixties songs or like the Romantics. They rely heavily on Chuck Berry-ish guitar parts even in original compositions like "Rock & Roll Is King," and turned out a set full of highly danceable, bubblegum rock & roll. Their own songs were also full of energy, though tunes like "Girls Wanna Do It" and "Let's Have a Party" were basic summer fun/frat party fare-tons of energy and infectious rhythms, but almost no originality.
- ☐ Musicianship: It should be mentioned that Polo varies in age from 14 to 16—and they've got the professionalism and talent of a much more seasoned group. Especially outstanding were a very small-looking drummer who played like a monster, and bassist Wyatt, who contributed some welcome funky bass lines and was probably the most accomplished musician. Polo has no problems in their playing or their cohesiveness.
- ☐ Performance: Polo packs a ton of smiling, preppy enthusiasm into a fast-paced, 16-song set. Prepubescent girls jammed the dancefloor and the band connected well with the audience. They were at ease onstage, and though Polo is a bit too young and clean-cut to have true sex appeal, they have that all-important, wholesome, Teen Beat look.
- ☐ Summary: Polo won the Star Search Junior Championships with their version of the Romantics' "What I Like About You," and that about says it all. They are arguably the white (and black) Menudo, though they do play their own instruments (and damn well). They're derivative and carefully manufactured—but they don't really claim to be otherwise. They did show flashes of originality, but boy, are they treading on familiar territory. I hate to say it, but for their age, they're great players, okay singers, and they



Polo: A ton of smiling and preppy enthusiasm.

have a good gimmick. Maybe someone should lock them in a room without any KRTH Super Sets from the Sixties for inspiration and see what they -Katherine Turman write.

Burn

At the Country Club Reseda

☐ The Players: Ray Schenck, guitars; Alan Barlam, guitars; Sean Kelley, drums; Bill Sweet, bass guitar; Richard Parico, vocals.

☐ Material: Burn is a Los Angeles-based rock & roll band consisting of four former members of the L.A. band Hellion and a newly added lead vocalist. The band as it exists now is fairly new and they made their debut performance at the

Country Club. Unfortunately. most of the group's material is unstructured and shrill enough to cut to the bone as well as the eardrum. The volume level was exceptionally high, and the tempo of the songs, with a couple of exceptions, remained the same. If I had to pick a couple of their standout songs, "Start Rockin'" and "For All the Children of the World" are the two that come to mind.

☐ Musicianship: Obviously with a band like this one, we aren't talking about classically trained, theoretically and harmonically advanced studio pros. The overall musicianship of the group was average-tobelow-average. No one particular individual stood out as either a group player or as an individual player. The rbythm

section, and particularly the quitarists, often covered up the vocalist.

☐ Performance: Although the band didn't really have a stage show, they jumped around enough to keep the audience interested. The large crowd at the beginning did, however, start to thin out as the set progressed. With the exception of the fog machine at the beginning of their opening number, no other gimmicks or effects were used throughout the set. In other words: no originality.

☐ Summary: In an effort to be original, the band went out of its way to turn out a below-average performance, and they succeeded on every level. I'm afraid on this night the audience was "burned."

-Dave Black



Burn: Country Club debut for four ex-Hellions.

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Club Data

by S.L. Duff





Zamparelli Productions presents Keel at the Wadsworth Theatre on Sept. 7th.

The summer's drawing to a close, and while it wasn't dead by any means, the club scene isn't at a record peak, to say the least. Some clubs are reporting a rather slow season, but most everybody seems to be having at least enough well-attended shows to keep everything going. A lot of strong-drawing bands have been signed in the last six months, so several crowd favorites have been absent from the clubs as a result. It seems like we're at the end of a cycle, and until a new trend or fresh crop of bands comes along that rekindles the local's interest in live music, things probably will stay calm. In the meantime, it doesn't hurt to support live music, even if it's not your favorite band or your next-door neighbor's teen combo. So, everybody, put on your trendiest clothes, stuff your pockets full of money, get out from in front of the VCR, and go out and support the club musicians of L.A. Do it today.

Tennessee Gin & Cotton in Woodland Hills has gone out of business. We couldn't reach anyone from the club; indeed, why would they bother to hang around and answer the phone? Sources say that the building may become office space.

Checked out the club scene in Austin, Texas, now being touted as one of the major live music hotspots in the U.S., and found it to be pretty active. The University of Texas is there, so the place is jammed with college kids looking for kicks. Most of the activity takes place on one main drag, a four-block area of 6th Street in downtown Austin. All kinds of bands were playing, from cover bands to local rock bands to oldies bands to jazz bands. Some of the clubs open right up on the street and passersby can watch a band and decide if they want to pay to get in and see them in closer proxim-Poison 13 and the Scream-Sirens were playing at a hall

called the Ritz on 6th, which isn't a regular club but seems to be rented out for a big show every week or so. Homeboys Alcatrazz and Odin were at a larger club (comparable to the Country Club) called the Opry House a few days after we left. While in Austin, we were the guests of Antone's, a blues club which had just wrapped up a ten-year anniversary a few weeks before. (MC's Ron Coleman was there for that, read his report in Local Notes three issues back.) While we were there we were not only treated to soul food and some might fine Texas hospitality, but also to sets by some of the finest living bluesmen. The players really seem at home at Antone's, and go out of their way to give over-the-top performances. The show, which club owner Clifford Antone recorded on a 24-track mobile unit, featured the likes of Texas blues stars such as Jimmie Vaughn (Stevie Ray's bro and member of the Fabulous Thunderbirds) and club regular Angela Strehli, who got the crowd going each night with some fine blues vocals. Lou Ann Barton turned in a set of raunch and rhythm that Texacala Jones wishes she could do, plus she's a superfine fox to boot. Many Chicago oldtimers were on hand, such as Jimmy Rogers (quitar, vocals), Pinetop Perkins (piano), and James Cotton (harp), all from the old Muddy Waters Band. Both stealing the show and proving where Jimi Hendrix copped most of his moves was Albert Collins, who made his Telecaster scream and howl and jumped out onto the dance floor to jam with the elated crowd. If ya ever go to Austin, definitely check it out, as it's a bit of history and a great time rolled into one.

Club Data wound up its swinging vacation in San Francisco, where we were actually in the recording studio most of the time so it wasn't that much of a vacation.

Managed to see a real-life, bona fide psychedelic light show with projections and Petri dishes-the whole bit-at a hall show featuring Joy Divison soundalikes Glorious Din at the Swiss American Hall. Opening act Barnacle Choir performed an unlikely medley of Spirit's "Nature's Way" with the Public Image theme. That sent us running for the nearest liquor store. Also caught a band vying to be S.F.'s Redd Kross, the Sea Hags. Nice guys. They played some cool songs, such as "Think About It" by the **Yardbirds**, which has earned them some local radio play. They played at Nightbreak in the Haight.

Other local clubs news: Matt Kramer of At My Place is scouting rock, pop, or fusion acts for West Wing Records, a Japanese label. If you're interested in approaching the recording industry via the Orient, send a tape to Matt c/o Kramer, Heller, & King at the club's address.

Upcoming club dates of note include a party to celebrate the first issue of An-Aesthetic magazine, a new underground music mag. This occurs Sept. 6th at the Lhasa with Peter Case, Victoria Williams, Steve Wynn, Wednesday Week, and Carmaig de Forest. Slayer will play two nights at the Country Club with different support acts each evening and there's a discount if ya go both nights. Sept. 6th they'll be with Agent Steel and Tyrant, and opening Sept. 7th is Abatoir and D.R.I. The week of Sept. 16th, the Palace Jazz Court will present Rickie Lee Jones playing in the 100 capacity room. Call for exact dates and times. Teen heartthrob Cee Farrow (one-man Wham) plays the Palace on Aug. 30th. Freebass Ensemble will appear at the Music Machine Sept. 5th. Wadsworth Theatre presents their debut metal show with Keel and Great White on Sept.

LiveAction

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

Reporting Dates August 6-August 19

Lighthouse Hermosa Beach

- 2. Preston Smith & the Crocodiles
- 3. Automatics

At My Place Santa Monica

- 1. Shelby Flint
- 2. Phil Perry/Full Swing
- 3. Rhythm Kings

Country Club

- 1. Red Line 2. Divine Rite
- 3. Stiff

Madame Wong's West

Santa Monica

- 1. Data Clan
- 2. Social Fact
- 3. Separate Beds/Ashes

Nucleus Nuance Hollywood

- 1. Dennis Rowland & Greg Field
- 2. Eddie Zip
- 3. Birdland Revisited

Palace

Hollywood

- 1. Untouchables
- 2. China Crisis

Palace Jazz Court Hollywood

- 1. Art Blakey & the Jazz Messengers
- 2. Kevin Eubanks

CRITIX PIX

Blue Party: An energetic young band with an extra-specially energetic lead vocalist, these guys play modern, hooky, streamlined pop, somewhat in the U2 mode, but they don't really sound like that. They have a good bassist with a strong tone and a guitarist who balances melodic line playing with noisy feedback/whammy bar work. Nice vocal harmonies, too; these guys are catchy without being overtly so.

Francis X & the Bushmen: I almost think Mark Francis has listened to too many Doors records, but then he starts talking to the crowd and reveals a completely different sense of humor than that possessed by the Lizard Dude. The other Mr. X has an all-new set of Bushmen, and though they may not be the studio seasoned players of his last group, they play with perhaps a little more spark. All in all, they put on an entertaining show, and Francis even offered pineapple slices to fans in the crowd, which, incidentally, were rumored to be laced with acid, which I don't believe. It sounds outrageous, so at least they've got some bizarre underground PR going.

Showcase

by Katherine Turman



Photo by Gary Silva

Too commercial or too uncompromising? Legal Weapon (from left): Arthur, Hansen, Dwayne, Maples

Legal Weapon

at Arthur was belting down her margaritas the way she belts out her songs—with fervor, confidence, and enjoyment. Arthur, the singer for L A's rough-edged rock & rollers, Legal Weapon, is not your typical blue-eyed blonde. During our happy-hour interview, she proved to be tough, yet very warm and funny. She's been through a lot, but still has an air of vulnerability.

Arthur, who hails from "New Joisey," says she began to sing "as soon as I could stand up and say 'ga ga! My mother used to go crazy—in fact, she broke a radio of mine once 'cause I would play it late at night. All I'd do was sing, and she'd tell me 'stop singing that bayou stuff' because I'd sing blues a lot."

Legal Weapon, together in their current lineup of Arthur, guitarist Brian Hansen, bassist Eddie Dwayne, and drummer Adam Maples for about three years, has nothing to be blue about these days. Their third album, Interior Hearts, was recently released on the band's own label, Arsenal Records, and sold 5,000 copies within the first three weeks. They're embarking on an American and European tour, and have received critical acclaim for their live shows and vinyl. Still, some argue that Interior Hearts is too "commercial" an album, and criticize Legal Weapon for selling out. Arthur finds this amusing. "We've got some deejays on certain stations that think we sold out, which is hysterical; we did anything but sell out. If we had sold out, I would have said 'yes' to everything the record label wanted, and that was exactly what we never did."

Legal Weapon's brief deal with A&M caused industry gossip, but Arthur explains her side matter-of-factly. She felt some songs were overproduced ("before we knew it we had a monster"), and since "no compromise was made, we took our tapes elsewhere." She calls the final result, produced by the band, "a live recording. Half the vocals are scratch vocals. The way this band sounds best is live. Another thing we've really got going is everybody writes in the band, assists in some way. Like when we did this record, everybody was there. There were no ego trips. It's like a family, even on tour. We miss each other when we're not around."

Before the Legal Weapon story, which officially began in 1980, Arthur lent her vocal talents to the Silencers, a band together during the L.A. punk mayhem of '78–'79. Or, as Arthur fondly recalls it, "during the days of Darby and his crew, when ali these people were going nuts." Once, her stockbroker brother came to see a Silencers show and reported back to their mother: "They're *crazy* in Los Angeles, they have no morals and no scruples!" Arthur laughs throatily at the recollection.

Arthur, who grew up on blues and black music like Freddie King and Taj Mahal (as well as the New York Dolls), found her voice couldn't take the punishment of hardcore punk/thrash. "Number one, as a singer, you can't sing [punk], so I had to look for something else. You've got to change," she emphasized. "If you don't change. you get stuck."

In the maturing of Legal Weapon, one of the major things to change has been Arthur's attitude. "For a long time, I had a really angry youth attitude, very negative, and the last two, three years I've grown up a lot and learned how to love people a lot more and see the beauty in them. I really needed that, because you go crazy," she says. "What's so sad is there are so many young people and they have all this creative ability and they're just pissed off and they're not taking that energy and trying to focus it on something that's productive." What caused this sudden change in attitude? Arthur pondered a moment. "Not feeling happy. When I'd walk up to people you could feel that they thought I was weird or something. There just wasn't any pleasantness left in life-or love or tenderness, she responded. "I can walk up to a redneck now and they're not going to punch me out or give me a hard time, just because I've got a more positive attitude. I write love songs; I never did that before," Arthur says.

During her angry youth days, Arthur stood up for her rights, shunning familial tradition by dropping out of Pepperdine University, and getting kicked out of boarding schools. And this from a girl whose dad is a Princeton professor. Actually, the band's name has to do with rights, though, as Arthur explains: "People sometimes

think we're a bunch of enthusiastic gun freaks. What it means is that we *ourselves* are weapons against any kind of oppression. From government, from anything that infringes on our inalienable rights. It was taken from the First Amendment."

