

**SPECIAL EDITION: THE CURRENT STATE OF VIDEO**

Vol. X, No. 17, August 1986 - August 31, 1986

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*Musik*

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by A&R Execs

*Critique*  
by Ian Whitcomb

*Condemnation*  
by Michael Fremer

*Defense*  
by MTV's Les Garland

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Vol. X, No. 17

August 18–August 31, 1986

## FEATURES

**R**ock videos in general and MTV in particular have been taking a lot of heat lately. What's the big deal, anyway? This issue attempts to address that question, along with its various implications and attendant ironies. Ironies? Here's one: Did you ever notice that the people who complain the loudest about MTV still watch it? And often with the *sound turned off*? If you ask us, videos are like the records they promote—you have to go through a lot of dreck to get to the good ones, but the good ones (like "Walk This Way," for instance) are worth the trouble. And you'll have to admit that MTV makes a handy local stop when you're riding your remote control switch. Actually, it's moot to us—our neighborhood hasn't been wired for cable yet. —B.S.

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### PUBLISHERS

J. Michael Dolan  
E. Eric Bettelli

### GENERAL MANAGER/ADVERTISING DIRECTOR

E. Eric Bettelli

### EXECUTIVE EDITOR

J. Michael Dolan

### SENIOR EDITOR

Bud Scoppa

### ASSOCIATE EDITOR/NEWS

Kenny Kerner

### REVIEW EDITOR/CLUB REP.

Bruce Duff

### ADVERTISING/PROMOTION MANAGER

Nick Paine

### ADVERTISING/PROMOTION

Arnie Wohl

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Laura Brandt

### COPY EDITOR

Karen Burch

### RADIO EDITOR

Kenny Ryback

### AUDIO/VIDEO EDITOR

Billy Cioffi

### PRODUCTION

Drew Cobb, Art Director

Elaine B. Farris, Typographer

Ron Fritcher, Graphics/Illustrations

### CONTRIBUTORS

Guy Aoki, John Bitzer, Ian Blair, Randal A. Case, William J. Clodfelter, Ronald Coleman, Mark Gordon Creamer, Todd Everett, Carolyn Farris, Michael Fremer, Sue Gold, N.D. Groov, Kevin Henry, Lawrence Henry, Steve Hochman, Tom Kidd, Steve Kozak, Melinda Lewis, Jim Maloney, Murdoch McBride, Darryl Morden, David Nathan, Richard Sassini, Chris Stevens, Roy Trakin, Katherine Turman, Scott Yanow

### PHOTOGRAPHERS

Lesley Campbell, Ed Colver, Kristen Dahline, Janiss Garza, Robert Matheu, Abe Perlestein, Janet Van Ham

### CORRESPONDENTS

Bonnie MacKinnon (S.F. Bay), Brian McGuire (Wash.), Laine Medina (Orange County), Andy Schwartz (N.Y.)

### NEWSSTAND DISTRIBUTION: Mader News

(213) 559-5000

### COUNSEL: Shea & Gold

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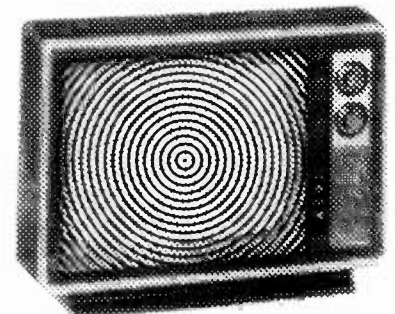
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# Feedback

## Trash Cleanup

Dear M.C. & Guns N' Roses:

In regards to the Guns N' Roses conflict letter ("Guns N' Roses Versus M.C.," Aug. 4) I'd first like to say that I still have the utmost respect for both Guns N' Roses and Karen Burch. What was meant to be a realistic story has now become the biggest of cheap Hollywood scandals. I've tried to remain silent about any personal experiences that have occurred between myself and the bands I manage, but feel that the facts must come out about my relationship with Guns N' Roses.

Though one of the most exciting times in my life, [managing GN'R] was also the most painful. Guns N' Roses are the kind of guys that your mother warned you about, and most of the stories are true. However, I *did* shop their demo tapes to the major record companies, I *did* give Tom Zutaut Guns N' Roses' demo tape and I *did* set them up with Peter Paterno, the lawyer who negotiated the band's deal with Geffen. Come on Axl, give credit where credit is due.

As for Karen Burch, I know she printed the article word-for-word off the tape. Otherwise, the band and Paterno would have "sued *Music Connection's* balls off!" (quote from Izzy). Sexual prodding? I must have seriously missed something—funny how that went right past the other eight or nine people in my living room. I really couldn't see Karen going for someone with a pierced nipple.

Hey, guys, let's put it to rest. I think that Guns N' Roses is one of the hottest bands to come out of L.A. and I wish you the best, but let's keep the music separate from the personal stuff. Business is business and trash is trash.

Vicky Hamilton  
Ex-manager of Guns N' Roses,  
now manager of Darling Cool  
& Faster Pussycat  
West Hollywood, CA

## Out, Out, Damned Spots!

Dear M.C.:

Thanks to Kenny Kerner for his commentary on rock & roll beefs ("There Oughta Be a Law! A Litany of Prime Beefs," Aug. 4). And now, with no hesitation, I take him up on his offer to write in with my gripes: What is this fascination with leopard-skin prints? Gone are the days of throwing on your jeans, a sweat-shirt, and comfy tennies, settling back in your seat, and enjoying the show! Nowadays you have to have the latest in ripped T-shirts, tight leopard pants, and three earrings

(and that's just in one ear!). If you don't look like you've had a head-on collision with a clothing remnant truck, you're just not hip. Frankly, I miss the days when you went to a concert to see a show, not look like one! Thank you for your kind attention to this matter.

Cyndi Ridge  
Director of Operations,  
Kramer-Patricola P.R.  
Los Angeles, CA

## Axl Greasing

Dear M.C.:

Three cheers for Karen Burch! I was very happy she stood her ground up to this loudmouth clown, W. Axl Rose ("Guns N' Roses Versus M.C.," Aug. 4). Mr. Rose seems to think he's some sort of intelligent Billy-Bad-Ass and his mouth will get him noticed. Well, the only thing you've convinced me of is that you're a wimp and your other bandmembers should strongly think on replacing you!

Richard Munoz  
Bass player, Infrared  
Hollywood, CA

## Forever Changes

Dear M.C.:

Just for the record, in Local Notes (Aug. 4), the review of the Summerfest left out two very exciting "happenings" which took place there on Sunday's show—a very rare guest appearance by legendary songwriter P.F. Sloan, who performed intense renditions of two of his songs, "Let Me Be" and "Eve of Destruction"; he even updated the lyrics of "Eve" to include "Red Russia" and the "Union of South Africa" in his condemnation of world brutality. Next was a rare appearance by Love co-founder and guitarist Bryan MacLean; even though Arthur Lee had cancelled, Bryan agreed to perform a few Love tunes solo. Bryan did sparkling versions of his "Alone Again Or," "Old Man," and [Arthur Lee's] "My Little Red Book." He was then joined by Paul Butterfield on harmonica for two songs, "Heaven Around the Corner" and "Life Is Like a River." On the second one, they were joined by former Big Brother & the Holding Company guitarist James Gurley—this then led into the Sunday "Jam". For me, this was the highlight of Summerfest, and I just wanted the readers of M.C. to know what they missed out on. Also, a big round of applause to Bob Crosby for having the courage to promote and stage this great two-day festival of Sixties rock. And all for just \$10 a day—such a deal!

Robert Leslie  
Los Angeles, CA

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## HOLLYWOOD CLOSE-UP



Photo by Janiss Garza

## PEKOE LOOKS INTO DESIGN

by Kevin Koffler

Rising young production designer Christopher Pekoe has just wrapped up work on David Lee Roth's "Goin' Crazy" video. Pekoe won't reveal any juicy details about Roth's six-minute extravaganza of geeks and freaks, but he does say Diamond Dave has pulled out all the stops on this one.

Cleveland-born and -bred, Pekoe, 23, got into graphic design at Kent State University in Ohio, but he says he had no idea he'd fall into the area of music videos when he arrived in Hollywood. "Originally I thought I was going to go into model-building and special effects for film," says Pekoe. "I still love and do a lot of graphic design, but I was definitely headed in more of a film direction at first.

"I didn't have a real strong technical broadcast background when I got out here," Pekoe explains. "My first job was for a video company called Howard Anderson. I didn't know how the Hollywood system worked when I first moved out here, though. The music video industry is very incestuous, and the same people pop up over and over. I was lucky that I got the job at Howard Anderson's when I first got out here. I wanted anything in the industry, but I was lucky I got something that could give me solid video experience. I got to learn and I was paid for it."

Pekoe jumped from Anderson's company to MC<sup>2</sup>, an animation house. MC<sup>2</sup> does various commercials, titles, and video work. Under the expert guidance of Ken Rudolph, Pekoe had the opportunity to be a cameraman of A-Ha's groundbreaking video "Take on Me." "Ken gave me the opportunity

to work with the equipment, play with different ideas, and learn how different things work," he says.

It was at MC<sup>2</sup> that Pekoe met Jerry Kramer, video and film directing whiz. "I worked on a few videos with Kramer because MC<sup>2</sup> was housed at the back of Kramer, and there was a loose connection there. I started out doing simple things like video assisting and PA work, but eventually that led to a staff position at Kramer."

Pekoe created an art department for the company. "We did the 'Out of Africa' video, the ZZ Top 'Stages' video, and then we started getting into HBO specials and some commercials. I had to get all of the various elements together and then make sure everything was kept in hand."

Kramer recently took on a movie project and has temporarily suspended operation on his video production, so Pekoe has formed his own graphic design company, DXN. He's also been working as a freelancer on various videos and commercials and is constantly in demand.

"People call me, and say I've been recommended by people I've never even heard of," Pekoe marvels. "I guess that's a good sign. My advice to anyone who wants to work in video in a designer capacity is to get as much experience as possible. Get a job in the industry; even if it's not what you ultimately want to do, there's always the opportunity to meet people who can either give you guidance or push you in the direction you want to go in. Also make lots of phone calls, circulate yourself, and let people know you're available." ■

# D'MOLLS



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# MTV Revamps Awards Show; "No More Mindless Banter"

by Murdoch McBride

LOS ANGELES—In an upbeat press conference, the Music Television Network (MTV) announced its 3rd Annual Video Music Awards, to be aired September 5, and indicated that the much-criticized awards event will be radically revamped this year.

Donald Ohlmeyer of Ohlmeyer Communications Companies, which is presenting the "1986 MTV Video Music Awards" in association with MTV, addressed members of the press and music industry in a casual breakfast setting at Sylvio's restaurant in West Hollywood. There, several celebrities waited to announce the nominees for the 1986 Video Music Awards, while Ohlmeyer emphasized that this year's show will be more lively, more of a party, and generally faster-paced than previous MTV award shows. "Last year we fell asleep," Ohlmeyer told the press, before going on to say that aside from many exciting additions to the program, viewers can expect much less of the "mindless banter" which has been associated with it in the past.

A statement issued by MTV also indicates that the three-year-old awards show may turn into one of the strongest entertainment bills of the season. A variety of top acts will perform from two locations, L.A.'s Universal Amphitheatre (the main venue) and New York's Palladium. Linked by satellite, such acts as the Monkees, the Hooters, Pet Shop Boys, Simply Red, 'Til Tuesday, Van Halen, Tina Turner, Whitney Houston, Mr. Mister, and Genesis will be performing from both sides of the country on the September 5 simulcast. "One interesting thing," Ohlmeyer said, "is that the only people on the stage will be performers." The producer indicated that presentations and other activity would be separated from live performances.

Ohlmeyer also indicated that there would be tickets sold to both the New York and Los Angeles shows, and that ticket holders would be seated "in the first few rows" in L.A., while New York patrons would be standing on the main floor of the Palladium. This was MTV's most aggressive move to direct the theme of the awards show away from anything formal.

The press was told that "Anyone coming to the show in a black tie would be turned away."

Ironically, the MTV press conference, aimed at heralding the network's attempt to upgrade the presentation, itself stumbled at the starting block. Most members of the press and music industry were steeled for the worst after a series of seemingly hastily prepared statements threatened to turn the mid-morning affair into an embarrassment. But things picked up when 16-year-old Dweezil Zappa stepped up to the podium and took charge in an impressive one-man effort to breathe life into the proceedings. Instantaneously, the press conference took on the very atmosphere that was being promised for the September 5 show. As Dweezil introduced such artists as Alice Cooper, Belinda Carlisle, Andy Taylor, Steve Pearcy and others, he played the witty and humorous host while offering one of the most genuine performances ever associated with the MTV network.

In an exclusive interview with *MC* following the press conference, Dweezil Zappa recounted his feelings about being at the podium and on the air:

"I got nervous up there," the young musician admitted. "I really didn't know what was going to happen. They just said 'Here you go, say this.' I didn't want to *try* and be funny, because I figured I'd just bomb, but I'd say these little things and people thought they were funny, so we went ahead. I like [MTV's new direction] because I like being part of it. I just did two weeks on the channel, and even though I was only supposed to do one week, I guess they liked what I was doing and they said, 'Hey, how about doing another week?' I'm supposed to be doing some more for them."

The young performer's newfound visibility via MTV is well-timed: Dweezil's album *Havin' a Bad Day* (produced by his father Frank) is due for imminent release on Barking Pumpkin/Capitol.

"I wasn't planning on being a VJ," Dweezil continued, "but it turns out to be a pretty fun job. You get to talk about all your favorite people—I like it."

When asked would he consider dual careers as a musician and

video jockey, Dweezil said, "Oh sure, and I wanna do films, too. I'm 16 years old, so why not?"

While Dweezil Zappa's status *vis a vis* the MTV awards program remains uncertain, there were several presenters named in MTV's

statement to the press. These include Bananarama, the Bangles, Belinda Carlisle, Elvira, Gilbert Godfried, Janet Jackson, Don Johnson, Jay Leno, Motley Crue, Rod Stewart, and Steven Wright.

## MTV Video Awards: Nominees

### Best Video of the Year

A-Ha: "Take on Me"  
Dire Straits: "Money for Nothing"  
Godley & Creme: "Cry"  
Robert Palmer: "Addicted to Love"  
Talking Heads: "Road to Nowhere"

### Best Male Video

Bryan Adams: "Summer of '69"  
Phil Collins: "Take Me Home"  
Robert Palmer: "Addicted to Love"  
Bruce Springsteen: "Glory Days"  
Sting: "If You Love Somebody Set Them Free"

### Best Female Video

Kate Bush: "Running Up That Hill"  
Aretha Franklin: "Freeway of Love"  
Whitney Houston: "How Will I Know?"  
Grace Jones: "Slave to the Rhythm"  
Tina Turner: "We Don't Need Another Hero"

### Best Group Video

A-Ha: "Take on Me"  
Dire Straits: "Money for Nothing"  
INXS: "What You Need"  
Rolling Stones: "The Harlem Shuffle"  
Talking Heads: "And She Was"

### Best New Artist in a Video

A-Ha: "Take on Me"  
Hooters: "And We Danced"  
Whitney Houston: "How Will I Know?"  
Pet Shop Boys: "West End Girls"  
Simply Red: "Holding Back the Years"

### Best Special Effects in a Video

A-Ha: "Take on Me"; Michael Patterson  
Pat Benatar: "Sex as a Weapon"; Daniel Kleinman & Richard Uber

Dire Straits: "Money for Nothing"; Ian Pearson  
X: "Burning House of Love"; Daniel Kleinman  
ZZ Top: "Rough Boy"; Max Anderson

### Best Editing in a Video

A-Ha: "The Sun Always Shines on TV"; David Yardley  
Pat Benatar: "Sex as a Weapon"; Richard Uber  
Dire Straits: "Money for Nothing"; David Yardley  
X: "Burning House of Love"; Dan Blevins  
ZZ Top: "Rough Boy"; Richard Uber

### Best Cinematography in a Video

A-Ha: "The Sun Always Shines on TV"; Oliver Stapleton  
Pat Benatar: "Sex as a Weapon"; Peter Mackay  
Joe Walsh: "The Confessor"; Jan Keisser  
X: "Burning House of Love"; Ken Barrows  
ZZ Top: "Rough Boy"; Alan Jones

### Best Direction in a Video

A-Ha: "Take on Me"; Steven Barron  
Pat Benatar: "Sex as a Weapon"; Daniel Kleinman  
Dire Straits: "Money for Nothing"; Steven Barron  
X: "Burning House of Love"; Daniel Kleinman  
ZZ Top: "Rough Boy"; Steven Barron

### Most Experimental Video

A-Ha: "Take on Me"; Steven Barron  
Pat Benatar: "Sex as a Weapon"; Steven Barron  
Dire Straits: "Money for Nothing"; Steven Barron  
X: "Burning House of Love"; Daniel Kleinman  
ZZ Top: "Rough Boy"; Daniel Kleinman

# SIGNINGS & ASSIGNMENTS

by Kenny Kerner

Jordan Harris, senior vice president of A&R for A&M Records, and Jeff Ayeroff, senior vice president of creative marketing for Warner Bros. Records, have announced their resignations to become co-managing directors of Virgin Records in America. Both will be based in Los Angeles.

Sam Sutherland has resigned his post as Los Angeles bureau chief for *Billboard* magazine to become Windham Hill's vice president and managing director.

The Wartoke Concern has changed both its name and address. The firm will henceforth be known as Artists International Representatives (AIR) and located at 285 W. Broadway, Suite 300, New York, NY 10013. Telephone number is (212) 334-0001.

Lance Freed, president of Almo Irving Music, has announced the appointment of David Conrad as vice president and general manager of Almo Irving Nashville. Conrad started the company's Nashville operation in 1980.

Nu Shooz and Gordon Lightfoot have signed on with Jensen Communications for public relations representation, effective immediately.

Doug Banker, president of Madhouse Management, has announced that the company has just signed producer Pete Solley. Currently working on the forthcoming album project from Phantom, Rocker & Slick, Solley has already produced such acts as Ted Nugent, John Parr, the Romantics, Peter Frampton, the Bus Boys, and Oingo Boingo.

EMI Music has announced two major appointments in the area of public relations: Brian Southall has been named director of public relations and communications for EMI Music worldwide, and Sue Satriano is now the director of public relations and communications for the territories of North America and Japan.

Lou Tatulli has been promoted to the position of director of singles sales and sales administration for RCA/A&M/Arista Distribution. Tatulli will oversee nationwide singles sales activities in coordination with the promotion and sales departments of all distributed labels.

Don Muller, formerly with ICM, is now an agent at Triad Artists. Muller will be responsible for booking talent into clubs in the Western region of the U.S.

John Hammond has been named director of promotion and publicity for Living Music, Inc. Hammond will be responsible for supervising all press and radio campaigns for Living Music, including the development of promotional material, video angles, and related marketing strategies. In a related move, Bruce Coleman has been named vice president of the company.

Robert Lambert has been appointed professional manager at Bug Music and will be based at the company's Los Angeles offices. Lambert was previously manager of Applewood Recording Studios in Denver.

Bigtime Records has announced the signing of the Lucy Show and Bauhaus-spinoff Love & Rockets to a recording deal. The Lucy Show LP will be released shortly.

Target Entertainment has signed on with Violet Szilvas for press representation. Target represents rock bands Legs Diamond and Laz Rockit.

# News

## CONTROVERSY

# Metal Bands Take Stand Against Fan Violence

by Kenny Kerner

LOS ANGELES—Recent incidents of fan violence at rock concerts have sparked two major heavy metal acts, Judas Priest and Ronnie James Dio, to speak out and take action against this ever-growing practice.

In the wake of recent concert violence in many Northeastern venues, Rob Halford, lead singer of heavy metal act Judas Priest, has announced that he and the band will be preparing radio spots, media interviews, and MTV appearances geared specifically to tone down fan activity and to warn audiences that continued violence and extensive property damage could very well lead to halls refusing to book heavy metal acts in the future.



Ronnie James Dio

Judas Priest, Dio, and Ozzy Osbourne are among the heavy metal acts whose recent concerts at such venues as Madison Square Garden (New York), Nassau Coliseum (New York), and Meadowlands Arena (New Jersey) have been marred by extensive property damage. Estimates of the damage, which range from \$40,000 to \$120,000 per show, do not, however, take into consideration physical injuries sustained by audience members. Ozzy Osbourne's recent four-day stint at the Long Beach Arena produced one death and ten injured concertgoers.

Halford issued the following statement to the press: "We want to get our message across to all areas—the fans, the agents, the promoters, and the authorities—to show them that we are concerned, that we're prepared to do anything that's reasonable to try and help alleviate the problem." Glenn Tipton, Judas Priest lead guitarist, added that "These outbursts are definitely the actions of a minority causing all of the problems.

And if this minority doesn't behave itself, there's going to be quite a shutdown of venues."

In an exclusive *Music Connection* interview, Iron Maiden lead singer Bruce Dickinson voiced his concern over crowd violence. "Whenever Maiden plays a concert, we always stop if it looks to us like there's something bad happening. We always stop playing and ask the crowd to settle down. The entire band is very concerned about the safety of the audience and we just won't play until things come to order."

Following some extreme property damage incurred during a June 7 Judas Priest show at the New Haven Coliseum, concert promoter Jim Koplik of Cross Country Concerts cancelled a Dio concert scheduled for the following week in Springfield, Massachusetts. Having deliberately steered clear of heavy metal shows for almost two months, Koplik's next metal venture is, ironically, a Judas Priest show set for August 28 at that same Springfield venue. Koplik did say that the band promised to help with preventing crowd problems, and he has been promised several public-service announcements from group leader Halford.

Leading East Coast concert promoter John Scher, who also recently booked Priest and Dio, is fearful that the New York-New Jersey area is about to lose the use of both Madison Square Garden and the Meadowlands Arena. "If we can't alleviate this problem, then we're absolutely going to run out of halls," Scher said. "I have no alternative but to hire extra security," he continued. "Not a token amount but between 25- and 30-percent more. We have to apprehend the people who are causing this problem. And that's going to be reflected in the ticket prices."

Wendy Dio, who manages Ronnie James Dio, said she was "appalled" by the crowd's behavior during a recent June 20 Dio concert at Madison Square Garden. With damages estimated in the area of \$40,000, the band is being forced to wait until the Garden's insurance company pays them before any payment for the concert is issued to the bandmembers.

Responding to the incidents of violence, Ronnie James Dio said, "I hate to see all of the kids feeding the theory that heavy metal bands cause trouble. The biggest shame of all is that there are only a few idiots causing it all!" ■

## CAIN JOURNEYS TO CHAPPELL



Jonathan Cain, member of the rock group Journey, has entered into a worldwide co-publishing agreement between his Frisco Kid Music (ASCAP) and Chappell Music. Cain's agreement, which does not include Journey-recorded tunes, does cover the hit songs he's written for such other acts as Lacy J. Dalton, Sammy Hagar, Heart, and Mickey Thomas. Shown at the Chappell/Intersong offices in Los Angeles are (from left) Jonathan Cain and Chappell/Intersong Senior VP Ira Jaffe.



## KNAC Is Top Fund-Raiser

by Kenny Kerner

LOS ANGELES—Seven major AOR radio stations last month sponsored promotional fund-raising events on behalf of Hear 'N Aid, the famine-relief organization spearheaded by some 40 heavy metal musicians. Each of the stations was competing for a one-of-a-kind canvas autographed by all of the Hear 'N Aid participants on the night they recorded their "Stars" single, which is currently in release. After the results were tallied, it was disclosed that radio station KNAC had won the canvas by raising the most money during a ten-hour auction held live on the air.

Each of the participating stations—KUPD (Phoenix), KSHE (St. Louis), WBAB (Long Island), WOFM (Milwaukee), WYSP (Philadelphia), WLIZ (Detroit), and KNAC (Long Beach, CA)—took the initiative to create its own Hear 'N Aid promotion after being supplied with an array of memorabilia that included posters, videos, records, and artist-autographed leather driving gloves.

Stations KSHE and WYSP conducted several on-air auctions on their *Monday Night Metal* and *Mighty Metal Shop* shows. WLIZ and KNAC conducted on-air auctions on one designated day only.

The charity promotions, coordinated by Debby Applebaum of the PolyGram AOR promotion department, raised nearly \$27,000 for Hear 'N Aid. KNAC will receive the autographed canvas at a special presentation in the near future. ■

## Porcaro Joins M.I.

by D.W. Boyd

LOS ANGELES—Jeff Porcaro, drummer for the Grammy Award-winning group Toto, has joined the Musicians Institute as an instructor for its Percussion Institute of Technology (PIT).

At PIT, Porcaro will be showing students how to get "inside" a song, how he handles the psychological factors of making meaningful music, and how he combines technique and feeling to make music.

Over the past few years, the Musicians Institute has hosted such visiting faculty artists as Edward Van Halen, Lee Ritenour, Allan Holdsworth, Stanley Clarke, Neil Peart, and Rudy Sarzo of Quiet Riot. ■

## Airwaves

by Ben Brooks

It's difficult if not impossible to pinpoint exactly why **Power 106** (KPRW) has edged ahead of **KIIS** in the local radio ratings. With that in mind, *Airwaves* endeavored to conduct its own limited and very unofficial poll of ten local teens. Queried while shopping at several local record stores, these fickle young men and women revealed a few interesting, albeit meaningless, findings. It's interesting to note that their reactions reflected the typically disloyal attitudes of radio listeners in these times.

The general consensus was that **Power 106** seemed to have less commercials, less talk, and more music played with less repetition. **Power 106** and **KROQ** were consequently deemed hipper than **KIIS**. In addition, the **KIIS** cash giveaways, which in fact have recently been reduced, were no longer fresh and exciting. And while **Rick Dees** was still considered to be funny, his shtik was the same old, same old.

Seven out of the ten teens favored **Power 106** over **KIIS** and **KROQ**, revealing similar complaints about **KROQ**. Three liked **KROQ** more than the other two stations. Four of the males mentioned **KLOS**, **KMET**, and **KNAC** (in varying priorities) as better stations. But it was interesting to note that all ten still listen to **KIIS** when station-punching, not wanting to miss their favorite records. . . .

Look for a handful of strong R&B records to make their way over to pop radio playlists in the coming weeks. "Sweet Love" by **Anita Baker** (Elektra), "Ain't Nothin' Goin' on but the Rent" by **Gwen Guthrie** (Polydor/PG), "All Cried Out" by **Lisa Lisa & Cult Jam With Full Force** (Columbia), "Private Number" by **Jets** (MCA), "Oh, People" by **Patti LaBelle** (MCA), "Love Zone" by **Billy Ocean** (Jive/Arista), and "Count Your Blessings" by **Ashford & Simpson** (Capitol) are already making significant moves.

The emergence of these records and many others in recent months points up the fact that the weak lines of delineation between R&B and pop music seem to be eroding in the mid-Eighties like never before. Breakout markets like Los Angeles, San Francisco, Boston, New York, Miami, Baltimore, Pittsburgh, and Buffalo certainly lead the way for R&B-based records. But more and more, it is

## Behind the Scenes in Records & Radio

common for non-urban markets to embrace these kinds of records early on. And justifiably so.

Over the years, talents like **Lionel Richie**, **Aretha Franklin**, **Kool & the Gang**, **Michael Jackson**, **Diana Ross**, **Prince**, and **Stevie Wonder**, have helped pave the way for new stars like **Whitney Houston**, **Billy Ocean**, **Janet Jackson**, **Luther Vandross**, and many more. And while the Seventies failed to perpetuate the R&B created by the music and artists of **Motown**, **Atlantic**, and **Stax/Volt** during the Sixties, in the course of this decade R&B and pop music seem finally one and the same, once and for all. Amen. . . .

While **Bananarama's** "Venus" reaches the top of the charts, it's interesting to note that a remixed version of the original by the **Shocking Blue** has been re-released in all its glory on **21/Atco Records** (it was originally issued on **Colossus**). In addition, **21** has released *The Best of Shocking Blue*, an album whose title is misleading. **Shocking Blue** had only one hit in America. Follow-ups "Mighty Joe" and "Long Lonesome Road" peaked in the *Billboard* charts at #43 and #75, respectively. However, both the former and "Never Marry a Railroad Man" did reach the **Number One** spot in their native Holland.

And while we're on the subject, **21 Records** appears to have a dark-horse entry by an artist we haven't heard from in years. **Alvin Lee**, formerly of **Ten Years After**, has an AOR hit with "Detroit Diesel" some 17 years since his famous performance of "Goin' Home" at **Woodstock**. The traditional rock & roll groover is also making its way onto **CHR** playlists throughout the country. These days you never know what's going to strike a chord in the public consciousness.

**Records to Watch:** "Angel in My Pocket" by **One to One** (SB), "All Cried Out" by **Lisa Lisa & the Cult Jam With Full Force** (Columbia), "Weatherman" by **Nick Jameson**, "Wrap It Up" by **Fabulous Thunderbirds**.

*To Brooks' list, the Editors are inspired to add David & David's "Welcome to the Boomtown," a hauntingly elegant amalgam of Raxy Music's Avalon (texture), Tom Waits (lyric), and Don Henley (vocal). It could be this year's "The Boys of Summer."*

## RADIO REPORT



by Kenny Ryback

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.

