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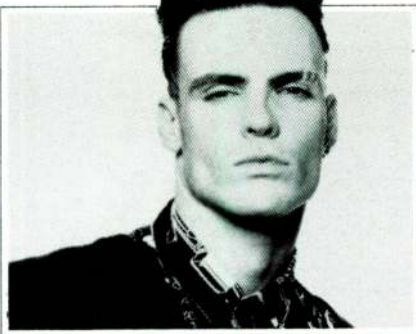
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CALENDAR

By Trish Connery

If you have an event, workshop, class or seminar that you want us to announce, send the information in writing to:

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6640 Sunset Blvd.
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□ This issue we have a new contributor to the *Calendar* column - San Bernardino Valley College (SBVC). SBVC has two musical events coming up in November. The first is a concert featuring the music of all the old German masters, Johann Strauss, Bach, Beethoven, Wagner, etc., performed by a 45 piece wind orchestra (that's instruments, not Congress voting on a budget) on November 14th, 7:30 p.m. The second concert is a little more modern, featuring the sounds of jazz and the big band era, including the works of Count Basie, Duke Ellington and Glenn Miller with a special appearance by SBVC's newly formed dance ensemble. The Duke, the Count, Glen and the rest all get together on November 20th, 7:30 p.m. Both concerts are held at SBVC Auditorium, 701 S. Mount Vernon Ave., San Bernardino. Admission to both events is \$3.00 for adults, \$1.50 for students and senior citizens. Want more info? Call (714) 888-6511, ext. 1515.

□ In news from the National Academy of Songwriters (NAS), a new Song Talk Seminar is scheduled for November 12th with the very creative Randy Newman at Santa Monica's At My Place, 7:00 p.m. Admission is \$4.00 for members, \$8.00 for non-members. Also slated for November is the "Fifth Annual Salute To The American Songwriter" on November 28th at the Wilshire Ebell Theatre. This year the focus is on hit writers performing their own songs, and includes the presentation of the 1990 Lifetime Achievement Award to songwriters Norman Whitfield and Barrett Strong ("I Heard It Through The Grapevine," "Papa Was A Rolling Stone" and "I Wish It Would Rain"). Tickets range from \$35.00 to \$250.00, some tickets include a party and reception with the writers and artists. To reserve your seat, call NAS at (213) 463-7178.


□ The *Billboard* Magazine Annual Amateur Songwriting Contest, co-sponsored with Kentucky Fried Chicken (finger licking good!), will continue to accept entry forms until November 30th. To obtain an entry form, write to the 3rd Annual *Billboard* Song Contest, P. O. Box 35346, Tulsa, OK., 74153-0346. Better hurry, that deadline is coming up!

□ Another contest coming up is the InterMountain Songwriting Contest, whose deadline is December 31st. First prize winners can choose between a trip to the Nashville Songwriters' Spring Symposium in March of 1991 or a trip to the Los Angeles Songwriters' Expo in October

of 1991, or \$500.00 in cold hard cash. If you're the winner, it's your choice. For entry forms, write to the Utah Songwriters Association, P. O. Box 71325, Salt Lake City, CA., 84107.

□ The Los Angeles Songwriters Showcase (LASS) not only has a new location for Cassette Roulette (a session in which a publisher critiques your song), and Pitch-A-Thons (a screening session in which a producer, record company A&R rep, manager or artist screens songs for a specific project), but a new night as well. Tuesday is the new night for both of these regularly held events; the new location is the Hollywood Womens Club, 1749 N. La Brea in Hollywood. On November 13th, Kevin Gorman, VP of Excell Productions will be present for the Cassette Roulette at 7:00 p.m. and will be listening to all styles of artists and songs for possible new writer/artists development. Sandra Hawthorne, A&R rep, Black music of Capitol Records will be on hand for the Pitch-A-Thon at 9:00 p.m. to screen all styles of R&B. The November 20th showcase will have Ross Elliot, General Manager of NEM Entertainment at the 7:00 p.m. Cassette Roulette, to look for all styles of songs and artists (except country) with the focus on rock, R&B, ballads and dance. The 9:00 p.m. Pitch-A-Thon will have Laura Ziffren, A&R rep at Hollywood Records as guest, who will be looking for acts of all styles (again, except for country), especially in pop/dance tunes a la New Kids On The Block. Admission for both Cassette Roulette and Pitch-A-Thon is \$7.00 for LASS members, \$10.00 for non-members. For additional information, call the LASS at (213) 654-1943.