But Arthur and the band are hardly rabblerousing delinquents—Kat keeps busy handling most of the band's business. I'd like to get a record deal so I don't have to do all this work," she says, laughing. "It's hard running a record label." And she also finds time to help our her musician friends; in fact, she makes her MTV debut in Lone Justice's latest video.

This seems to be the year for Legal Weapon. Several weeks after our initial interview, Arthur once again had good news for the band: a fourth album, with veteran Jeff Eyrich producing, and an opportunity to play New York's New Music Convention. Legal Weapon are a part of that vanishing breed of L.A. bands—those who've survived and thrived on change—and it's beginning to look like the hard work is about to pay off. **

Discography

- No Sorrow, 1980. EP on Arsenal Records, produced by Legal Weapon. An eighttrack live recording.
- Death of Innocence, 1981–1982. Ten-song album on Arsenal Records. Produced by Thom Wilson.
- Your Weapon, 1982. Nine songs on Arsenal Records, produced by Pat Burnette and Dan Vargas.
- Interior Hearts, 1985. An eleven-song record on Arsenal Records. Produced by Legal Weapon, with Chris Braca executive producing.

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LOS ANGELES COUNTY ON BROADWAY COMEDY/JAZZ CLUB FM STATION

THE SAWMILL

340 S. Lake, Pasadena, CA 91101 Contact: Larry (818) 796-8388 Type of Music: Singles, duos, trioscontemporary music Club Capacity: 80 Stage Capacity: 4 PA: Yes, partial

Lighting: Limited Piano: No

Audition: Send tape & bio, or call

Pay: Negotiable

ALLEYCAT BISTRO

3865 Overland Ave., Culver City, CA

Contact: Susan (213) 204-3660 Type of Music: Supper club, cabaret, jazz, standards. Monday Night Variety

Showcase 8 p.m. Vocalists. Club Capacity: 150 Stage Capacity: 2-3

PA: Yes Lighting: Yes Piano: Yes

Audition: Showcase every Monday night at 8 p.m., bring music in correct key,

photos & resume Pay: Possible future

ICHABOD CRANE'S

2808 W. Sepulveda, Torrance, CA "Hurricane" David (714) Contact: 776-4912

Type of Music: Oldies, R&B, Monday-Talent Search Contests, Wednesday-Lip

Sync Contests Club Capacity: 225 Stage Capacity: 6-7

PA: Yes Lighting System: Yes Piano: No

Audition: Tape and pics

Pay: Negotiable. Showcases/Contests-\$200 weekly

LIMELIGHT

21076 W. Golden Triangle, Saugas, CA 91350

Contact: Scott Sterner (805) 253-9176 Type of Music: New wave, rock, original, **Top 40**

Club Capacity: 462 Stage Capacity: 8-10 PA: Yes

Lighting: Yes Piano: No Audition: Call first

Pay: Negotiable/union scale

MUSICIANS & SONGWRITERS

Music Connection's Gig Guide listings are intended as leads for musicians seeking work and are not construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter any difficult 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.

814 Broadway, Santa Monica Contact: Perry Hart (213) 394-1583 Type of Music: Jazz solo singing artists, comedians

Club Capacity: 150 Stage Capacity: 9 pieces

PA: Yes

Lighting Systems: Yes Piano: Yes

Audition: Call Perry at 394-1583 Pay: Possible paid bookings

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA Contact: Beau, (818) 360-3310 Type of Music: Rock, originals OK, Top-40

Club Capacity: 350 Stage Capacity: 10-15 PA: Yes, w/operator

Lighting System: Yes, w/operator Piano: No

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

Pay: Negotiable

TIMBERS

1920 Alosa, Glendora, CA 91106 Contact: Steve Hibbard, (818) 577-1895 Type of Music: Heavy metal, rock, new wave, 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

VALLEY CLUB

7324 Sepulveda Blvd., Van Nuys, CA Contact: Johnny (818) 874-0245, (818)

874-0689

Type of Music: R&R, R&B, pop

Club Capacity: 800 Stage Capacity: 15 PA: Yes Lighting: Yes

Piano: No Audition: Every Sunday

Pay: No pay

RONNIE'S

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

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, 313 Manhattan Reach Blvd Contact: Helena (213) 376-9833 Type of Music: Solo singing artists, piano

players Club Capacity: 100 Stage Capacity: 1 PA: Yes Lighting: Yes

Piano: Yes Audition: Call for info Pay: Negotiable

11700 Victory Bl, No. Hollywood Contact: (818) 769-2221 Jana Type of Music: Original new music, pop. reggae. No heavy metal

Club Capacity: 500 Stage Capacity: 12-15

PA: Yes. Complete JBL Alan Heath 16-channel console

Lighting System: Yes Piano: No

Audition: Send tape, promo pack, SASE Pay: Negotiable

ANTICLUB AT HELEN'S PLACE

4658 Melrose Ave., LA, CA 90029 Contact: Jim, Jack or Russell (213)

938-9811 Type of Music: Unusual, Original only

PA: Yes Lighting: Yes Piano: No

Audition: Send cassette to P.O. Box

291304, LA, CA 90029 Pay: 50% of door

LHASA CLUB

1110 N. Hudson, Hollywood, 90038 Contact: Jean Pierre (213) 461-7284 Type of Music: Acoustic, folk, country, blues, jazz, experimental, solo synth, cabaret, comedy, films, poetry Club Capacity: 150 Stage Capacity: 10

PA: Yes Lighting: Yes Piano: Yes

Audition: Send tape or call

Pay: Negotiable

LOUIE LOUIE'S

777 S. Main, Los Angeles Contact: Steven Little (714) 547-7020 Type of Music: Rock & new music, all orig-

inal, no heavy metal Club Capacity: 250 Stage Capacity: Open

PA: Yes Lighting: Yes Piano: No Audition: Call first Pay: Negotiable

MAX'S CABARET

4711 Sunset Blvd., L.A., CA 90027 Contact: Rick Benson (213) 644-5207 Type of Music: All musicians welcome. Wed. night variety showcase 9-1. Comedians, etc.

Club Capacity: 150 Stage Capacity: 10 PA: Yes Lighting: Yes Piano: No Audition: Call first

Pay: No charge showcase, no pay.

CIJB 88

11784 W. Pico, L.A. Contact: Wayne, (213) 479-1735 Type of Music: All styles of rock and roll, originals only Club Capacity: 250 Stage Capacity: 20 PA: Yes, w/operator

Lighting System: Limited Piano: No Audition: Tape Pay: Percentage of door

BASEMENT COFFEEHOUSE

12726 N. Alvarado, Los Angeles, CA Contact: Mark Phillips (213) 413-9111 Type of Music: Acoustic, singles, duos, trios, country jazz, blues, folk

Stage Capacity: 5 PA: Yes Lighting: Limited Piano: Yes

Audition: Call Saturday 8-11 p.m.

Pay: Showcase, no pay.

THE STAGE

10540 Magnolia Blvd N. Hollywood, CA 91601

Contact: George or Susie, 11am-10pm, (818) 985-9937

Type of Music: Rock, T40. Originals OK Club Capacity: 150 Stage Capacity: 8

PA: Yes

Lighting System: Yes, with operator

Piano: No Audition: Send pics, tape or VHS to above address w/SASE

Pay: Negotiable

LA FIESTA

1917 N. Bronson, Hollywood, CA 90068 Contact: Andy (213) 467-7225 Type of Music: All styles of singers, comedy, self-contained, taped music. Club Capacity: 300

Stage Capacity: 5 PA: Yes Lighting: Yes Piano: No Audition: Call first

Pay: Contest, \$75 first prize, \$25 second

prize.

FACES

5520 Santa Monica Blvd., Hollywood, CA

Contact: (213) 466-1094

Type of Music: All rock, pop, jazz, no punk

Club Capacity: 300 Stage Capacity: 7 PA: Yes Lighting: Yes Piano: No

Audition: By appointment Pay: Strictly door

COMEBACK INN

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

Type of Music: Vocal jazz groups Club Capacity: 100

Stage Capacity: Indoors 6, Outdoors 10 PA: Yes

Lighting System: Yes

Piano: Yes Audition: Send cassette, LP or 1/2" video to above address; live audition Monday nights, 8:30.

Pay: Negotiable & video demos

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

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THE GOLDMINE

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

ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106 Contact: Steve Hibbard (818) 577-1895 Type of Music: Originals, variety, folk, jazz, eclectic rock, new wave Club Capacity: 200 Stage Capacity: 10 PA: Yes

Lighting System: Yes Piano: Yes Audition: Call

Pay: Percentage of ticket sales

THE WATERS CLUB

1331 Pacific Ave., South Bay/San Pedro, CA 90731

Contact: Mitch Dort (213) 547-4423 or 547-4424

Type of Music: R&R to Heavy Metal, originals

Club Capacity: 900-1000 Stage Capacity: 100 PA: Yes

Lighting: Yes Piano: No

Audition: Send tape, bio & pic to above

address

Pay: Percentage, negotiable

TROUBADOUR

9081 Santa Monica Blvd Los Angeles, CA 90069

Contact: Michael Fell & Jan Ballard, 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

Plano: Yes Audition: Tape/Bio/Picture

Pay: Percentage of door & 50% of discount

ticket

CENTRAL

8852 W. Sunset Blvd., W. Hollywood, CA

90069 Contact: Becky (213) 650-2395 Type of Music: Rock & roll Club Capacity: 100 Stage Capacity: 7 PA: Yes Lighting: Yes Plano: No

Plano: No

Audition: Call first Pay: Percentage

ORANGE COUNTY

CRAZY BURRO

9042 Garfield Ave., #316, Huntington

Beach, CA 92696

Contact: Fritz (714) 964-7132 Type of Music: Top 40 or show Club Capacity: 200

Stage Capacity: 5-6 PA: Yes Lighting: Yes Piano: No

Audition: Send tape, resume or video

Pay: Good

THE BRICKYARD

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

Piano: No Audition: Call first Pay: Negotiable

SAFARI SAM'S

411 Olive Ave., Huntington Beach, CA

92648

Contact: Gil or Sam (714) 536-6025 Type of Music: All styles, local band

showcases, poetry reading. Club Capacity: 100 Stage Capacity: 5-6

PA: Yes Lighting: Yes Piano: No

Audition: Call, send tape & resume

Pay: Negotiable

GOODIES

1641 Placentia Ave., Fullerton, CA 92631 Contact: Aprile York, (714) 524-7072 Type of Music: All types of new music,

originals

Club Capacity: 300 Stage Capacity: 7 PA: Yes Lighting System: Yes

Piano: No Audition: Yes Pay: Negotiable

RADIO CITY

945 S. Knott, Anaheim CA 92804 Contact: Mars Black (714) 826-7001 be-

tween 1 & 5 p.m.

Type of Music: Heavy metal, speed metal, post punk, rockabilly, R&R

Club Capacity: 315 Stage Capacity: 10

PA: Yes

Lighting: Yes, with operator

Piano: No **Audition: Call** Pay: Negotiable

FRENCH QUARTER

919 S. Knott, Anaheim, CA 92084 Contact: Jerry Roach (714) 821-3412 after

Type of Music: All styles, Top-40 Club Capacity: 200

Stage Capacity: 8-10 PA: Yes Lighting: Yes

Audition: Call or send tape

Pay: Negotiable

SAN DIEGO COUNTY

SPIRIT CLUB

1130 Buenos, San Diego, CA

Contact: Madalene Herrera (213)

276-3993

Type of Music: Rock, powerpop, pop, na-

tional acts. Originals OK Club Capacity: 350 Stage Capacity: 10

Lighting System: Yes, with operator

PA: Yes Piano: No

Audition: Tape and bio Pay: Percentage/negotiable



MISCELLANY

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

MUSIC VIDEOS WANTED: If you are an L.A. musician and have a video you would like to have aired on a local cable TV Music Video Show, send 3/4" tapes to: Eye Music, 1765 N. Highland Ave., Box 999, Hollywood, CA 90028 or call Syn Sadoux at (213) 728-4592

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

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

urday at 8 p.m.

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

COUNTRY ARTISTS and bands wanted for popular cable TV show, Hollywood Roundup, a showcase for up-and-coming country talent in L.A. Interested parties should send tape, pictures, and bio to: H&R Prods., 1917 N. Rose, Suite 1000, Burbank, CA 91505.

ROCK BANDS wanted for Louisa Moritz' "Potpourri" talent contest at the Valley Club. \$100 first prize. Free food and drinks Huge stage, lighting, and PA. Club capacity is 1000. Held every Sunday, 5-11 p.m. Call (213) 874-0245 or (213) 874-0689 for more info.

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

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

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

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

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

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

RADIO STATION seeks the best bands in L.A. to represent them as "1985 Undiscovered Artist of the Year" at this year's new Music Awards ceremony in New York City. Only serious bands should call KCSN for details of the "America's Best" Competition, Call (818) 885-3709.

SKYLAR BROS. Entertainment seeks musicians, bands, and deejays for club work, weddings, parties, casual, etc. All entertainers welcome. Call (714) 964-7132.

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

BOOKING AGENCY seeks Top 40 bands for full- and part-time road work. Call (818) 508-5171 for information.

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

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

ROMEO & JULIET's currently auditioning groups, singing guitar players, male and female singers for Skip E. Lowe's Talent Showcase. Showcase is held every Monday and Tuesday at 9 p.m. Auditions are held every Saturday at 1 p.m. Piano player is provided. For more info, call (213) 656-6461.

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

PART-TIME ASSISTANT wanted for vocal coach and writer. Pay is \$4 an hour and commission, or exchange for lessons. Must have car and type. Call (818) 509-1833.