### KNAC 105.5 FM

Rough Cutt  
Poison  
David Lee Roth  
Quiet Riot  
Eden

### Pure Rock Local Show

Lydia Van Houston  
Savage Steel  
Raggedy Ann  
Jessie Galante  
Hans Naughty  
Powerplay  
Snake Bite  
Smoking Roadie

### KMET 94.7 FM

Quiet Riot  
David & David  
Great White  
David Lee Roth  
Unforgiven

### Local Licks

Rough Cutt  
View  
Franz  
Secret Life  
A=440  
American Girls

### 91X 91.1 FM

#### Unforgiven\*

Mojo Nixon  
Bangles  
Belinda Carlisle  
Playground Slap  
Stan Ridgway  
Dream Syndicate  
Beat Farmers

### FINE TUNING:

**KNX-FM—EASY COME, EASY GO:** Guess which mellow fellow will be soft-rocking us now? Turn it down as ex-KNAC headbangin' hero Rick Shaw joins the **KNX** crew on 93.1. **Diane Morales** takes her talent with her as the station trims its promotion department staff (she's good and she's available).

**KMET NAMES PD #11:** For the **MET's** newest program director, it all started over two decades ago at a little station called **KLOS** (that's **KLOS/Albuquerque**). Years later, in '78, **Frank Coty** returned to the **KLOS** call letters—this time in Los Angeles. He leaves his current post as director of programming for **The Source** and **NBC Radio Entertainment**, where he's worked the last five years. About the challenge now facing him, **Frank** has been quoted as saying, "We are going to make **KMET** better than it's ever been before."

**THE NEW AC=C-YA!** Do you ever wonder who takes credit for putting the "adult" in AOR? To put it another way, who took the rock & roll spirit out of album radio? The culprit is known as **John Sebastian**. You might remember him from his time spent here as program director at **KHJ**. We've more recently come to know him as the creator/consultant of **EOR** ("Eclectic Oriented Rock") radio, or "The New AC," as he's begun calling it. But now **Sebastian's** decided to put an end to his five-year stint as a radio programming consultant, saying goodbye to his last six **New AC** client stations. **John** reportedly misses "the day-to-day involvement of station operations."

## LOCAL NOTES

Compiled by Kerner,  
Burch & Scoppa

**DYLAN/PETTY UPDATE:** With well over a million fans turning out for 41 shows, Bob Dylan and Tom Petty are seriously considering taking their "True Confessions" tour to Europe. Dylan himself is making the trip across the Atlantic to star (that's right, star) in the Lorimar film *Hearts of Fire*, being directed by Richard Marquand (*Return of the Jedi*, *Jagged Edge*). Dylan portrays a former rock star caught in the middle of a love triangle. And yes, he will perform in the flick. Petty, in the meantime, is headed back into the recording studio to finish up his new LP which is set for release toward the end of the year.

## TRUE TRASH

The column is going to be short this week 'cause I'm currently in the middle of dealing with the only interviews Boy George and Marilyn are giving to the American press. [*You're too cool, Mr. Trash.*—Ed.] More on this in the next issue. I did come across, however, these little tidbits: Bananarama will not be touring the U.S. as planned. Poptart Keren has gotten pregnant.... Culture Club drummer Jon Moss was planning to tour with the group, but now he'll have to look for something else to do.... Blue in Heaven was kicked off the Art of Noise tour. Artistic incompatibility was cited as the reason, but we know what that means.... My sources inform me that Stone Bill Wyman is currently in hiding after it was discovered that he was having an affair with a 13-year-old girl. At presstime, police were looking for him for questioning. That's disgusting.... Former Wham guitarist Andrew Ridgeley decided to make a serious career go at automobile racing. Ridgeley says his partying and playboy days are over for now as he will go into serious training in preparation for what he hopes will be a profitable and exciting career.... I hate New York.... Until we meet again... —Kevin Koffler

Contributors to this section include Randal A. Case, Sabrina Frees-Perin, Kevin Koffler, Lyn Jensen, Murdoch McBride, Abe Perstein, and Judy Raphael.



JERMAINE STEWART

ANDY TAYLOR

**BEACH SCENE, DAY ONE:** Looking back at the schedule of events for the recent Beach Scene in San Pedro, I can't help but giggle at my ignorance in thinking the featured performers were going to be there right on time, waiting patiently to be photographed for *M.C.* By noon everything was chaos—one stage was an hour behind, another was an hour-and-a-half slow, and a third was 45 minutes late. The amusing thing about it was that no one seemed to either notice or care. Chances are, if you're a regular listener of KHS-FM, you probably had a bit of a bitchen time. The "I Love Disco" heart shirts were sellin' like hotcakes, along with the ever-so-cool leather & feather "high bands." (Never could figure out their intended function—some primitive type of marital aid, perhaps?) On the news the night before, the guy said the weather was going to be perfect for the huge "rock" concert at the beach. But considering the lineup of acts, this affair struck me as being more of a "pop" concert. Then I remembered the last time I went to a pop concert. It was in this beachside resort town called Monterey and I was in diapers watchin' Hendrix and Joplin. I really wish people would get their categories straight! Anyhow, I'd say the winners of the day, in order of performance, were as follows: Jermaine Stewart, for his fabulous impression of Jermaine Stewart lip-syncing on *American Bandstand* (was it live or was it *Memorex?*). Missing Persons for putting on a great show even if the LAPD did kinda steal it away by riding their horses casually through the crowd. It's gotta be hard to keep the beat going when you're watching people's heads getting busted. And last but not least, Belinda Carlisle and Andy Taylor. It

wasn't what I'd call rock, but it was pretty good. If nothing else, the set left me with the vivid memory of a little girl with a tear-streaked face, braces enmeshed with the chain-link fence as she valiantly fought for her place. I couldn't help but smile as I read the writing on the tattered pieces of cardboard that she proudly displayed. "Mandy Loves Andy!" Kinda cute, huh? Finally, I'd personally like to thank the persons in charge of the show for so thoughtfully neglecting to supply press photographers with pit passes. Whose girlfriend was that onstage with the Kodak disc, anyway? Can't begin to tell you how much fun it was wading through the ocean of people only to get studio-quality shots of stage monitors through the chain-link fence—very artistic thought, actually. But hold on Sabrina—this was a Beach Fest, not a *Bitch* Fest. Send me a get-well card, okay? By the way, disco *does* still suck—doesn't it? —SFP

**BEACH SCENE, DAY TWO:** While the crowd swelled on Sunday (estimates ranged from 70-10,000), there were relatively few arrests. In fact, the police appeared to exercise a great deal of restraint, even when visibly provoked. Although there were later reports of "missiles" (mud in cups, shoes, etc.) being thrown, resulting in some arrests, other potentially volatile situations never came to a head, fortunately. When a few dozen people refused to come off a bathing-house roof, the mounted police prepared to deploy, along with a dozen officers in riot gear. But instead of moving in, the police pulled back and the show was held up until some of the rowdies made a "visible effort" to come down. Actually, many of those on the roof found it difficult to get down, including a girl who was visibly panicked

as she negotiated her descent. Another diehard climber sent three large tiles smashing into the pavement below. Sunday's musical highlights included the Bluesbusters, Animation, Billy Vera & the Beaters, and the Latin-rock act Zerimar. Many people were disappointed, however, when they were informed late in the afternoon that David Lee Roth was a no-show. When asked about Roth's scheduled appearance, Performing Arts Coordinator Steve Crawford said, "Dave shined us on." No pun intended, right, Steve? —MM

**THE PRICE IS RIGHT:** Wanna get some money for that old amp sitting in the closet? Or how about all those old clothes and albums just taking up space? On Sunday, August 24th, from 11 a.m. to 5 p.m., you can attend a genuine rock & roll garage sale being held in the Wong's West parking lot. Guitars, T-shirts, gold and platinum records (how sad), amplifiers—all these and much, much more will be up for grabs. For more info about the sale, call (213) 392-7785.

**LIFE AFTER THEFT:** While local art-rockers Life After Death were busily recording over at Fiddler Recording Studios on Melrose, a couple of dirty thieves were breaking into the band's car and making off with an RX-21 drum machine, a blue limited-edition Kramer guitar, and the top part of some Taurus bass pedals. If you have any information regarding the missing equipment, please call Paul Thomas at (213) 377-8458.

**SYREN CALLING:** Howard Askeland and Brenda Barboni have bolted from Syren to form Manta. Both members are represented on the *California's Best Metal* and *Lady Killers* albums from New Renaissance Records. Look for the new band to release a single and hit the club scene real soon.



BELINDA CARLISLE

## HEARD THE ONE ABOUT THE TRAVELING INDIE PROMOTER?

Some great entertainment biz jokes are making the rounds these days. Here are a few of our favorites—How many A&R guys does it take to screw in a light-bulb? Answer: "I don't know. What do you think?..." What are two good arguments for using entertainment attorneys instead of animals for medical experiments? Give up? Well, first, there are more entertainment attorneys around, and second, you don't get as attached to them.... How many William Morris agents does it take to screw in a light-bulb? Answer: One to stand on a chair to try to screw it in and all the other agents in the building to try and push the chair out from under him.... Send your favorite jokes to R. Case, P.O. Box 7014, Tazana, CA 91356.... Ticking packages from A&R men, entertainment attorneys, and William Morris agents will be returned unopened. —RAC

**CAROL & THE DUDES** is a highly credentialed new band featuring former Rubinoos Tommy Dunbar, one-time Heater Missy Connell, and WB Records ace publicist Carol Marrujo. Catch 'em at Wong's on Friday, August 22nd.

**BLOWN' IT IN THE WIND:** They say that good things come to those who wait. If we'd only been patient, we'd have passed on that trek to Costa Mesa a while back and waited for BD, TP & the HB's to come to the Forum. That way we would've missed a mildly pleasant evening and caught instead what Gilmore, Hilburn, et. al. hailed as a truly monumental evening of glorious rock & roll. But we weren't and we didn't and we have only ourselves to blame. Looks like Tommy, Annie, and Bobby were really roaring when Jeffrey Mayer snapped this shot, but we can't really verify that. We can tell you, however, that Annie, Dave, and the rest of the Eurythmics literally tore the roof off the Greek Theatre the very next night. Wait a minute...



**BLUES IN THE DAY:** The Southern California Blues Society presented its fourth anniversary celebration at the Will Geer Theatrical Botanicum in Topanga Canyon. It was blues, blues, and more blues as a capacity crowd cherished every moment of it. Performers such as Blues for Breakfast, Maggie Mayall & the Cadillacs, the Bernie Pearl Blues Band, Nate the Great, Joe Houston, Linda Hopkins, Harmonica Fats, and a host of others made music that shook the canyon walls. A very special tip of the hat to Betty Miller and the entire Southern California Blues Society for a job well done. —AP

JOE HOUSTON

Photo by Abe Perlestein

DUANE EDDY

**★ STAR GAMES:** Radio station KNAC has instituted a brand-new game show based loosely on *What's My Line?* It's called *Name That Star*, and it's hosted by Tawn Mastrey every Friday at 2 p.m. Each week a different celebrity enters the studio and disguises his/her voice. Listeners call in and try to identify the personality and win free prizes. Thus far, the game show has featured Great White's Lorne Black, members of Poison, Giuffria's Lanny Cordolla, and Stephen Percy of Ratt. Pictured above at the Pure Rock station are (left to right) KNAC Music Director Kevin Stevens, DJ Sam Freese, Percy, DJ Tawn Mastrey, Program Director Jimmy Christopher, and KNAC Promotion Director Tom Maher.

**NEW DADDY NEEDED:** Rhino's satirical "pop" band Big Daddy is short one member at the moment. If you're a lead guitarist/singer with a skewed, neoclassical sensibility, you may well be just what the band requires to be whole once more. Interested? Call Big Daddy direct at (213) 204-2222.

**WHAT'S A NOONIE?** As part of the Hollywood Arts Council's "Discover Hollywood" campaign, a series of free noontime concerts will be held this summer at the Wells Fargo Bank courtyard at 6320 Sunset Blvd. Presented in cooperation with *Music Connection*, Musicians Union Local 47, and Pick Sunset & Vine, the concerts will happen each Friday afternoon on August 15th to September 5th.

**IRON (CURTAIN) MAIDEN:** Come September, heavy metal band Iron Maiden will embark on a journey behind the Iron Curtain in support of their soon-to-be-released *Somewhere in Time* album. Maiden will play dates in Yugoslavia, Hungary, Czechoslovakia, and Poland before heading back to the U.K. for a five-week tour. The band won't hit American soil until January 6th, 1987, when they pull into Knoxville, Tennessee, to start a 70-city U.S. trek. The LP, produced by HM vet Martin Birch, contains well over 50 minutes of progressive metal music.

Photo by Jeffrey Mayer

**CATCH OF THE BAY:** Big doings up in the Bay Area as the Martini & Rossi Corporation is sponsoring the Bianco Best Beat contest to find the area's best new band. Among the contestants are Zufa Pool, Slantstep, Jain, the Stone, Faith No More, Legal Reins, Great Guns, Voice Farm, and Impulse & Bands will be judged by a variety of industry mavens, including Felix Chamberlain (Warner Bros.), Howie Klein (415), Steve Pross (Elektra), Iris Dillon (A&M), and Matthew Kaufman (Beserk-eley). The finals will be held on Saturday, October 11th, with a winner getting an all-expense-paid trip to the Big Apple for a performance at the China Club. Losers will have to settle for free bottles of vermouth.

**IF THE SHOE FITS:** There's a buzz about Philadelphia-based rockers Cinderella. Their debut album *Night Songs* was produced by none other than (fairly god-father) Andy Johns, who's waved the magic wand for the Rolling Stones, Led Zeppelin, and Rod Stewart. Among the stronger tracks are "Shake Me" and "Nobody's Fool." Album also features guest appearances from Jon Bon Jovi and Jeff Paris. . . . Also new from the City of Brotherly Love is the Cheap Trick Bricklin, whose A&M LP was produced by Dire Straits helmsman Neil Dorfsman.

**LETTING THE CATS OUTA THE BAG:** We confirmed rumors that members of Mötley Crüe (Tommy Lee & Nikki Sixx), along with Autograph and Ratt's Stephen Pearcy, will be getting it on in a celebrity-studded jam on Friday night, August 22nd, starting at 8:00 p.m. Seems the guys just wanted to get together to play and decided to do it at the Roxy. Because of the huge number of people wanting to attend, no direct advertising is expected, although there were several "subliminal" and "coded" messages running in some L.A. mags. Oops. Guess it's not a secret anymore. Me and my big mouth.

**LIMPING NOSTALGIA:** The Forum's Sixties show "Return of the Great Britons" (see page 32) strongly suggested that some things are better left as memories. With three of the five acts being minor-hitters (circa 1965), the show gave the phrase, "For those who will always remember and for those who never knew," new meaning. The extremes of remembering these artists well or not knowing them at all seemed the best way to enjoy the evening—the ones who remember vaguely, but weren't overly impressed even at the time, did a lot of seat-hopping and watch-checking. After Ian Whitcomb, Spencer Davis, and Billy J. Kramer overstayed their welcomes with a half-dozen songs apiece, former "Herman" Peter Noone took the stage. He actually managed to quicken the entire audience's pulses with Hermit's songs—from "The End of the World" to a crowd-pleasing singalong of "Henry VIII." Then it was headliner Donovan's turn, and given the current folkactivist revival, he actually has appeal beyond the nostalgic. But he left several of his hits (notably "Jennifer Juniper") unsung, and he spent more time monkeying (unsuccessfully) with the sound system than singing. Leitch badly needs to update his appeal with something along the lines of "Shout" or "We Are the World." All in all, none of this stroll down a faint memory lane gave yours truly as big a thrill as hearing the Unforgiven for the first time on radio (KLOS, to be exact) that same evening. Do you think me sacrilegious for preferring the present to the past? —LJ

**ELF IS ON THE WAY:** Ward is that a specialty label has gained permission to release a complete soundtrack album of Danny Elfman's movie-music material. Thus far, one side is scheduled to have the music from the Rodney Dangerfield hit *Back to School* with the other side featuring music from *Pee-wee's Big Adventure*. Elfman is currently scoring the new Emilio Estevez flick *Wisdom*.

**GUNNING UP THE WORKS:** Just as we'd suspected, Duane "Whammy Bar" Eddy joined Art of Noise onstage at the Palace on the "Theme From Peter Gunn." This turned out to be the show's lone redeeming moment. Mebbe AofN can get Link Wray to remake "Rumble" for their next LP.

**THIS CERVEZA'S FOR YOU:** Four of Latin music's biggest stars (Emmanuel, Little Joe y la Familia, Amando Miguel, and Cruzados) will be featured in the upcoming Budweiser Super Fiesta, the first-ever concert series conceived especially for Hispanic audiences across America. The Super Fiesta will kick off on August 21st in San Antonio, Texas. The concert series is being presented by Avalon Attractions with a scheduled Los Angeles show at the Sports Arena on Saturday, September 20th. *Esta super fiesta es para usted* (or something along those lines).

**▼ TWO NECKS ARE BETTER THAN ONE:** Randy "O" (below left) is all smiles after leaving local rockers Odin to join musical forces with former Holland member Michael Angelo. The latter is shown (right) fingering his exclusive guitar, which enables him to play left-handed and right-handed simultaneously so that he can double or play harmony to his leads. Kind of a Siamese guitar concept, if you will. Other group members as well as live shows will be announced later.



*The muse visits Run: "I was in the room before and wrote down the most incredible rhyme. Just now. You don't know how def that is. Because I had just gotten out of the bath."*

*"We took the beat from the street and put it on TV..."*

*—"My Adidas"*

Run-D.M.C. have put rap on the map. With their third and latest opus, *Raising Hell*, the group has cracked the Top Ten and gone over one million in sales, making the self-proclaimed "Kings of Rock" the kings of crossover rap as well.

For those who have followed the Hollis/Queens duo closely, Run-D.M.C.'s current success comes as no surprise. They were the first to infuse rap with heavy metal when they used the awesome fuzztones of guitarist Eddie Martinez on their breakthrough single "Rock Box." Their videos for that record and "Kings of Rock" tackled the issues of pop racism head-on, while their proud espousal of middle-class values made them accessible to the white bourgeoisie.

*"George Washington Carver made the peanut great / So that any man with a mind could create. . . ."*

*"Proud to Be Black"*

And then there were three. Meet Run-D.M.C. Run is Joe Simmons, brother of rap mogul Russell Simmons and so-called because—surprise!—he can run off at the mouth. D.M.C. is his burly, soft-spoken partner Darryl McDaniels ("not McDonald's"). With *Raising Hell*, the contributions of their longtime cohort, scratcher extraordinaire Jam Master Jay (a.k.a. Jason Mizell), have been brought onto equal footing with Run-D.M.C. All three have known each other since grade-school, and that camaraderie comes through loud and clear.


Music Connection spoke with the trio when they were in town to play the Sports Arena with L.L. Cool J and Whodini, a tour that's been consistently selling out 15,000-seat halls around the country. The lads were high on the success of *Raising Hell*, and this was before the historic Aerosmith collaboration. "Walk This Way" had even been released as the second single from the album. With that rap/metal fusion, Run-D.M.C. have solidified their appeal across the boards, aided in no small part by the hilarious video, which features the two groups on different sides of a recording studio wall competing with one another, then joining forces as Joe Perry shoves his guitar through the plaster and Steve Tyler follows with his leering mug.

The triumph of Run-D.M.C. is that they never try to be more than themselves, three upwardly-mobile middle-class kids doing what comes naturally. Everything from that stark image—the pork-pie hats, black leather jackets, laceless Adidas—to the elemental B-Boy raps, what you see is what you get. The guys don't intellectualize what they're doin'; they just do it.

*"We're raising hell / Like a classroom when the lunchbell rings. . . ."*

*"Raising Hell"*

MC: Tell the truth—did you get any money from the Adidas people for "My Adidas" on the new record?



**WHAT MAKES  
RUN-D.M.C. RUN?  
A Def Rap With the New  
Kings of Crossover**

by Roy Trakin

Photo by Andre Grossman

**RUN (Joe Simmons):** There was no money at all, and it's more advertising than they could ever buy in their life... unless they want to go broke. I wanted to make this commercial: I'm walking in the park and everybody's playin' basketball, right? And I come by with a tape recorder playing real loud and my Adidas on. And I just stop. The basketball comes rolling off the court. I pick it up, throw it back and go, "Adidas—not just for basketball." And then go walking down the block. But they don't want me.

**JAY (Jason Mizell):** The camera goes back and forth between them playing ball and us walking down the street with our boxes.

**MC:** *Have you ever thought of "My Nikes" or "My Converse All-Stars"?*

**RUN:** No, because this is what I wear. They probably know they've got me by the balls because I like 'em. They're street. I wasn't the first to wear them. I saw somebody around the way—we all did. I don't know how anything starts. Just one kid around the way.

**D.M.C. (Darryl McDaniels):** There's a lot of 'em now.

**RUN:** I just bought 'em, like everybody else did. It was the fad, then it kinda got a little dead. They were down to number three, but we're shooting 'em back up to number one with this record.

**MC:** *Why don't you put laces in them?*

**RUN:** I'm not gonna say I made it up. I definitely saw someone wearing 'em like this. But we were the first ones to enforce it.

**JAY:** I was wearing no laces a long time ago. Because I had to change my laces every day, one day, I just didn't lace 'em up all the way.

**RUN:** That's how it got started.

**MC:** *Darryl, how do you get a word in with these two around?*

**D.M.C.:** I don't have to.

**RUN:** He just raps. He's the quiet storm. He just sits there and chill. Me and Jay take care of all the business. We tell 'em how to bust these rhymes and then we go for it. The three of us produced this whole album by ourselves.

**D.M.C.:** I'm the third link.

**RUN:** He's the Force!

**JAY:** He's the King!

**RUN:** We just work for him.

**JAY:** We do the speakin' for him. He don't talk too much now. He's a quiet storm. But when he gets on the mike, that's when he performs...

**RUN:** It's like D.M.C.'s the King. He tells you at the start of "Hit It Run," "I'm devastatin' my control of D.M.C. / And can't nobody mess around with me / I'm the King of Rock..."

**D.M.C.:** I figure action speaks louder than words... I don't say too much.

**RUN:** He just comes to the gig and gets down for it.

**MC:** *How do the raps evolve? Do you work on them or do they come about spontaneously?*

**RUN:** Sometimes I'll write them down. Like, I was in the room before and wrote down the most incredible rhyme. Just now. You don't know how *def* that is. Because I had just gotten out of the bath.

**JAY:** That's how they write. D.M.C. will just go off by himself and take out one of those Holiday Inn pads and his pencil. He'll just write it down and put it in the bag.

**D.M.C.:** And save it.

**MC:** *Jay, where do you come in?*

**JAY:** I arrange the records. Run makes the



**Run on his new associates: "We've always rapped over Aerosmith's tracks. We've always mixed rock & roll with rap."**

beats. I put it together.

**D.M.C.:** He puts the scratchin' on.

**MC:** *How different was it recording the new album? Are you taking more control in the studio now?*

**RUN:** When I came in, I said, "We're gonna do it like this." Then, when we finished, I would say it's boxed for the night. One night, we boxed three records—"Perfection," "Peter Piper," and "You Be Illin'"—all finished in one night because I knew exactly what I was going to do. Before, they would bring music in and out a lot. This time, Jay and I wanted to use just scratchin'. In "It's Tricky," he's actually scratching the bass lines and the guitar parts.

**JAY:** Aside from the Aerosmith track, it's all my scratching. I used a piano and saxophone on "You Be Illin'."

**MC:** *How was the Aerosmith track recorded? Certainly not the way it appeared in the video.*

**JAY:** They listened to us and we listened to them. We clashed our ideas and made the record the way we wanted to. Steve was a great guy and Joe was the best.

**D.M.C.:** Before we made rap records, we used to rap over Aerosmith's records. Jay would have two copies of "Walk This Way" and cut between them while me and Run rapped over it.

**RUN:** This was before rap records were even being made. Of course, we wouldn't let their vocals come in. Or too much guitar. We just rapped over the break. The start of that record came on so cool. We wanted to make a record like that, so we did "Rock Box." We wanted to make our own rock record, the first rock/rap record. When we first started rapping, most of the stuff on the radio was disco. Which you couldn't really rap over. So, we had to find something with a hard beat, and it just happened to be "Walk This Way." We also rapped over Billy Squier's "The Big Beat."

**MC:** *What's it like going from rapping for block parties to performing in front of 20,000 people?*

**RUN:** The only difference is, we have records that are hits. When I drop it, they're gonna scream. Back then, you had to search for what you hoped they might like. Everybody was looking for the hottest B-Boy record.

**D.M.C.:** The DJ with the most beats was the winner. The MC would be the best over that beat. If the guy played the same records every

time, using the same rhymes, he wouldn't get anywhere. Our shows get better as we go on.

**MC:** *Have you ever thought of adding conventional instruments to your music?*

**RUN:** We have a cut on the new album, "Perfection," with a drummer. Jay plays drums, but he didn't play on the record. What we might do is set a drum kit up by Jay's turntable so he can play it. We'd probably never use a guitar onstage—never a whole band.

**JAY:** When people come to see Run-DMC., they come to see them for what they do. They were the guys who was out in the park. You didn't bring no bands out in the park who could make hip-hop records like we make. We're street.

**RUN:** We used to open for bands like Con-Funk-Shun and the Bar-Kays. They were s'posed to be the headliners, but, as an opening act, we ripped the house down.

**MC:** *Can rap continue to expand, both in form and audience?*

**JAY:** Rap is just like singing. We make different kinds of records just like anybody else.

**RUN:** You can rap about a girl named "Billie Jean" just as well as you can sing about her.

**MC:** *Are the audiences at the large arena shows racially mixed?*

**RUN:** We got a lot more whites now. We're selling pop. No rap album until us has ever been higher than #49 in the charts.

**MC:** *Some critics claimed you hooked up with Aerosmith to solidify your rock radio airplay.*

**D.M.C.:** Well, they can say that.

**RUN:** We've always rapped over Aerosmith's tracks. We've always mixed rock & roll with rap.

**D.M.C.:** Aerosmith saw their name in a lot of our interviews. So, when they saw us, they said, "You talk about us a whole lot." And we did.

**RUN:** We called them and asked that they collaborate with us.

**MC:** *How have things changed for you since the group's started to get so popular?*

**D.M.C.:** Well, we all still live at home with our families in Queens. We still hang out in the same neighborhood with our friends. We still do everything we did before. Only thing that's changed is we're traveling more. Sometimes I get homesick, but I like it. It's better than sitting at home. Ain't nothing changed.

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**D.M.C.'s ambition: "I wanna dominate everybody. I wanna stay like the Chicago Bears for a coupla years. That's how I feel!"**

**MC:** How close to reality was the movie *Krush Groove*?

**RUN:** Not close at all. I'd never seen Sheila E. before. I never left my brother for another company. We hated the movie. We're making a new movie right now called *Tougher Than Leather*. We're gonna direct it, produce it, and do everything else ourselves.

**D.M.C.:** We thought we were making something we didn't end up making.

**RUN:** We wanted it to be, like, straight-up, real ill. The next movie will be what our lives are really like. You'll see this guy Ray, who actually works for us all the time on tour carrying the bags. He brings us cheeseburgers with no ketchup or waffles with no syrup and everybody'll get real mad. Ray gets killed in the movie, and the police think we did it. This new movie will be perfect. In *Krush Groove*, I'm riding in the car listening to a Debbie Harry track because she's got the franchise. I never ride in my car listening to Debbie Harry. I should be listening to "You're Blind," wearing glasses like Run-D.M.C., and instead I'm listening to Debbie Harry.

**MC:** Who were the rappers you grew up listening to?

**RUN:** The best thing you'd want to hear was somebody you'd never heard of with the craziest name, like everybody was talkin' 'bout Theodore, who had these tapes going around.

**D.M.C.:** He was the Grand Wizard.

**RUN:** Grand Wizard Theodore was incredible. As good as Flash. I always thought, the more commercial you got, the less popular you were on the street. But everybody knows Run-D.M.C. now, and we still pump harder year after year. You know what Run-D.M.C. looks like. What bugged me out was, nobody knew what Theodore looked like. It was a mystery. Cowboy was another one back then. Kid Creole, too.

**D.M.C.:** The Funky Four Plus One. Sha Rock and Lisa Lee, a couple of female rappers. Roxanne is weak compared to these girls. They had an echo chamber. They'd play nothin' but rock records and rock beats. Cerrone and James Brown.

**MC:** How is rap translating to other parts of the country?

**RUN:** That's how you get popular. The girls think you're cute. But with the guys, a lot of 'em think they're rappers like we are. They look up to you. Because we dress just like they do.

We don't get all flashy. They're gonna go out and get their Adidas tomorrow.

**D.M.C.:** And they ain't gonna put no shoestrings in, either.

**RUN:** Even when I'm playing for 25,000 people, it still feels intimate to me, like a little club. Everybody's looking at me and raisin' their hands in the air. And I can see every hand in the air for miles back.