PRO PLAYERS

NEXT PRO PLAYER DEADLINE WED., SEPTEMBER 4, NOON

SEE PRO PLAYERS COUPON IN PREVIOUS ISSUES

SESSION PLAYERS

MARTY BUTTWINICK

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

Styles: All, very versatile, good experiential background in modern commercial styles as well as world music, free form, jazz and classical. Read Music: Yes

Qualifications: Easy to work with, 17 years of clubs, sessions, concerts, shows, original projects, some masters, some TV, and some of all of the gigs there are to do living in L.A. Reads well (copies too), writes, is a good sideman and/or performer as well as conductor/rehear-sal director. In addition to doing miscellaneous gigs and sessions, have been doing casuals with my band for the past five years, along with teaching at the Faunt School of Creative Music. Available For: Good music in the form of casuals, sessions, in-town shows, and paid showcases. Especially looking forward to ex-pand my commercial/jingle connections.

ANDY WEST

ANUT WES I Phone: (213) 459-7798 Instruments: Steinberger, Alembic, Modulus 6-string bass, 5-string electric upright. Styles: All, specialize in rock or rock/fusion

grooves.
Read Music: Yes

Qualifications: Bass player for the Dregs for 6 albums, 12 years of road work and recording. Easy to work with, low ego factor.

Available For: Album or demo work, concert

ANDREW GORDON

Phone: (213) 379-1568 Instruments: Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4-track, Korg Poly 6 synth, 2 Yamaha DX-7s. Yamaha TX-7 expander, Yamaha Qx-7 sequencer.

pander, Yamaha Qx-7 sequencer.

Read Music: Yes

Styles: Versatile in all styles, especially pop, R&B.

Qualifications: Played keyboards for 25 years

before moving to L.A. 6 years ago. Co-production

credits with Gary Wright, arranged music for NBC
TV and Peters/Gruber. Working touring Europe

and LIS A. Wright companying and music for TV. and U.S.A. Wrote commercials and music for TV Contacts with record company in London & L.A. W/solo synthesizer album release. Instruction in the techniques of programming synthesizers and drum machines. Reasonable rates. 16-track studio

available with top name producer/musician.

Available for: Session work, commercials, live Work, producing and arranging, teaching, songwriting, demos, casuals,

MIKE GREENE

MINE GREENE
Phone: (213) 656-0309
Instruments: Roland Super Jupiter (Jupiter 8),
Prophet 5, Yamaha D.X-7, PF-10, Korg Poly 61,
Digital Drums, Roland MSQ-700 sequencer, all
MiDled together
Styles: New wave, R&B, rock, pop
Technical Skills: Modern, imaginative, & fast procramming & playing Argencing.

recrinical Skillis: Modern, Imaginative, & fast pro-gramming & playing. Arranging.

Read Music: Yes

Qualifications: 10 years professional studio & live
experience. Easy to work with, pro attitude.

Available For: Demos, sessions, live work, equip-

ment rentals.

STEVE REID

Phone: (213) 255-9999 Instruments: Percussion, mallets, sound effects.

over 300 acoustic instruments. Emulator II w/large library of high tech '80s sounds. Electric percussion & Linn 9000.

Technical Skills: All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz & pop

percussion
Read Muslc: Yes
Qualifications: National recording & touring
w/Cheryl Lynn (CBS), Nicolette Larson (WB), Bell
& James (A&M), Phillipe Wynn (Modern, Attantic), Linda Clifford, Emotions, Eloise Laws, Willie
Tee (Red Label), Kitty Hawk (Zebra), Michael
Wykoff (RCA), Stan Ridgeway (IRS), Dan Siegel
(Pasha), Pat Williams, Field Day. TV Shows:
Brothers, Family Ties, Cheers, Puttin' on the Hits,
Paper Dolls, Legmen, Joanna, Sickers, Good
Times. National experience 16 years, accurate,
quick & creative, professional, dedicated to the
success of each project.

success of each project.

Available For: Recording sessions, touring, demos, videos, rentals, any other professional projects

ROBERT TIREBITER

Phone: (213) 930-2916 Instruments: Acoustic & electric guitars, pedal steel, bass, keyboards, percussion, supporting vocals, some harp, mandolin, banjo Styles: Melodic, creative Qualifications: 10 years studio, live, why name?

Available For: Studio, creative situations, good

DOUG HAYWOOD

Phone: (714) 736-7988, (818) 999-5713 Instruments: Bass, vocals, guitar Styles: Rock & roll, country

Vocal Range: 3 octaves
Qualifications: 12 years with Jackson Browne and others

Available For: Anything

ERIC WOLLMAN

Phone: (213) 854-0755 Instruments: Electric and acoustic guitars Technical Skills: Impressive soloist, sensitive ac companist, great ears

Styles: Jazz, jazz rock, funk, rock Read Music: Yes Qualifications: B.A. Berklee College of Music, club and studio work in NYC, Boston and L.A. Call

for info, tape available.

Available For: Sessions, demos, live work

GEORGE EDWARD

Phone: (213) 383-4551 Instrument: Drums and percussion

Styles: All kinds of rock, heavy metals to pop, fu-sion funk, jazz, society dance & Latin. Read Music: Yes

Qualifications: 18 years pro experience. Judy Rudin band, Eddie Fontaine, Brother Jack McDuff, symphony work (Chicago), WDAI radio Chicago, B.A. in applied music. Studied with Appice

& Bozzio.

Available For: Live concerts, touring, sessions &

SHANNON A. MURRAY

Phone: (213) 663-3445 Instruments: Tenor & soprano sax, doubles on

flute, keyboards & percussion
Technical Skill: Instrumentalist & composer/

arranger Styles: All Vocal Range: Tenor Read Music: Yes

Read Music: Yes
Oualifications: 15 years performance and recording experience in the U.S. and Europe. Berklee
College of Music Composition and Arranging program. Former instructor at the Institute of Modern
Music, Strasbourg, France. Member of various
groups including Farranfore (USA) and Simone
(Europe). Featured soloist on the latest Stella
Bernhardt album on Altex Records, Saarbrucken,

West Germany.
Available For: Sessions, live performance, road work, group situations, and composition/arrangement projects.

NEIL KUNEN

Phone: (213) 257-5622 Instruments: Electric and acoustic guitars, 12-string & guitar synths. Technical Skillis: Exciting, melodic solos and

parts, "in the pocket" rhythm playing, fingerpick-ing, I'm good at fitting into any situation. Vocals. Styles: Rock, pop, country, reggae, calypso, funk Read Music: Yes

Read Music: Yes

Claulifications: 18 years professional playing with a variety of music and groups. Recording and performance with Phying Fingers, August, Sweat and Steel. Instructor for 8 years with the Faunt School of Creative Music. Easy to get along with—fun to work with.

Available For: Songwriter demos, sessions, casuals, teaching.

REEK HAVOK

Phone: (213) 372-0863
Instruments: The new Emu Systems SP-12 12-bit digitally sampling drum computer, Drumulator with 6 sets of sound sets, Simmons SDS-7, Emu E-Drums digital drums, digital and analog Claptraps, Syndrum, Apple II-E, DX-9, MX-1 trigger

converier, imagination and enthusiasm.

Technical Skills: Electronic drumplayer, programmer, engineer. Also do electronic percussion seminars and demonstrations.

inars and demonstrations.

Read Music: Yes

Styles: Pop, funk, rock, techno, wave, future

Qualifications: 18 years playing, 7 years working with electronic drums, live and recording, playing and/or programming for Pointer Sisters, Patrick Moraz, Melissa Manchester, Berlin, Herb

Alead Chean Trick Birk Springfield, The Bus nck Moraz, Melissa Manchester, Berlin, Herb Alpert, Cheap Trick, Rick Springfield, The Bus Boys, Eddie & the Monsters, Greg Phillinganes, Nina Hagen, Tommy Tutone, Stephanie Mills. Also produced Havox Trax album of electronic drum beats in song format (a songwriting tool). Have also done numerous electronic percussion demos and seminars for Emul Systems. Simposition demos and seminars for E-mu Systems, Simmons Electronics, and individual stores around U.S.

Available For: Recording, soundtracks, tours, consultation, equipment rentals, pro band situation, electronic percussion seminars

Phone: (714) 650-3968 Instruments: Acoustic drums, Simmons (SDS1) Styles: R&B, R&R, funk, pop, dance, Top 40

Read Music: Yes **Read Music:** Yes

Qualifications: 15 years playing live TV, recording, good dance feel. **Available For:** Working situations

COAST TO COAST

Phone: (818) 880-5479
Instruments: Rhythm section, all keyboards, all guitars, basses, drums & percussion. Acoustic or

Technical Skills: Arrange, engineering, producing, solos, programming. Group work.

Styles: Pop, rock, jazz, new wave, R&B, funk,

orchestral

Read Music: Yes

Read Music: Yes
Qualifications: All members have 16 years stage,
studio, and professional experience. 6 years of
live & recording together as a group. Easy to work
with and can adapt to new projects and ideas.
Available For: Sessions, concerts, videos, touring, casuals, TV and film scoring, demos, showcasing, anything else

CORNELIUS BUMPUS

Phone: (818) 249-4409. Instruments: Tenor and Soprano Sax, Flute Technical Skills: Instrumentalist & Vocalist Styles: All

Vocal Range: Tenor

Qualifications: 29 years of saxophone playing.

Member of Doobie Brothers 1979-82. Recording Member of Doople Brothers 1979-82. Hecording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Michael McDonald, Elidichi Yazawa, Patrick Simmons, Clifford Coulter, Taboo Zoo, Tom Johnston, and Lacy J. Dalton. Live performances with Doobie Brothers, Jeff Lorber, Lacy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, numerous club hands. numerous club bands.

Available for: Anything

PERRY A. CELIA

Phone: (818) 906-7105. Instruments: Simmons Electronic Drums SDS

V, Simmons Analog/Digital Drums SDS-VII, Linn 9000 Digital Drums & Trigger System, Acoustic Drums Read Music: Yes

Styles: Rock

Technical Skills: Extensive recording and pro-

gramming experience.

Qualifications: 8 yrs studio and live performance. Chairmcations: 8 yrs studio and live periormance. Performed and/or programmed for: The Stingers, (Pleiades Records), Revenge of the Nerds (sound-track "Right Time for Love"), John Denver and Sylvie Vartan ("Throwing Darts"), and many others. Resume and tape available upon request. Good image and hardhitting.

Available for: Studio sessions, (playing, program-inon), demos live performance, video performance.

ming), demos, live performance, video mance, equipment rental, consultation.

ELMO PEELER

Phone: (213) 650-6602 Instruments: Acoustic piano, B-3, Roland JX3-P Technical Skills: Pianist/arranger/composer Styles: Rock, Top 40, C&W, classical Read Music: Yes

Qualifications: Have toured internationally and/or Quamorations: Have foured internationally ancore recorded with Beach Boys, Rick Nelson, Paul Williams, others. Eastman School of Music and Interlochen. Work on various album projects and film scores. Resume and tape available. Available For: Sessions, tours, TV and film scores.

STEVE BEAR

Phone: (818) 996-9057 Instruments: Yamaha Recording Series drums,

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

BETTINA HOLLI

BET INA HOLLI Phone: (213) 823-2254 Styles: R&R, pop. R&B, country Vocal Renge: 3 octaves Sight Read: Yes Qualifications: 10 years experience, stage and

studio, extensive training and background. Available For: Sessions, jingles, demos, bands.

KATHY BRUBAKER

KATHY BRUBAKEH
Phone: (213) 391-3296
Vocal Range: 3 octaves
Styles: C&W. pop, rock, "ballad specialist"
Sight Read: Great!
Instruments: Keyboards, flute, guitar
Qualifications: 10 years live and studio work, including TV. Album credits including solo album.
Friendly, creative, responsible and versatile. Can

nail any harmony with silky smooth blend. Tape

Available For: Sessions, demos, jingles, videos, original band projects.

CHRIS STEVENS

Phone: (213) 640-9576 Instruments: Lead/slide guitar

Styles: Rock, power-pop—very melodic Read Music: Yes Qualifications: 16 years experience, released

product, references on request. Marshall sound Available For: Recording and live

MIKE HALPERN

Phone: (818) 704-0644 Instrument: Drums

Styles: Top 40, jazz, country
Read Music: Yes
Qualifications: 15 years clubs, casuals and sessions. Good equipment. Very reliable.

Available For: Group situations, five-nighters, sessions, recording, casuals and traveling.

RHYTHM TWINS

Phone: (818) 766-5511, (818) 841-0094 Instruments: Bass and Drums

Technical Skill: Solid grooves and good time Styles: Pop, rock, new wave, country, heavy

metal, funk, reggae Vocal Range: Baritone-tenor Read Music: Yes Qualifications: 30 years collective experience, 5

years as a team. Available For: Demos, masters, gigs

ADAM GREIFER

Phone: (213) 306-9116 Instruments: Guitars, synths, drum computer Technical Skill: Guitarist, producer, arranger,

programmer Styles: All styles of rock, funk, blues, reggae Vocal Range: Baritone Read Music: Yes Qualiffications: Played guitar 20 years, had records on KROQ and S.F. stations. Lots of re-

cording and performing experience.

Available For: Sessions, demos, gigs,

JOHN BOKOWSKI

Phone: (818) 985-0010 Instruments: Yamaha TX816, QX-1, DX-7, D1500, Roland Jupiter 6, MSQ-700, SRV-2000, Linn Drum, Eddie Reynolds modified Rhodes, Tascam 234, IBM PC with misc. software, misc.

recording equip, effects, etc.