**D.M.C.:** I wanna dominate everybody. I wanna stay like the Chicago Bears for a coupla years. That's how I feel.

**RUN:** Our new album has sold so much more than both of our other records in such a short period of time. We might even go double platinum. Our career is so ridiculous. All the white kids are comin' and buyin' all our shit.

**MC:** When you begin to attract a white audience, doesn't your own community of peers accuse you of selling out?

**RUN:** We ain't sold out. They're just startin' to like what we makin'.

**D.M.C.:** Just a second ago, we saw a bunch of black guys listenin' to "Walk This Way" in their car. LOUD! Singin' it, y'know!

**JAY:** We started playing the clubs where the craziest punk-rock people came. The press said we was rock. The thing is, we came out scratchin' and rappin'. We had our velours on. We was dressed like the street. We act like the street. Even if you didn't know what rap was, you'd know whatever it was these people onstage were doin'; they're good at it.

**MC:** Can you stay in touch with the street as you become more famous?

**RUN:** I just drove to the park in my car the other day and nobody cared. I play basketball and they tell me about my album. They wanted to know why we put "Son of Byford" on there, cuz it's only 30 seconds long. The kids were trying to dish me, but they're not gonna be on my dick real hard. Nobody makes a big deal out of me being in the park.

**JAY:** I don't think the street could ever leave me. I can go to California, but I know where I'm from! It's inside of you—it's a feeling we've got called a B-Boy feeling. There's a lot of rock people who have the same feeling. . . . to make good records. Stevie Wonder's got the same feeling he had 20 years ago, no matter where he moved to. The feeling you have inside you is the same feeling we have inside us. And will always have.



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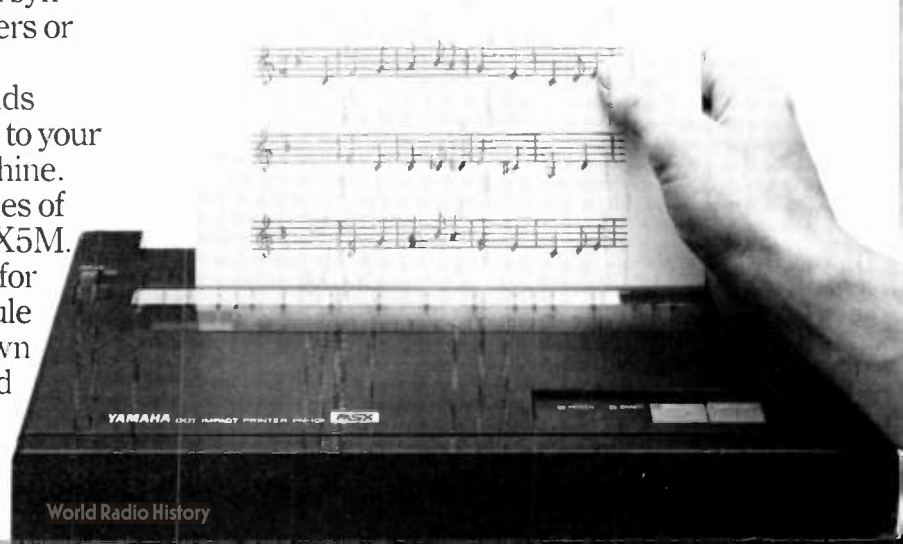
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Tyler on D.M.C.: "They really just wanted some solid rock & roll to rap over."

## AEROSMITH BREAKS THROUGH THE WALL

### Tyler & Perry Walk This Way Again

by Karen Burch

Photo by Ross Halfin

I don't know about you, but when I first heard the rumors that Aerosmith rockers Steven Tyler and Joe Perry were planning to appear on a rap version of their rock classic "Walk This Way," I was shocked. And very intrigued. An odder pairing would be tough to imagine, unless maybe you teamed some thrash-metallers with an elevator-music orchestra. Nevertheless, to Tyler and Perry, the project was a natural. In fact, to hear them tell it, the collaboration couldn't make more sense; so it didn't take any heavy-duty arm-twisting to get the Aerosmith boys to agree.

Perry explains how the smashing joint effort came to fruition. "We were on the road at the time and [Run-D.M.C.] were in the middle of cutting their album," the guitarist relates. "Run-D.M.C. were gonna do a version of 'Walk This Way' because it was one of the songs that they used to rap to. I guess their management called our management to see if there was any chance of us comin' in and playin' on it. And as soon as we heard about it, we said, 'Yeah,

and got down to talkin'."

The resultant talkin' didn't run up much of a phone bill. Perry and Tyler were as excited to offer their musical input as Run-D.M.C. was to have the two rock stars working alongside. The motivations may have been different for the two groups, but the end result was the same. "I'd heard Run-D.M.C. before and I thought they were pretty good," remarks Tyler. "Finding out that they were delving into rock & roll—I thought it was a great idea, just as long as they did it good. We were offered a chance to check 'em out; they sent us a ticket to come to New York during one of their recording sessions, so we got a chance to see just how rock & rolly they were. We could tell right from the start when we walked in that [Run-D.M.C. producer] Rick Rubin really knew what was goin' on. They really just wanted some solid rock & roll to rap over."

Tyler and Perry were more than qualified to provide the rock that the rappers needed—after all, they wrote it. Who could better know

how to rock out a rap version? However, according to vocalist Tyler, there was yet a need greater and more important than the one he and Perry were originally attending to on the rap project. "You know," says Tyler, "it was a chance to get some more black artists on these radio stations that won't play that stuff."

The Aerosmith/Run-D.M.C. collaboration translates into what could be termed The Ultimate Crossover for both bands. Perry agrees: "You know what it is? It's like the 'Ebony and Ivory' thing McCartney and Stevie Wonder did—except it's on the street level. It's something the kids can relate to, instead of two established artists. The basic kids on the street really don't relate to Paul McCartney the way we do, or maybe [to] Stevie Wonder. But for us to do it with Run-D.M.C., it really breaks down some walls."

Perry admits that, at first, he and Tyler didn't realize the scope of this grand gesture—the aspect of crossing over the musical boundaries. They didn't view it so much as a great opportunity to open doors for "black" music or to introduce their respective fans to each other's music. Soon thereafter, however, the duo did get the drift of the big picture. "I don't know about Steven," Perry says, "but for me, it was like a sense of adventure because here's this band that we both really liked and we thought it was exciting that they were covering our song. It just felt like a great adventure bringing two kinds of music together. It's basically R&B, but it's that they rock over the beat while Steven sings and I play guitar over it."

The way Perry describes it, he makes the session sound as if it were, well, a piece of cake. Tyler adds that it took a mere five hours, tops, to perform the ol' Aerosmith magic although neither he nor the guitarist were sure what to expect when they went in to record. "I was a little concerned to begin with when we heard that they wanted to do the song. I thought, 'How are they gonna pull this off?' I mean, nobody can play that song like we can. So they asked Joe to bring his guitar and all they needed was a rhythm machine to play [Tyler hums the drum intro to 'Walk This Way']!" I comment that the scratching effect on the Run-D.M.C. intro is pretty creative and very fitting. Tyler jumps in in agreement. "Yeah, that's Jam Master, see. They just used a rhythm machine and used Jam Master every once in a while and got Joe to do the original—it's almost like when we did the cut off *Toys in the Attic*—it's the same thing that we played! Then Joe grabbed up a bass guitar. He said, 'Gimme

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that; I'll fix this up good,' 'cause it was *missing* something."

"Yeah," Perry pipes in. "There was like nothing on it. When we walked in, we just figured we'd play the arrangement like we normally do. We didn't know what to expect. There was no music, no scratching, no nothing. So I did the guitars and then Steven went in and sort of led them through it."

If you've heard the new version (and unless you've had your head in the sand for the last few weeks, I'm sure you have), you'll listen to the sounds of *fun*. It appears to be very spontaneous and unrehearsed. Was it? "I gotta tell you," remarks Tyler, "that's exactly what happened. It took Joe all of an hour to put the guitars down, then I just ran in there and put down the whole song as a reference for them because they couldn't figure out all the words—they had the wrong words! So they changed them a little bit, and that's fine, you know. They changed 'kitty' to 'titty' and a bunch of things like that. We were only there for three, four, maybe five hours. It was so much fun, though."

"It was a lot of fun because they're great people to hang out with," concurs Perry. "As we were pulling into the studio, MTV was there interviewing us about, like, 'Well, do you guys plan to work together again?' And they [Run-D.M.C.] hadn't even figured out which one of us was Steven and which was Joe, and we hadn't figured out which was Run and which was D.M.C. We were shaking hands with each other and coming up with it, but also just getting to know each other at the same time. It was like a party."

So, a few hours later, the party Run-D.M.C. had thrown for the Aerosmith guests was over.

For Tyler and Perry, it was back to their *own* party—the *Done With Mirrors* tour—and back to business as usual. At the time Run-D.M.C.'s "Walk This Way" rapper was recorded, there were no plans for an accompanying video. But the magic of the recording soon led to talk of video to support the soon-to-be-single. "It was like the second to last song they were finishing up for the album and they weren't even sure what the single would be," Perry remembers. Tyler adds, "They weren't even sure what they were putting on the *album*. There was a deadline, so at the time, I don't think they were talkin' too much video, they were talkin' deadline." Perry continues, "A little bit later, I guess when they realized that they might have something there for a single, the subject of video came up and we said, 'Yeah, sure.'"

So the two rock and rap factions met once again to shoot the video this time—no big surprise for Tyler and Perry. "I gotta tell you," says Tyler. "That Rick Rubin guy *knew*. He knew as soon as Joe put the first part over the drum machine." The video is as spontaneous as the cover version and is one of this year's kickiest and most entertaining vid clips—amidst a sea of boring, or just plain *lousy* examples. You owe it to yourself to catch this one, whether you're a Run-D.M.C. or Aerosmith follower—or neither, for that matter.

"Jon Small, who came up with the idea and story line behind the video," Tyler enthuses, "he's another madman, a genius." Perry elaborates: "We were going, 'How's this gonna mix?' both literally and figuratively—you know, breaking down the walls—and it just came off really well. It's two factions; the black audience may not want to admit that it's rock & roll. It's

really good 'cause it's turning their fans onto the fact that we're playing, like, R&B, and it's turning our fans onto what *they're* doin'. That's really a good vibe and I like it."

Could this mean that the Run-D.M.C. video is symbolic? "That's what I'm getting at," emphasizes the guitarist. "It just fits in so perfectly to break down the walls, 'cause that's *exactly* what we're doin'."

Perry and Tyler speak so excitedly about this video experience that it's apparent the two are more than pleased with the outcome. However, neither has much enthusiasm for the video medium in general. In fact, both guys are the first to admit that they aren't at all thrilled with their *own* clips. To Tyler and Perry, video is, well, one big yawn. We talk of imagination and creativity—or video's lack thereof. "That's one of our biggest complaints about video," groans Perry. "It takes away a lot of the magic of the imagination that music can make for you. Take 'Dream On' for example; it can mean one thing to one person and a totally different thing to another person because of the different images music can bring. You do a video that just exactly shows what's goin' on and it really limits the music. If you don't like what it's about, it takes away from what the music is all about. I'm not a big fan of [video] you know. We make *music*, not three-and-a-half-minute movies!"

While Aerosmith has somewhat grudgingly played along with the MTV game, their priorities are plain and simple: The music is more important than the image. Perry puts the Aerosmith attitude into words: "So far, I don't think we've been real happy with *any* videos that we've done. I've really not been happy with the results; it's not something I'd really want to

40 ▶



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## Turn on. Tune in. Tune out... ROCK VIDEO'S RUNNING ON EMP-TV

by Michael Fremer

It was (almost) 20 years ago today that Sgt. Pepper taught the band to play. And only five since MTV made rock videos pay. Pay to watch, pay to produce, and pay to promote artists. *St. Pepper's Lonely Hearts Club Band* is still viable, worthy of a good listen. Musically it seems timeless, yielding new delights with each spin. Sonically it does much of today's aural Velveeta. But what about MTV? Is it still watchable? Was it ever? And what about rock videos? Are they still effective promotional tools?

The bashing of rock video in general and MTV in particular is currently *au courant*. Articles questioning the future viability of MTV and the rock video format itself have been appearing in trade and consumer magazines and newspapers with increasing frequency, fueled by reports of a precipitous drop in MTV's ratings and the reported decision of a number of artists not to do videos for upcoming releases.

For its part, MTV is fighting back with a publicity blitz, claiming that the ratings are incorrect. Good luck! The networks have been bitching for years about the ratings system. Nonetheless, the ratings books are the bibles of the advertising community. Ratings determine the going price for commercial time and that's that. Three years ago, when these same ratings showed the 24-hour music channel to be doing well, MTV executives shouted these numbers from the tallest antennas, making current protestations ring a bit hollow.

### Waiting There to Sell Plasticware

So what is going on in the rock-video industry? As usual, it depends on who you talk to. But first, a little background. MTV began as a big, plastic, corporate entity—a Warner/Amex creation—unlike “underground” FM radio, which began small, pointed, and personal, only to become big, plastic, and corporate. MTV burst onto the scene fully formed. There were those vacant-eyed VJ's, emotionless and uninvolved, reading dull, lifeless copy that flitted hopelessly from Ozzy Osbourne to Brian Eno and all over the musical map, attempting to please and interest everyone. Aside from the novelty of the visuals, what made MTV watchable was the *music*. Not that MTV was out to program good music—it's just that with radio station playlists tighter than Ed Meese's butt, the only outlet for new, adventurous music was MTV. Running video clips analogous to KROQ's playlist put MTV on the promo men's maps. “New wave” bands like Duran Duran and A Flock of Seagulls (remember them?) broke via MTV. Record companies rushed to supply the new format with videos of their new artists who didn't stand a chance of radio play

on “when in doubt, play ‘Stairway to Heaven’” stations like KLOS and KMET.

Thus was born an industry. Rock video directors appeared. Production companies were formed. Video divisions of record companies began occupying the space formerly given over to artist-development departments. The pipeline was opened. The clips flowed.

Cable TV was a growth industry at that time. Video games were all the rage. What a difference a few years can make! Today the games are gone, while cable TV faces serious problems. Growth is slow, profits are low. There are persistent complaints of bad service and poor picture quality. Bankruptcies and sales of cable systems occur with regularity. The pay services—HBO, Cinemax, Showtime, and the like—have hit a subscription-rate brick wall. They've had to seriously curtail costs and make do with a much smaller subscriber base than anticipated.

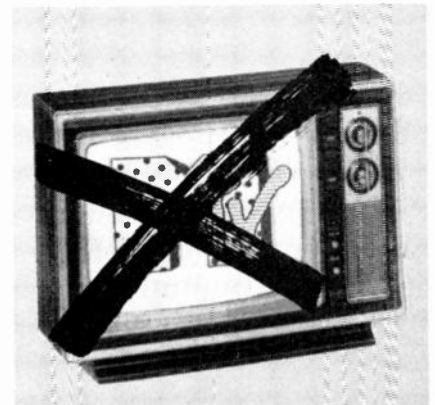
And what about MTV? Well, officially, the ratings have dropped alarmingly. Musical leadership has dissipated, too, as radio stations have fought their way back by opening up their playlists (relatively speaking). Today, MTV may be part of the promotional-exposure process, but it doesn't really *break* anything the way it used to. Even the “look” of MTV has been co-opted. It's hard to tell the difference between the video clips and the commercials—or *Miami Vice* and *Top Gun*, for that matter. MTV has become the victim of its own influence.

### The Devolution of MTV

But MTV is fighting back. Disputing the ratings, the music channel claims to have a large, loyal, and still-growing viewership. Nonetheless, watching MTV, one is made painfully aware that they are scrambling for a younger audience. Old faces have disappeared. New ones fill the screen. Frank Zappa's son Dweezil has pumped some needed adrenalin into the VJ lineup, as has another new celebrity offspring—China Slick Kantner—who couldn't be more than 14 or 15. Both changes are refreshing. MTV, realizing that back-to-back clips won't keep an audience tuned in, is adding more special programming—more esoteric fare.

In other words, MTV is devolving. They are moving from the plastic, please-everybody stance that goes with high-visibility territory they once occupied by default, to the “hey, look at us” posture needed to keep a taken-for-granted entity in the spotlight.

Feeding MTV and the other video outlets is an entrenched production system supplied by the record company executives and artists who order the videos and the production companies that produce them. But there has been a shakeout of late, by all accounts. Fewer companies are producing more of the videos you see. To get a feel for what's go-



Michael Fremer, writer, comedian, and creator of radio spots, is on his way to New York to become the pop music editor of audiophile bible *The Absolute Sound*.

ing on out there, I spoke to a number of producers, video department heads at the record companies, and the publisher of a magazine catering to the music video industry.

### Upbeat on the Downside

A few record company execs were unable or unwilling to talk on the record. Those who would speak, like Liz Heller, director of music videos at MCA, basically had the same message: Rock videos are *not* going away. They remain essential, Heller claims, in the breaking of new artists, citing Charlie Sexton as a current example. The videos help tie an image to the artist's music. And videos can be used in a variety of venues: MTV and the other video-clip TV shows, nightclubs and record stores. So why not, the argument goes, spend a measly \$50,000 on a video? That used to be the weekly cocaine budget at some labels.

Not surprisingly, the folks over at the major production houses also talked up the importance and long-term viability of video clips and the industry that quickly sprang up around them. According to Bob Hart at Split Screen Productions, one of the most active production companies (he claims they do 20- to 40-percent of *everything* you see on MTV), the record companies are actually spending *more* on video clips now because they know they work. And, Hart says, the executives know that bad, low-budget videos *don't* work, now that the novelty has worn off.

Yet, despite all the upbeat talk among industry insiders, changes are clearly in the wind. There is an underlying defensiveness to much of what is cast in a positive light. The unlimited, frenzied growth is over. It's time to dig in and protect what has been gained.

The tone of the responses to my line of questioning leads me to believe that some of the executives with whom I spoke had been pressed on these points more times than they would have liked. Bob Hart of Split Screen, for one, bristled with defensiveness



## Fremer Complains



—he made Cap Weinberger sound like a pussycat. When I asked him, in positive journalistic fashion, to tell me something about Split Screen, he told me that if I was unfamiliar with his company, I probably was unfamiliar with this article. When I asked him about the increasing number of “high concept” story videos, which seem to have been made more to promote the director for his first feature film assignment than to serve the music, he snapped, “Name one!” If this is the emotional space occupied by an entrenched, successful participant in the video-clip industry, I’m glad I didn’t speak with any marginal players!

### The Yawning Abyss

The vested interests in the business would have us believe that the video clip is here to stay—a potent and necessary weapon in the music-promotion arsenal. But the mere fact that an industry has developed certainly doesn’t ensure the continued viability of same. Video games were an industry three years ago—just ask Atari! Then people got bored. The causality is simple. If folks don’t want to watch videos, they’ll no longer be effective promotional tools. Spending \$70,000 on a video clip that no one watches

would not be money well-spent, obviously. Are people getting bored of watching videos? Of course they are! It doesn’t take George Gallup, the CBS/*New York Times* poll, or Arbitron to tell you that. Do you still sit and watch MTV? Or *Friday Night Videos*? Have you tried lately?

In fairness to the producers, it should be noted that a distressingly large proportion of today’s “stars” have zero charisma to begin with. Couple that with the same rock-video formulas being beaten to death and you have a prescription for boredom. Somehow, the same three recycled chords are far more serviceable than those same pouty-faced teenage lust queens who seem to be filling the screen these days.

Right now there are ever-so-few videos that catch the eye. Peter Gabriel’s “Sledgehammer” is one. It’s filled with great ideas—especially the sped-up pace—a perfect strategy for relieving rock-video boredom. Eurythmics’ current video is a dial-stopper. Annie Lennox is interesting to watch. The Run-D.M.C. video of “Walk This Way” is also a hoot. But most of what’s on MTV is a complete waste of time. That’s a personal observation, of course, but it seems to be going around.

### Wooing the Kidvid Market

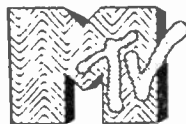
The future of the video-clip industry, it would seem, depends to a large degree on the health of MTV. While one director with whom I spoke claimed that commercially

viable long videos would be the future salvation of the video industry, Bob Hart, when apprised of that opinion, snorted contemptuously, “That guy’s probably not working!” Indeed, due to union problems, getting long-form videos released is difficult. Worse, sales and rentals have been disappointing by all accounts.

The future of MTV, then, may indeed rest with the younger audience. As Paula Schwarz, editor and publisher of *Optic Music* magazine, which caters to the industry, told me, “Kids today get home from school and watch MTV; they don’t listen to the radio.” The younger ones, maybe, who can’t leave the house. The older ones are back out the door after school, when the weather is nice, and they’re probably listening to the radio. How attractive the very young audience will be to advertisers remains to be seen. Will we be seeing commercials for breakfast cereals and Gobots on the music channel? Once MTV has sampled and held the tykes, will it attempt to win over the older audience? It will take more interesting and varied fare this time—not just video clips.

No matter how you splice it, interest in “rock videos,” to use the term loosely, has peaked. The novelty has worn off, their impact has diminished and so has the audience for whom they’re being produced. At best, pop music has always functioned as a welcome friend—an accompaniment to life’s activities. For music videos to ask us to stop what we’re doing and watch them, they’ve got to be truly special. How many are? ■

## Garland Explains



star. Not just in the movies themselves, but in advertisements and promotions. Today the motion picture business has adopted music videos on television as their most effective promotional and advertising vehicle.

Once movies had set the example, other retailers followed. In the fashion industry, music videos replaced fashion shows as the most effective environment for marketing new clothes to the consumer.

Network television saw the music video as a way to capture the eyes of the younger viewers. It created a whole show around the concept of *MTV Cops*. *MTV Cops* was the working title for the series that quickly became *Miami Vice*.

Where network television goes, advertisers go. At first, advertisers began to make over their commercial look for the MTV environment. But now, music video ads can be seen on every TV channel, and in prime time.

Advertisers, television programmers, and retailers know a good thing when they see one: the power of music in the visual form. It’s no wonder they are attempting to harness that power.

Video music has brought music squarely into the forefront of our culture. And I believe what we’ve witnessed over the last five years is just the beginning. We’ve seen the value of video music in advertising and promotion. We’ve seen its excitement as art. We’ve seen

its popularity on television. And as the technology to own and play video music in the home spreads, we’re going to see its value as a retail product in its own right.

Clearly, video music is here to stay. It has introduced a new generation of music lovers to a new generation of artists, and created a unique form of expression for musicians, directors, producers, dancers—and just about everyone involved with the creative arts.

In recognition of the growth and development of video music as an art form and as an industry, MTV in 1984 established the annual “Video Music Awards” as a televised forum for the industry to recognize the best and most creative music videos in 15 different general and professional categories.

To select and honor professional excellence in the video music field, MTV assembled a voting academy made up of 1,500 members of the video music community, including record company executives, audio and video producers, video directors, art directors, video editors, managers, promoters, record and video retailers, attorneys, agents, radio station program directors, press, and artists.

It is an indication of the growth of the music video field that in just three years, the voting academy has grown to more than 1,900 members. And this year’s televised “MTV Video Music Awards Show” reflects the growth in the excitement, the creativity, and the vitality that characterize video music today.

On Friday, September 5th at 9:00 p.m. (ET), MTV Music Television will present “The

1986 MTV Video Music Awards” in association with Ohlmeyer Communications Companies. The three-hour event, a celebration of talent and video music excitement, will be telecast, live, from two separate locations: the Universal Amphitheatre in Los Angeles and the Palladium in New York, with additional satellite pickups from locations around the world. This year’s event will feature performances by Genesis, the Hooters, Whitney Houston, Mr. Mister, the Monkees, Pet Shop Boys, Simply Red, ‘til tuesday, Tina Turner, Van Halen, and many more.

Among those presenting awards will be Bananarama, the Bangles, Belinda Carlisle, Elvira, Gilbert Godfried, Janet Jackson, Don Johnson, Jay Leno, Motley Crue, and Steven Wright.

The annual event is just one example of MTV’s commitment to showcase the talents of all the people involved in the making of video music, and of our commitment to bringing our viewers the best in today’s rock video music.

As we have been since MTV was conceived in 1981, we at MTV are fully committed to helping video music develop to its ultimate potential—a potential we believe is limited only by our imaginations. We expect to stay on the “cutting edge.” We expect to grow and evolve with video music and all the people who are involved in creating it.

The future of video music is as exciting and promising as everyone in the industry, together, can make it. And if the past is any indication, video music has a long, healthy, and exciting future ahead. ■

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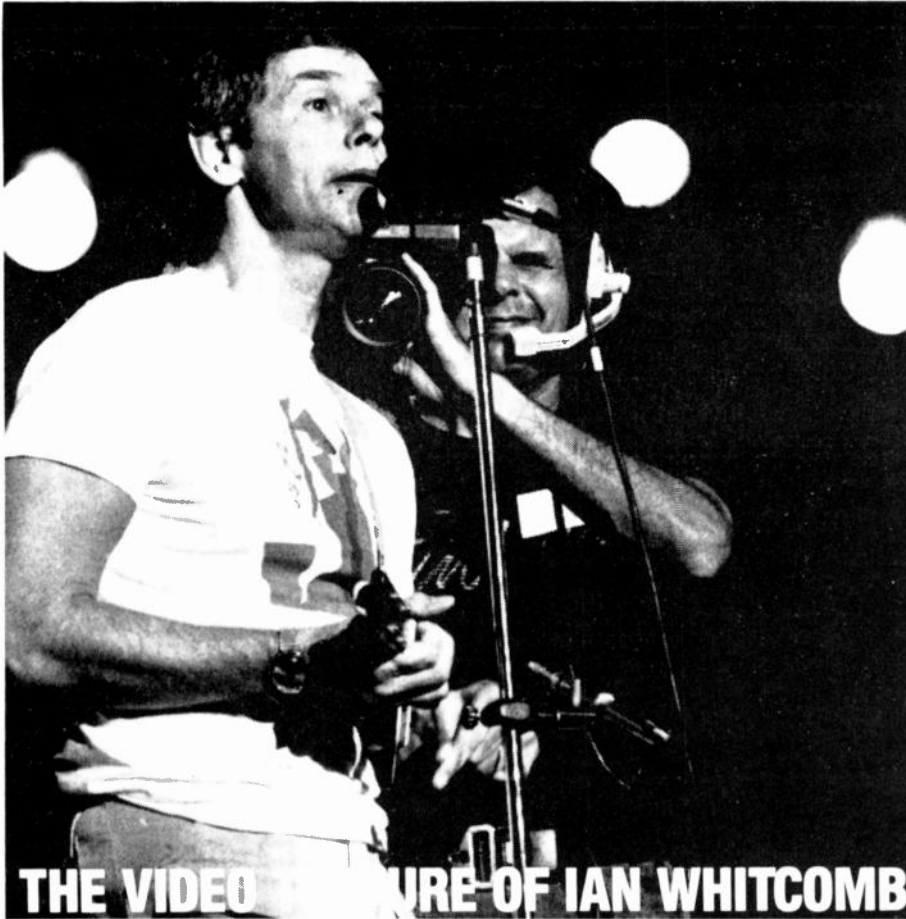
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Ian Whitcomb attended Trinity College, Dublin, before degenerating into pop star by virtue of the hit "You Turn Me On" in 1966. Now, however, he's a pop scholar with two books under his belt. The first, *After the Ball*, has just been reissued by Harper & Row as a *Limelight Trade* paperback; the second, *Rock Odyssey*, can presently be found (alas) only in Whitcomb's garage. The Ian Whitcomb Show can be heard Wednesdays from 2 to 3 p.m. on KCRW. And he'll be playing some ragtime at McCabe's on September 14. In the photo below, Ian becomes the target of the video camera during the concert shoot for "Return of the Great Britons."

Photo by Janiss Garza



## THE VIDEO NATURE OF IAN WHITCOMB

### Pop Scholar Spends an Hour With MTV

by Ian Whitcomb

Let me be perfectly clear from the start: I never watch television, except for the news; I don't receive any cable; I have never before watched MTV, except by mistake. As to modern popular music, I haven't been stimulated joyously by what is now called "rock" since the music lost its "roll" (like "boogie" lost its "woogie") shortly after

Sam the Sham sang rock'n'roll's last huzzah in "Wooly Bully" in 1965. As to Youth, I have no interest in youths except as decorative sex objects.

But my bold editor and friend forced me to sit before MTV for a whole hour, after winning me with a dinner of *chile rellenos* and green corn *tamales*. Treat before torture—a

torture that eventually, as we shall see, turned into a Stockholm Syndrome: I became fascinated by my torturers, I gaped at them beyond the call of duty. It was all a new experience for me.

There is nothing new about putting pictures to pop songs in order to help sales. In the 1890s, when the pop industry began, song slides with subtitles were used to plug the tear-jerking story ballads of the day. In the 1930s, Busby Berkeley and his fellow directors became adept at dramatising pop songs. In the 1940s, visual jukeboxes, "soundies," featured all the styles of the times from hillbilly to big band. But, in the 1950s, rock 'n'roll broke through *without* the use of pictures. Rock'n'roll was a natural, nothing but an H Bomb could have stopped it. In fact, Bill Haley *sounded* much better than he *looked*; the ruffian of wax turned out to be a scoutmaster. In Britain, rock'n'roll was sent to us naked on disc, film-less and video-less at first, and therefore we had to exercise our imaginations (just like you do when you read books). We had to work, to contribute—and we conjured up images of wild destroyers of the straight, narrow, and boring world—crazy people shouting "A Wop Bop A Loo Bop" and flicking their grease over Queen and Country.

For example, Gene Vincent, on records like "Be Bop A Lula" and "Race With the Devil," gave the impression of being a reprobate. "He seemed like a dangerous dagger boy, a frightening motorbike character, zooming down the street without fear of knocking down small children," said Jack Good, the father of rock'n'roll TV. Jack, a TV producer in Britain at the time, felt that Vincent was just right for the restless youth market. But in reality Vincent was a retiring and polite Southern lad with a crippled leg and a red felt jacket. Jack put him into black leather and made him limp about onscreen so that an evil image, similar to his records, was achieved. In subsequent TV music shows in Britain, and later in America, Jack Good was responsible for visualizing rock'n'roll in a manner that mirrored all its high spirits and good fun. He created *Shindig*, still the greatest rock'n'roll TV show of all time.

It was on *Shindig* that I met a rosy-cheeked young ex-Public Schoolboy called David Mallet. Then acting as Jack's assistant, he went on to produce my record "N-Nervous" and after that to return to Britain, where he used me as the guinea pig for his first TV show. Years rolled by and we lost contact, but



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the press told me that David had become one of the pioneers of rock videos by directing the famous first Blondie video effort.

Before and after my time on *Shindig!* had appeared on almost every lip-sync music show across the United States, from *The Lloyd Thaxton Show* to *The Joey Reynolds Show*. I was fed up with mouthing my music. I wanted to be a Real Person. But I learned that visual pluggery doesn't assure big record sales. A bad song is a bad song is a bad song. No amount of exposure will make it a hit. But a good song will always find an audience—sometime, somewhere. That's the trouble: This process may take a long time, and so wouldn't it be lovely if we lived in an ideal world where songs were given a fair chance of being heard? Wouldn't it be nice if everybody were allowed to have their time on the tube? America, however, is not the Land of the Free but the Den of the Greedy and so only those chosen by the Big Brother conglomerates are allowed onto the air and into the Homes of the Brave. What a rotten deal!

So, with *tamales* fighting it out with *relleños* inside my body, plus the above anti-capitalist moans fevering my brow, I sat down with rolling writer pen and yellow legal pad to be assaulted by the pellets of soft white bread hurled at me by the paid pied pipers of the fat record company conglomerates. Did I feel mad? I felt bloody furious! Here, then, are my scribbled notes, slightly cleaned up:

The music, booming round the room from two towering speakers which flank the small TV monitor, doesn't seem to relate to the pictures (and it doesn't help matters to have the artists miming). Trying to make up for this miming fakery, the artists are pulling faces straight into the camera. Very irritating, these silly faces staring at me as if I'm Joe Public. The subtitle says this lot are the Cars. Despite the computer-voice vocals and twisty-twirly body-posturing, the Cars just look like a bunch of ribbon clerks trying to be weird. Julian Lennon jumps into the picture looking frighteningly like a Johnson's baby powder version of his father. John Lennon would never have stooped to this smiley smiling and flabby sucking up. So many jab shots and jump cuts and camera-gone-berserk. This is like amateur photographer night—or is it supposed to be art? When things get boring—throw in some black & white. Throw everything in, especially the towel. What's the



Here's the author (circa '67) in his former incarnation as a pop idol.

song about? (What an un-hip question! Has anybody dared ask that since 1965?) I can't make out the words? (Has anybody asked that since 1965?) Again, the pictures don't relate to the song. But do they relate to anything except pictures on the tube for their own sake? Anything that is fed into the frame of the blue flickering tube will be goggled at in this zombie world of the Eighties. That's why computers and word processors are so popular. Actually they're utterly useless, brainless, vile objects but they keep bored people active, keep them staring into the blue horizon of utter oblivion. . . .

A decidedly oily person, calling himself Mark Goodman, looms into view. Horrid mass of black curly hair that resembles a burnt Thai food *hors d'oeuvre*. The mouth motors ahead, saying "amazing" an awful lot. All hyperbole, all Gee Whiz, all as old as showbiz. MTV's commercials deal with the same old teen problems: Head & Shoulders,

etc. At least the shampoo ads remind me of *Shindig*. Ah, the past! Christ! Here's old Pete Townshend leering at me, with a Negress in each arm, plugging some concert he's done, looking like he's just been dragged from his grave. In the concert clips he's "ill windmilling the guitar, still scissor reaping, still spreading the Sixties philosophy of pure hedonism. Shouldn't he be at home in his carpet slippers?

Y&T with "Summertime Girls." More like T&A. Yes, this is more like it—lots of tits and arse. Milk-fed, pneumatic California girls on Venice Beach. Bikini-clad bottoms and breasts, kinky black straps, too. To hell with music! But regard the artists—what a weedy, scraggly lot! They're all mostly weedy and scraggly and underdeveloped or over-the-top males in rock today. Why so few well-built males? Where's the Nordic brawn of A-Ha? Oddly enough, when the plugs for the youth movies appear (and they do so relentlessly

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on MTV, where a marriage has been made between movies and music for monetary reasons—the screen is suddenly filled with clean-cut, well-fed, beautiful boys like Rob Lowe. These gods certainly contrast with the piddling-framed rock stars. Here's a piddler now: Prince. How dare he call himself Prince when the real Prince of Rock'n'Roll will always be Little Richard (just as the King will always be Elvis)!

If there's one thing that's more pathetic than a white masquerading as a black it's a black masquerading as a white. Prince is yet another sad creature who's ashamed of his background. Bleached into beigeness. He comes on like a street trick but you know he'll never bend. He's a trick-teaser. His male vocal backup group are like three Affirmative Action bank managers. More ads for shampoo, perfume, skin treatments. Also: a message from "The United Negro College Fund" which says, "The mind is a terrible thing to waste." You're telling me!—but at least the real black acts have been spared the disgrace of appearing on this off-white excuse for a music channel. Oh God!—another bank employee! Phil Collins with "Missed Again," an old video from a very old ex-progressive rocker. Collins is playing with himself on invisible instruments and modelling a variety of leisure outfits. We also have assorted views of his tennis shoes. How thrilling. Surely he should be at home sorting through his cheese label collection? This shrimp is a rock hero of our time? Where are the wild men of old? Where is Jerry Lee Lewis? Where is my drink? In shiny black suits, the Pet Shop Boys are performing "Opportunities," handing

round bricks and briefcases. Do I detect some serious intent: "Brains and looks—they'll make lots of money." Perhaps this is one of those insidious political groups I read so much about. Hell-bent on destroying Margaret Thatcher's Britain. If they are social-statement boys, then the message got bent out of shape on the trip over from Britain—this lot sound and look like the rest of the soporific bland band boys of MTV. Here's U2 with "The Unforgettable Fire." They're reported to be bursting with anger, too, about society's wrongdoings. They're Irish so I'm not surprised at such bluster—what else is there to do except stir up aggro if you're a native of that benighted bog of a country? And yet, just as I think they are going to start protesting and foaming at the mouth, all they do in this video is trudge through the snow and fly over big cities. Perhaps they're en route to the slopes of Aspen and some sport with the snow bunnies?

The commercials often resemble the videos. Especially this one for Miller's Beer which plugs the Long Ryders. Bang goes their chances of becoming a hip group. And they used to be such nice, upright fellows, too. Next up is Andy Taylor showing "Take It Easy" down my throat. He seems very out-of-condition, very dissipated. Quite unlike the pumped-up and gorgeous Mitch Gaylord on the movie clips from the feature that Taylor's married to: *American Anthem*. Surely it would have been more apposite to dub a sturdy Nazi march onto this picture.

Good Heavens! The Moody Blues! I last saw them in 1966 sharing a cheese sandwich. What's left of them, a curious old

wreck, is emoting to "The Other Side of Life." But we don't see them at first, mercifully. All we see is a short-haired all-American boy being taxied to a zombieland, *Rocky Horror Picture Show* territory. Finally we are shown selected shots of the neanderthal Moodies, starting with the best-weathered, Justin Hayward. Interesting how a whole bunch of Sixties and early-Seventies ancient progressive rockers have insinuated themselves into the super-slick, spiritually empty 1980s.

For the record, I also saw John Cougar Mellencamp, John Waite, 38 Special, and Phil Collins—but I've run out of spleen. All I can say in conclusion is that Reagan's men must be so pleased—there's no chance of dissent from kids who'll accept this pop pap all day and all of the night. MTV is a perfect baby food. But are the kids still watching MTV? Are they deserting this ship of fools? I'm told that these days MTV is largely the nurse of cretins and babies. I'm told that records can sell very well on their own—as music for its own sake. Hooray for that!

Here my demented notes ended. For my hour with MTV was up. I could now relax and become a human being again. I had a dry sherry and chatted to my host of other things, of matters of state and import. But soon my eyes kept swivelling back onto that blue screen. I wanted my MTV like a baby wants mother's milk. In a little while I was glued to my MTV, thoroughly enjoying the slapstick of Van Halen. Ha-ha-ha! Fancy a group attacking each other with electric hair dryers! Ha-ha-ha! I was hooked. I take back all my nasty cracks, I take back everything—except my brain. ■



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## The Top Selection

# DO THE LABELS STILL WANT THEIR MTV?

## The View From A&R

Compiled by John Bitzer, Randal A. Case & Kenny Kerner

**W**ay back in 1984, when we polled major-label A&R types regarding their feelings about video, the response was decidedly positive. At the time, it seemed, the prevailing view was that we were entering a brave new world of virtually limitless possibilities. But my, my, what a difference two years have made. Join us as we mull over the uniformly ambivalent opinions of the fence-sitting tastemakers of 1986:

### EMI's Neil Portnow

"Philosophically, I feel that we're living in an age where the transmission of entertainment in general to the consumer is primarily done through screens. The target audience that we're after pretty much has screens in living rooms, bedrooms, kitchens, and, on occasion, bathrooms. So there is a proliferation of them in American homes. I think that the screens are on more today than ever before and probably more so than radios. I think that radio has become a medium associated with travel—whether it's in the car or on the beach or jogging with a Walkman.

"Certainly the explosion of the VCR and its hardware and software is a good barometer of what's happening in the homes lately. And we've got to deal with that. We've got to face up to it. Therefore, we've got to take advantage of the screen as a means to exposing the music. So, from that standpoint, I think it's a critical marketing tool, that is probably here to stay.

"In my own opinion, unlike music on its own, which gives the listener a great deal of leeway in terms of imagination and gives an impression that is either easily reinforced or easily erased, the video as a medium kind of restricts the imagination but is much more indelible. Therefore, if you have a mediocre record that a consumer doesn't like, it's pretty easy to forget. But a bad, uninspired video is one that's pretty hard to forget. So a poor video can have an extremely negative impact on an artist's career. That's the danger of the visual medium.

"My own personal view is that the music is the bottom line. If great music is being made by the Hunchback of Notre Dame, it oughta be made available regardless of the fact that it may not be an attractive visual proposition.

Recently there's been a little bit of pulling back with regard to the automatic nature of giving every artist a video budget. I think that the attitude now is just 'Let's see,' and that now it depends on the kind of artist and the kind of video that's being made."

### Arista's Ritch Esra

"To me, MTV started out philosophically to offer the industry an alternative method of exposure for acts that normally wouldn't get it. That promise was fulfilled at the beginning—you had heavy rotation for Flock of Seagulls, Duran Duran, etc. It was easy to get 15 to 20 plays a day because there wasn't a lot of product out there.

"Today MTV has gotten homogenized, sort of like the heavily formulized AOR radio in the Seventies when they played Led Zeppelin after another group that sounded like Led Zeppelin after yet another group that sounded like Led Zeppelin. No wonder everyone ran away to play video games. The thrill of MTV has worn off. I think what I'm saying is backed up by the fact MTV's ratings have gone down. Today you have Van Halen and Journey deciding not to make videos. Van Halen had their highest-charting LP without a video.

"ZZ Top is an example of a Seventies band

that needed to be introduced to an Eighties audience. They did that very successfully through their videos—they created an image, an aura and mystery that hadn't been there before. But their videos ended up escalating in cost to in the neighborhood of \$300,000 or \$350,000. Do you realize how many albums have to be sold to make those videos commensurate with their cost?

"Video has been and will continue to be just one link in the gestalt of promotion. It should augment and enhance a song; and only groups that can project a strong visual sense really benefit from them."

### Columbia's David Kahne

"If the band is visual, I think [making a video] is a good thing to do. There are a lot of really expensive videos of bands that don't look very good. I also think it has a lot to do with the song. MTV is the biggest communications medium on the planet. There are a lot of outlets for bands on it, and some bands do a lot for their careers with it. I know that the two Fishbone videos we did were put in the Museum of Modern Art collection, and the total cost for the two videos was \$10,000. I think that really helps them because they are so visual and they come up with a lot of good ideas when they're filming.

"It used to be a case of, 'Well, the record's done—who's gonna do the video?' But that attitude doesn't exist anymore. I think that people are still so unclear about what videos do for sales, whether it makes enough difference



**DOUBLE-CROSS-PROMOTION:** In his video for the Adam Ant/Stewart Copeland title song from the film *Out of Bounds*, Director Daniel Kleinman managed to simultaneously promote the movie (Columbia Pictures), the soundtrack album (I.R.S. Records), and—perhaps inadvertently—Roman Polanski's *Pirates*.



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**THE GOOD, THE BAD & THE UGH:** *The Unforgiven* heard Elektra's call and they answered it. The video was directed in the spagetti-western manner by D.J. Webster. They shoulda gotten Sergio Leone to produce the record.



### Atlantic's Keith Cowan

"Some bands will do well with or without a video—I think it's just an added promotional tool. It's also added *enjoyment*—most bands enjoy doing it. I don't see why a band would refuse to do one. If the artist or record company feels insecure about it, there are other ways of presenting the song—you can match old movie clips to the music, for instance. I've seen old *I Love Lucy* reruns played to a really cool tune—and it works."

### Warner Bros: Felix Chamberlain

"If the question is, 'Can an established act break an album without a video?'—well, look at Van Halen, who didn't do a video on their last album. They had tons of radio and tens of press and their LP shot to Number One. And if the question is, 'Can you break a new act without a video?'—the answer is, it all depends. The BoDeans, a WarnerSlash signing, have a solid record—they had the right producer. right ▶

to a band to do a video. Someone like Cyndi Lauper—I think [video] was the most important part of her career when she first broke out. And if I see somebody like Animotion, it's hard for me to understand. . . . I mean, I know they're trying to look pretty but. . . . Most people don't project on cameras, just the way that most people don't project on tape. Singers that are really good, like Ethel Merman—if you ever heard her sing in Carnegie Hall, you couldn't even stand in the room with her. Yet on record it wasn't the same. John Lennon didn't have a real strong voice, but it showed up on tape real good. It's the same with the camera. Very few people look good. Madonna looks incredible. Some people look horrible.

"I don't think video is a dying fad, but I do think it's changing a lot. The economics of it have gotten out of control. A lot of people are talking about making cheaper videos and maybe people are going to come up with better ideas, and they're gonna think about videos when they're signing bands: Maybe this isn't a band we want to do a video, but maybe this

is a band we want to tour a lot! So, instead of putting \$75,000 into a video, we'll put \$25,000 into tour support. That way they'll have to be a bit more specific when they look at the band's strengths. It used to be that you knew that for every band that came in, you'd be putting at least \$50,000 into them. It's definitely not like that anymore.

"[Video] is still necessary right now for a new band, I think. I also think that one of the things that's very important is that the artists are overexposing themselves—to the detriment of their careers. That's the biggest problem of videos to me. If you have a single out that's doing very well, you'll be in *Us* and *Oui* and *It* and *They* and all those other magazines within a month and you'll be in Power Rotation at MTV and then people can get tired of you. I think it makes the audience more fickle. I think it was pretty cool how you used to have to *wait* to get stuff from bands. It made you feel like you were a little more involved. Now, you just have to sit there and it's thrown into your lap."

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**THE VAMPIRE MERCURY:** Freddie's fangful to Russell Mulcahy for directing Queen's "A Kind of Magic" clip. It's the title song of the band's new Capitol LP. engineer, etc. And their video MTV wasn't interested in. That was just a programmer's choice. But the BoDeans album is still happening. Right now it's moved about 75,000.

"The bottom line is, I don't think that today a video is essential for breaking a new band or for breaking established acts' latest records. MTV is only the icing on the cake; the artist and the songs are the real cake."

### Motown's Evan Pace

"I feel that each project has to be weighed separately as to its advantages and disadvantages. An example would be an established such as Journey, who didn't do any videos from their current album yet they still seem to be doing fine. On the other hand, with some new acts, videos are more of a showcase at this point. The main thrust still has to be put on airplay. In

some cases, the video done up-front with some good airplay would help to further promote that. If the actual promotion is done properly, I think that a video might end up being a second thought at this stage. Depending on the artist again, I'd rather spend 'X' amount of dollars on promotion and publicity. When MTV first started, they broke acts like Duran Duran and Cyndi Lauper. Now it seems to be reverting back to where the music has to be there first—and if it is, then the video can help to propel that.

"I really don't have enough information to be able to say whether MTV helps sell records or concert tickets. There have been certain videos that I've seen that made me listen for the artist's records on the radio and eventually I might have gone out to buy the album. But in general, I don't feel that MTV has the same impact that it did when it started five years ago. Although I do feel that they seem to be going back to more of their original format. I think it can be influential, but it's certainly not the major factor it used to be."

### Capitol's Stephen Powers

"I don't think that video is dying. Some bands just don't need them. When Van Halen decided not to make one, it seemed like a conscientious effort on their part. David Lee Roth was no longer in the band and maybe they didn't want to emphasize that, since he's such a strong visual presence.

"Video is still an effective medium of exposure, although it's becoming more and more difficult to break new bands because of the tighter playlists. And there's no question about

the fact that it can hurt an artist's career if they're overplayed. It's very powerful. So, although I don't think video is dying, I do think that people are taking a closer look at just how effective it really is. It's more important now for those bands who do videos to really do them well. And some artists, I think, don't like that literal interpretation of their songs—they'd rather leave that to the imagination."

### EMI's John Guarnieri

"First of all, it's important to realize that MTV isn't the only way to expose videos. There are clubs, and there are local shows in smaller markets. *Goodnight L.A.* used to show some great stuff when they were on. It's true that MTV tries to appeal to the masses, but you have to ask, 'Is that wrong?' You can bad-rap MTV as not exposing enough new talent, but you could also say that about record companies, couldn't you?"

"In general, videos should only be done when they enhance a band's image or mystique. There are problems when an artist who shouldn't be making a video does one anyway—they get pushed into it by their record company or just think they need to be making videos. There are some artsy ways around it—shadows and special effects and stuff, but let's face it, there are some ugly acts out there who shouldn't be doing videos.

"Despite all the bad things you can say about MTV, it's had a huge effect on fashion, on commercials; and look at *Miami Vice*. MTV's still basically the only game in town, and being on 24 hours a day certainly doesn't hurt. Until somebody comes along with something better, yes, I still want my MTV." ■

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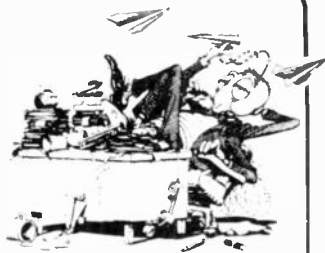
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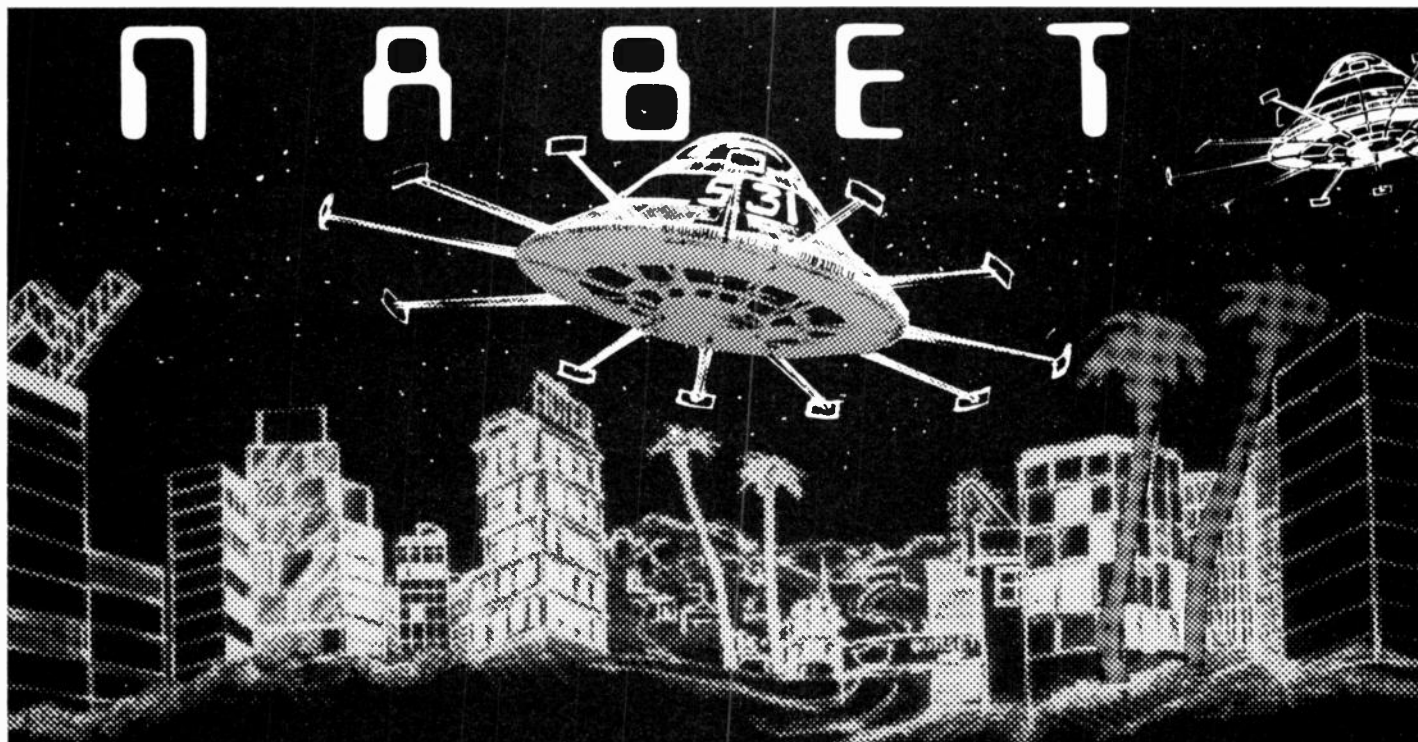
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It's a wrap: Ewing (left) and Fishman form hum-ampersand on the completion of "Do Fries Go With That Shake?" for George Clinton

# FISHER & PREACHMAN

## The New Dynamic Duo of Rockvid Direction

by Dan Pine

For Bill Fishman and Preacher Ewing it's just another day in the bunker. Ho hum. A city building inspector has just told them that, because of earthquake safety codes, he's forced to evict them from their cozy cellar office below Renee's, a Santa Monica bistro, and they have only a few days to clear out. Renee, the restaurant's owner and Bill's Mother, has allowed Bill and Preacher (or Fisher & Preachman as they're professionally known) to occupy her storage room, and it's there, surrounded by spare table cloths, sacks of rice, extra-large cans of tomatoes, and stacks of videocassettes, that the pair have cooked up their video ideas. At the moment, then, it's destination unknown for the subterranean pair, yet they remain unworried. Music video's most imaginative underground directors are heading in only one direction—up.

Anyone who has seen George Clinton's "Do Fries Go With That Shake?" or the Ramones' "Something to Believe In" knows that Fisher & Preachman have the sharpest senses of humor of anyone making music video today. These two renegades from the American Film Institute inject their work with a zany irreverence that only David Lee Roth has come close

to approximating. With just a handful of credits, Fisher & Preachman have shattered the facade of self-importance that has always plagued music video. "It's silly to take yourself too seriously with a three-and-a-half-minute piece of fluff," snorts Ewing. "What could be more frivolous or inconsequential than a music video?" Don't get him wrong. He wants the work, and an increasing number of record companies and artists want to give it to him and Fisher, um, Fishman. It's just that Fisher & Preachman aren't right for everyone. Only the few, the proud, the wacko.

Groups like the Ramones, Suicidal Tendencies, Grand Master Flash, and George Clinton aren't likely to guest-host the *Tonight Show* or appear on the Easter Seals Telethon, but those are the kinds of acts that choose Fisher & Preachman to create their videos. "We like working with young bands," says Fisher, euphemistically. It seems unlikely they would end up working with top mainstream artists like Kenny Rogers or Lionel Richie. Ewing claims he doesn't want to work with such acts, but Fishman chimes in, "Diana Ross has been dying to have us do her first all-nude video." If Diana ever were to go that route, she'd be in

the right hands with these guys.

When they opened for business two years ago, they raised eyebrows with "Institutionalized" by Suicidal Tendencies, a *Repo Man*-like tale of teen anarchy that ran for 15 weeks on MTV. Treating a grim subject like teenage mental breakdown with delirious whimsy, Fisher & Preachman established their trademarks: flexible narrative structure, wicked comic timing, and boundless visual imagination. "Institutionalized" made the *L.A. Times* list of the year's Ten Best Videos and was featured in the University of Washington's Contemporary American Dada exhibit. "We got lots of recognition but no jobs," laughs Ewing. "People said they liked our stuff but weren't sure about our business acumen."

The irony is that Fisher & Preachman were so accustomed to working with microscopic budgets, they knew better than most how to stretch a dollar. Much of the production value in their videos is right on the screen, with a minimum of industrial light and magic. Their video vignettes succeed on the strength of the sets, the wardrobe, the makeup, and most importantly, the story: lights, camera, action!

"We're basically filmmakers, not commercial-makers, not special effects artists," says Ewing. "We think in terms of telling a story. That's our strength." The stories they tell, however, rarely reflect the real world. "Wake Up," a video made for the group Stop, proved so dazzling that it won the award for Best Independent Video at the 1985 *Billboard* Video Awards. It depicts an LP from outer space invading the kitchen of a sleeping woman. Cabinets, cutting boards, and cutlery come alive; dancing dishes spin about the room; can openers, salt shakers, mustard and mayo jars march down the hall and out of the house, to the consternation of the neighbors. Because the song was not a chart-topping single, the video went largely unseen by the public. Yet it further established within the video community the pair's reputation for innovation. "'Wake Up' showed more of our technical capability," says Ewing.

That capability is constantly being put to the test, as Fisher & Preachman make up one of the few dual directing teams in the business. Other than Godley & Creme, in fact, they may be the *only* two doing it. "It's mayhem," laughs Ewing. "We're either shooting separately or we're arguing!" Fishman quickly adds, "But a lot of good stuff comes from mayhem." The two share a healthy respect and affection for each other that overcomes most problems on and off the set. But not all: "Sometimes Bill

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will shoot with one crew and I'll shoot with another," says Ewing. "Sometimes things fall through the woodwork and we'll both assume the other shot it. So it makes for creative editing!"

Six months ago, Fisher & Preachman's production company was subsumed by Split Screen, one of the world's largest video-making firms. Known for its work with top CHR artists like Phil Collins, Pat Benatar, and Hall & Oates, Split Screen was seeking new directors to work with more-or-less fringe acts. Enter Fisher & Preachman. For Split Screen, they offered a crack at video dementia, while Fisher & Preachman gained the ability to get phone calls returned. "Before we joined Split Screen, a lot of record company people wanted to give us work, but they found it hard to justify to their superiors to use us without a real track record," recalls Ewing. "Now, Split Screen gives us a framework from which to operate. They give us legitimacy."

With that new-found respect, Fisher & Preachman went on a tear. George Clinton's "Do Fries Go With That Shake?" is a hilarious fast-food Mardi Gras with all the right loose screws. Burger-breasted waitresses parade by George and his jealous girlfriend, who, in the best tradition of Wile E. Coyote, spins her evil plots. Although animation is used sparingly (and even then it's usually a superb claymation), Fisher & Preachman's style, especially in this video, is comparable to that of Chuck Jones, the man who created the classic Loony Tunes of the Forties and Fifties.

Fisher & Preachman also made videos for the Sharks (a *Koyaanisqatsi*-inspired piece), Grand Master Flash (the bandmembers por-

trayed three roles each), and of Joeski Love's "Pee-wee's Dance." Fisher & Preachman were given clearance by Pee-wee himself to use clips from *Pee-wee's Big Adventure*. A second Suicidal Tendencies video, "Possessed to Skate," was made but not released. It guest-starred Timothy Leary as a stern father trusting his teenage son to mind the house and do his homework while he and Mom go out. Yeah, sure. The band and about 20 of the world's best skateboarders completely demolish the house before the song is over.