Technical Skills: Producer, writer, arranger, session player, programmer. Classically trained, excellent ear, perfect pitch.

Read Music: Yes

Styles: R&B, pop, jazz

Qualifications: 3 years staff writer/producer at Motown Records. Projects Worked On: Rockwell, Motown Records. Projects Worked On: Rockwell, Four Tops, Temptations, Syreeta, Charlene, Phyllis St. James, Gene Van Buren, Alfle, Berry Gordy's *The Last Dragon*, Bobby Nunn, Kagny, Session or Live Work With: Deniece Williams, Teena Marie, Rick Dees, KoKo-Pop, Rockwell, Phyllis St. James. Collaborated With: Berry Gordy, Freddie Berren, Wayne Vaughn, Skip Scarborough, J.D. Nicholas (Commodores). Available For: Production (masters or demos), pre-production (programming and arranging), session work and extremely professional live and road work situations.

ROBERT MICHAELS

Phone: (213) 657-5841 Instruments: OB-8 with MIDI, DSX (latest software), DX with alternate chips, Juno 106, SH-101, 360 Systems MIDI-bass, Fostex 4-track, MCI

8-track
Styles: Modern, pop, R&B
Read Music: Yes
Qualifications: Currently keyboardist/programmer for Pink Steel and Metropolis. Studio work
with Payolas, Loverboy, Phillip Ingram, and
BBDO. Classically trained 10 years, radio-oriented writer/arranger.

Available For: Sessions and demo production

NINA PASSANTINO

Phone: (213) 379-5271 Instruments: Keyboard, flute. Styles: Jazz, standards, R&B, MOR. Read Music: Extremely well.

Qualifications: B.A. in music—studied w/John Lewis; currently pianist with L.A. Jazz Workshop, as well as with local swing bands. Have played for musicals in L.A. Perfect pitch; transpose on sight; fast takedowns. Rhythm section available.

Available For: Casuals, demos, accompanying for soloists/shows, takedowns, teaching

DEAN HINKLEY

DEAN HINKLEY
Phone: (818) 247-6955
Instruments: Vibes, xylophone, marimba, orch.
bells, tympani, chimes & percussion
Styles: Orchestral, jazz, rock, pop
Read Music: Yes

Qualifications: 10 years experience on instru-ments, experience with various orchestras, stage bands, R&R, pop and C&W bands, club and

studio work. Also experience with musicals and

Available For: Sessions, live work, demos, etc.

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

L.A. VOCAL REGISTRY

Phone: (213) 465-9626, (818) 795-6757 Vocal Ranges: All Styles: All

Qualifications: We have vocalists of all styles and levels of experience.

Available For: Sessions, demos, casuals, every-

SALLY KLEIN

Phone: (213) 656-7529, (818) 243-8363 (lv mess) Vocal Range: Alto to mezzo soprano (2½

Styles: Jazz, blues, pop, rock, standards, great

ballads Stight Read: Yes Qualiffications: 10 years club work in Boston, NY, & LA; studio work (background and lead). B.M. at Berklee College of Music. Also do arrange-ments and lead sheets. I sing with heart as well as technique and will add depth and feeling needed for a ballad as well as the hard fast edge needed for a rocker. Tape and resume upon

Available For: Sessions, demos, videos, club-

LOVEY BLUE

Phone: (213) 850-7455 Vocal Range: 3½ octaves Sight Read: Yes

Styles: Soul specialist, jazz, blues, gospel, classical Qualifications: 10 years front experience

Songwriter (new sound), previous song on EMI Records. Have toured other countries. TV shows, lots of recording experience, backgrounds for big name groups.

Available For: Any working situation, no travel.

TONI LEON

Phone: (818) 960-6989 Vocal Range: 3 octaves

Styles: Pop, rock, R&B, C&W, gospel, Top 40 Qualifications: 15 years of stage, concert, and recording experience. Reliable and easy to work recording experience. Heliable and easy to work with. Also able to play keyboards and strings. Have contacts with experienced musicians, producer, and recording studios to help with demo or master-quality recordings, etc.

Available For: Recording sessions, paid gigs, weddings, private parties, commercials, club work,

and vocal lessons

MERRILL LEIGHTON

Phone: (818) 760-0148

Vocal Range: Soprano (3 octave)
Styles: Pop, light rock, R&B, jazz standards,

Broadway

Sight Read: Yes

Signt read: 165
Qualifications: 13 years live and recorded experience including Broadway shows, industrial shows, commercials and club dates, recording

Available For: Sessions, jingles, demos, videos

REENIE MATTHES

Phone: (213) 656-9492 Vocal Range: Alto to soprano Styles: Pop, rock, blues, R&B, C&W Sight Read: Yes

Qualifications: Extensive live and studio workskilled in arranging and production. Call for more

Available For: Sessions, demos, concerts

TECHNICAL

LARRY ZEE & ASKOLD BUK

Phone: (213) 839-8111, (213) 874-9730
Technical Skills: Producers and arrangers (production team) that specializes in turning rough ideas into polished and complete product Styles: All styles, specializing in pop, dance-funk

Qualifications: Numerous projects including demos, masters, soundtracks, and commercials. Available For: Demos, masters, and song structuring. Can supply musicians. Tapes available upon request. Call for details.

TO PLACE FREE ADS

QUALIFICATIONS: If you or your business charge a fee for your service, you do *not* qualify for FREE CLASSIFIEDS. Any such ad placed on the hotline will not be printed. Instructions: Call (213) 462-3749, 24 hours a day, 7 days a week, before the printed deadline. All deadlines are final, no exceptions. When you hear the beep, state the category number including wanted or available. Limit each ad to 25 words or less. Call once for each ad to be placed. All for sale ads must list a price. End with your name, area code, and phone number (in that order). All ads are final; they cannot be changed or can-celled. RENEWALS: To renew an ad after it's been printed, call the hotline and place the ad again, following the above procedure. NOTE: If your ad does not comply with the above rules, call (213) 462-5772 and ask for advertising. MC is not responsible for unsolicited or annoying calls.

NEXT CLASSIFIED DEADLINE WED. SEPTEMBER 4, 12:00 NOON

2 PA'S AND AMPS

Fender Dual Showman pre-CBS, master vol. \$175, Ampeg 8258 cab., two 15" sokrs. \$150, \$300 for both Bruce

B29b Cab., Wo 15 Spkrs. \$150, \$300 for both brice.
Callier Kruger 800RB bass amp, \$550.
Tho JBL 4530 scoops, JBL 2225 Pro Series spkrs. Xit cond, \$550 doo.
Willershall spkr cab, bottom, w/four 12" JBL spkrs, \$375. Jamie eves Days 213-393-7013 213-553-0550

Days 213-954-9594
Sunn Model 15 spkrs, two cabs, grt cond, 5 spkrs ea cab, \$500 Bob 91BL monitor 452A, gd cond, \$325 Cynde213:371-6657
20-ch mixing console, 4 subs, 2 mans, 3-band EQ, per dond plus road cs & snake, \$1800 B18-785-6920
Dean Markley DR-150 amp, 12" spkr, footswitch, 2-ch,

reverb. \$525

•Peavey Vintage amp. 50w. \$225

•Dob Lv mess
714-842-1082

•Threahold NS-10 preamp. \$400

•Rhyeg 5V7 head & roadcase, \$350

•Rick 18-841-6081

•Blamp electronic x-over. \$100

•Sunn PA cabs. 2 woofers. 2 tweeters. 1 horn ea cab, grt
cond, \$500

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cond, \$500

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amp e-Fender Concert amp, one 12 spkr, \$300 firm

 *Fender Concert amp. one 12 spkr, \$300 frm Ga1 818-93-0541
 *Rioland Q100, brand new, for keyboard or bass, \$578-321
 *Marshall 4-12 straight pad wl65w Celestions, \$400 oz. 213-466-282
 *Guittar club amp, 50w, one-12, reverb, line-out, trade for rack-mid dig delay or pedalboard or effex, \$200. Jerry 818-780-4184
 *Korg 8-ch stereo mixer w/effex loop, \$150 obs. JBL Cabaret spkr cab, model 4627, gd cond, for kybds or PA, \$350 obs. •JBL Cabaret spkr cab, model 4627, gd cond, for kybds or PA, \$350 obo 213-836-3151 PA, \$350 000
 Polytone 104 amp, top-of-line, w/two 12" spkrs, 200rms power, reverb, 3-ch, wheel incl, very gd cond, \$375

•JBL 15" K140 in small spkr cab. XII sound & cond, \$225 213.462.4502 •Amper, VT22, 100% combo, months

**JBL 15" K140 in small spkr cab XII sound & cond, \$225
*Ampeg VT22, 100w combo, master vol, reverb, two hvy
duty 12s, xlt cond, \$350 or trade

**818-761-3735
**EV 8080-8 cab, four 12" EVM-12t, spkrs, xlt cond, grt for
kybds, gutart, bass or PA, \$425 ob **818-761-3735
**Pohytone Maxt-Brute jazz amp w/two 12" clean, loud, grt
ond, many effs, \$225 ob **714-534-1578
**QSC 13-ch mixing board, stereo, wks grt, a real dinosaur,
\$150 obo Lorne

**Custom bass cab w15" JBL, hvy duty, loud, xlt cond,
\$350, Lorne

**PA equip; JBL 15" D140 spkrs & cabs, \$350 pair 19-che
snake, \$300 Tapco 2200 EO, \$140 Amp rack, \$35 Aher
\$151 horns in cabs, \$200 pair Brian

**S205 Brian

**S205 S55 B18-246-5409
**Phase litnear power amp mode 400, \$255 B18-246-5409
**Two 8" JBL 2115B spkrs, need to be recorded, \$25 ea.

**818-986-6507

•Tapco 5-ch mixer w/reverb, xlt cond, must sell, \$200 obo 714-491-4922

*Sound Workshop stereo reverb model 262 wpparam Ed. and 5 grt, \$325 obo 2 and 5 grt, \$325 obo 2 and 5 grt, \$325 obo 3 and 5 grt, \$326 obo 3 and 5 grt, \$326 obo 4 and 5 grt, \$326 obo 5 and 5 grt, \$326 obo 7 and 5 grt, \$326 obo 8 grt, \$326 obo

2-ch, 200w, lks & wks like new, \$250 obs. Steve, h mess 213-202-0034
*Tangent mixing console, 20x4x2, plus roadcs & snake, \$1800
*Flavor of the console, 20x4x2, plus roadcs & snake, \$187.85-6820
*Peavety base amp, brand new, \$250
*EV monitors, FM12-2, \$250 ea Devin \$18-808-9180
*Two J&L cabs wE143 spkrs, 2345 horns 2461 drivers, stl cond, \$1000 ea Devin \$18-908-9180
*Tangent 1602AX mixing console, anvil flight cs, xlt cond, \$1400. Devin \$18-908-9180
*Yamaha power amps, two 2100s, \$400 ea One 2201, \$825 Xlt cond Devin \$18-908-9180
*JBL 4827 spkr cabs w1/2" wooler adjust helreq horn, mint cond, \$450 James \$18-98-0458
*Tappc 6000R mixer, 6-ch wireverb, mint cond, \$157 James
*Research of the cond of the condition o

•Crown D150A mono/stereo power amp, mint cond, \$450

818-896-0458 James •Peavey 200w top, 3-ch guitar amp, very loud, \$250 818-848-2576

3 TAPE RECORDERS

*Akai GX-500V r-to-r_2-trk_\$300 Paul 213-478-6876
*Tascam 40-4 4-trk recorder_Tascam 2A mixer, xit cond.
\$1050 Aaron
*Teac 2340 r-to-r_wismulsync_auto reverse_Low hrs, hardly used, \$350, xit cond_Dave 213-461-5339
*Sony TC-15850 portable pro_cassette_dolby. limiter, monitor_European model, 4-way power_mint_cord_\$250
tool_Jetry
*Fostex_A4 recorder_brand_new_in_box_\$750_dob_John
\$18-845-2037

*Fostex A-8 B-trk recorder & 350 mixer, w/meter bndge & remote control, mint cond, warranty, \$2150 213-399-3078 - Otarl &-trk system, ½" w/2 dbx units, Yamaha B-ch mixer, \$4200 complete 213-463-4707

**Otarl 8-trk system . \(\)2" \(\text{WZ GUA with the conder} \)

er . \$4200 complete \)

**Otarl \$0.50 \(\) 's" \(\) B-trk recorder, two 187 4-ch dbx units, 8-ch Yamaha 804 mixer, package \$4200 \)

**Christophia & \)

**Sony 4-trk, grt for demos, needs work, \$300 \)

**213-683-7296

**213-683-7296

*Yamaha 4-trk pro studio MT44, brand neu wilmsing con-sole å patch bay, many extras, \$500 obo 818-504-0638 *Ampex/Inovonics 354 ½-trk recorder in stand, \$1300 Tim 714-893-0156

■Teac 2340SX 4-trk recorder, \$500 Joe 213-274-4140
■Tascam 48 8-trk recorder, 2 dbx noise reduction units & rolling rack stand, \$3500 db ond, \$1500 213-479-853
■Tape recorder, VSO, very gd cond, \$1500 213-734-8881
■Tascam 64 mixer, gd as new, patch bay & cables, \$1100 213-734-8881 •Teac 2340SX 4-trk recorder, \$500 Joe 213-274-4140

*Wanted: 16- or 24-trk machine, also king for consoles, AKG 414 mics, Neumann U87s 213-371-5792 *Ampex 456 2" recording tape, used once only, \$40 per ree! 816-996-6507