But what surely has to be the duo's greatest production to date is "Something to Believe In" by the Ramones. "We came up with it as a joke," says Ewing. "People said, 'No you can't do that,' but the more we thought about it, the more we wanted to do it." "It" is the concept of "Ramones-Aid/Hands Across Your Face," a takeoff on USA for Africa. The viewer is asked "to make that pledge right now, call in and give." Doing the asking are an array of celebrity lookalikes and many music personalities who weren't asked to be at Ken Kragen's exclusive party. "Weird" Al, the Circle Jerks, Ted Nugent, X, the Cruzados, and Sparks are just some of the supporting cast. Two staffers worked for Fisher & Preachman full time rounding up musicians willing to perform in the video. Ewing even cornered Bob Geldof at the Amnesty International Concert in New York and solicited his involvement in Ramones-Aid, but Saint Bob was not amused.

Because of "Something to Believe In," Fisher & Preachman are bracing for an influx of work. Nevertheless, becoming establishment directors is not their goal. The structure of the music video industry perplexes them. "I don't

understand the value system," says Ewing. "There are a lot of not-particularly-talented people in the business who are doing quite well. It's very hard for new talent to break in. It also makes no sense that the record companies don't pay for concepts. It's a crazy fact of video life that people aren't paid for ideas."

Fisher & Preachman aren't the biggest fans of video programmers, either. "There's a T-shirt going around now that reads, 'EMPT-V,' and I can see why. We do a lot of black groups, and we're constantly told, 'I'm sorry, but that's not our format.' It's strange that someone has a video show and programs it like a radio station."

Despite their sharp views, Fisher & Preachman are sought out more and more for their iconoclastic visions. Bill Fishman is currently directing his first feature film, *Tape Heads*, executive-produced by ex-Monkee Michael Nesmith of Pacific Arts. Ewing recently returned from a much-needed vacation in Nicaragua (as in America's public enemy #1). Their next video project is the title track from the upcoming screen comedy *Armed and Dangerous* by Manhattan artists Atlantic Starr. The video stars John Candy (who also stars in the movie) portraying Prince, Ozzy, and God knows who else.

A new office location has yet to be determined, but it's likely to be street-level this time around for Fisher & Preachman. Both intend to remain in the music-video field, despite outside projects. "One of the benefits of being in music videos is you can do anything you want," says Ewing. "Combine live action with animation, whatever. It does have its confines, but there's a lot of freedom to screw around." ■



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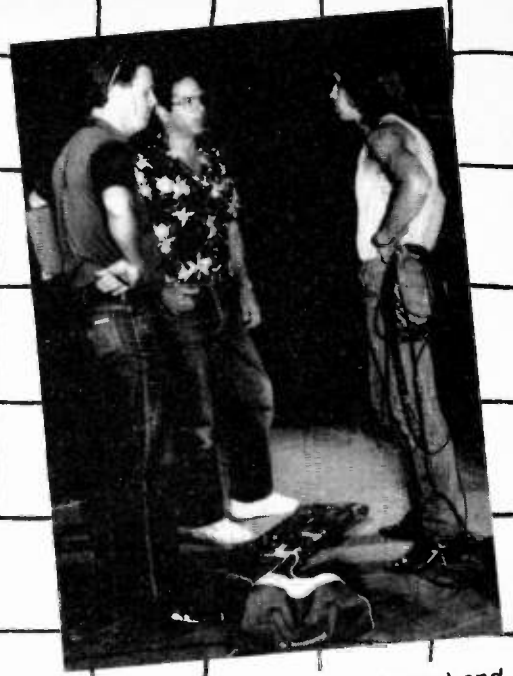
## Moonlighting With an MC Editor

by Billy Cioffi

Photography by Janiss Garza

What a zoo. The Forum stage was littered with equipment—amplifiers, wires, mics, and cameras, strewn about as if someone had tossed a hand grenade into the center of Rock 'n' Roll heaven. Promoter Barry Kaz had enlisted my band the Monte Carlos to back up Peter Noone on several upcoming Southern California shows; he'd also asked me to provide players for Ian Whitcomb and Billy J. Kramer on the same dates. The show, to be called "The Return of the Great Britons," would also include Donovan and the Spencer Davis Group. The Forum concert was to be videotaped live for broadcast at a later date. So there I was onstage at the Forum in the midst of rehearsals for the biggest video shoot I've ever seen, let alone been involved in. Barry and his partner had asked me to be the coordinator between the various elements of the show: the stage, the video shoot, and the sound-recording people. The experience turned out to be as educational as it was crazed.

I thought it would be interesting to have M.C. photographer Janiss Garza come to the combined rehearsal/soundcheck/blocking and take some behind-the-scene shots before photographing the show. Here's what Janiss saw, and what I learned, that day:



**CUE-ING UP:** Video director Dave Levisohn (glasses) and stage director Tom Ficke discuss cues while I try to figure out what they're talking about. The tapes must be rolling before the start of each performance; this means several people will have to communicate before each act is introduced. If this isn't done and the act is "slated," it just adds to post-production headaches.



**THE GOLDEN RULE OF GIGS:** When I'm asked to do gigs like this particular one, I follow one golden rule: Never hire someone who isn't better than you. Here I am talking (at left) to Michael Clark. Mike's a triple threat. Aside from being a hell of a piano player, he's also a sound engineer, the co-owner of Lucky Dog Studios, and he does a lot of work as a film recordist. Mike has great common sense when it comes to stage monitors and mics. When the promoters asked me to come up with stageplans for each of the acts (this including miking plots), I immediately got on the horn to Mike as well as my other buddy, Barry Rudolph (engineer par excellence). Never—never—be afraid to say, "I don't know." Go right to somebody and ask what's best.

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**SOUND & IMAGE:** Here Peter Noone gestures for the camera and light crew to test for shadows and to "block" the snow for the live shoot. Even in live concert tapings there's a need for a shooting script. This requires copies of song lyrics and tapes of the material to be distributed among the video production crew so they can absorb it and communicate the music visually. Pictured: yours truly, Frank Anunziata, Tim Pederson, and Noone.



**"GIMME THOSE MELLOW YELLOW LIGHTS!"** Donovan at soundcheck. The Scottish troubadour is performing solo acoustic, but the one instrument aside from voice needs special clarity. The guitar's miked as well as fed via built-in pickups through a digital rack, and via direct-box into the house monitors and recording truck. Got that?



**SPAGHETTI, ANYONE?** Since the concert was being videotaped for Prime Ticket Cable, the show was recorded on 24-track by the Record Plant truck. This required that the mics have two line-in's—one to the live systems and one to the tape machines. A real can of worms, I'd say.



**SOME THINGS NEVER CHANGE:** Frank (lead guitar for Billy Kramer—see Golden Rule), Zeke Zirngiebel, B.C., and friend Steve Pouliot warm up our voices in the traditional manner, making use of the visitors' dressing room shower stall. What a reverb chamber! To think, Larry ("Who's Bruce Springsteen?") Bird sang in this shower.



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**HE'S A MAN:** Spencer Davis Group was the only self-contained act in the show. For S.D.'s set we had to change drum kits as well as literally play musical chairs. Our drummer's kit was struck, then Spencer's left-handed drummer's kit was inserted and re-miked. The stage crew had eight minutes to do this at either end of Spencer's set. This was also the time (at the end of Spencer's set) when the tape reels (recording and video) would be changed outside in the various remote trucks.



**DAY & NIGHT:** Here's Billy J. Kramer rehearsing for the evening's show (at left) at 4 p.m.; that's Shar Pedersen on bass. Just hours later it's **SHOWTIME** (right)—lights and smoke all in place and cameras grinding. No biz like showbiz, huh?



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World Radio History



Photos by Abe Perlestein

# THE SYD STRAW SAGA

## Hollywood Hillbilly Becomes New York's Official Guest Vocalist

by Drew Wheeler

When Syd Straw was first distinguishing herself as a singer, she waited tables at Lower Manhattan's Exterminator Chili (where she was reportedly undistinguished as a waitress) and so it was at Exterminator Chili that I interviewed Syd Straw. On the way in, I caught Syd playfully shooting her former co-workers with a squirt gun. When I introduced myself as the guy from *Music Connection*, she unhesitatingly squeezed off a wet jet that splattered me right in the solar plexus. Now here was a woman I could respect.

Syd Straw is as unable to hide her talent as she is to cushion her sense of humor (When asked if she had any siblings, she deadpanned, "Yes, and a brother and a sister, too."). She came seemingly out of the blue, and with the endorsement of local stalwarts such as the dB's, Del Lords and Golden Palominos, Syd Straw appeared as New York's Guest Vocalist. Many could only wonder: Who was this throaty, exquisitely powerful singer who displays the combined musical potential of Janis Joplin and Ma Barker?

Originally from Hollywood, the child of musical-theater actors, Syd claims an eight-year "on and off but mostly on" residency in New York, where she sang for forgotten bands such as Royal Baby and the Schmoozehusers. ("We were big," Syd intones sarcastically, "We were

bigger than the both of us.") Backup singing for Pat Benatar and Van Dyke Parks helped Syd into higher income brackets among musicians. "I've been making about five dollars a year with music for at least eight years," she explains. "Y'know, semi-professional. . ."

Friendships musical and otherwise landed Syd in the company of New York grunge rockers the Del Lords, who backed her on "Listening to Elvis," the snappy, vaguely Tex-Mex number from the Coyote Records' *Luxury Condos Coming to Your Neighborhood Soon* compilation. She also became allied with lovable but trouble-prone popmeisters the dB's. Lead dB Peter Holsapple has recently penned a tune for Syd entitled "If I Could Keep Up With You." "I feel that Holsapple writes songs that are tailor-made for me," she says.

It was with Anton Fier's Golden Palominos that Syd was allowed a modicum of stretch-out musical space. The *Visions of Excess* LP was a sharp departure from their more avant-rock first album and some "sophisticated" observers have pooh-pooed the poppier Palominos. "I'm sure that there are a lot of people, especially after the first Palominos record, who think 'Who is Syd? She's ruined everything. . .'"

Nor was the making of the Golden Palominos album an easy thing. "We got together in this dungeon on Mott Street for a while,"

Syd recalls. "We rehearsed for a month—*strangely*. It was very morbid and depressing in that dungeon—it was dank, it was cold, it was the dead of winter."

*Under the baton of Fier?*

"Under the baton of Fier. That's exactly what it was under. In a dungeon with Anton Fier. What a nightmare!"

Although Syd professes a liking and admiration for Anton, she comments that he "makes me feel like I could be replaced at the drop of a hat and that makes an already-insecure girl wonder at night!"

Syd was even surprised to find herself the GP's lead singer. Reenacting the scene, she explains, "We made the record and then I discovered that I was in the hand. 'Well, you know that we're touring and you're the lead singer.' 'Oh, No, I didn't know. . .but lemme check my book, I think I'm available!'"

Aside from sharing the spotlight with such talents as Bill Laswell, Carla Bley, Richard Thompson, Jody Harris of Raybeats, and Chris Stamey (founder of the dB's), Syd co-wrote three of the songs on *Visions of Excess*. Aside from her practically inaudible backing vocals on "Boy (Go)," she sings the bluesy declamations in counterpoint to Jack Bruce's heavy warblings on "Silver Bullet." Set to a tricky yet gently swaying percussion figure, "Buenos Aires"

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transforms Syd Straw into some sort of tribal tropical siren from beyond the grave, maybe under the spell of *Don Juan*-era Joni Mitchell. Nonetheless, in an album of standout performances, its finest moment comes with Syd's rendition of "(Kind of) True" (just released as a single). Thick with vibrato, Straw's exquisite vocals chime lyrically together in overdubbed resplendence against a fabric of acrobatically spoiling guitars.

There's little else by Syd Straw on record. "A pretty empty resume," she confesses, but adds hopefully, "I haven't done enough to be really embarrassed by anything yet." And record-making still holds its dangers for her: "It's a funny thing when you're in there recording and somebody says, 'Okay, are you happy with that take? Because it's forever.' That's the most ominous thing to think about in the world."

As a songwriter, Syd Straw usually collaborates with an instrument-playing musician. "It's hard to think of myself as a solo musical entity because I don't play an instrument proficiently and I've always depended on help. I NEED HELP!"

Still, she's aware of her innate musical abilities. "I rely on my ears," she explains, "I do have very fast ears. I can pretty much hear something and pick it up." Vocal harmonies are of special interest: "I like to sing with other people. I like that combination-lock effect.

"I'm trying to find my musical *raison d'être*," Syd kids, but she has indeed shown a propensity for diverse styles. "I'm quite compelled toward country music, although people immediately say, 'You don't want to be labeled

a country singer,' and I think, 'Well [switching to a hillbilly voice] *mebbe ah do!*'"

Amid the major-label interest in Syd these days, she organized a sort of showcase gig at the Cat Club this spring, backed by a core group of Peter Holsapple, Eric Ambel of the Del Lords, Beat Rodeo's Steve Almaas, and the dB's Will Rigby. These were in turn complemented by Jody Harris, Jack Smead, Mr. Thing on saxophone, Peter Blegvad, and Chris Stamey (the last two had previously toured with Syd as vocalist). "We were a crazy, out-of-control cover band," she says. "Under-cover band." And indeed it was a full program of covers great and small: the Raiders' "Good Thing," Gary Valentine's "I'm Always Touched by Your Presence Dear," "Downtown Train" by Tom Waits, "Lust for Life" by Iggy Pop, and a feminization of the Ramones' "I Wanna Be Your Boyfriend" (Peter Holsapple joined Syd for a where-were-you-then revival of "The Beat Goes On.")

While the Cat Club stage threatened to snap under the weight of this massive ensemble, lack of rehearsal had left them in desperate search of a groove. The musclebound garage-crunch of the band drowned out some fine musicianship, while some weren't miked well enough to be heard in the first place. The general consensus at the gig was: They're all really good musicians, just not all at the same time. Syd's reaction was, "'What gig? No, that was my wicked twin sister—she's out to get me. She keeps embarrassing herself all over town and uses my name.' I was miserable for days, let's face it."

Minor tragedies aside, Syd Straw is still the Voice Most Likely to Succeed in New York.



In a recent showcase, Straw covered Tom Waits, the Ramones, Paul Revere, Iggy Pop, and Sonny & Cher, among others. "I haven't done enough to be really embarrassed by anything yet."

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◀ 14 RUN-D.M.C.

"I've recently decided in my quirky little way—as Norman Vincent Peale says—think big and you'll be big. And I've decided, why the hell not? I like being something of a really well-kept secret." Then she adds warily, "Only to a point."

The record business holds a fatal temptation for her. "Any part of my healthy ego thinks, 'Well, y'know Syd, you could generate some cash for a company.' I think that I could be a lucrative investment, but it's kind of difficult for me to look at myself that way." Aware of her peculiar leanings, she comments, "Most companies can't really afford to be as flexible as I would ask them to be because everyone's job is on the line. It's so much money involved that nobody really wants to [with an air of doom] fuck around."

Right now Syd Straw, who has more than one iron in the fire, has met with moviemaker John Sayles about the possibility of a cinematic venture. "There's a lot of things in the stars for me—I'm game for it all. I'd love to do a show—I'd love to write show tunes," she explains, adding, "I have a real knack for that. That's my genealogical heritage, I think."

About her image as a potential pop personality, Syd Straw is unequivocal: "This is the way it is. I'm ragged but I'm right. I like what I do and I'm not interested in being told what to wear. I'm not interested in being redone or remodeled, like an apartment."

About her future as a major-label recording artist, Syd Straw is less than unequivocal: "I'm interested in making records and I'm speaking to reasonable and unreasonable parties. I think people are perhaps waiting to see what I do next. And so am I..." ■

RUN: We make what we feel. And the audience can feel what we feel.

MC: Did you always think Run-D.M.C. could be this popular?

D.M.C.: I was just a fan. I just wanted to listen to the tapes. I knew all Grandmaster Flash's records, all of Sugar Hill, all the Treacherous Three. When I was in high school, I paid a guy \$13 just for a tape of the Cold Crush Brothers.

MC: Thirteen dollars? That's a lot of money.

D.M.C.: First thing I did was buy some make-shift DJ equipment. Run would come over with a tape of him playing with Kurtis Blow. And I just started writing rhymes for him. I taught Joe how to mix, how to DJ. Joe would say, if he took me to a party, I'd turn the whole place around. When he came up with "It's Like That," he asked me to write some lyrics. His brother Russell didn't want me down with him at first. But Joe said he wouldn't do it by himself. I had to prove myself.

MC: How much of Run-D.M.C.'s image was Russell's idea?

RUN: Russell taught L.L. Cool J how to dress. He thought you had to wear funny clothes like Treacherous Three did onstage. Russell told him to dress like he did around Farmer's Boulevard. This is what they want. Russell's the man who makes payday possible. He was the one who told us we'd all be wearing these hats. He had the vision. The fans don't want you to come out looking different from what you really are. They want for real. So we come out for real. Just like we was on th corner. And some groups, like the Fearless Four, even made fun of the way we dressed. They'd put beads in their hair and do this stupid dance. We never had to do that.

D.M.C.: We come running out, get the money, and rock the house. When we first started, I wore a blue trenchcoat, gray knit pants, and a pair of Pumas. With my Cazale glasses, right, Joe?

RUN: But he was cool...

D.M.C.: I was a B-Boy.

RUN: He's like that guy from Cooley High that you knew wasn't dressed right, but he was so fuckin' cool.

MC: Because he doesn't care what he looks like?

RUN: That's what it is.

JAY: I had Adidas with no shoe strings, leather suit, velour, and a nameplate on my belt that said "Jason," and this black thing called a doo-rag to hold the waves down.

RUN: Russell used ta always make me wear a doo-rag.

MC: Is rap a fad?

RUN: He's gonna fuck with us now. You know it man. What did we just tell you? You can rap about anything you can sing about.

D.M.C.: Rap is not a hula hoop.

MC: So rap has no limits?

RUN: You're just havin' fun talkin' to us. And he knows it, too. He's having a ball. You know he is, D. But it's kinda def to be in all those 7-Elevens. When somebody comes in to get a beer, there's Run-D.M.C. on the cover of Music Connection. You definitely gotta take one, wouldn't you? Especially if you're a B-Boy. [Pauses] You got pictures of us?

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—"Hit It Run"

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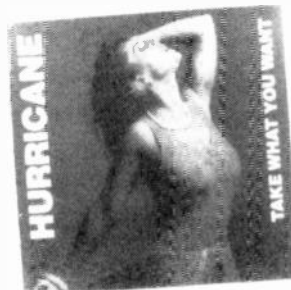
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**"We're gonna take the machines and computers and throw them out the window," Perry promises.**

watch. Maybe we'll hit it next time we try. We'll keep trying to win. But for me, the main thing is the music."

In the meantime, while the band keeps working on a "winning" video, Tyler and Perry will continue to make music, or as they'd put it, let the music do the talking. And as they've always done, and assure me always *will*, Aerosmith will make music *their* way regardless of the state of video—or radio, for that matter. "There are a lot of trends and we're not gonna start writing any fucking—excuse me—albums full of ballads just because radio is soft right now," states Perry emphatically. "We've never been like that and we never will be. If it doesn't get played on the radio, kids will just have to keep coming to concerts to hear it live." Tyler comments, "That's one of the reasons we're such a heavy people's band. The kids keep coming to the concerts. You can't put an age bracket on anybody who loves rock & roll. Anything with a good backbeat is like good sex—you *can't* deny it."

Right now, the band's thoughts are on the follow-up to *Done With Mirrors*, which should be in Geffen's hands by November of this year. In their eyes, *DWM* was a success. "To me," Perry comments, "the words 'successful album'—well, I get a little pissed off when people say [*DWM*] isn't that successful just because it didn't sell as many as *Rocks*, or something. To us, it's a successful album and I really get a kick out of listening to it. It's like 'My Fist, Your Face.' Say there's a time when a lot of heavy metal was being played on the radio; then that song might have been a big single. What makes a single big has a lot more to do with timing."

Don't expect Aerosmith to cater to radio's ongoing vacillations or to pander to anybody else's idea of what their music should sound like. To Perry and Tyler, pleasing themselves is tantamount to pleasing their fans. "When we go in to record," asserts Perry, "we go in with no preconceptions about what it's *supposed* to sound like next!" Tyler adds, "Each album is like another little saga." *Done With Mirrors*, ex-

plains Perry, is just another in that series of Aerosmith sagas.

"I see it as a stepping stone," he says. "You know, Steven and I hadn't been writing together with the band for a long while. We got to a point in the Seventies—it was like a well-oiled machine, where we were really happy with what we did. So the last album is like a stepping stone to bigger and better things, writing-wise. That's the thing about being in the band that I really missed—being with Steven and the other guys—you go through a whole bunch of experiences being on the road and get a whole bunch of ideas. You don't have to come back with preconceived notions about what the next album should sound like. For us, it's whatever makes us happy—and that's what other people like, too. We like to record and, you know, the money doesn't suck, but that's not the main concern."

Preconceptions aside, what can we expect from the next Aerosmith saga? "Well, it's probably going to be a tougher album; there's going to be a little more continuity," says Perry. "And you're probably gonna hear more outtakes. We're gonna take the machines and the computers and throw them out the window."

Apparently, working with Run-D.M.C. did give Tyler some new insight: "I've gotten a lot of comments about the fact that our fans missed that particular [R&B] flavor and that they'd like to hear more of that on the next album," he reflects. "Joe and I have written maybe three or four songs for the next album, but a lot of it is still inside of us—Joe and I are still pregnant—but we're gonna have a mulatto sound on this album for sure."

So Aerosmith is back in the saddle again. ■

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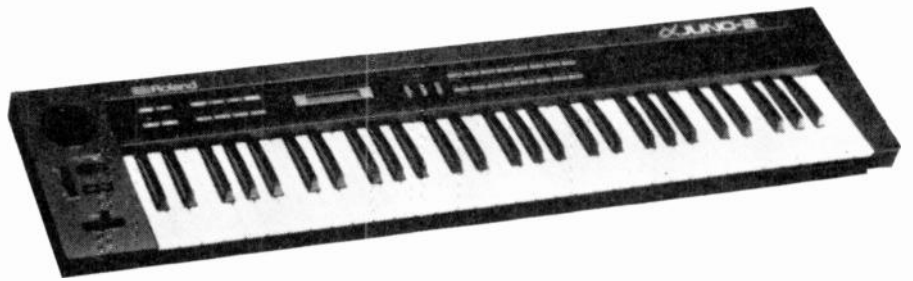
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Just about every serious keyboardist is looking for new and inexpensive ways of enhancing his or her sound. The rack-mounted slave system appears to be a good choice until a few things are looked at with a greater degree of ergonomic scrutiny. While rack-mounted systems are terrific for saving a little space, they take longer to program because of the limited space available on the panel for controls. It's also very inconvenient to audition the sound of the keyboardless slave; you must either mute or turn down all of the other instruments in the system in order to hear anything. It's so much easier to be able to reach up and hit some keys, even if they're nothing but buttons.

In its new Alpha JUNO series of synthesizers, Roland has decided to offer the consumer a choice in the slave-versus-keyboards sweepstakes. The Alpha JUNO-2, a new six-voice polyphonic synthesizer, is the big brother of the Alpha JUNO-1 rack-mountable slave system. The JUNO-2 has the same signal generation as its keyboardless little brother (which is not touch-sensitive), coupled with cartridge memory and a full-sized, touch-sensitive keyboard with aftertouch.

The JUNO-2's keyboard is very nice indeed. The keys, 61 in number, are full-sized, with large, squared-off black keys that add more of a piano keyboard feel. There is also enough back pressure for control without having to get cramps in the process. There is a lot of technical stuff to talk about with synthesizers, so we'd better get to it.

The back of the Alpha JUNO-2 has 1/4" jacks for the connection of the Expression, Sustain, and the Pedal switches. There is also a jack for the connection of standard 1/4" stereo headphones. The amplifiers for the phones and the stereo outputs are very clean-sounding. I have yet to hear a synth with quieter noise specs (none of which are published).

The back also contains the MIDI connections, a memory cartridge slot (for the MC-64 cartridge), and a memory-protect switch.

The upper left of the keyboard side of the Alpha JUNO-2 houses what Roland likes to call the "Alpha Dial." This is the little dial that most of the serious programmers will be spending most of their time with. It could be described as "an incremental wheel for software manipulation," but it's essentially nothing more (nor less)

than a large knob used for tone control. The simple fact is that it keeps the manufacturing costs down while increasing the power available for a given workspace size by eliminating all (or most) of the separate knobs that were formerly associated with synthesis.

In most instances the manipulation goes like this: (1) Hit a button (or in this case a membrane switch). (2) Turn the dial until a particular parameter appears in the window. (3) Hit another button. (4) Turn the dial again until the proper effect has been realized, and (5) hit another button to exit this function.

Associated with and to the right of the Alpha Dial are several buttons. They are:

**Key Transpose Button With Indicator:** With this button, the JUNO-2 can be transposed up or down to twelve semi-tone steps.

**Tune Function Button:** Used to make the synth either sound better or worse in relation to other instruments.

**Data Transfer** (or memory loading and unloading) is done using this function button.

**MIDI Button:** Press this button and the Alpha Dial will select one of eleven parameters: Channel, Omni on/off, MIDI local control (which separates the synthesizer section from the keyboard section), Aftertouch on/off, Bender (MIDI), MiDI Exclusive, Hold, Modulation, Tone Color (Roland's term for "patch"), Volume, and Portamento. All of these affect the instrument's MIDI function.

**Tone Modify** is a group of buttons that are pretty unique to digitally controlled synthesizers. Everyone knows how much work it is to modify something like envelope rate in a DX-7. The JUNO-2 allows for instant access to Mod Rate and Depth, Brilliance, and Envelope Time.

**Parameter Selector & Value Buttons:** Control patch edits.

**Name Button:** Allows the user to rename the new tone colors, while the **Write Button** will save them to a memory position.

There is a back-lit LCD to the right of these buttons and even further to the right the Group

Selectors (Preset, Memory, or Cartridge) and the Bank and Number buttons. There are 64 presets, 64 memories, and another 64 when using the cartridge.

Below the Alpha Dial are more controls, including Octave Transpose buttons and indicators (one octave down or normal), Portamento and Chord Memory buttons and indicators, the Volume knob, and the Pitch Bender/Modulation lever.

## HOW IT SOUNDS:

When I first plugged in the Alpha JUNO-2, I couldn't believe how *quiet* the instrument was. It apparently has *no* self-generated noise at idle. Even the headphone output is incredibly clean and quiet.

Most of the successful manufacturers have a characteristic sound associated with their synths. The JUNO-2 sounds a lot like its little brothers in the wave-shape generation, with the advantages of touch-sensing. I would classify the sound as being between the Yamaha DX (for cleanliness of wave-shape generation) and the Prophet 5 (for warmth). There are a lot of great new factory patches that are musically usable, rather than being just sound effects.

The keyboard on the JUNO-2 is *very good*. You would have to go to a dedicated keyboard controller to find a more playable instrument.

Considering that the price is low (check with your dealer), and that it reacts to all of the MIDI information sent to it, the JUNO-1 is a very good buy as a slave synth complement to an extensive system. Because of its keyboard, the JUNO-2 can be an excellent choice for a first-time purchaser or to a professional who wants to not only use the instrument's tone generation but also the keyboard as a controller. In either event, go look and listen to these little guys. They might be right for your applications. ■

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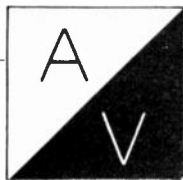
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by Billy Cioffi

# AUDIO UPDATE

## 24 Tracks & Up

**Cherokee:** Red-hot Robert Palmer is currently recording several tracks for his upcoming Island LP with producer Bernard Edwards, who performed the same function on Palmer's current killer *Riptide*, now platinum. Simultaneously, Edwards is also producing several tracks for Kenny Loggins' forthcoming album on Columbia. On both projects, Josh Abbey and Scott Church are first engineers, with Daren Chadwick assisting.

**Village:** Berlin is mixing in Studio B with producer Bob Ezrin for Gefen Records. Engineer David Tickle and second Charlie Brocco are working on the album project. . . . In Studio A, composer/producer John Trivers is scoring and producing a TV commercial for World of Wonder/Lazer Tag with engineer Mark Howlett for the San Francisco ad agency Chiat Day.

**Sound Image:** Producer Mont Seward is tracking for Qwest Music, with Elliott Peters and Conley Abrams at the board. . . . L.A. rockers Black Jack and Damn Yanks are working on separate projects with engineer John Henning. Producer/engineer Patrick Von Wiegandt is in with Best Friends tracking an LP for Sweet Dreams Records.

**One on One:** Berlin cut tracks and overdubs in this room for the same record they've been working on at Cherokee. If you hadn't noticed, it's not uncommon for a band to cut in a number of top-line rooms for a variety of reasons. . . . Former Elton John drummer Nigel Olson was in tracking for his upcoming solo record with producer James Stroud; John Arrias is engineering, with Toby Wright assisting. . . . Gene Vincent Jr. was in cutting a couple of tunes, with Stroud producing,

supported by the Arrias/Wright team. . . . Christmas in July: Johnny Mathis was in doing orchestra and vocal dates for an album of Christmas music with producer Denny Diante. A number of engineers were used on the extensive sessions, including Arrias, Mic Guzawski, and Daren Klein. The assistants on these dates were Toby Wright, Jeff Bennett, and Greg Dennen.