4 MUSIC ACCESSORIES

 Pair of AKG 414's, \$850 Chet
 Viola, German model w/cs & bow, new bri Viola, German model wild cond. \$600 obo. Russ *Shure headset mic, \$75 Andy 2: *Scotch 250 1/4" tape, brand new, on reel,

*Rockman, new, \$150

*Rockman, new, \$150

213-374-973

*Roland SDE-1000 digital delay, new, \$325 213-374-9730

*Guitar strings, \$1 a pack, 9 to 42-gauge, w/esstra for search of the sea

**Bosa reverb unit, 2-Cn. xii curru, unit 213-667-0897

**MXR digital drum computer, xii cond, sync-to-tape, easy to program, real drum snds, \$425 obo. Gere818-957-1328

**TAC board, 16/8/2, \$3500

**A80 Mark Hi new 16-trk headstack, \$1500 818-980-4840

**A80 Mark Hi new 16-trk headstack, \$1500 818-980-4840

**Dr. Click, \$750; EXR-3, \$500, metronome, \$150

**MRR rack-mount flanger & dbir, \$150 Rick 818-841-8081

**MXR rack-mount flanger & dbir, \$150 Rick 818-841-8081

**Shure Filh-57 & 58 mics, \$60 es, xit cond 213-855-8659

**Roland SRV-2000, brand new MIDI digital reverb 22 progressis, galed reverse reverb, \$1100

**818-885-0010

**213-782-3281

*Roland Boss tuner TU20, \$40 213-782-3281
*Effects: Boss overdrive, Ibanez graphic 5-band GE9 EQ, Ibanez analog delay AD9, \$135 for all Bhan Conne 213-685-5904

•MXR 10-band , \$50 •Miscellaneous new & used guitar parts. s, \$ 25 & up. 213-466-2822

*String bass bows, French & German models from \$60-\$225 213-462-4502 *String beas covers, % & % from \$65-\$100 (padded) 213-462-4502

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*Programs for Korg Poly 6, 960 on tape wi •Studiomaster 16x8x2 soundboard \$3000 obo
•DMX voice card for conga drum, \$50 new Michael 213-479-7632 213-655-213-655-819 •Morley Rotosound pedal, grt for Jimi Hendrix snd, \$25 Money recommend position (714-491-4926-6-ch stereo mixer w/efx loop, like new, for keys or PA, 213-836-3151 **Section Margin Company (1997) | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-1998 | 1998-199 •King master model cornet w/many acces, gd shape Paul 818-888-9396 •Arrvil 28" amp rack w/wheels, grt cond, \$350. Devin 818-908-9160 *Anvil 10" amp rack, grt cond, \$150 Devin818-908-9160

*Anvil 10" amp rack, grt cond, \$150 Devin 818-908-9160

*Anvil mic cs, holds 12, \$100 Devin 818-908-9160

*Delfts Lab DL 4 digital delay, \$600 Devin 818-908-9160

*Two PL768 EV mics, \$80 ea. Devin 818-908-9160

*Tapco CPX-3 frequency x-over, \$250 Devin818-908-9160

*Matching guitar & bass cabe, once owned by Heart, \$800 B18-787-7585 **5 GUITARS**

•Yamaha SG, red. \$220 Jamie eves

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 Custom hendmade bass, Rick-style, w/anvil cs. \$1500 obo 818-845-209 John Gribe handmade classic guitar, brand new w/cs, \$750 nhn John 818-845-2097 State of the feature of the feature

•1954 goldtop Les Paul w/orig cs, \$1500 firm

805-252-5076
•Stuntman bass, brand new w/cs. \$150 Rick818-841-6081
•Wanted: Hofner Beatle bass, will pay \$300 obo
714-524-2415

wideep tone. Adjustable brings a lines with the property of th

**Moog Source, programmable w/2 built-in sequencers, 1
appeggalor, barely used, xl cond, \$300 Dave2/13-461-5339
**Yamaha DX-1, new in anvil cs, \$6000
**Rolland Jupiter 8in anvil, \$1900
**Bil-980-4840
**KB-2000 keyboard, \$500
**Kawai electric grand piano EP-308 model, 1 yr old, \$3000
obo Lv mess
**Krumar orchestrarior, \$450 Rick
**Lowry organ, dbl kybd, \$200 Carol
**Carolina S18-984-16-081
**Lowry organ, dbl kybd, \$200 Carol

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ilbson Les Paul, 20th anniv ed, all black, mint cond rdshl cs, \$950 obo 213-667-0634

6 KEYBOARDS

•June 6 poly synth, gd cond w/cs, \$500 obo John 818-845-2097 CP-70B electric grand, grt snd, perf shape, home studio use only, \$1900 firm. Lv mess 213-376-4321
 Keybd/aynth Roland JX-3P, used in home studio only, \$675 firm. Lv mess 213-376-4321 \$675 firm Lv mess 213-376-4321
•Emu Emulator w/large library of disks, must sell, \$1800 Emulatror wrange manage 213-836-3151
 Roband Jupiter 8 synth w/anvil roadcs, gd cond, grt pathes, \$1850.
 Oberheim DSX sequencer, all software updates, \$550 Peter 818-500-7981
 Roband Jupiter 6 w/cs, \$1850.
 213-250-3138
 Oberheim OBX w/anvil cs, \$1000.
 213-250-3138
 Yarmaha CP-30 electric piano, mint cond, \$675. Brian 818-246-5409

Prophet 10 synth w/sequencer, custom programs, anvil cs, \$1600 Phil 818-996-6507
 Prophet 10 synth wisosubout
 818-996-6507

 *Isamond C-3 organ wimovers, 147 Lesile, spikr cab
 148-mmond C-3

 wUBL components, \$750.
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 *Wurltzer organ wistand & cs, Lesile spikr wi/Gauss 12", \$250 obo
 714-491-4822

 *Antique pump organ, \$250 obo
 714-491-4922

 *Moog Source w/ATA anvil cs, \$475.
 Terry Burns

 213-674-8839

*Moog Source W/AIA 213-874-8839
 *Upright plane, Stoddard, old, but lks 8 ands grt, peinted flat bilk, new keytops. W L A. ares, \$550 obo. Stewe h meass 213-202-0034
 *E-mu Emulator, grt cond, w/disc library, \$1850 obo. 313-838-3151

*E-mu Emuleus, p. 213-636-3151 *Jupiter 8, mint cond w/grt patches, anvit roadcs, \$1850 213-836-3151

Uppter 8, mint cond w/grr persons.

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Phodes 73 sutcs piano, incl amp, spkr cab, stereo vibrato, never used outside my home. \$475 Clip. 818-887-2049

Krumar Performer, violins & brass snds, w/ds, \$168-87-2049

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*Korg Poly 6, grt cond. \$500. Jerry 213-466-5557. *Korg Poly 6, grt cond. \$500. Jerry 213-466-5557. *Kendali Świnger 1000 organ w/entertamer, 10 yrs of \$1500 or consider trade for prano. Deborah 818-866-8867. *E-mu Emulator w/library of discs. \$1850. obo, gd cond. 213-836-3151.

7 HORNS

.Trombone, \$200 obc. Brian

•Roland Juno 6, \$450 Chet 818-886-6687 •Brand new Yamsha CP-70 electric baby grand, never moved. \$2600 213-650-5216 •Pro 1 Sequential Circuits synth, \$175, Jame Eves 213-393-7913 Days 213-563-6550 •CP-70 Yammaha grand, perl cond, never moved, little use, \$1800 Tom 818-763-4006 •Yammaha CP-70 electric grand piano, \$2050 obo Rick 818-764-4482 8 PERCUSSION

**3-pc Slingerland drumset, some **213.850-589/*

**Wanted: 16" or 17" Zlidjian medium crash, trade for 18" Zlidjian crash Mark 818-761-8482 Slingerland 15" & 16" chrome concert toms wistand 15" & 16" chrome concert toms wistand 15" & 16" chrome concert toms wistand 5" & 18-63-1238 **330 Lv name & number 818-763-1238 **Grettach set, 13" & 14" mid toms, 16" filt froms, 22" kick, \$350 SDS8 w/hardware, \$600 \$18-508-7627 \$18-508-7627

• Zikdjian 18" Amir Chinaboy cymbal, brand new in plastic, \$105 Mark • Two 18" new Amir crash cymbals, \$60 ea. Mark \$10-761-6482

Four timpeni, compl set, 20-23-26-29", xlt cond, \$1500
 714-871-9834

*Four timpsen, control of the property of the

 **B-DU9-U0-00
 **G-pc Ludwig Slingerland drumkit, 3 Zildjuan cymbals, hihats, hardware, anvil cases, cymbal bag, \$650. Shannon
 **213-863-3445 •12x15" Yamaha wood tom, 14x16" CB tom w/stand & anyl cases, \$150. Shannon 213-683-3445

 *12/15 Tarries anvil cases, \$150. Shannon
 *18x18" Gretach wood floor tom w/anvil cs, \$125. Shannon
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5-pc Tems Fiberstar, 12-13-15" loms, 22' bass, 61/9" snare, \$500. Kevin 213-670-1516", \$350 ea. \$18-760-3218

**Ludwig hardshell cases, 13-14-16-18-24", \$125. \$18-760-3218

**Ludwig hardshell cases, 13-14-16-18-24", \$125. \$18-760-3218

**The State of the Sta

•Yamaha DX-1 in anvil, \$6000. 818-980-4840 •Rogers Dynasonic snare w/stand, xlt cond, \$75 obo. 213-878-9892

•Tama 7-pc Fiberstar, 8-10-12-13-16" toms, 6%" snare. All cases, some hardware, \$900 obo. Kevin213-670-1518 •Ludwig drum set, 6-pc silver wl/Zildjian cymbals, classic, \$400 obo. 714-491-4922

\$400 obo. 714-491-4922

*Palste gongs, 36-28-24-18-16-14; symphonic & tuned. \$1000 for set, will separate 714-491-4922

*Simmons Claptrap, new, \$100. Mike 213-855-8859

9 GUITARISTS AVAILABLE

Guitarist aks all-ong rock act infl Beck, Alman, Santana.
213-931-0369
*Quitarist/vocalist, 26, sks T40 grp Gd equp, trans, att.
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Allen & Heath State Fostex Tannov Aohex of the art White Audio-Diaital Sennheiser recording Bever Audio -Technica gear... TOA A.R.T. · Studio Design & Construction

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•Guitarist, 27, w/tight chops & talent sks ong R&R band. no T40 Huey
•Gultarist avail, blues, R&B, reggae, rock. Exp'd & will818-842-8728 ing. Tom S18-942-87/22

• Dynamic duo guitar team sks pro musicians to form/joir orig metod rock band. Exp., equip, image, talent, transp. 714-545-734.

band. Stage pres, trans, 10 year. 213-274-04-up promo on reg. 4 stage/studio exp. equip & trans. Dean after 6pm 213-685-487-big graphical exp. equip & trans. Dean after 6pm 213-685-487-big guidantist avail, very reliable, hardwking, Marshall equiped, also lead vocalist. Stage/studio exp. tape on request. 818-365-1989.

Feeter 818-366-1999 s-lead guitarist 8 male lead vocalist sks band or rhythm section w/rehears studio, pop/rock w/edge Brad 213-850-7605 / Jame 213-850-6072 (Guitarist avail, has a lot to offer, willing to do anything. David

**Cautarist/vocalist, 26, sks 140 grp. 90 equip. 213-866-3247
**Melodic lead/rhythm guitarist infl David Gilmour, Steve
Stevens, Bryan Adams, Iking for pro band wideal or pending. Very dependable, vox Tony
2-8-38-2681
**Trashry rhythm guitarist in Pomons sks HR bend, Into Sex
Pistols, Alice Cooper, w/stt, Ikis, & snd. Roadle 71-462-8651
**Cautarist from S.F. sks pro modern funk-rock, serious-buthun grp. Have equip, Irans, exp. Infl Thomas Dolby, Depeche
Mode, Time, James Brown
**World class lead phyr/vocalist w/sxp, equip, chops, att,
trans, sks nat1 recording act or band w/star potentia.

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*Lead guitarist, 20, fantastic plyr, dbls on keybds, join or form 4-pc rock band w/female singer. Has xit 818-766-5532 unbelievable contacts. 818-766-5532
• Texas-style blues guitarist sks gd drummer or wking blues band. Daniel 213-667-0834

band. Dariel

"Guitarist avail for wkng or soon-to-be wkng T40 band. 7
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"Pro WR guitarist svail w/vox. equip. nght att. Senotes dedicated rocker Steve 818.246.9830 dedicated rocker Steve
•HR gultarist wlong style & songs sks energetic band.
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Sharp aggressive lead guitanst from NY disk serious metal rockers to form band of same. No BS. Richae21-3-951-4607 e1HR lead guitanst, Woods-Stevens-Kramer-Ronson, ting the band withouth 5 gps. Will consider 140. 213-902-1378 eQuitarist, accusable/electric, lead/frythm, avail for whistever. 213-963-7286.

Clumuran, Michard Singer/songwriter/guitanst, 20, sks band or other musical Singer/songwriter/songwri

 Leed guitarist/songwriter, 24, sks all-pro pop rock band
 213-469-8508 Lead guitafrau zonnymies.
 213-469-85ub Stagelstudio exp'd 213-469-85ub Stagelstudio e

•Lead guitarist avail for estab'd HR band, prefer w/kybc 213-202-9257

plyr. 213-202-9637 •Kitler gitter glam guitanst w/xit equip & killer image sks Image-minded rock proj or musicians to form.818-782-3281

 Lead guitarist, clean, tasty, fast, very melodic, sks ong band. Material, equip, trans, image. Comm rock like Ratt, Dokken, Scorpions, Tony. 213-948-3001. nd. Material, equip, trans, image: Comm rock like Ratt, kken, Scorpions: Tony <u>ukitariat/vocellat</u>, 18 yrs performing/recording exp, sits ing band. No metal, pls. 818-708-0523

9 GUITARISTS WANTED

Virtuoso guitarist needed for comm band. We have conn's, call now. Brian

*Lead guitarist wid to join senous ong rock band. Vox a
plus, no HM, dedicated only Kirk

*Guitarist wid for modern rock grp. w/completed vides
demo: tape, now under various label consid. Must sing &
have innov plying style. Chris

*Z13-827-8070

*Z13-827-8070

Ken - FRANKLINSTEIN lking for lead guitarist, 25-32, part No. American Indian, brown hair, gd-lking. 213-658-7054 *Air you a humorous existentialist? Need guitar for modern avant garde grp w/hwi 12" records. Self-supporting only.

want garde grp w/two 12" records. Self-supp.rung university for techno proj—needed to enhance the sound, not overplay infl Dead or Alive. Depache Mode. Must lit the part. Mich King Lead guitartet wid for forming band infl Unclaimed. Standells, Fuzztones, Seeds Vox a plus SFV area, have

mgmt. Jack

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Guitaria
921-502-9209
Guitaria
921-502-9209
Guitaria
921-920-9209
Guitaria
921-9209
Guitaria

- Guttariet wid voltoors, Black Sabbath, Pink Floyd infl. Serious only.

Serious only.

13-258-96-8255

- Guttar plyr wid, 18-25, whaste, image, equip & drive for high-own (not HM) rock act widefined direction & backing. Pros witapes only pis.

- Establish desphishicated dance-onented band six creatively guttarist whost wide being with the Edge, Summers, Westindly guttarist whost being control of the Control

Springheid, Scandal Gri image a must imanument of albacking wating allaring wating Galtarist vtid, M/F, to collab whocalist & drummer for albon per waverfunk beard Your music, our tyrics for demo. Success-oriented, serious Alex Success-oriented, serious Alex 18-887-9258 - Fernale rock gutarist needed to complete rock ensemble. Allyin at 2nd Nature 5-8pm 213-851-4460 - Guttarist witd by vocalistifyrical to collab & form band in Cerco. Play Dead Image a must. Lyrin 213-204-4596 - Guttarist witd for L A-based por PAB gri Gri mgmt, Ig following, pending record contract, must have gd vox, image, no egos Tony 318-848-6668 / 843-4772 / 842-752. Guttarist wit xit musicaniship only Ong proj. 420-752

Guitarist, xlt xlt xlt musicianship only Orig proj. gd-lkng.
 818-957-4270

Gutterist, XR XII XII TITUS
Impulse Dun
Trashy Keith Richards groove-oriented gutarist wid for
THE TOMBSTONES Label interest
B16-766-701
8-0-rig L.A. band DE RIGUER sks lead gutarist Must be charismatic & aggressive
213-876-9902

 Band sks Christian guitanst, bg vox nec Call eves
 213-670-4215 *Totality pro guitarst avail for high-energy grp w/mgm/. Pics, refs, tapes on request. Senous only. I im. 818-594-1645. **Lead guitarist needed for up&coming band, live gigs & studio recording. Pros. only.

818-909-7975.

10 BASSISTS AVAILABLE

Basalet avail, extensive studio & live exp. gd mage, aggressive, ambitious Frank 213-838-1174.
Basalet w/lead & harmony vox, 10 yrs road exp. will travel. Randy Hall
Hill basalet w/S yrs studio/live exp. xit equip & mage, 364-364.
Basalet (drummer & quitar avail) for live or 20-984.
Basalet (drummer & quitar avail) for live or 20-984.
Basalet (drummer & quitar avail) for live or 20-984.
Vernatitle basalet, 22, sks pro st. Backup vox, gr equip, trans, very rollable. Enc. Backup vox, gr equip, trans, very rollable. Enc. Backup vox, gr equip, trans, very rollable. Enc. 20-984.
Basalet elsa cover or ong band Rob 213-361-5339.
Basalet elsa cover or ong band Rob 213-362-962.
Basalet elsa cover or ong band Rob 213-362-962.
Basalet elsa cover or ong band Rob 213-262-962.

- Baselet w/trans, image, & equip wing in a 818-242-0847 after 6
- Black Hilb basest sks Hilb band. SVT equip, gd mage, gd art, inff Batt, Aerosmin, Scorpions. George213-399-97
- Baselet w/tox sks all ong comm rock band inff Night Banger, Journey Dedicated only Bob 818-769-809-98
- Baselet w/strong mat, inff Zeppelin/Van Halen, w/strong mat, inff Zeppelin/Van Halen, w/strong w/strong mat, inff Zeppelin/Van Halen, w/strong halen, w/strong mat, inff Zeppelin/Van Halen, inff Zeppelin/Van Halen, w/strong mat, inff Zeppelin/Van Halen, inff

deal, don't call. John

*Baselst/vocalist sks T40 band, working or soon-to-be. Skip
213-399-7641 Bass phyr w/vox avail, sks wking band. T40, casuals, country, oldres, Latin, jazz.
 Bassist, 17 yrs exp. contemp, knows C8W, transcribert Tavels, no vox. Chuck
 818-784-1830

travels, no vox. Chuck
•Basalst avail, play funk, jazz, pop, rock, gd plyr. David
818-343-9207

Blassist avail Sun, Mon & Tues nights, gd equip & vox, lking for T40 or prefer C&W band. Jerry Bl-898-4560.

Blassist avail for casuals, filtens, sem-permanent st. our try/blues/rock gigs, 31, much exp, sing lead & backup. Lorne Bla-996-722 / 213-372-9197

Blass plyr w/extensive road/studio exp siks wking T40, casuals or recording band.
 Blass plyr, 31, strong vox, some guitar 8 synth, six sit w/modern rock band

Bass ppry, 31, sureny
 Site Windern rock band
 Bass phyr, sit chops, equip, vox (high harmony/backup/
 Bass phyr, sit chops, equip, vox (high harmony/backup/
 Beas phyr, sit chops, equip, vox (high harmony/backup/
 Bass phyr, 31, sureny
 Bass phyr, 31, su

213-874-1145

*Bessist sking 3-night casuals or T40 wk. XIt equip, vox, trans, reliability. Pros only. Greg after 5pm213-568-9138

10 BASSISTS WANTED

Bassist wtd for all ong new rock band. Venice/Marina del Bessist wid for all ong new roch owns.
 Rey studio. Paul some roch ong significance and rock of processing the rock of processing

mgmt, agency. Glam image, infl. Kiss, Aerosimith, Dolis. 213-826-1792.

*Keith, from Maine, it's Jess, remember from Chatsworth where Joey the singer lives? I'm the one wizcrylic-colored guitar. Pis call me, even collect.

1818-980-7939.

*Hely you! Yesh, you! We're ling for you to pion our totally rad band. If you play an instrument besides your own, call Tracy.

595-7048.

*Wanted: Bess plyr/lead singer, 27-37, must have writing capability, string powerful vc & stage pres musts, concert equip & trans. Pros only.

*Country besselts w/harmony vox wild for recording/performing cowboy dance band w/mgmt, conn's, 1st class material.

*Baselist wild for CUTTING EDGE, new wave trio. Xit material & approach, infit Police, Rossy, Must play all styles. Larry, Westlade

*Ess-Fame quitar plyr w/origi. band needs bass plyr w/vox.

Don Good baselst needed to complete formation of 4-pc band, ong material, style alia Pretenders, Etton John, Pink Floyd. Senous only. Knsty. 818-501-7158 Baselst wid for forming band infl Unclaimed, Standells, Fuzztones, Seeds. Vox a plus. SFV area, have mgmt. Jack. 818-884-6828

maist/vocalist w/gd lks wtd for wkng T40 band

Margaret days

Nargaret days

Permanent beselst needed for theatnoal glam band infixes, Sweet. Must have image, equip, dedication, No egos pis. Lv mess

213-40-215

Bass plyr for orig rock trip featurist

Kiss, Sweet, Must have image, equip, bearcaint, not give pis. Lv mess pist. Lv mess pist. Lv mess pist. Lv mess pist. Pi

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Besalst w/lead & backup vox wtd for immed steady empl w/pop & country rock band Serious pros only Tony 213-653-0227
 Two vocalitets, male & female, sk R&B pop-oriented basis Must have image, senous only Hilywd area Nile or Banko Corestive baselst wtd to augment innov snd Heads, Police, Doors, Phylis

• Creative beaselst wid to augment innov sod Heads, Police, Doors. Phyllin melodic HR band w/alburn out worldwide Mgmt & financia backing, must hee att image, live exp, harmonizing vox, songwriting abil. McDon Mgmt818-761-8465 Are you help no ambition but low on experience? Me too Lkng for M/F bassist for beginning band. 714-524-2415 Comm HR band w/big name producers sk top-of-line pro bass Dead serious Rehears in Hillywd. 714-639-1536 Bassaist widd for newly forming hard-edged nock band w/blues overtones. & female lead singer Lv mess clubs & recording, strong malenal, big snd, infl Bowel, Idol. Cars. Serious & rehable. 816-965-9035 Bassaist widd by published singer/writer/guitanst to form all ong pop rock band. Strong songs, Cars. Costello, reggale. Bassaist widd by published singer/writer/guitanst for form all ong pop rock band. Strong songs, Cars. Costello, reggale. Bassaist widd by published singer/writer/guitanst for form all ong pop rock band. Strong songs, Cars. Costello, reggale. Bassaist widd for ongs band. Have been on KLOS album Innovative style where instruments throw rhythm back. & 181-948-836.

Bass plyr wid for ongs band Have been on KLOS album Innovative style where instruments throw hythm back & forth Must harmonize, have migmt Gary &18-99-8-8096 Singler & guilar plyr liking for very hot bass plyr wild in schops & gd image to join power pop team who play gd R8-serious only. Serho us only. Serho 213-850-1400
 Bassist wid for 1976 punk rock grp. Must love Sham 69, Pistols, S.LF. Jam, GenX, Damned, Be Senous SCV area. Kevin

805-355-5013
 Bass situry paeded for backup hand great strathbounds.

Kevin Bos-355-5013
Basa plyr needed for backup band, orig straight-on rock tunes. Nuck 805-492-4549
Basaist, MVF, to collab wivocalist & drummer for all-unimmer serious all-unimmer for all

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•Female besalst needed to complete rock ensemble. Allyn at 2nd Nature S-8pm 213-851-4460 4All-orig metodic HR band sks enthussastic-ling bass pty 1862-83-5448

All-orig meutur. In 1982
 Tim 818-243-0448
 Emerging male singer, R&B +, sks bassist for fro. Goal is paid gigs & recording. Adam 21:3388-245
 Pop rock band w/extensive all ong reperiore sking creative. Bassist Singing. &/or songwriting pluses. No. HMI pls. 818-896-0458

Basaist wtd for wkng ongs rock grp Must be responsible, learn fast, & own help THE TREMORS21-893-1490 Reseaset wtd for mature all-ong pro; No kds, no flakes, no HM Randy
 Basaist wtd for blues-based HM band Must be willing to

Beasist wid for blues-based HM band Must be willing for play simple lines. Have gigs & git contacts Brian 818-761-8872.

 Beasist wid to join ong band JOHNNIE & THE WALKERS, ARA, reggae, ska Chris or Mark.

 213-463-0517.

 Bill Wyman/Phil Chen-type bass ply needed for THE TOMBSTONES. willabel interest Phil Lawrence.

 Beas plyr needed for ong R&R band.

 Singing & For songwring big pluses, no HM bs. 816-996-0458.

 Beas plyr needed soon for comm HM band widstinctive sadd.

 Bass plyr needed soon for comm HM band widstinctive sadd.

 Bass plyr needed soon for comm HM band widstinctive sadd.

 Bass plyr needed soon for comm HM band widstinctive sadd.

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 Bass plyr needed soon for comm HM band widstinctive sadd.

Pro baseist wid by dynamic HM band led by gutanst/song-writer w/10 yrs concert/recording exp w/name phys. Pros only 213-876-4290
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11 KEYBOARDISTS AVAILABLE

*Keybd plyr sks HR band ala Rainbow for recording/buring No wimp rockers or ego maniacs. 714-759-1345

*Pro multilkaybdst/vocalist/guitarist avail immed for wking st: Stage/studio exp, all styles Oberhem system, Fender Rhodes, etc., Rick 818-887-3596

*Keybdist sks orig wking or recording grp into modern hannergy rock Have xit equip, exp, tunes, dbi origuitaria band willing to travel. Pete

- Keybdist sks T40 wkng band, willing to travel Pete Peter Service Se

11 KEYBOARDISTS WANTED

Serious lyricist whop recording label iting for senous processing the process of the process of

www.incapeas to work as band unit Currently sking mgmt www.incapeas to work as band unit Currently sking mgmt feet you! Yeah, you! We're lking for you to join our totally rad band. If you play an instrument besides your own, call Tracy.