**Artisan:** Rod Stewart's been overdubbing lead vocals and horns with Bob (he's a busy guy!) Ezrin and engineer Peter Lewis. . . . Threshold laying down vocals and guitars with producer Toni Biggs for Penthouse Records. . . . V.V.S.I. mixing with producer Dennis Chick and engineer Randy Nicklaus. . . . Asha tracking and overdubbing, with producer Javier Losada and engineer Carlos Martos arriving from Spain to engineer the debut album. . . . Producer Manabu Kiri in from Japan to mix an LP for Anli Sugano with co-producer David T. Walker and engineer Peter Barker. . . . Continuing on the international plane, a five-female band from Holland—the Dolly Dots—flew in to work with producer Larry Lee and engineer Steve Bates. The group was tracking, overdubbing, and mixing the soundtrack for their film *Dutch Treat* (Cannon).

**Evergreen:** Composer Charles Fox has been working on a project for Walt Disney Productions. John Richards is engineering, with the assistance of Mike Hatcher and David Marquette. . . . Hoyt Curtin is in scoring the new television series *Wildfire* for Hanna-Barbera. Engineering is Murray McFadden; assisting are Hatcher and Marquette. . . . Composer Tim Truman is working on the score of the new show *Fresno* for MTM Productions. Grover Helsley and Dave Marquette are at the console. . . . A&M recording artist Richard Carpenter is recording a solo album with engineer Roger Young; assisting is Rich Webb. . . . At Evergreen's new scoring stage on the CBS-MTM Radford lot, composer Lalo Schifren is cutting the soundtrack to Shirley MacLaine's *Out on a Limb*. Rick Ricco is at the board, assisted by Mike Hatcher.

# VIDEO UPDATE

**LITTLE GUYS STILL BULLISH ON VIDEO:** While the majors—most of 'em, anyway—have been having serious second thoughts about the use of video as a marketing tool, certain smaller labels evidently feel that the video market is more viable than ever. Aside from Profile's Run-D.M.C./Aerosmith opus, two other smaller labels have come up with elaborate and thoroughly entertaining videos that are aimed straight at the heart of MTV's demographic and make no bones about it. Quiet Riot's first video from the band's latest release *QR!!!* (on the CBS-distributed Pasha label) has a wry satirical attitude amid its splendidious sci-fi. "The Wild & the Young" takes a wack at the PMRC without taking itself very seriously. I've got one question, though: Kevin, how did you grow all that hair? Anyway, it's the kind of rockvid that's stupid but in a positive way—definitely amusing. Come to think of it, "Cum Feel the Noize" wasn't too shabby, either. Both these videos have provided relief from the endless stream of vague, surreal, and meaningless images we've been deluged with. The other cool new

video is Luis Cardenas' clip featuring his remake of Del Shannon's classic "Runaway" (on the indie Allied Artists label)—a really cute piece of work. It must have cost some heavy-duty bread (\$300,000, according to rumors I've heard). Hard-core animated graphics and a huge set (see photo) as well as cameos by Donny Osmond and Del Shannon himself make this update really enjoyable. Cardenas has a teen appeal that would be a natural for Saturday morning kidvid. Once again, a sense of humor saves it all.

**ROCKVID NOTES:** Attention local scenesters and fans of general dementia—L.A.'s Thelonious Monster have just completed their first video, "Try!" The plot: After some crazed mumbling about life from lead singer Bob Forrest, the video kicks in, "documenting the misadventures of Bob as he's pushed around, flung off buildings, and tossed out of stores, clubs, and cars. The video features the seven-member band joining in the chaos, fighting amongst themselves, finally leaving Bob on the street pondering life." Sounds like *cinema verite* to



**BERRY, BERRY GOOD:** Rock & roll legend Chuck Berry will be the subject of a forthcoming feature film, to be directed by none other than Taylor Hackford. Entitled *Chuck Berry: Hail! Hail! Rock 'n' Roll*, the film will center around an upcoming live concert featuring many of the top rock musicians in the world who've previously recorded Berry tunes. Keith Richards of the Rolling Stones will act as musical director for the project, with the Band's Robbie Robertson serving as creative consultant. Pictured above (from left) are Hackford, Richards, and Berry.

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**RUNAWAY (BUDGET):** Allied Artists spared no expense on the Luis Cardenas video.

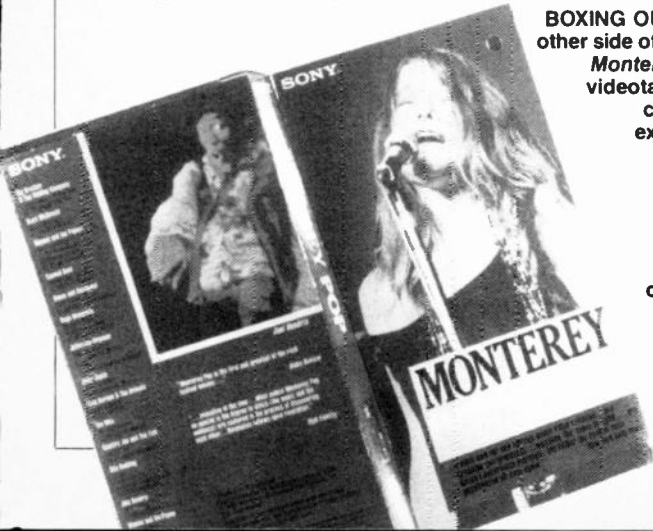
me. . . . For those in a more mellow frame of mind, Visual Eyes Productions and Stanley Dorfman have entered into an agreement with Laser Disc Corporation and Windham Hill Records to produce a full-length concert video of Windham Hill artists. The 90-minute double-sided laser disc will feature Will Ackerman (the acoustic guitarist who founded the label), Shadowfax, Michael Hedges, and Scott Cossu. The combination performance piece/documentary will be directed by Stanley Dorfman, a BBC veteran best-known for his direction of British music shows like *Top of the Pops* and *In Concert*.

**DOCUMENTING FLOWER POWER:** Sony Video Software is about to release the first videocassette to contain in-depth liner notes. Utilized as a test package for the consumer, Sony's *Monterey Pop* release will contain a fold-out box (pictured) with two complete sides of commentary on the landmark musical event. As an added touch, the notes include a small section of technical info on the making of the 1968 film, which documented the music that would inspire the runaway roller coaster ride we took during that storied era. *Monterey Pop* showed the world Janis Joplin, Jimi Hendrix, the Who, and Ravi Shankar; it also featured a truly monstrous performance by the late Otis Redding (he died in a plane crash very shortly afterward). Directed by D.A. Pennebaker (who'd

earlier directed the classic Dylan documentary *Don't Look Back*, now also out on tape), the film was the first to utilize full eight-track sound recording in a live-performance context.

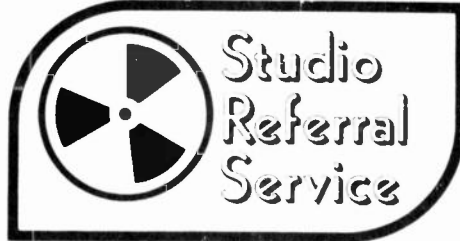
Record liner notes fell out of favor years back. I used to love the notes on the old Vanguard and Elektra folk albums, and I think they served a legitimate educational purpose. Sony's doing us a real service by applying them in this new context. It might also be a neat idea for artists to write their *own* notes; this wasn't an unusual practice in the Fifties and Sixties. In an era when we encourage the cross-breeding of media, there's no reason why the musical artist shouldn't be writing for print as well as making videos. After all, if the artist actually *explains* his position, there's obviously less chance for misinterpretation, as is so often the complaint. . . . Speaking of documentaries, the PBS series *American Masters* recently broadcast an outstanding show about the life and music of Billie Holiday entitled "The Long Night of Lady Day." If you didn't catch it the first time around, don't miss it when it's repeated. The 90-minute piece is beautiful and very bluesy, and it features smply some of the best singing ever heard on the planet. *Lady Day* includes extensive interviews with musicians and associates of the legendary blues singer and some of the best rare footage I've ever seen. —B.C.

**BOXING OUT:** The other side of Sony's *Monterey Pop* videotape box contains extensive liner notes. What won't they think of next?



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# Reviews

## Concerts



*Ain't he sweet? Even the grannies love Julian.*

### Julian Lennon

Universal Amphitheatre  
Universal City

Julian Lennon and his traveling road show did a bang-up job at the Universal Amphitheatre on July 22. The sold-out performance was a family affair: The crowd ranged from screaming adolescent (and pre-adolescent) girls to their mothers—even a few grandmas could be seen hoppin' and boppin' to the beat.

The wiry young Lennon took to the stage right on schedule, beginning the 90-minute, 19-song set with "I Don't Know Which Way to Turn" and setting the pace for what turned out to be an enjoyable and relaxing evening.

Julian seemed right at home on the stage as he jumped, laughed, and egged on the crowd with the grace and confidence of a seasoned performer. He projected very well and his careful enunciation made it very easy to follow the songs. Keyboardist Chuck Kintis nicely complemented Lennon on backing vocals, and Julian's six-piece band (a.k.a. the Group) played a tight, clean set, although there was just a touch too much sax for my liking.

The young performer spent most

of the evening bouncing around and playing the frontman with mic in hand. On the few occasions he did slow down, he was seated at the keyboards; his small frame was barely visible during these moments, but the notes of "Valotte" clearly defined who was behind the mic.

"Part Two," as he calls it, brought out the harder songs in the set. Although Julian is by no means a rocker, at least not by 1986 standards, these tunes did show a somewhat harder edge. The heaviest move he attempted was a lightly distorted guitar introduction to "Stick Around," followed by a thoroughly funky "Big Mama," through which he beat on a tambourine with a vengeance.

The first encore was a slightly disappointing single version of "Too Late for Goodbyes," although he did manage to salvage the song with a singalong that pitted one side of the audience against the other on the chorus. The moms and grannies instantly came to life with the chorus of "It Won't Be Long;" then were reduced to teenyboppers by a barnstormin' cover of "Day Tripper."

The show ended on a beautiful note when, after thanking the audience, Lennon once again seated himself behind the keys for the ballad "I Love You." It appears that

Julian Lennon is enjoying himself and his success while gaining the respect of fellow musicians and the admiration of fans spanning several generations—not an easy task for one who had to overcome the shadows of the past.

—Sabrina Frees-Perrin

### Jane Siberry

Beverly Theatre  
Beverly Hills

Jane Siberry is an intriguing young artist whose musical landscapes most closely resemble those of Laurie Anderson and Kate Bush. But though her ambitious tendencies sometimes carry her to moments of brilliance, her overall impact—both live and on record—is still slight. The basic problem is that she sounds so *much* like Anderson and Bush combined that she fails to emerge as an artist of significant uniqueness.

To a certain extent, Siberry's visual presentation was entertaining. Two female dancers/vocalists flanked her all evening, alternating between gyrations and frozen stillness, responding to the on-again/off-again nature of Siberry's backing rhythms (or lack thereof). Siberry herself—dressed in white with what appeared to be a trademark hat of the beret variety—was in contrast almost motionless, with hands at her sides the whole evening (they all employed those new headset-style mikes). The two or three occasions when she raced across the stage to bang on a mini-set of drums, then, looked strangely out of place. So, while there was a definite look and style, it wasn't enough to sustain interest longer than a few minutes.

Which is where the *music* should take over. And mostly it didn't. The bulk of her material is simply too hard to swallow on first listen: It sometimes floats monotonously on a single note or chord, sometimes darts around randomly, and sometimes collides with itself cacophonously. And since Siberry also chose to match her live sound to the elaborate sonics of her records (complete with electronically altered voices), the resultant automation effect distanced her even more.

There *were* exceptions, however. At one point Siberry interrupted one extended piece to expound, stream-of-consciousness style, on a story that had something to do with grouper fish. This evolved into a short run-through of "Don't Sleep in the Subway," then it was back to the grouper-fish monologue, all quite lighthearted and masterfully executed. And now and again, Siberry popped up with a few sonic/lyrical ideas that were so closely woven together they actually resembled songs—complete with hooks: "One More Colour," "Map of the World (Part II)," and "Mimi on the Beach" were all crowd-pleasers in their own quirky little ways. But far exceeding *all* of her material

(and performances, for that matter) was a ballad called "The Taxi Ride." Siberry encoored with this, plucking a nylon-string guitar and singing with such brittle, honest emotion that—for the first time—a bond of intimacy was created between artist and audience. The song is a quietly painful realization of a relationship at its end that touches so deep it leaves real goosebumps. The best of her other material sounds trivial in comparison.

So while there were a couple of true mouth-agape moments, the overall body of the show was inconsistent and diluted, perhaps due to that fatal artistic disease, self-indulgence. The jury remains out on Jane Siberry. She's still a bit naive and inexperienced—this was her first tour—so one hopes she will develop her abundant talent into a *complete* presentation, one that is both sincerely *hers* and direct enough to be appreciated by more than just a generous few.

—John Bitzer

### Tangerine Dream

Universal Amphitheatre  
Universal City

This performance marked Tangerine Dream's first North American tour in a decade, a fact that would have long ago rendered virtually any other band extinct. But the ten year absence has only served to increase the mystique and appeal of this German synthesizer trio, at least for the several thousand diehard fans who flocked to this show. Was the long wait worth it? That depends on your point of view. If you went expecting some Eighties-style energetic floorshow, you'd have been sadly disappointed.

Edgar Froese, Christoph Franke, and new member Paul Haslinger's idea of a *live* performance is to stand soberly in front of their banks of electronic hardware and computer systems and let the music do the talking. And with a long list of film soundtracks to their credit, it was also no surprise to find that their show largely recreated the ambience of a movie score. Synthesizers set up ominous patterns and riffs, while other keyboards and the occasional guitar licks wandered in and out of the wall of sound, always suggesting, but rarely defining. The overall effect was underscored by a truly impressive light show that used three screens at the back of the stage to flash up a series of symbolic images—everything from Stonehenge and bits of ancient Egypt to more mundane things like clouds. Without the light show, it would be hard to imagine the trio's onstage minimalist noodling holding anyone's attention span for more than 20 minutes. With it, the quasi-Pink Floyd and Sixties touches *almost* seemed interesting.

On the strength of this performance, it's easy to guess why the group only plays live in concert every ten years or so. . . .

—Iain Blair

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# Reviews

## Albums



### R.E.M. *Lifes Rich Pageant* I.R.S.

Producer Don Gehman, whose pancake snares and iridescent guitars turned Johnny Cougar into an Authentic Rock Figure, has come through again, impressively beefing up R.E.M.'s formerly all-too-astral recorded sound. *Pageant* kicks off with a pair of assertive rockers: "Begin the Begin" bathes its metaphysical politics ("Martin Luther Zen?") in billowing feedback before "These Days" roughly dispatches us to the frontier of the album's tuff turf. From this point on we're alternately fondled by shimmering folk-rock anthems ("Fall on Me," "Cuyahoga," "I Believe," the gorgeous "What If We Give It Away"), kicked around the garage ("Just a Touch"), and transported to dreamland ("The Flowers of Guatemala," "Swan Swan H"). And each side closes with an oddball coda: the mutated tango "Underneath the Bunker" ends Side One, while a remake of the Clique's obscure "Superman" makes for a cryptically funny epilogue ("I am Superman and I know what's happening"). The album never lets up—its crunching energy and lovely vistas are simply enthralling, and its songs seem as dark and fertile rich as regional fiction.

For the first time, Michael Stipe's opaque wordplay is discernible if not necessarily decipherable. He writes rock & roll lyrics the way we tend to hear them: in elliptical phrases and racing images, with the power of its language drawn from sound rather than sense. On *Pageant*, the words generate the certain impact that clarity provides, and the album's effectiveness derives in great part from the fact that it's *about* something. Water flows through it, and its songs have the mythic taciturnity of fur, scales, and feathers.

If *Pageant*'s songs and sound at last put R.E.M. into sharp focus, Gehman's deft production also challenges the formerly reticent Stipe to act the part of a rock & roll frontman. On the previous *Reckoning* ('84) and *Fables of the Reconstruction* ('85), Stipe's fussy, droning nasality was beginning to wear

thin. He never seemed to want to mix it up with the rest of the boys—he'd stay in his room and watch from his window. Now, finally, Stipe has joined the party, and he seems to be eating it up; on these songs, he gets as demonstrative as the occasion demands. His newfound willingness to get sweaty is perhaps the album's biggest surprise.

But that's not the only reason *Lifes Rich Pageant* is R.E.M.'s best album. The first three LPs came off like collections of cool (and not so cool) flip-sides, lacking the immediate-impact songs that would've provided their fulcrums. While the great rock & roll bands—the Stones and Creedence most of all—dotted their albums with indelibly monster singles, apart from *Murmur*'s "Radio Free Europe," that sense of going for all the marbles was totally absent from R.E.M.'s recorded work—until now. While they still haven't come up with a "Brown Sugar" or a "Bad Moon Rising," the band has at last cast off haziness as an apparent virtue in favor of focused songs with substantial choruses, ignited by power chords, crashing drums, and beefy harmonies. "Begin the Begin" and "These Days" possess a gutbucket kick, while "Fall on You" and "What If We Give It Away" are the band's first truly *pop* cuts. The album simply overflows with urgent and memorable tracks. On *Lifes Rich Pageant*, R.E.M. has finally fulfilled its promise as an Important American Band.

—Bud Scoppa



### David & David *Boomtown* A&M

While more and more bands seem content to build skeletal songs around drum and synthesizer patterns, and opt for an MTV video gloss to their lyrical images, the songs of David Ricketts and David Baerwald come as a pleasant reminder of classic songwriting craft. On their fine new album *Boomtown* they've created slice-of-life vignettes filled with deft lyrical details and intriguing melodic curves that could easily stand on their own without the aid of production polish; on this record, the songs are complemented by the arrangements, not dominated by them.

Starting with the title track, Ricketts and Baerwald draw the listener into a world of people fallen prey to their wealth and self-gratification ("she keeps rings on her fin-

gers / marble on her floor / cocaine in her dresser / bars on her doors"). Around a sinuous folk-flavored melody and velvety fuzz-toned electric guitar, the chorus beckons: "welcome to the boomtown / pick a habit / we got plenty to go around." On "Swallowed by the Cracks," with a lead vocal and musical arrangement deftly lifted from the John Cougar Mellencamp songbook, three young dreamers who "would talk through the night about what we would do if we just could get started" find their dreams of glory unrealized and their lives side-tracked: "thought we'd never be swallowed by the cracks / our pride worn down / talking times gone by like everybody else." (Note the lack of capitol letters. *Boomtown*'s strikingly rendered lyric sheet was pounded out in lower case on a beat-up manual typewriter.)

On Side Two Ricketts and Baerwald turn their attentions to the seamier side with a Tom Waits sense of lowlife characterizations and bizarre scenarios. In a gritty low-register vocal and funk groove reminiscent of War, they describe a bartender as "A Rock for the Forgotten," pouring drinks for a motley crew of patrons: the cleanup kid who "came to la to write but he never made it out of the fringes / keeps a lower profile / you kick him he'll smile / thinks blood is his payment for losing"; and the drunken preacher who's "the best there is in the hellfire biz / a black belt in the art of babble / I came from veracruz when a bottle of booze told him he had to rouse the rabble."

Whether describing scenes of inner-city decay in "River's Gonna Rise" or love breaking down in "Being Alone Together"; Ricketts and Baerwald constantly impress the listener with their sophisticated storytelling sense; handling most of the instruments themselves, they've fashioned vivid musical settings for their gallery of characters.

This album may not fully impress you on first listening. There's no fashionable slickness to the arrangements and its sonic pleasures are predominantly subtle. But I think you'll find yourself being drawn back time and time again into their musical world.—Michael Amicone



### Beat Farmers *Van Go* Curb/MCA

The Beat Farmers sound like a good bar band to catch live. With

Jerry Raney's and Buddy Blue's guitars cutting clear and sassy through this record's hi-fi mix, it makes me curious to hear what these good ole boys can do when they cut loose. Their musical blend of rockabilly, hard-driving rock, and C&W would go down great in a loud nightclub with an ice-cold beer in one hand.

On *Van Go*, when the Beat Farmers' tight rhythm section is applied to strong material like "Riverside," Neil Young's "Powderfinger," and "Blue Chevrolet," this record rocks hard. "Riverside" boasts a dynamic rise 'n' fall arrangement that the band drives home with some sizzling guitars. The Farmers do "Powderfinger" a tad faster than Young's original version (on *Rust Never Sleeps*), ironing out the kinks in Neil's recording without sacrificing its power. "Blue Chevrolet" (my favorite) is propelled by a pile-driving rock beat that would make Dave Edmunds smile.

As long as the material stays strong, the band makes the most of it. But when they switch their attentions to the been-in-prison-just-got-out hard-luck story of "Seven Year Blues" or their attempt at wry, serio-comic songwriting on "Buy Me a Car" and "Gun Sale at the Church" ("my two main men are Jesus and ole John Birch"), they sound very ordinary. Equally disappointing is the Graham Parker-meets-the-Birds soundalike "Road to Ruin" (complete with twelve-string electric guitar)—territory better left to Tom Petty. They could also lose the lame one-joke Johnny Cash parodies "I Want You, Too" and "Big Ugly Wheels," songs that attempt to poke fun at traditional country & western themes (and probably work live) but end up sounding sophomoric on vinyl.

I can't recommend this album unreservedly, but three standout tracks are more than a lot of records offer. The album does leave one with some doubt as to the band's songwriting abilities since most of the effective material on it is from outside songwriters. But the promise is there. A band to keep an eye on—and maybe catch live.

—Michael Amicone

### Patti LaBelle *Winner in You* MCA

### Neil Diamond *Headed for the Future* Columbia

The latest albums from Neil Diamond and Patti LaBelle are clear examples of the way more and more pop records are being made today. Each of these veteran performers has enlisted a number of specialized producers and songwriters in an attempt to touch a variety of styles in one fell swoop.

LaBelle proves to have more success with this eclectic approach than Diamond does. While the latter's album flows more smoothly in

transition from producer to producer, LaBelle takes the opportunity to stretch herself. *Winner in You* combines lush ballads, upbeat pop, R&B-flavored tunes, and all of the energy this gifted singer can summon. Diamond's album, in contrast, sounds more like he's auditioning for a nightclub gig, singing mostly dated tunes with little apparent emotion.

The hit songwriting and producing team of Burt Bacharach & Carol Bayer Sager contributed to both albums, but only with LaBelle do they deliver the goods. Along with the captivating ballad "On My Own," a duet with Michael McDonald, they provide the equally emotional "Sleep With Me Tonight." Diamond—who happened to co-write the song—should have kept it for his own album, but then he'd never be able to match her driving performance, which fits dynamically into the uplifting arrangement. In contrast, the ballads that Bacharach & Sager recorded with Diamond sound sleepy and contain none of the substance that distinguishes their songs for LaBelle.

Producer Richard Perry took over the chores when it came to producing the upbeat tunes. The hot-tempoed "Beat My Heart Like a Drum" (written by Mr. Mister's Richard Page, Steve George & John Lang) and "Twisted" which leans toward R&B/dance, make LaBelle sound unpretentious and full of life. "Oh People," Perry's strongest piece of production here, propels its idealistic message with a buoyant rhythm.

While LaBelle had Perry to fall back on for hits, Diamond called on Maurice White, David Foster, and Stevie Wonder. With its vibrant beat, White's "Stand Up for Love" puts Diamond in an attractively upbeat mode. Foster's production of the Bryan Adams/Jim Valance tune "It Should Have Been Me" is the best ballad on the album, with familiar Foster arrangement touches and a slick production to complement Diamond's voice. Wonder offers Diamond a break from romance with "Lost in Hollywood," which gives the singer more to chew on than anything else here. But on his own songs, ironically, Diamond sounds tired and bored. The album is filled out with sleepy ballads and light-weight pop tunes. Score one for variety, vitality, and Patti LaBelle.

—Sue Gold

## Wham! Music From the Edge of Heaven Columbia

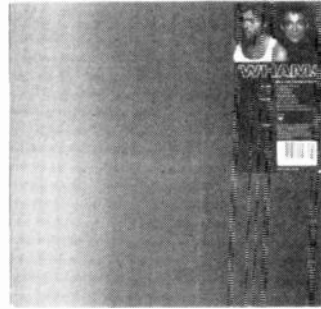
No matter how hard I try, I just can't get into anything on a Wham album except the singles. And that's why I can hardly wait for Columbia to release a greatest hits package come the holidays.

*Music From the Edge of Heaven* is anything but. Once again, the LP contains three Top Ten singles, "I'm Your Man," "A Different Corner," and

"The Edge of Heaven" title track. The rest, as they say, is pure, unadulterated filler.

George Michael is undeniably one of the finest mainstream pop singers around. His vocal range (much like Elton John's) allows him to belt out soulful uptempo tunes or passionate ballads with gusto and clarity. And if Michael's rendering of "A Different Corner" doesn't earn him a Grammy nomination, then I'll give up chocolate mousse forever.

This latest album really lacks depth as far as material is concerned. It's downright difficult to listen to "Battlestations" or the new and improved "Wham Rap '86" and not giggle. They're songs that are not to be taken seriously.



Then there's the album cover, which is smartly adorned with a sticker-photo of the band. Now this is an act that has sold some 40-million records in three years—couldn't someone have thought of a more appropriate cover for a farewell album? I'm totally disenchanted.

"Bad Boys," "Wake Me Up Before You Go Go," "Careless Whispers," "Freedom," "Anything She Wants," "A Different Corner," "I'm Your Man"—now *that's* music from the edge of heaven!

—Kenny Kerner

## Singles

**Paper Bag: Live-Victimless Crime** (Improvisational Music Co.)—These guys make up music as they go along, from scratch, no two pieces ever the same. Interesting idea, the free-jazz approach with an avant-rock tone. Kenny Ryman adds a variety of color with tape loops and record mixing, performed live, of course. "Strange, New Days" has an added spoken-word touch that keeps interest going. Side Two isn't on my tape—oops! Hey, everybody, don't forget to doublecheck those tapes before ya send 'em out. Order from: Improvisational Music Co., 5828 Topeka Dr., Tarzana. CA 91356.

**Cure: Standing on the Beach—The Singles (And Unavailable B-Sides)** (Elektra)—I don't know who came up with this marketing idea, but it's pretty clever. One can get the *Standing on the Beach* LP, which features all of the Cure's singles; the compact disc, which has some alternate cuts; the video singles on

VHS or Beta; or the cassette, which features all of the hit singles, and the bonus of all of their B-sides—literally twice the music as the vinyl version. As with a lot of other hit-minded-yet-unique artists—Talking Heads, Prince, the Banshees, etc.—the Cure relegate many of their most oblique musical ideas to their B-sides, where only the most steadfast fan usually ventures. As a result, hearing them all in a row like this offers the Cure-ious an in-depth look at one of the most off-the-beaten-path pop bands currently strumming and singing. Like an unusual album unto itself, fans will find the "Unavailable" side flows along pretty nicely, yet is more outside and bizarre by far than the other half of the tape. The cassette's A-side is, of course, all those KROQin' hits Smitty and the boys made famous, and is great in the office, home, or car. The cassette is packaged pretty nicely, with producer/player/release date info included.

—Screamin' Lawd Duff

## Ear Wax

**Words of praise about indie records of merit.**

**Rhyth-O-Matics: Walking in the Shadow** (Catero Records, San Francisco)—Much of the contemporary African music offered these days gets redundant in a hurry, but the Afro-ska beat of the Rhyth-O-Matics is injected with fresh licks and sure chops. This is a superb album that gracefully borrows from the rich musical cultures of Jamaica, Cuba, Nigeria, and Bahia, among other regions. Its seductive, polyrhythmic sounds (known as "El Toro" and "Thina"), range from the vibrant to the hypnotic. Ross Wilson lays down some searing trumpet solos here and there. If you're seeking a luscious dance with a cultural backbone, buy this and boogie!

**Proof of Utah: It Doesn't Matter Much** (Smiley Turtle Records, Bowling Green, OH)—If Devo recorded for Ralph Records and spent a lot of time in Texas listening to the Fabulous Thunderbirds, they'd probably sound like Proof of Utah. Offering artsy pop capsules with schmaltzy arrangements, P.O.U. dodge classification and clarification through their abstract style. The humorously idealistic "Dance the Holy Cow" is a treat, as P.O.U. exclaims, "All the stupid people will get smart and all the lazy people do their part," while a quirky musical backdrop in the Fred Frith vein bounces along. "Afraid Dog," "Burnt Bridges Brackensack," and the title track are also bound to baffle and entertain. With its freehand illustrations of the characters portrayed in many of the songs, the album artwork is worth the price of the package. The lyrics are also included, and their presence should only serve to confuse you further. Great fun, nevertheless.

—Ronald Coleman

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**T.S.O.L.**  
*Club Lingerie*  
*Hollywood*

□ **The Players:** Joe Wood, lead vocals, guitar; Ron Emory, guitar; Mike Roche, bass; Mitch Dean, drums.

□ **Material:** Jumping on yet another bandwagon, T.S.O.L. now seem to be heading for a good ol' American rock sound—perhaps trying to sound like John Cougar Mellencamp but actually coming closer to a third-rate Grand Funk Railroad. Judging their songwriting ability alone and trying to ignore their obvious lack of direction is rather difficult. Three numbers into the band's Lingerie set, their tunes began to glide by in a dull, monotonous blur, from "No Time" to the title song from the new *Revenge* album.

□ **Musicianship:** Guitarist Ron Emory and bassist Mike Roche are the only bright spots in this band. Both play effortlessly and even add a little innovation now and then. Roche should be given special mention for actually keeping time with Dean's plodding drum work.

□ **Performance:** T.S.O.L. were certainly not much to look at on this particular evening. Singer Wood displayed about as much charisma as anyone in the audience (actually, less) with his pudgy face and eye-popping stares—Lydon, he's not. Bassist Mike Roche seemed to enjoy bumping into the wall while per-

forming, which would've been somewhat entertaining—in another band, perhaps. Here, however, he looked like he was trying to escape the awful mess onstage.

□ **Summary:** Watching a T.S.O.L. gig can be a depressing experience, as if punk never happened and we're back in the American mid-Seventies doldrums once again. I'd question the marketability of T.S.O.L.'s current approach; the Lingerie crowd certainly wasn't buying: When Wood rushed back to the Lingerie stage for an encore, the small amount of applause had long since died away.  
 —Margaret Arana

**Klezmorim**  
*Theatre West*  
*Hollywood*

□ **The Players:** Lev Liberman, soprano and alto saxophones; Kevin Linscott, trombone; Donald Thornton, tuba; Ken Bergmann, percussion; Christopher Leaf, trumpet; Benjamin Goldberg, clarinet.

□ **Material:** The Klezmorim blend the sounds of the Middle East, Eastern Europe, and Dixieland jazz in fairly equal parts, adding just a pinch of oompah, and seasoning with soundtracks from Merrie Melodies cartoons. It's an amalgam of late-Nineteenth and early-Twentieth Century styles that accommodates Bechet's plaintive wails, Calloway's "Minnie the Moocher," and funeral marches all in the same stride. While it's unlikely that the average listener could immediately identify many of these compositions,

none sound particularly unfamiliar. Maybe they're from an early film soundtrack or a scratchy 78 in Grandpa's attic, but somehow these songs seem like old friends you haven't heard from in a while.

□ **Musicianship:** All six performers are impeccable, both individually and as a unit. On a typical tune percussionist Bergman plays a sparse, semi-march beat, with tuba-bass. The four lead horns take turns soloing while the others vamp chords beneath. The ensemble work is reminiscent of an Ellington sax section featuring close harmonies, elegant lines, and precise playing. The solos are equally impressive, especially Goldberg's clarinet work. His tone and phrasing are simply beautiful. Goldberg is featured in grand form (as is the entire band) in Thornton's superb arrangement of "Rhapsody in Blue"—easily the musical highlight of the evening.

□ **Performance:** The show was fast and well-paced, equally humorous and musical. The act's choreography was painstakingly elaborate; an example was the members marching under strobe lights. Outlandish skits worthy of the Marx Brothers (such as "Matinee at the Bijou" and "Rasputin, Jazz-Baby of the Ukraine") highlighted the history of the band and its music and gave each member his turn in the spotlight. They juggled, they joked, and they just about never let up.

□ **Summary:** Klezmorim is certainly not the same old thing in the same old place. Or maybe it *is* (as in "everything old becomes new again"). An evening with this group is bound to be refreshing, offbeat, and thoroughly enjoyable, although you might say they come from a comfortable spot in left field. In any case, the Klezmorim provide an excellent way to spend a different kind of night in the theater. Only the most jaded of people would fail to walk away with smiles on their faces.  
 —Steve Hecox



T.S.O.L.: In search of the ever-elusive bandwagon.

**Joneses**  
*The Whisky*  
*West Hollywood*

□ **The Players:** Jeff Drake, lead vocals; Johnny Nation, guitar; Glen Holland, drums; Scott Franklin, bass; Frenchy, harmonica; Greg Kuehn, piano.

□ **Material:** The Joneses spe-





*The Klezmorim: Do you know what Klezmer music is? Read and learn, droogies!*

cialize in very garagey, trashy rock & roll. It's a combination of the Stones, the Cramps, Johnny Thunders, and Aerosmith; like some of these groups, the Joneses often write amusing, irreverent songs ("L.A. Dee Da") and do interesting covers ("Crocodile Rock"). However, I wouldn't expect to find their tunes on many commercial AOR radio stations. "She's So Filthy" is a fun, swampy tune, and their strong version of "Chip Away at the Stone" manages to be even trashier than Aerosmith's, aided by pianist Kuehn. "Jungle Disease" and "Black Cat Bone" are also fun and catchy, but again, nothing new.

**□ Musicianship:** Having seen the Joneses a few times before this show, I'd definitely say this was one of their tightest performances. The individual musicianship is good, not great; the band's sound thrives on grungy guitars and drums. The addition of Frenchy and Kuehn is a wise one; it adds another dimension and gives interest to the basic lineup. Drake's vocals are adequate and not lacking in variety, but on "Cut That Trash" he sounds as if he should be singing for the Chipmunks.

**□ Performance:** It was a dual occasion for the band—a showcase for their forthcoming ten-song LP and Drake's birthday—so the place was packed. Despite all the festivities, the show was never especially compelling or captivating. They were well-rehearsed, but an element of excitement was missing from their performance, although the personable Drake tried to connect with the crowd.

**□ Summary:** The Joneses

have been around in various incarnations for several years. They've opened up for some fairly big acts, but now it seems that other pseudo-glam/rock bands have surpassed the Joneses. They're cool, fun, and all that, but they need to put on a better show and write some more *original*, stronger material before they're serious contenders on even a local level. The Joneses just aren't keeping up with the times.

—Katherine Turman

### Joey Arias Club Lingerie Hollywood

**□ The Players:** Joey Arias, vocals; Micky French and Gloria, backing vocals.

**□ Material:** This New York performance artist's credits as a vocalist include work for David Bowie and the late Klaus Nomi.

If you're nostalgic for the days of Alice and David and all the young dudes, you'll dig Joey Arias. He not only looks the part of meticulously jaded Seventies decadence, he sounds it.

**□ Musicianship:** Joey performed to prerecorded music tonight, but live or Memorex, his arty theatrical style is fully apparent. It's not big theatrics a la Queen, but rather the *street* theatrics of "Walk on the Wild Side." His voice (which was live) is more melodic than streetwise, New Yorky Reed's, but still rough and rocky.

**□ Performance:** Curiously dynamic although slightly uneven. Arias held the Lingerie crowd rapt—no easy feat—for a short six-song set. But between the opener ("Spear of Destiny") and the closer ("Devil With the Blue Dress/Good Golly Miss Molly/House of Blue Lights") there was room for improvement. The songs weren't instantly memorable, not so much because of the songs themselves but because Arias missed a few of the finer points of theatrics. Considering the stage show was provided in its entirety by Arias and his two female-impersonator backing vocalists (no multimedia performance art here) he did well, but the audience should still get a bit more to watch. He could vary his costume from song to song instead of wearing his devil-horns and peekaboo David Lee Roth-style pants the whole time. More crucially, his audience contact, for all its magnetism, was barely adequate. Only on his encore, "Suspicious Minds" (That



*Joey Arias: Sporting the new sea-life style hairdo. Can you imagine how much creme rinse it's gonna take to comb this baby out?*

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**Reviews**  
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song's getting around, isn't it?) did he *reach out* to the audience. At this point the crowd got a glimmer of a full-blown personality as he *literally* reached out, hopping off the stage and across the empty dancefloor for some one-on-one contact.

□ **Summary:** Beyond nitpicking looms a larger problem: Seventies-style glitter and decadence may be where Joey's at, but it's where the music world was last at about ten years ago. [*Have ya been to the Troub lately, Lyn?*—Ed.] What can he do with the concept to make it relevant *now*? He needn't go punk or metal, but he needs more than nostalgia. He's in danger of relying too much on his impressive credentials and too little on what he's actually capable of.

—Lyn Jensen

**Judy Starks**

*Gardenia Club  
 Hollywood*

□ **The Players:** Judy Starks, vocalist; Nelms McKelvain, piano.

□ **Material:** We'll call this inspirational white gospel (as differentiated from soulful black gospel). This is the kind of gospel you would find on the *700 Club* or in some church in Orange County, which is not to suggest anything fundamentally negative (no pun intended)—simply that this music is targeted at a very specific audience. All the material sung by Starks is beautifully crafted and skillfully arranged, with tunes ranging from syrupy ballads to upbeat clapalongs praising the Lord.

□ **Musicianship:** Starks oozes professionalism and technical control as her vocal chords peel forth magnificent beauty. Her vocal range doesn't plummet down to bullfrog city nor does it puncture the ionosphere, but remains instead in a pleasant medium range perfectly suited to the material. During her *Gardenia* set, she deftly enunciated each syllable and smartly pulled off a rapid recitative in a tune called "Gospel Train" without getting tongue-tied. This lady knows her stuff. Pianist McKelvain supplied tasteful keyboard accompaniment, weaving textures and moods to suit each



Judy Starks: Lovely lady singing beautiful songs in an ugly world.

tune. His arrangement for "Finest Hour" was especially pleasing, with delicate arpeggiated punctuating verses.

□ **Performance:** Appearing in a flowing blue gown and singing almost directly to each member of the audience, Ms. Starks possessed amazing stage presence, no small task in the *Gardenia* Room, which doesn't *have* a stage. Her friendly between-song banter built a rapport with the small, intimate audience, although this rapport may have already existed, as the club's patrons this night appeared to consist mainly of family and colleagues. In any case, Starks exuded a powerful, positive aura, one that might prove fatal to those addicted to negativity. She's obviously rehearsed the songs to a finely timed presentation with pianist McKelvain. Especially powerful was their rendition of the aforementioned "Gospel Train."

□ **Summary:** How can anyone put down Judy Starks? To do so would be analogous to stomping a newborn kitten. Yes, mainstream gospel is not for everyone and yes, she doesn't blast through the frontiers of avant-garde musical creativity. The lady sings inspired and beautiful songs for a cynical and ugly world, and it's heartening to find a songbird chirping for the Lord in the midst of slimy hellhole Hollywood. Amen.

—John Trubee

**Lis Lewis**

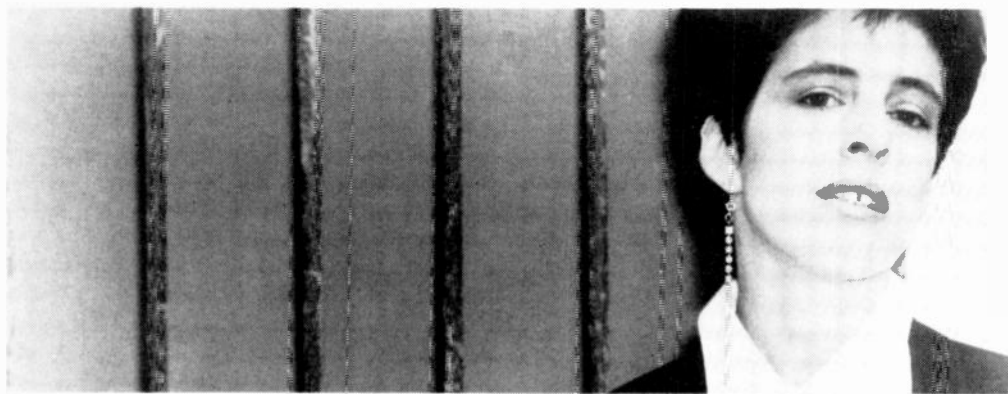
*At My Place  
 Santa Monica*

□ **The Players:** Lis Lewis, vocals; John Christopher, guitars;

Garry Galloway, keyboards; Skip Perkins, bass; Henri Becker, drums; Julie Lavendar and Rick Kasper, backing vocals.

□ **Material:** Lis Lewis and her various collaborators compose love songs with a mildly aggressive A/C stance. Heart and Pat Benatar have a marked influence on her writing, but Lewis adds her own brand of modern soul and a pleasant quirkiness to that sort of mass-appeal pop sound. Lewis' melodies are theoretically sound and very engaging. "Can't Stop Now," Lewis' strongest piece, has a fine melody, an infectious hook, and hit potential. My personal favorite, "I'm Sorry," is Lewis' most progressive and contemporary effort; it reminds me of cautious Peter Gabriel or perhaps a Sting creation. "Do You Call This Love?" is another standout that, with a fresh adaptation and more up-to-date instrumentation, could put Lis on the map as both a performer and writer. But even as is, the song nicely complements her voice.

□ **Musicianship:** Lewis' band is comprised of adept players who could work Vegas without a problem. They keep a low profile relative to their frontperson, doing a classy job of supporting their leader's beautiful voice. The backing vocals are important to the music and are handled well. Their overall approach, though, is a bit dated and could stand a more adventurous, spatial feel. Lewis herself is a stylistically flexible singer with a wide range and lush, warm vocal tone. Her moods range from fierce to incredibly passionate and sexy;



Lis Lewis: N.D.'s setting her up with David Byrne.

she handles each extreme with equal proficiency. Her style is relaxed and natural yet technically sophisticated. She takes advantage of her theoretical knowledge to create intriguing melodies and unique bits of phrasing.

□ **Performance:** Lis Lewis, a Laurie Anderson lookalike (well... maybe), is a happy lady with a warm, sincere presence. She is a tad shy but projects her innate enthusiasm and talent with confidence. Her posture is simple, honest, and full of energy. Lewis also projects a sense of innocence and mild eccentricity to her performing personality, leaving a listener wondering what she reads, who her friends are, and what she does for fun besides writing and performing. In my warped mind, she looks like the perfect mate for David Byrne of the Talking Heads.

□ **Summary:** Vocally and compositionally, Lis Lewis is a dynamic lady; she dresses her potential and passion in a personable package. With a slightly more progressive approach, some cutting-edge arrangements, and the right producer (may I suggest Spencer Proffer, Rhett Davies, Thomas Dolby, or Tony Mansfield), Lewis could cut some killer records and be an exciting live entertainer as well. A class act, and definitely worth a listen. —N.D. Groov

## Jessie Country Club Reseda

□ **The Players:** Jessie Galante, vocals; Julian Strum, lead guitar; O' Solo, bass; Art Desmond, keyboards; Shell Douglas, guitar; Michael Graves, drums.

□ **Material:** None of Jessie's material is written by the bandmembers themselves, and

though most of it is very good, they really should spend some time looking for a few more strong songs to complement their unique talent. The best number in the set was "Trash," a bluesy tune penned by ex-Bang Bang leader Julian Raymond. It displayed some great blues licks by Strum and first-rate vocals. This was clearly written with the lady's voice in mind. "You Baby You" (written by Gary Malabar of Steve Miller/Eddie Money fame) was performed with a funky T. Rex feel, and it also sported an incredible bass line. Other highlights were "I Wrote a Letter," which falls in a similar rock/funk vein, and the aptly titled "Mad, Bad and Dangerous."

□ **Musicianship:** It's clear to see why Galante is so often called the white Tina Turner. Her voice is from the same husky rhythm & blues mold; it's quite powerful. This is no cheap imitation, though; the lady has unbelievable strength. Her backup band is of the same high caliber. Strum's playing is reminiscent of Neil Giraldo's, although he shows more of an R&B influence in his solos. He could easily become a very popular guitarist and session player. Solo has the Power Station/T. Rex sound down pat,

and his versatility on certain bass lines marks him as an experienced and seasoned musician. Keyboardist Desmond adds flavor, but in no way does he overpower the sound. Special mention should go to drummer Graves. With his flamboyant, Krupa-like style, he should do very well for himself in the world of rock drummers.

□ **Performance:** Jessie appears to be the type of performer who feeds off audience response. The more vocal the response, the better she gets. By the same token, when the crowd isn't generating a whole lot of excitement, she becomes a bit stiff and her band naturally follows. At the Country Club, they loosened up about halfway through the set, and even though there wasn't an overabundance of energy from the audience, Jessie captured their attention and held it. It would be interesting to watch her perform for an older and more interested crowd.

□ **Summary:** Jessie left her number one status in Buffalo, New York, to try her hand out here in L.A. She should have no problem carving a niche for herself. No doubt she'll soon find label offers piling up in front of her. —Tina Hughes



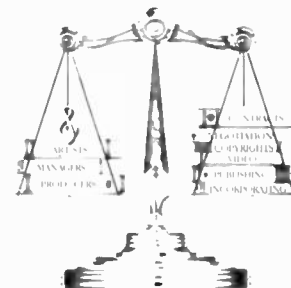
Jessie: Clearly the white Tina Turner, or is it the blonde Pocahontas?

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# Club Data

by S. L. Duff



Homo sapien Pete Shelley will make a buzz at the Palace on August 15th. (Who writes these captions, anyway?)

A less-than-full house was on hand for a benefit to support the **Zero One**, promoted by the one-and-only **English Frank** on July 24th at the **Music Machine**. There were, however, quite a few people on hand, and despite the \$10 ticket price, the show lost a little money, according to Frank. Reportedly, the headlining **Lords of the New Church**, who were billed under the moniker **Black Order of Thule**, made a neat \$1000 in pay for starring at the gala rockathon. I guess "benefit" doesn't apply to everyone. The remaining groups played for a year's free admission per member to the Zero (which will allegedly be back soon and better than ever). If the club were to actually remain open a full year, this would be worth \$520 per bandmember, and with most bands averaging 4.5 members, this equals \$2,340 per band—and hey, even though it's just in theory, it's the thought that counts.

Aside from the Lords, the groups who aided in the cause were **Swa**, **Twisted Roots**, **Little Kings**, **Legal Weapon**, and **King Kan Klubb** (KKK didn't get to play, though). **Merrill** from Swa doubled as stage manager at the event, which was no easy job, given the number of bands. Ya done good, bud. Swa turned in a cool set with their new guitarist, and Merrill went from cool, collected stage boss to manic, Iggy-fied rock monster and back again.

Legal Weapon has changed a lot in the nine months or so since we saw them last. **Kat's** a skinny blonde cutesy now, but the band seems to have lost some of its bite—the new songs seem pretty tame. The crowd liked them, though, so don't listen to us. We are way behind the times when it comes to the Little Kings—everyone's been telling us they're great but we've unfortunately missed 'em until now. They *rock!* Nothing new or inventive, just good old-fashioned rhythm-guitar-driven rock & roll—sort of tying up the loose ends between the Stones, Aerosmith, and AC/DC. They sound like none of those bands, by the way, but they do have that same timeless rockin' spirit. Catch 'em, coz they're gonna get snatched up and it'll be twelve bucks at the Forum before you know it. Looking and playing great, ex-Faces keyboardist **Ian McLagen** sat in with the Lords, while **Charlie Sexton** joined both the Kings and the Lords onstage, apparently needing to surround himself with deities. Much gossip abounded in the audience about how much grunt Li'l Chucky gets, and jeez, the guy's only 17. While in Hollywood, jack, be sure to wear a rubber, and that's the going Club Data advice for the latter half of the Eighties to all you club-hopping romantics.

Having absorbed just about all the sin and heartache in this mod-

ernday Sodom we could withstand, Club Data headed up north to see some shows in San Francisco. We went to a new club called the **Barn**, which is actually in an old barn that's right in San Fran. Strange, but cool. The place had a reasonable door price (six bucks on the weekend), cheap beer, a huge stage, crankin' PA, and a refreshingly friendly environment. The Barn had had some financial problems, but seems to be pulling through now, so we recommend it as a tour stop if you're going up country. While there, we saw **Tripod Jimmy**, who were amusing, and **Club Foot Orchestra**, who were fantastic! CF Orch, who record for **Ralph Records**, combine strings, winds, brass, keys, and drums to brew up a combination of jazz and contemporary classical sounds with modern dance beats, and it sounds great. The remaining entertainment we uncovered in the City by the Bay was an instore at **Reckless Records**, a terrific little shop in the Haight. **Jad Fair's** cool band **Half Japanese** played a semi-acoustic set in the store to a delighted coterie of fans.

A new dance and video club, with live bands too, opened recently in West L.A. Called **Only On Sunday**, it's open . . . well, you get it. For more info, call (213) 478-3044. The club's located at 2214 Stoner.

Two of the **Blue Lagune's** talent bookers have been out on the road as tour managers. **Robert Haines** was out with **Janis Ian** until recently, while **Matt Kimball** has been out with **Jean Luc Ponty**. Bartender/manager **Suze** has been minding the store in the interim. The club's soundman, **Barry Palmer**, is currently booking the Lagune's Sunday Reggae Party, which features Jamaican foods and other surprises, as well as some of the best reggae bands around.

Upcoming gigs to absorb: **The Legends of Rock 'n' Roll Show** featuring the **Coasters**, the **Platters**, and **Bobby Freeman**, at the **Crazy Horse** on August 24th; ex-Buzzcock **Pete Shelley** at the **Palace** on August 15th; Manhattan recording artists **In Vitro** at **Wong's** on the 21st, **Paul Warren's Home Reckers** there on the 22nd; some evil metal from **King Diamond** (nee **Mercyful Fate**) at the **Country Club** on August 16th; **Stranger** there the 29th. Across the town, the finned princes of noisy irritation—that's **Flipper**—at the **Club Lingerie** on the 16th; **Alex Chilton** returns to at the Lingerie on the 29th and 30th, with **Tav Falco's Panther Burns** opening on the 29th and **Camper Van Beethoven** opening the following night. **Peter Criss**, the original drummer of **Kiss**, brings his new band **Balls of Fire** to **Gazzarri's** on the 22nd.

# LiveAction Chart

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 July 22-August 4

### Crazy Horse Santa Ana

1. Larry Gattin & the Gattin Bros.
2. Mel Tittlis
3. John Schneider

### Palace Hollywood

1. Art of Noise
2. Blow Monkeys
3. Call

### Blue Lagune Saloon Marina del Rey

1. Bluesbusters
2. Rebel Rockers
3. Planet 10

### Madame Wong's West Santa Monica

1. Burning Sensations
2. Manilla Vanilla
3. Garbage Men/Breta

### Club Lingerie Hollywood

1. Bonedaddys
2. Kevin McCormick & the Uninvited
3. Firehose

### Country Club Reseda

1. UFO
2. Stranger
3. Distance

### Nucleus Nuance Hollywood

1. Cadillacs
2. Eddie Zip
3. Jerome Jumonville

### Jax Glendale

1. Joanne Grauer
2. Lloyd Herbert
3. Skip Thomas

### Gazzarri's West Hollywood

1. Holy Soldier
2. Stegler
3. Shady Character

**BULLETIN:** Tim McGovern has been fired as the talent booker for Wong's. In addition, his band, the Burning Sensations, has been banned from appearing at the club. Details next ish.

# Showcase

by Sharon Liveten



Tin Star:  
Searching for a new trad-country audience.

**N**o one ever claimed that a country band in Los Angeles would have it easy. Pure country, that is. Country-punk, country-metal, crossover—those kinds of bands are a dime a dozen, but what about the tears-in-your-beer, Merle Haggard/George Jones school of country bands? True C&W groups, legend has it, hail only from Nashville. Actually, some do come from Southern California, but these acts usually get the added soft-rock tag. At least that's been the experience of local unit Tin Star.

"In Nashville," sighs guitarist/writer/co-founder Kerry Hansen, "they say that our music is too rock & roll, and we should look for a contract here. In L.A. they say we're too country." All that is beginning to change. For Tin Star (Hansen, co-founder/drummer Geoffrey Lewis, vocalist Shelly O'Neill, bassist Jeff Roberts, and guitarist Will Ray) it's more of a look back than a change. Tin Star was founded almost three years ago by journeymen players Hansen and Lewis; the pair were sick of playing stock top 40 gigs.

"Geoff and I were in a band together, and we decided that we wanted to do something a little more country than what we were doing. That was more of a rock band," explains Kerry, tipping his trademark black cowboy hat a little further back on his head. "Although we'd both done country bands before, this time we wanted something that really harkened back to the old country. We love that music—always have."

The fact that playing traditional country is only a slightly faster method of suicide than putting guns to their collective heads wasn't taken into consideration. "We could have stayed in those country-pop bands," says Hansen, "but we'd still be in the same bars, playing the same stupid bars every four weeks." He moans slightly. "That's horrible, and there is a whole new thing coming out. I've heard it called 'California Country.' I don't call it that," he laughs, "but it's similar to the new traditionalists. You have to keep a kind of rough edge on your music, like old country. The whole Nash-trash syndrome, it's so over-produced, so perfected that it sucks. It's so predictable. One Barbara Mandrell record sounds like any other Barbara Mandrell record. To me, part of country's charm is its basicness, its purity, its diversity."

Tin Star got its first chance to really strut their stuff on vinyl because of that diversity. A pair of local musicians-turned-producers, Pete Anderson and Dan Fredman, put together a compilation record of local country artists called *A Town South of Bakersfield*. The Tin Star cut, "Happy Hour," was good enough to garner rave reviews. It also convinced Anderson and Fredman (who was once Tin Star's bass player) to take on the band in a production deal, and they later signed the act to Wrestler Records. The debut album, *Somebody's Dreams*, was released in mid-July.

While the group is under no illusions that this

record will outsell Mandrell, they'd settle for mass adulation, or, barring that, a little recognition. At least it would be a beginning.

"We feel that it's probably going to start with college radio—two years ago we had a song from a demo getting played a lot on KXLU. And there are little pockets of commercial radio that are playing traditional country. Dwight [Yoakam, whose trad LP made it to Number One on the country charts] is helping, and I've read a lot of articles that say that Nashville is really looking for new, more traditional people as well. It's all starting."

Actually, Tin Star began when Geoffrey and Kerry and a few friends started rehearsing—strictly for fun—in Hansen's extra bedroom. Things clicked, and they decided to go ahead with it. From there they took a surprising route: The group hit the rock clubs and began opening for rock-oriented groups like the Rave-Ups.

"The way we're going to have to approach it," states Hansen, "is through the rock scene. We're trying to speak to a new country audience. Though," he adds with disgust, "some people would consider us more rock & roll, I think that's true of a lot of people in country music. They've opened the doors to country music, but in the past they've let the wrong bands in. It's all too sweet, it's getting away from the real basics of country music."