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Kirkpatinck

FRANKLINSTEIN lking for keybdst, 25-32, par No. Amer.
Indian, brown hair, gd-lking

Ob you look good in black? Need synthesist for concept

grp wavant garde & image & two 12" records. Prefer DX

of Mirage Mike

18-989-0574

or Mirage Mike

• Synthesist who dbls on sax wtd for modern pop rock grp

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*Keybolist with the modern band inni curio, voucleaus bare, where so were seen and the seen and

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Singer & gutar plyr who both write lking for really hot kybd plyr whall the chops to play orig R&R power pop w/backing. Serious only. Seth 213-650-1400 Rehearsal keybdiet wid, local to Sherman Oaks area Drum mach & recording capabilities helpful 818-906-1550 Keybdiet w/lvox & gutar wid for So. Bay pop band w/mgmt, pursuling record deal 17-23 wi/mage, infl Springfield, Candy Days, Richard 818-993-3030 Pro keybdiets wid to join KLOS. "Rocks to Riches" band. comm rock, for recording EP, showcsing, wideo prof you & writing a plus Rick 213-370-9212 Schift R&B band lking for space-age rootsy keybd plyr, pipes a plus. Brett 213-653-2596 for Kavhd obr wild for hard-edded rock orig showship for space-age rootsy keybd plyr, pipes a plus. Brett 213-653-2596 for Kavhd obr wild for hard-edded rock orig showship for space-age rootsy keybd plyr, pipes a plus. Brett 213-653-2596 for Kavhd obr wild for hard-edded rock orig showship for space-space for orig showship for space-space for griphorespace.

a plus. Brett

•Keybd plyr wtd for hard-edged rock grp showcsng for record labels.

213-656-5227

à pius Lives.

keybd piyr wild for hard-edged rock grp showcsng iou record labels.

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*Al Kim, call 818-769-7420

*Keybdist wild, MiF, to colkab wivocalist & drummer for all long new wavefunk band. Your music, our fyins for demo Success-oriented, senious Alex.

818-867-9256

*Keybdist wild-ackup ox wild by sole anist wiexcept by gd songs. Near-future EP, comminot Senious programmer of the comming of the comming

Randy 213-67-6-138

*Keyboard wtd for all-orig country poor rock band 213-378-3086

*Multikeybd plyr wtd for hi-powered orig rock band widraction & backing Must have JP-8, DX-7, E-mu, Prophet, OB, etc. 18-25, pro image & tapes nec. 213-836-3151

12 VOCALISTS AVAILABLE

guilarist wigoal to form hand, touring, recording. Senous only Robert a 1818-501-7158 only Robert 4 Exp'd vocalist sks new wave rock band to sing copies & ongs Infl U2, Fixx, Duran2, other Brit new wave grips Martin. 714-527-9338

Allege vocations are seen when the control of the c

have studio only viniting.

7) my weekdays style, presence, sks musticians/band w/ong metod direction. No metal, no clones Alta-cans/band w/ong metod direction.

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Roy Burns—Renowned drummer to present another of his exciting

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*Two female singers want to sing backup for working R&B T40 band. Great harmonizing abil. Vicky. 213-837-025 New & improved black male jazz vocalist —style, technique, vocal beauty—sks. grp. of pros. desires travel. 213-52-0-552.

*Avall: Aggreselve, attractive, female lead vocalist. Wanted-HR band wigd image ready to perform. Mature pros only. on HM 213-275-66-15.

*World class vocalist avail for world class band. Financial backing essential.

Descriptions of the second sec

Male lead vocalist, stage/studio exp. talent, chansma & liks, sks pro rock band ala Waite, Adams, Cougar, widtrection & solid ingmit Jame
Male lead vocalist/sorganiter/rhythm guitarist sking to join mid-60s thru mid-70s rock R&B band wistrong rhythmic ston & horns Pros only Jesse 213-657-6133

*Laad singer/songymiter/rsynthesist sks plys for clubwork & domo Serous only
213-462-3268

*Gal-ling mile vocalist wit to join the Prince family Senous. Joe
818-358-0468

Fernale vocalist, xlt, pop, rock, jazz, blues,

has been a commented by the commentary of the co

Oynamic & exp or mean non213-476-4552.
 writes orgs too.
 Maile vocalist w/grt image lkng for band w/infl Jesse Johnson & other funk bands w/Power Station edge Rich 818-760-3403.
 818-760-3403.

• Fernale singer, diversified serious exp, skng estab'd proband or keybdist to work hotels, clubs, casuals, etc. Carol

*Avail vocalist, sings all styles Dinr 213-751-1464 *Dynamic frontman/vocalist/horn plyr sks local wing band XII percussionist, keybds, & wnter/arranger If you like yours 818-761-5551

XII percussionist, keyous, a serial state of 818-761-5551

Female lead vocalist/percussionist & keybokst/vocalist sking estab of wking T40 band.

213-934-0735

Sillin, pretty female lead wistrong voice, intense pres, sks orig band Infl Eurythmics, Kate Bush, Annabel Lamb, Laurel, days

213-556-3400

213-469-3263

Eves <13-909-3200
•Singer/songwriter/guitanst, 20, sks band or ofher musicians infl Cheap Trick, Bang Bang, Beatles, Duran2 Kit 818-768-9594

Dama

Total orig HM singer sking pro musicans wigd atts.
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Lead vocalist, female, John Waite/Robert Plant style, songwriter/lyricist/instrumentalist, pros onty.
213-775-3816

Lead vocalist/frontperson, Coverdale/Dio/Hagar, sks pro equipped HR/HM band wisting comm material, solid backups, of image Liz.
 Male vocalist/miter/guitanst wigit range, songs, image, sks band or musicians to form ong band infl Bono, Tyric, Sting No clones Douglas

12 VOCALISTS WANTED

·Female vocalist wild for punk funk surf band. Tran energy musts
•Estab'd HMI band sks lead vocalist for immed work. Bnan
714-839-1770

Estable d HMI band sks lead vocalist ror minor 214-893-1770

-Metal proj wPA, studio, mgmt 8, demo sks exp d vocalist, ror complete lineup, Maiden/Prest intl, John 714-893-8626

-Lead vocalist, male, wid for comm HR band soon recording album Must have image, dedication. Pros only, 818-341-1630

-Milale vocalist/frontman w/image wid for melodic HR band SARDONYX. Must be dedicated, have trans, exp Ready for clubs, SFV area only. Ralph 818-789-8695

-Warnted: Young 18-27 female vocalist, attractive w/grt vc. prefer bits, for rock/soul/dance demo, poss single Must have tape, photo

• Warriect: Young 18-27 remixer vicess a single. Must have tape, photo 12-8-87-766 in rodvisul/dance demo, poes single. Must have tape, photo 213-827-726 in register bits, provided in the photo 213-827-726 in register bits. From the photo 213-87-726 in register bits. From the photo 213-726 in register bits. From the photo 213-726 in register bits. From the photo 213-750-214 in register bits. From the photo 213-750-214 in register bits. From the photo 213-750-214 in recipion 213-750

Pt.1 Must be force, many and a stage time amount of stage time •HIGH RISK needs wild rocker/frontman for melodic metal band We have album & radio airplay Pros only Sally 714-432-9376

Vocalist/bassist w/gd lks wtd for wkng T40 band 818-446-2144

- Background vocalist needed to result of using two forms bew
Lew
213-874-0703
- Vocalist needed to complete duo for recording proj
- Vocalist needed to complete duo for recording proj
- Vocalist needed to complete funcion in the complete funcion of the complete funcio

Fernale backup vocalist needed for ong band recording etc. R&B inft, commitment to proj 6 mos. Kelly213-483-4102.
 If David Lee Roth's liks/conviction met Lou Graham/Mickey Thomas' vocal style/range & he looked for a world class rock act, he'd call
 213-398-3151.
 HR bend sks vocalist to do all orig material. Number 213-283-3304.

Well-known comm HR band sks male vocalists whollowing qualities: Strong tenor voce, slender, longhair apprince, gd stage pres. Chuck
ANGSTROM, coamic progr rock band, sks lead vocalist w/understanding of melody & higher consciousness, infl. Anderson, Gabriel Must be serious, talented, creative B18-761-7365.

Anderson, Usabrer must be 818-761-7365
Fernale backup singer wtd, southul vc, gd ear, gd dancer, for showcang proj w/major label interest. Pro att a must, keybds a plus. Debby 213-874-8758
Malee singer/lyricist wid who likes the spotlight à can put lyrics to music. Nick
Fetata of HR act w/record, mgmt, financial backing liking for lead vocalist/showman w/gd image, prefer set 18-761-8465
McDon Mgmt.

- Estab'd HR act whecord, mgmt, financial backing ling for load vocalist/showman w/gd image, prefer songwrining abl McDon Mgmt 818-761-8485
- Producer w/college airplay sks female vocalist or players for album (pop rock å folk psychedelic music). Have major label contacts, hit-potential tunes, 24-th. 213-508-9648
- Laed vocalist pos aval in power rock grp STERLING Hybrocal standards required, only success-minded persons call, no drugs. Vic. 213-663-2755
- Lead vocalist who sings like Brian Johnson wid to stand AC/DC-type ong band Guy 819-986-2799
- Vocalist wid for all-ong teenage band Main inft Devo, Ramones, Echo/Bunnymen John 213-826-4421
- Needed immed: 3 black singers for recording proy wilabel & producer. Inft Temptations. 818-785-1311
- Filhythm gulantial/lead vocalist needed to brand inft Smiths, Psychedelic Furs. Steve 818-284-812c.

PRhythm guillarsst/feac vocates theorems in \$18-284-8124
 Porting pop R&R band sks pro male lead vocalists, attractive voice & like musts, for immed recording. 213-469-8505
 -lead vocalist needed soon for comm HM band wildstinctives and & style for upcoming album pro, Have backing Ed Malle vocalist wild to complete HR proj wimelodic metal edge. Mgmt, label interest, xtl material Power, mage, own style a must. Pros only \$13-87-386. Verification of the project of the proje

13 DRUMMERS AVAILABLE

•Randy Meers, drummer/soloist sking HM act w/string mgmt & show. 15 yrs stage/studio exp 2-13-372-4891 •Drummer, 10 yrs exp, avail for rock new music at, no 8 bands, pls. Willing to work, has trans, equip, reliable, gd art Lv mess.

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- Drummer sks gilam trash rock band infl Hanoi Rocks, Obeen, Agroamth, Sev Pistols Image very important, would prefer complete band Enc 818-78-7273
- Drummer, Iermale, 9 yrs exp, sks estab of RAR orig band infl UFO, Rush, Montrose, Zeppelin Mgmt a must, morey to object Sabrias 200 may 18-24-246
- Pro drummer asbarias 200 may 18-24-246
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- Pro drummer asbaria 200 may 18-24-246
- Pro drummer asbaria 200 may 18-24-246
- Pro drummer aswalf for dance band Rock, pop. rockabilly, RAB Exp & trans Ongs ok Ray after 6pm 21-3665-256
- XIt drummer like 18-24-246
- Pro drummer aswalf for dance band Rock, pop. rockabilly, RAB Exp & trans Ongs ok Ray after 6pm 21-3665-256
- XIt drummer sks estab of pop band, lkng for creative influence as becker 18-256-256
- Purummer/lead vocalist wigd image sks estab of whitig band only T40, dance, jazz, 15 yrs exp. Lv mess213-257-4787
- Purummer, studled at Berklee, lkng for wkng T40 or jazz
- Pro drummer, 15 yrs stage/studio, git time, equip. image.

 Pro drummer, 15 yrs stage/studio, grt time, equip, image, 213-880-5479 att Bob 22.3 de 18.5 d

Orummer avail, hi-energy, hardhitting, xit tim showmanship å image, live/recording credits
 Herbert Fr. 213-876-7

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Drummer/percusaionist w/pro exp, plays traps, tmbales, congas, lkng for rhythmic dance-oriented new wave band or bass plyr & female vocalist. Perfer LA area. Doug 213-539-5925/e a limage, ongs a plus. Carl Netson 818-508-9470 Heavy rock drummer avail, gd tone. Have Stocks Will Travel 818-768-6146 Percusaion/drymmer. plays all styles. 4ks band 0nr

evel Percussion/drummer, plays all styles, sks band Dini 213-751-1464

Solid female drummer sks orig sit w/serous artists dat att, want to work hard. Judy
 Pro drummer, /cmmerly what'ly known HM band sks band sks ord w/deal, mgmt etc. Xit equip, att. chops. John818-505-0288 Drummer, Alan Peak, P. I.T. grad, stage/studic exp. attsps. sks pro wkng band. Alan Peak 213-876-7809

13 DRUMMERS WANTED

THRASHER, Orange Cty melodic metal band sks pro drummer. Must have gd att, backbone snd. equip, image, trans. Serious only. Ronnie Cartanon. 714-545-762.
TFRANKLINSTEIN liesp for drummer, 25-32, part No Americal and State of St

Female drummer &/or percussionist wid for major label proj. Must have gri stage pres & no star inp 818-862-8658
 Pro drummer wid for all orig melodic rock band whim oredits & prod deal. Must be in-the-pocket, image-conscious by yox pref. 818-841-6081

credits & prod deal Must be in-the-pocket, image-conscious \$18.841-6081
• Drummer needed for orig rock trio featuring guitarist/singer/songerter currently shwcsing LA clubs Hillywal area rehears. 213-865-4992
• Drummer wid for ong blues-type rock band. Heavy rehears, as a constant of the constant of t

onented oruminer. Muse in range of 213-850-9707 Mile or Bank na ambition but low on expenience? 4M too Lkng for Mif- drummer for beginning band 714-524-2415 Fernale drummer needed for establic fulltime fernale RER Aband. Solid bkngs, also do ongs. Nina - 0rummer wird wiDoors, Black Sabbath, Pink Floyd intil Serious only.

- 0rummer wird by published singer/writer/guidrast to form orig pop rock band. Strong songs, Cars, Costello, reggae. Neal

Drummer wtd for forming ong pop rock band inft Stones, H&O, Huey Lewis, Late night or early eves.213-870-8467 Progr band liting for drummer into Wackerman Williams for UK/ROU-type band Doug Singer & guitar plyr who both write liting for hot drummer wall the chops for power pop proj Senous only Seth 213-850-1400

All-temale band KARIZMA needs drummer Exp & dedica-tion musts. Into showcang our ong material 213-533-1666.
 Orummer wild for 1976 punk rock org. Must love Dolls, Deadboys, Ramones, Stooges, Damned, Be Serious SCV.

Revin
 Drummer needed for backup band, ong straight-on rock
 805-492-4549

Drummer revolutions. No. 805-492-4549 tunes. Nick visch Raß band living for space-age rootsy drummer. Pipes a plus. Birett 213-653-2595 **Keybdet, guitterist, vocalist, bass plyr seek expl drummer wi10-to-12-pc drum set. Duran image, 18-20, all solid origs, pro mgmt **Ochrita, 19, near Eagle Rock, Duran2 image, for a rad and call 818-765-7420 **Ochrita, 19, near Eagle Rock, Duran2 image, for a rad and call 818-765-7420 **Ochrita, 19, marksup vox wild by solo artist w/except by gd

- Carriar, 19, near zage redoct, butanz image, for a rad band call 818-789-7420

- Drummer w/backup vox wtd by solo artist w/except'ly gd songs. Near-future EP: comm rock Serious pros only JT 213-376-7086

- Funity swampy syncopated broken glass R&F band sks imaginative drummer, infl Bonham, Copeland, Peart, Alex Na Halen, Jobe 818-360-278

- Bassist/keybdst/composer, 27, sking work w/pro gp. infl Toto, Journey, Foreigner, etc. 10 yrs road/studio exp. ng/m att, hardwking. Drew 213-956-0202k:10 Pro drummer wid for estab'd metal band Groove, chops, obb-bass. Rich 818-848-3048

- Glaim rock band sks exp'd drummer. Freaked-out image a must, infl Angel, Kiss. Aerosmith, Hanox Rocks. Kelly 714-842-4576

- 714-842-4576

a must. Inn Anger. Nas. 714.842.4576

• Drummer witd by CITY LIFE. local band into marketables meled HR pop. Must be exp'd w/gd att Kewn/213-45253

• Drummer witd for newly forming hard-edged rock band wiblues overtones & female feed anger Lv mess 818-985-1128

• Charlie Watter/Loey Kramer-type, loose, grf feel drumer needed in THE TOMBSTONES Mr Lawrence818-766-7021

• Drummer needed for all-ong country pop rock band 213-378-3085

Drummer wtd for T40 band in Hollywood vicinity. Must 213-463-7672

Drummer wtd for T40 band in hollywood variations Cory

213-463-7672

Porummer wtd for orig melodic HR grp ala Whitesnake. Squer, Adams Misshave big drum and, xit bring, natural feel, Powel/Bonham/Appice-type. 25-35

Cute drummer, 5 yrs min exp to compl 4-pc ong comm pop rock band wingmit Duran2 mage, 18-22, anil Surivior, Foreigner, Van Halen

Pro dib-beae drummer wtd by dynamic HM band led by guitanst/songwriter w10 yrs concert/recording exp winame plyss, pros only ended, xit backup vox & gd-lkng HR implementations of the programmer needed, xit backup vox & gd-lkng HR implementations of the programmer needed, xit backup vox & gd-lkng HR implementations of the programmer needed, xit backup vox & gd-lkng HR implementations of the programmer needed, xit backup vox & gd-lkng HR implementations of the programmer needed with backup vox & gd-lkng HR implementations of the programmer needed with backup vox & gd-lkng HR implementations of the programmer needed with backup vox & gd-lkng HR implementations of the programmer needed with backup vox & gd-lkng HR implementations of the programmer needed with backup vox & gd-lkng HR implementations of the programmer needed with backup vox & gd-lkng HR implementations of the programmer needed with backup vox & gd-lkng HR implementations of the programmer needed with backup vox & gd-lkng HR implementations of the programmer needed with the p

14 HORNS AVAILABLE

•Sax ptyr sks wkng band, all styles, backing vox, some rhythm purtar 714-856-1312

·Harmonica plyr, pro. plays all styles/all har *Trombonist avail. Peter 714-628-7300
 *Oynamic frontman/vocalist/horn plyr sks local wlung band kit percussionist, keybds & wnter/arranger If you like yours hot, call Jeff 818-761-5551

14 HORNS WANTED

Need dedicated female horn section for grp w/mgml presently recording master, serious record interest Chris at Straightahead Mgmt.
Yeley yout Yeah, you' We're liking for you to join our totally rad band if you play an instrument besides your own, call Tracy
Female sax plyr who can sing backup & dbl on perc & Female sax plyr who can sing backup & dbl on perc & Jangki Keybok wid for all-female pop cover & ongs band w/paid gigs. Angel State Productions
213-398-4668 & Saxophone plyr wid for orig band inff Police, Wham, UZ.
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15 SPECIALTIES

•Songwriter would like to pay rehearsal space for band in return for rehearsal of own pop/rock material Paul 213-478-6876

In return for rehearsal or only 213-478-6876

Personal mgmt wid by guitarist/singer/songwriter. Band has finished EP & polished act. Music btwn Bryan Adams & Loverboy. Crangger, Iv mess.

Singer/songwriter w/hit songs & hot band sks producer &/or mgr.

*ATMOSFEER, multimedia/multimedium performance grosks arrists from wide/driverse fields. Musicians/film/nicrs/choreographers/abstract.thinkers. Marty/12/398-531.

*ATMOSFEER multimedia/multimedium performance grosks arrists from wide/driverse fields. Musicians/film/nicrs/choreographers/abstract.thinkers. Marty/12/398-531.

**Table State St

Neil 21.389.851.

**Fierputable mgmt co sks investor for comm-vable artist recording venture, will pay Inder's fee 818.906.7945.

**Electric violiniet, sunning approxand, melodic rock onentation, also sings & composes, sks outrageous ong proj or kybdist or guitarist for collab. Mary eves 818.980.8596.

**Sabdman in Mar Vista home avail 107. Soundproof rehearsal on premises, \$325 per room. Must fill by 97. Greg 21.3331.2913.

*is there anyone in this town willing to invest new music & video sit? Cal 21 213-734-0760 213-779-4215

New music 6 Violes 311 - 213-779-4215
Leland

•Mirage owners/users grp Learn sampling techniques 31

*Metal Blade recording artists THRUST need full road crew

manual Blade recording artists THRUST need full road crew

•Metal Blade recording artists THRUST need full road crew immed for upcoming shows, poss tour. James21:3376-845.
•Musical proj lking for investors. Richard 213-465-6961
•Blade & Diabeled Society would appreciate donations of used video equipment, copy machines or electronic propernties. Richard 213-945-347.
•DELLETANTE lking for mgmt 8/or financial backing Have gift songs, mage, upcoming ggs. Tony B18-346-865.
•Warnted: Musicalians for inspired singer/songwriter—bass phy. lead guistanst, drumenr, keybdst. No exp. nec., motivation. 8 driver musts. Antia.
818-342-9214.
•Chauster life filten for collab other creative englassives. Vox.

tion & drive musts. Anna 818-342-9214

*Charles Loft ling for collab, other creative endeavors. Vox. 8 drumming. 213-466-3342

*Deborah Buth Devidsohn, recording artist & concert performer, sking qualified investors for index, musical prodis, concerts, TV show. Also sales rep., co-producer, manager. 213-275-7995/460-693.

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Female vocalist/lyncist sks large-size female musicians to form '60's style rock band Senous only Denses to Senous only Denses of Senogwriter/musician w/lost of recorded material ling for producer Styles Lonel Riche, Phil Collins, Fatboys, Stings 123-294-6450

Songwriter/music-lan whots of recorded material ling for producer Shyes Loned Riche; Phil Collins, Fattboys, Sings Bobby
213-294-6450
Studio mgr/sales rep wid for 48-ch automated studio in No. Hollywood
Studio mgr/sales rep wid for 48-ch automated studio in No. Hollywood
Christian spelf-filled musicians wid—lead & rhythm gustar, bass, drums, sax, kybds—to form Christian rock/gospel band Ann
Sinancial investor needed by ong rock tim featuring guitanistismger/songwriter currently shwcang L.A. clubs, for recording & performing Dean
Attention country musicians: California Country Music Assoc has free hotline for plyrs lking for bands, bands lking or plyrs
Jazz group playing comm jazz rock, highly qual, lking for mgmt Bob
213-880-5479
Producer lking for 2 keybdists, gurfanat & drummer for female vocalist Must be exp'd, have pro att Ira

"stazz group praying comm jazz tock, nignt youa, nory of impm Bob of producer lung for 2 keybdists, guitanist & drummer for female vocalist Must be exp d, have pro att ira 818-848-6068/843-4772.

"Two vocalist/lyricists, male & lemale, sk drummer, multicybdist & bassist, R&B pop-onented. Must have image httpwd area, Nile or Biants, Nile or Biants, Nile or Biants, Produced or 213-850-9707.

"Free video copies of your performance. VHS or Beta David." 214-776-4912.

"Exp'd roadles needed for newly signed band, must have trans. Need drum tech & 2 guitar techs. Pay 213-465-2822.

"Roadle needed for local rock band wiregular club dates." 213-465-7289.

*Marcy - 213-465-720e
*Wanted; Albums & master qual cassettes for poss proton on *Hurry Up & Walt* radio show (cable, reaches 78,000 homes). Contact producer Bnan Connec 213-663-5904

78,000 homes, Lorribac proposes.

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*Wanted: Photographer who took pictures at the SISTERS
OF MERCY concert on June 2nd at the Palace. Interested in buying some backstage photos Violet. 818-780-1193
*Wanted: Readle/stage/shand for Detroit band Must be reliable, 18 or older, have access to van. Pay-egonal-stage photographen for Detroit band Must be reliable, 18 or older, have access to van. Pay-egonal-stage photographen for Detroit band Must be reliable, 18 or older, have access to van. Pay-egonal-stage photographen for Detroit band Must be reliable, 18 or older, have access to van. Pay-egonal-stage photographen for Detroit band Must be reliable, 18 or older, have access to van. Berdine 213-907-234-0

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for album proj now Points negotiable 714-534-1578

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16 SONGWRITERS

*ASCAP hyricist needs great melodies, T40/R8&/pop/nock.
Pros only please. Send info &/or cassettes to M. Weinfeld, 18 Madison, Geneva, NY 14456
 *Vocalist/sengwriter, rock-onented, sks colfab wlambifous.gutar phyr wilogoal to form band for touring, recording Senous only Robert
 *Repair ovcalist sks ong matenal: pop, jazz, T40 Inf M. Manchester, K. Carnes, S. Easton Versatile, open-minded, kat
 *Senous versatile, open-minded, kat
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work Collab ok 213-350-00-2

•MC Chris D, specializes in rapping writes lyrics 213-466-1238



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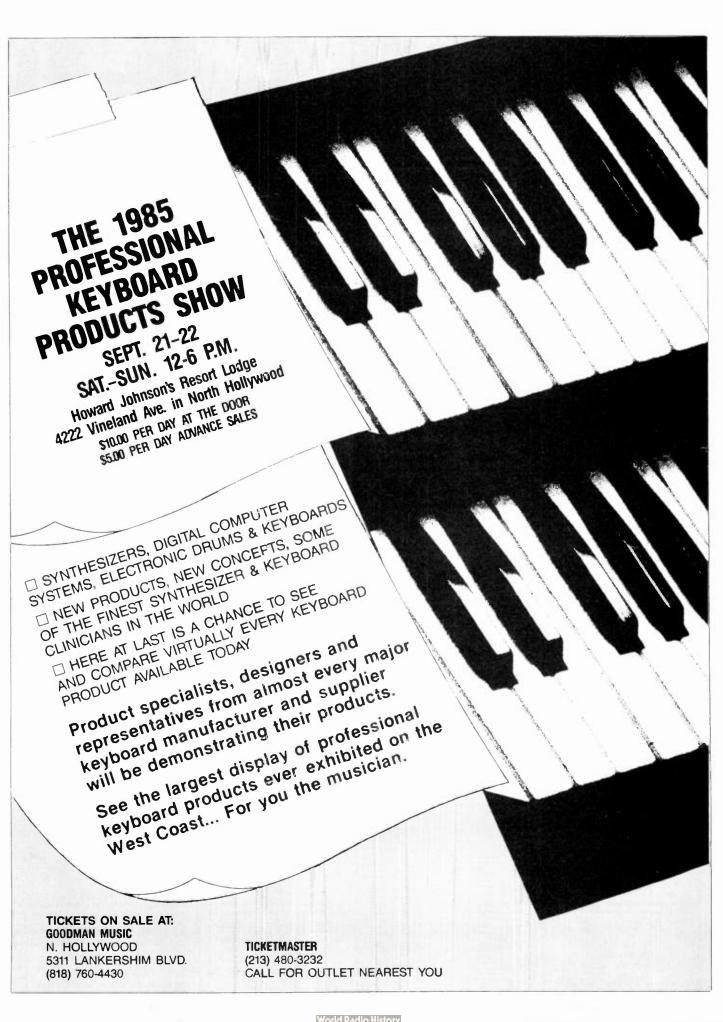
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