Tin Star plans to change all that, and the way things are going, they just might. ■

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C A L L F O R A P P O I N T M E N T

## LOS ANGELES COUNTY

### THE SAWMILL

340 S. Lake, Pasadena, CA 91101  
**Contact:** Larry (818) 796-8388 Wed. mornings  
**Type of Music:** Singles or T40 bands  
**Club Capacity:** 80-100  
**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 90232  
**Contact:** Tony Anselma (818) 846-6023 or Susan (213) 204-3660  
**Type of Music:** Supper club, cabaret, jazz, standards, vocalists, comedians, variety acts. Monday Night Variety Showcase 8:30 p.m.  
**Club Capacity:** 150  
**Stage Capacity:** 8  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Bring music in correct key, photo, resume to auditions, held every Saturday at 4 p.m.  
**Pay:** Possible future bookings

### RED ONION

4215 Admiralty Way, Marina del Rey, CA 90291  
**Contact:** Judy (818) 846-7852 or Mark (213) 821-2291  
**Type of Music:** Monday night showcase, all styles, comedians welcome  
**Club Capacity:** 150  
**Stage Capacity:** 4  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call for info  
**Pay:** Negotiable

### GOLDEN CASTLE

21076 W. Golden Triangle, Saugas, CA 91350  
**Contact:** G.C. Management (818) 999-1770  
**Type of Music:** R&R, dance, T40  
**Club Capacity:** 462  
**Stage Capacity:** 8-10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Open

## MUSICIANS

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

### WATERS CLUB

1331 S. Pacific Ave., San Pedro, CA 90731  
**Contact:** Dorian May (213) 547-4423 or 547-4424  
**Type of Music:** Rock, HM, speed metal, new wave; all styles considered  
**Club Capacity:** 1000  
**Stage Capacity:** 20  
**PA:** Complete with pro soundman  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Pre-sell tickets/negotiable

### THE STAGE WEST

17044 Chatsworth, Granada Hills, CA  
**Contact:** Bobby Hayden or Sam (818) 700-1584  
**Type of Music:** Original, T40  
**Club Capacity:** 350  
**Stage Capacity:** 10-15  
**PA:** Yes, with operator  
**Lighting:** Yes, with operator  
**Piano:** No  
**Audition:** Send complete promo pack or VHS to above address with SASE  
**Pay:** Negotiable

### TIMBERS BALLROOM

1920 Alosta, Glendora, CA 91740  
**Contact:** Richard Guerra (818) 335-2673  
**Type of Music:** HM, rock, new wave, orig OK, national acts  
**Club Capacity:** 600  
**Stage Capacity:** 7  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, pic, resume to Richard Guerra at above address  
**Pay:** Percentage of door/negotiable

### CAMOUFLAGE/'ONLY ON SUNDAYS'

2214 Stoner Ave., West L.A., CA  
**Contact:** Syn Sadoux (213) 478-3044  
**Type of Music:** All styles  
**Club Capacity:** 125  
**Stage Capacity:** 5-6  
**PA:** Yes, with engineer  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call for info  
**Pay:** Percentage

### ONE WEST CALIFORNIA

1 West California Blvd., Pasadena, CA 91105  
**Contact:** Debbie Simes (818) 795-5211  
**Type of Music:** Original, T40, rockabilly night  
**Club Capacity:** 350  
**Stage Capacity:** 6-8  
**PA:** Partial  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call or send tape & bio  
**Pay:** Negotiable

### HENNESSEY'S TAVERN

8 Pier Ave., 313 Manhattan Beach Blvd., Hermosa Beach, CA  
**Contact:** Helena (213) 540-2274  
**Type of Music:** Solo or duo singing artists, original R&R  
**Club Capacity:** 100  
**Stage Capacity:** 1-2  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call for info  
**Pay:** Negotiable

### FM STATION

11700 Victory Blvd., North Hollywood, CA  
**Contact:** Jana (818) 769-2221  
**Type of Music:** All new original music, all styles  
**Club Capacity:** 500  
**Stage Capacity:** 12-15  
**PA:** 4-way concert system with 16-channel board with independent monitor mix system, full effects, houseman  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, promo pack, SASE  
**Pay:** Negotiable

### ANTICLUB AT HELEN'S PLACE

4658 Melrose Ave., L.A., CA 90029  
**Contact:** Reine River (213) 667-9762 or (213) 661-3913  
**Type of Music:** Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art  
**Club Capacity:** 200  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send cassette to P.O. Box 875454, L.A., CA 90087-0554  
**Pay:** Negotiable

### LHASA CLUB

1110 N. Hudson, Hollywood, CA 90038  
**Contact:** Jean Pierre (213) 461-7284  
**Type of Music:** Acoustic, folk, country, blues, jazz, experimental, solo synth, cabaret, comedy, films, poetry, rock  
**Club Capacity:** 150  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Send tape or call  
**Pay:** Negotiable/percentage of door

### BACKLOT

657 N. Robertson, West Hollywood, CA 90069  
**Contact:** Lloyd Coleman (213) 663-2616  
**Type of Music:** Pop, original, variety  
**Club Capacity:** 200  
**Stage Capacity:** 20  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Send tape, call  
**Pay:** Negotiable

### CLUB 88

11784 W. Pico, L.A., CA  
**Contact:** Wayne, (213) 479-1735  
**Type of Music:** All styles of R&R, originals only  
**Club Capacity:** 250  
**Stage Capacity:** 20  
**PA:** Yes, with operator  
**Lighting:** Limited  
**Piano:** No  
**Audition:** Tape  
**Pay:** Percentage of door

### BASEMENT COFFEEHOUSE

1226 N. Alvarado, L.A., 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., North Hollywood, CA 91601  
**Contact:** George or Bryce, 11am-10pm, (818) 985-9937  
**Type of Music:** Rock, T40, originals, R&B, blues  
**Club Capacity:** 150  
**Stage Capacity:** 8-10  
**PA:** Yes  
**Lighting:** Yes, with operator  
**Piano:** No  
**Audition:** Send pics, tape or VHS to above address with SASE  
**Pay:** Negotiable

### GAZZARRI'S

9039 Sunset Blvd., West Hollywood, CA 90069  
**Contact:** Rockwest Attractions (818) 893-7799 or (213) 652-1550  
**Type of Music:** All  
**Club Capacity:** 301  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call or send photo, tape & bio  
**Pay:** Negotiable

### COMEBACK INN

1633 West Washington, Venice, CA 90291  
**Contact:** Will Raabe or Jim Hovey (213) 396-6469  
**Type of Music:** Original acoustic material with emphasis on jazz & world music  
**Club Capacity:** 100  
**Stage Capacity:** Indoors 6, outdoors 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Send cassette, LP or 1/2" video to above address; live audition Tuesdays 9 p.m.  
**Pay:** Negotiable & video demos

### CENTRAL

8852 W. Sunset Blvd., West Hollywood, CA 90069  
**Contact:** Becky (213) 550-1914  
**Type of Music:** Rock & roll  
**Club Capacity:** 100  
**Stage Capacity:** 7  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Percentage

### THE GOLDMINE

732 N. Catalina, Redondo Beach, CA  
**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, new wave, rock  
**Club Capacity:** 200  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call  
**Pay:** Percentage of ticket sales

**TROUBADOUR**

9081 Santa Monica Blvd., L.A., CA 90069  
**Contact:** Gina or Bobby (213) 276-1158, Tues.-Frid. 2-6 p.m.  
**Type of Music:** All types  
**Club Capacity:** 300  
**Stage Capacity:** 8  
**PA:** Yes, must bring own mic, stands, & cords (low impedance)  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Tape, bio, picture  
**Pay:** Percentage of door & 50% of discount tickets on weekends. Pay for weekdays differs.

**MISCHA'S**

7561 Sunset Blvd., West Hollywood, CA  
**Contact:** Mischa (213) 874-3467  
**Type of Music:** Showcases for solo vocalists or duos, variety acts  
**Club Capacity:** 450  
**Stage Capacity:** 12-15  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call first  
**Pay:** Negotiable/percentage of door

**CARLOS & CHARLIES**

8240 Sunset Blvd., West Hollywood, CA  
**Contact:** Barbara Matteson Cooper (818) 763-6013, Michael Takamatxu (213) 654-3752  
**Type of Music:** For "showstoppers": pop, jazz, soft rock, Broadway, vocalists only  
**Club Capacity:** 200  
**Stage Capacity:** 3-4  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** By appt. only, call Barbara Tues. & Thurs., 3-5 p.m. only. For self-contained band booking, call Michael Wed.-Sat.

**BON APPETIT**

1061 Broxton Ave., Westwood, CA  
**Contact:** David (213) 208-3830  
**Type of Music:** Fusion, contemporary  
**Club Capacity:** 100  
**Stage Capacity:** 6  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Call, send tape, bio & picture  
**Pay:** Negotiable

**CAMELLA'S**

23380 W. Valencia Blvd., Valencia, CA 91355  
**Contact:** G.C. Management (818) 999-1770  
**Type of Music:** T40, R&B, oldies/dance  
**Club Capacity:** 220  
**Stage Capacity:** 8-10  
**PA:** Partial  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call for audition  
**Pay:** Open

**SERGIO'S CANTINA**

3835 E. Thousand Oaks Blvd., Westlake, CA 91362  
**Contact:** G.C. Management (818) 999-1770  
**Type of Music:** T40, R&B, dance  
**Club Capacity:** 220  
**Stage Capacity:** 4-6  
**PA:** Partial  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call for audition  
**Pay:** Open

**CLUB SHINE/THE WESTSIDE**

6112 Venice Blvd.  
**Contact:** T.R. (213) 650-1137  
**Type of Music:** All entertainers—music to comedians  
**Club Capacity:** 300  
**Stage Capacity:** 3-4  
**PA:** Yes  
**Lighting:** Limited  
**Piano:** Yes  
**Audition:** Show up Tues. or Wed. 9 p.m.-2 a.m.  
**Pay:** No, showcase

**DESCANSO BEACH CLUB**

Avalon Catalina Island, c/o Island Resorts, P.O. Box, Avalon, CA 90704  
**Contact:** Jean-Paul (213) 281-7673  
**Type of Music:** DJ's (new wave dance remix format), entertainers  
**Club Capacity:** Unlimited/outdoors  
**Stage Capacity:** Unlimited  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call for info  
**Pay:** Negotiable

**ELECTRIC CIRCUS—TEEN CLUB**

1123 N. Vine, Hollywood, CA 90038  
**Contact:** Tom (213) 466-9434  
**Type of Music:** All styles  
**Club Capacity:** 275  
**Stage Capacity:** Drum riser  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Percentage of door

**GALAXY STAGE**

5421 Santa Monica Blvd., L.A., CA 90029  
**Contact:** Terry (213) 668-0024  
**Type of Music:** Hard rock  
**Club Capacity:** 390  
**Stage Capacity:** 6  
**PA:** Yes, for rent  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call or send tape  
**Pay:** Negotiable/percentage

**ORANGE COUNTY****CRAZY BURRO**

8022 Adams Ave., Huntington Beach, CA  
**Contact:** Fritz (714) 964-2564, 12-6 p.m.  
**Type of Music:** T40 dance, variety, showcase  
**Club Capacity:** 250  
**Stage Capacity:** 5  
**PA:** No, cabinets only  
**Lighting:** Limited  
**Piano:** No  
**Audition:** Send tape, picture, resume, or videotape  
**Pay:** Negotiable

**THE BRICKYARD**

1615 E. Lincoln, Orange, CA 92265  
**Contact:** Chris (714) 974-3030  
**Type of Music:** T40  
**Club Capacity:** 60  
**Stage Capacity:** 4  
**PA:** No  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, pic, bio  
**Pay:** Negotiable

**GOODIES**

1641 Placentia Ave., Fullerton, CA 92631  
**Contact:** April York (714) 524-7072  
**Type of Music:** All types of new music, originals, no punk or HM  
**Club Capacity:** 300-plus  
**Stage Capacity:** 7  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call, bring tape  
**Pay:** Negotiable, escalating ticket sales

**MUGSY MALONE'S**

1731 S. Harbor Blvd., Anaheim, CA  
**Contact:** John (714) 635-5040  
**Type of Music:** Tues.-Sat., T40; Sunday, 3 original R&R bands. Also, good male lead vocalists with following for house band sit.  
**Club Capacity:** 300  
**Stage Capacity:** 15  
**PA:** Yes, with operator  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first for audition arrangements  
**Pay:** Negotiable

**LOUIE LOUIE'S**

777 S. Main, Orange, CA  
**Contact:** Tony (714) 547-7020  
**Type of Music:** Rock & new music, all original, no heavy metal  
**Club Capacity:** 250  
**Stage Capacity:** Open  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Negotiable

**SAN DIEGO COUNTY****BACCHANAL**

8022 Claremont Mesa Blvd., San Diego, CA 92111  
**Contact:** Jeff Galten (619) 560-8022  
**Type of Music:** All styles, national acts  
**Club Capacity:** 500  
**Stage Capacity:** 15  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call for info  
**Pay:** Negotiable

**SPIRIT**

1130 Bueno St., San Diego, CA 92110  
**Contact:** Madalene Herrera (619) 276-3993  
**Type of Music:** Originals only, up & coming local & national acts  
**Club Capacity:** 350  
**Stage Capacity:** 20  
**PA:** Yes, with operator  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, record, bio  
**Pay:** Negotiable

**NEW GENERATION**

1025 11th Ave., San Diego, CA 92101  
**Contact:** Carman Isman (619) 234-2834  
**Type of Music:** All ages club, originals only, all styles, local & national acts.  
**Club Capacity:** 500  
**Stage Capacity:** 20  
**PA:** Yes, with operator  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send promo pack, tape, record, & call  
**Pay:** Negotiable

**MISCELLANY**

**Miscellany ads are free to businesses offering part- or full-time paid employment or internships ONLY. Managers, agents, publishers, producers: Please call for display ad rates.**

**INDIE RECORD LABEL** seeks interns. No immediate salary. Excellent opportunity to gain experience in all concepts of record marketing. Flexible hours. Musical experience preferred. Call Michael Moore at (213) 973-8282.

**ENTERTAINMENT AGENCY** seeks high-energy, upbeat person. Must have office & sales skills. Career-minded. Pay plus commission. Call (714) 964-7132 or (714) 771-6858.

**METAL BLADE RECORDS** is interviewing interns for part-time positions. Opportunity to learn about record label promotion & marketing. Call Joe Kahn at (818) 344-2437.

**MAJOR INDEPENDENT MUSIC** publishing company has openings in professional & copyright departments for interns. Flexible hours. Monday-Friday. Call (213) 466-5392.

**INTERNSHIP POSITION OFFERED** at music talent agency. Serious & dedicated only. Guaranteed inspiration, excitement, and learning. Call Ted or Kim at (213) 450-1291 & leave message.

**R&B MALE VOCALIST** wtd for paid session work. Must have young voice a la New Edition, Jets, etc. High tenor—male only. Send tape with S.A.S.E. to West Hollywood Demos, 6000 Sunset Blvd., Suite 209, L.A., CA 90028.

**MANAGEMENT TEAM** seeks intern to assist publicity coordinator as right-hand man/confidant in a challenging variety of music industry promotions. Loose Wig Management; leave message at (213) 469-1892 or (714) 963-5545.

**ATTRACTIVE FEMALE VALET** needed for professional fighter. Prefer full-figured, very tall (5'10" or over), and/or athletic type. Could be ongoing part for right person. Fighter is top-ranked in the U.S. and on way to becoming World Champion. Part means national TV exposure. Pay negotiable. Call J.P. Erickson at (213) 871-8054, ext. 157.

**TOP TELEMARKETERS NEEDED.** Top money. Unlimited opportunities. Call Iris at (818) 760-4354.

**RECORDING STUDIO** seeks part-time female help. Must type and love music. Great opportunity to learn about record business. No immediate pay. Call (213) 463-2376.

**SKYLAR BROS. AGENCY** seeks office manager and sales person. Must have experience in both. Send resume to: 9042 Garfield Ave., Suite 316, Huntington Beach, CA 92646.

**INTERNS NEEDED: NO** pay, but great experience and chance to make industry contacts. Call ASAP for this great opportunity and ask for Karen at (213) 655-9212.

**ROADIE NEEDED** for sound company. Basic knowledge helpful but will train beginner. Pros with touring and recording credits need not apply. Part-time work on weekends. Some heavy lifting required. Paid by the hour. Call (213) 827-3540.

**SOUND MAN WANTED** for rehearsal sound stage. Part-time night and weekend work. Must have experience with P.A. equipment. Call Brad at Elbee Studio, (818) 244-8620.





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Masters degree in Composition from Cal Arts. Conductor of the Newport Chamber Orchestra. Available For: Session work, demos, TV & film

**JEFF NAIDEAU**

Phone: (213) 820-0124  
 Instruments: Akai S900 digital sampler w/library; Yamaha DX-7, Yamaha Fw-7, Yamaha RX-11; Roland Juno 60, Roland MSQ-700; Oberheim OBX; acoustic, electric & bass guitars; vocals.  
**Read Music:** Yes  
**Styles:** All styles  
**Qualifications:** Albums & touring with Life by Night (EMI/Manhattan), Nowherelast (Scotti Bros./CBS), dance singles (Artist). Also worked with Walter Egan, Stan Bush, Zak Daniels. 15 years extensive studio & live experience, also commercials, jingles, soundtracks, etc.  
**Available For:** Recording & live performances

**KIM EDMUNDSON**

Phone: (818) 892-9745  
 Instruments: Acoustic Gretsch & Remo drums trigger Linn 9000 w/rack & library; electronic & acoustic percussion mallets  
**Styles:** Versatile in all styles with penchant for contemporary rock, pop & new wave  
**Read Music:** Yes  
**Available For:** Sessions, concerts, group situations, pro situations only

**VOCALISTS**

**L.A. VOCAL REGISTRY**

Phone: (213) 465-9626  
**Vocal Ranges:** All  
**Styles:** All  
**Qualifications:** We have vocalists of all styles & levels of experience.  
**Available For:** Sessions, demos, casuals, everything

**LEE G. POWERS**

Phone: (714) 621-6146  
 Vocal Range: Tenor, 3 octaves  
**Styles:** Pop/T40, R&B, jazz, country pop  
**Read Music:** Yes  
**Qualifications:** 1985 (released 1/96) grand prize winner of Music City Song Festival vocal performance competition, also 1st place Pop/T40 category; 5 years studio sessions, demos, clubs & stage.  
**Available For:** Recording sessions, demos, videos, commercials, live performance

**TEXAS SINGER—MICHAEL HARDIE**

Phone: (213) 384-1522  
**Vocal Range:** 3 octaves  
**Styles:** Country & blues (& related rock R&B, pop or eclectic projects)  
**Read Music:** Yes  
**Qualifications:** Over 20 years experience in most (if not all) phases of the music business.  
**Available For:** Sessions, demos, songwriting, & live work

**JIMMY "CLONE"**

Phone: (213) 515-6143  
 Instruments: Some rhythm guitar  
**Technical Skills:** Lead vocals, frontman, showman  
**Style:** Rock, various  
**Qualifications:** Well-known for soundalikes of Mick Jagger, David Bowie, John Lennon, others—various shows with "Steppenwolf" (not John Kay's), lead vocalist with Rolling Clones for 8 years as Jagger soundalike  
**Available For:** Professional working projects, recording, studio/demo, live club dates

**TECHNICAL**

**GARY J. COPPOLA**

Phone: (213) 399-8965  
**Technical Skills:** Recording engineer/producer/arranger, specialize in selecting the best format (B-24 trk), studio, & musicians to suit your music & budget.  
**Qualifications:** 10 years in L.A. music business, worked at Cherokee, Kendun, A&M, United Western, Wally Heider's studios & with many major recording artists, labels, & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.).  
**Available For:** Demos, record projects, song consultation, master recordings. Call for references & details.

**PETER R. KELSEY**

Phone: (213) 837-7939  
**Technical Skills:** Recording engineer & producer  
**Qualifications:** 14 years experience in top studios including work with producers Ken Scott, Roy Thomas Baker, Rupert Hine, Rick Derringer & artists Elton John, David Bowie, Jean Luc Ponty, Joe Zawinal, the Fixx, Graham Parker, "Weird Al" Yankovic, etc. Resume available upon request.  
**Available For:** All studio engineering & production

**WILL ROGERS**

Phone: (213) 874-4025  
**Technical Skills:** Recording engineer/producer, SSL video, film & record mixer

**Qualifications:** Major label, TV & MTV credits  
**Available For:** Demos, album projects, remixes, video & film mixing, production, shopping projects to labels/producers

**BRIAN LESHON**

Phone: (213) 460-4854 or 823-2191  
**Technical Skills:** Recording engineer/producer, public relations & career development  
**Qualifications:** Involved in industry for over ten years, five with producer Ken Scott. Have worked major studios in Los Angeles, including Chateau, Cherokee, A&M & Westlake with artists Missing Persons, Devo, Supertramp, Kansas, Stanley Clarke, and Jean-Luc Ponty.  
**Available For:** Album projects, master recordings, demos, public relations, & career development. References available. Reasonable rates.

**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 cancelled. **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.

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(213)  
 852-1961

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 Hollywood, CA  
 90046

**2 PA'S AND AMPS**

- Yamaha VX-55B bass amp 50w 12" spkr w/EQ & compressor, \$140 obo, never used 213-655-2861
- Ampeg V4B bass hd, 100w, \$220 Andrea818-246-7618
- Peavey 4-12 cab, 4 ohms, \$120 Andrea 818-246-7618
- Marshall 100w stack, all white, .univ model, new cond, will parate \$1300 obo Dan 213-667-0834
- Echoplex II plate reverb, xlt cond, \$950 obo Bob 213-465-7627
- PA cabs w/18" & 12" Gauss & Renkis Hein horns, \$1100/pr Crest PL300 & PL400 power amp, \$450/\$550, 18" bass cabs w/PAS spkrs, \$300 pr 213-438-8623
- EV (Force) floor monitors, \$150 ea, Spkr cabs 3'x1 1/2' \$275 ea, mixboard Blamp 8-ch \$600 w/pow amp \$700 213-859-0771
- EAW FM-600 monitor cabs, unloadead, 2-12" spkrs, 1-2" spkr, bampable, new \$995/pr obo 213-308-3200
- Carvin 4-12 cab w/12-M-70 Celestions, 1 mo old, mint cond, \$400 firm Bob 213-458-4166
- Pre-CBS Fender Dual Showman, xlt cond, modif to snd lk Boogie, cab has 2 classic JBL 12" spkrs, \$300 Steve 714-531-3973 (message)
- 100w Marshall amp, 1970, one owner, \$550 obo, one Acoustic bass amp w/EQ, \$299 obo John 818-761-8881
- Acoustic 301 bottom, 2 Acoustic 370 hds, all lk new w/airn ATA cases, \$1000 Adam 818-505-0001
- JBL E140 spkr, \$100, two JBL 4560 cabs, \$200/both, Carvin Vega horns, \$150 Stuart 805-259-9407
- Peavey MC 12-ch mixer, \$350 Stuart 805-259-9407
- Sunn bass cab loaded w/4-15" spkrs, w/handles & wheels, xlt cond, \$275 obo Gene 213-464-7048
- Four PA cabs, Fender style, w/1-15" JOB, D-140 & 2 Hezogs, gd shape, gd for small PA or extension guitar cabs, \$100 ea 213-823-5133
- Foatex recording mixing board 350, \$500 Greg 213-455-3824
- Convertible mini-stack, ch-switching, two 85w Celestion spkrs, 1985-brand new, \$900 obo 213-274-0405
- Fender Super Reverb amp w/inew Mesa Boogie tubes, xlt cond, \$295 Ken 818-784-8414
- Two Carvin Vega cabs w/15" woofers & horn encl, 6-ch 125w mixer complete w/mics & cords, \$750 obo Ron 818-895-1944
- Yamaha B-115 bass amp, 100w rms, gd high & low end, very solid cab, no rattle, has wheels, \$200 818-594-8369
- Marshall cabs, 4-12 w/JBLs, casters, cover, \$325 Jamie 213-993-7913
- Roland JC-120 amp, mint cond, snds grt, \$325 213-553-0550
- Roland JC-120 amp, mint cond, snds grt, \$325 213-736-5580
- Brand new Peavey Mark IV 24x4 mixing console, \$1700 213-937-9919
- Yamaha 120w 4-spkr amp, 3" high, very low w/distortion, reverb & extras, grt for stage, \$325 obo 818-789-3328
- Sunn 12-ch mixing board PA, \$50w, very powerful, reverb, EQ, match & mix, etc. Grt cond, extras incl, \$450 firm 213-278-1819
- Peavey PA cabs, EMC PA cabs, amps & mixers, \$200-\$400 or trade 213-735-6221
- Randall 1/2-stack, 100w ch-switching & preamp, almost new w/covers, cranks, \$500 Richie 213-851-9190
- Bass cab w/18" PAS spkrs, \$300/pr; Gauss 4281 12" spkrs, \$50 ea 213-438-8623
- Seymour Duncan 100w convertible min-stack, ch-switching, two 85w Celestion spkrs, \$895 obo 213-274-0408/274-0405
- Teac A-3340, xlt shape w/remote, \$1000 213-275-4677
- Ampeg SVT bass cab, gd cond, \$300 Joe213-851-2473
- Marshall 200w bass hd, perf cond, 3 mos old, \$325 213-271-4561
- Gretsch 6161 guitar amp circa 1958 w/3 spkrs, item, 2-ch, footswitch, classic, \$135, 213-735-6221
- Fender Pro reverb amp, old style, black face, snds grt, \$300; w/JBL spkrs, \$400 Bill 213-391-2609
- Carvin Vega B-35 PA cabs \$750 213-691-7024

- Crown 300 power amp, brand new in anvil cs w/QSC x-over, fans & connectors, \$1000 213-946-3556
- 8-ch Toa PA mixer & two SD-38 spkrs, \$1000 213-941-4810
- Marshalls w/td in fair or poor non-working or working cond, any considered 213-874-9973
- Blamp 1283 12-input mixer w/reverb & litle hgt & anvil cs, 1 yr old, xlt cond, \$750, more gear Tracy 714-981-8032
- Tascam M-208 8x4x2 mixer for PA or recording, new in box, \$850 Elliott 213-305-2861
- Teac Model w mixer, 6-in, 4-out, \$200 obo Matt 818-843-6138
- Carvin PA stax, 2 dual 15" subs, 2 dual 12" load mds, 2 horns, Renkis-Hens drivers less than 1 yr old, \$1400 obo Tracy 714-981-8032
- JBL Urei 6230 power amp, 400w/ch, \$350, 6260, 200w/ch, \$450 6290 400w/ch, \$700, less than 1 yr old Tracy 714-981-8032
- Carvin monitors, two 790MS 15" whom & DCM 301 110w w/EQ, \$500, less than yr old, hv more gear Tracy 714-981-8032
- Marshall Mark II 100w amp, modif w/inew tubes, \$450 obo, Marshall 50w amp, \$350 818-344-0532
- BGW 100 stereo power amp, \$175 obo, EV C-12 mixer 12x4x2, xlt for recording or live work, \$600 firm 818-344-0532
- Tascam mixing console, 28 inputs, 4 buss, xlt cond, \$1800 213-859-0771
- Three Shure SM-57 mics, \$80 ea One Audio Technica ATM 63 mc, \$85, one Beyer M-300 mc, \$90 Phelps 213-874-7263
- Peavey 6-ch powered hd, \$250 obo Steve818-762-0870

**3 TAPE RECORDERS**

- Nakamichi 500 cass deck (dolby) \$400, Teac 3340 4-trk w/multisync 15 ips \$550, Teac A6010 2-trk \$100 213-859-0771
- Nakamichi 700, pro qual, pitch control 15' remote unit, \$325 obo Michael 818-993-9486
- Foatex X-15 4trk w/AC converter & strap, \$275 Ben 213-874-2505
- Tascam 38 8-trk, new in box, \$1700, Tascam M-35 mixing board, \$1100 or \$2600 for both Sam 213-863-2376
- Otari 5050 1/2-trk, balanced in/out, \$650, studio mixer, very lg 20x8 board, xlt cond, \$2400 Bob 213-463-2376
- Tascam M-30 mixing console, 8x4x2, para EQ, immac cond, \$600 213-827-2723
- Tascam M-208 8x4x2 mixer for PA or recording, new in box, \$850 Elliott 213-305-2861
- Tascam M-38 8-trk recorder & Tascam M-208 mixing board, purchased 5/86, \$2600 incl snakes, cables, instruction booklets, warranty, orig purchase receipts 23-876-0581
- Foatex A-8, 4 mos old, xlt cond, \$1300 213-856-9180
- Teac 3340S, just serviced, \$500 firm 818-344-0532
- Tascam 244 Portastudio, gd cond, \$500 Steve 818-762-0870
- Wanted: Remote unit for 80-B Tascam recorder. Will pay cash or trade? Pieter 818-366-1989

**4 MUSIC ACCESSORIES**

- Rhodes 73 stage flight cs, refitted for Memory Moog-size synth, can go either way, w/casters, \$80 213-372-3719
- Clavinet w/light cs, gd cond, \$175 David213-372-3719
- QT7 sequencer, hardly used, \$180 213-859-0771
- Moog sample & hold unit for Min-Moog, \$200 obo Michael 818-993-9486
- Roland TK-606 w/manual & cs, xlt cond, \$175 obo Michael 818-993-9486
- Ampex 407 recorder tape, 10" pancakes, new, \$10/ea 213-306-3200
- BGW 202 hi-fi preamp, rack-mountable, lk new, \$275 obo 213-306-3200
- NEI 8-ch stereo mixer, \$150, Loft 402M mono-bamp x-over, \$250, Blamp stereo x-over, \$125 213-438-8623
- Blamp stereo 10-band graphic EQ, \$115, Delta Lab-dg 8x2 ringer/dblr, \$125 213-438-8623

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|                 |       |
|-----------------|-------|
| NAME            | PHONE |
| INSTRUMENT(S)   |       |
| TECHNICAL SKILL |       |
| STYLES          |       |
| AVAILABLE FOR   |       |
| VOCAL RANGE     |       |
| QUALIFICATIONS  |       |

**READ MUSIC: YES NO** (check one)











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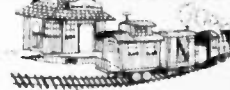
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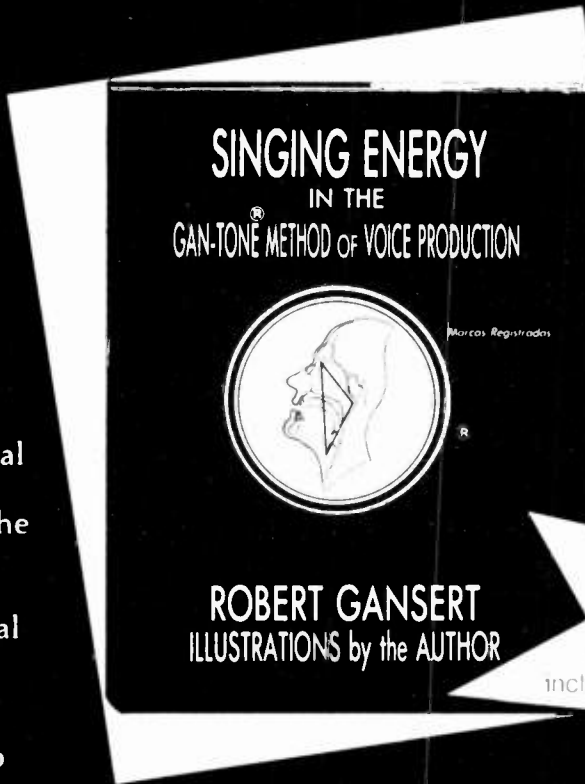
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