□ Just to remind you - the Songwriters Guild of America has two workshops scheduled for November. "Ask-a-Pro" with international performing artist, Gloria Rusch, on November 13th; and "Supershop" with Tory Gullet on November 20th. The "Ask-a-Pro" series presents an opportunity for question and answer with an actual professional in the industry. "Supershop," on the other hand, has guest Tory Gullet actually looking for suitable R&B songs a la Luther Vandross and Sweet Sensation. She is also screening new acts for possible development. For further information, contact the Songwriters Guild at (213) 462-1108.

□ As reported in last issue's *Calendar*, Dionne Warwick will still be honored this year at the fourth annual Big Sisters of Los Angeles gala fundraiser on November 17th at the Bonaventure Hotel. Award winning playwright, Neil Simon, will also be honored and will be presented with the first annual "Man of the Year" award for his support of both Big and Little Sisters. To top it off, musical entertainment will be provided by the fantastic Pointer Sisters and Clint Holmes. Honorary co-chairs of the event are record company Prez Clive Davis of Arista Records, producer Sherry Lansing and actress Diahann Carroll. For ticket information, contact the Big Sisters Guild at (213) 933-5749. 

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INSTITUTE OF AUDIO-VIDEO ENGINEERING

By Maxine Hillary J.

The Institute of Audio-Video Engineering, under the direction of Dominic LaCasse, just celebrated its tenth anniversary. Located in Hollywood, it stands out among the myriad of schools attempting to transform amateur students into seasoned recording industry professionals.

It takes a special person to be a sound or video engineer. According to LaCasse, the average age of the novice would-be producer is the early to mid-twenties. The field attracts people who want to work mainly in the music industry but don't actually play music. They want to be creative, and they don't want to be saddled with a nine-to-five position.

A twenty-five-year veteran of the music industry, LaCasse makes sure that each perspective student has a clear and realistic understanding of what they're getting into before enrolling in the 27-week course, which

costs \$5,950.00. "This business is not a typical nine-to-five syndrome. You may be scheduled to engineer a session tonight from 7:00 to midnight and not get out until 7:00 tomorrow night. The very first thing I do is tell you that and see if I feel any kind of hesitation about that kind of scheduling. I tell [perspective] students that it's a very competitive field, and I'll ask them if they're aggressive, because once you have the knowledge, you can't just sit around waiting for the job to come to you."

He also lets students know that they probably won't become first engineers at the Record Plant fresh out of school either. The good news is that about 73% of graduates do find jobs, with the remaining percentage usually finding out that they want to do something else.

The institute's courses are broken down into three nine-week terms.



Dominic LaCasse

Students study video and music theory, basic electronics and basic recording theory classes (among other related subjects) as well as beginning recording technique. The remaining two-thirds of the program advance on this foundation, and when a student graduates from the institute, they go into the recording world armed with both theoretical and hands-on experience, as well as knowledge pertaining to the nature of the recording business. Classes are small, usually twenty five to thirty students for theory. Internships are also offered to more advanced students.

And if you think that the institute is another one of those trade schools you see advertised between re-runs of *Happy Days* on daytime TV, guess again. As the only sound school in the Los Angeles area accredited by the National Association of Trade and Technical Schools (NATTS), the program is under the close scrutiny of the state and federal agencies who can, among other things, offer financial aid to qualifying applicants.

As for the institute's staff of teachers, they are educated, many of them having studied at major universities, and every one of them is experienced, having worked for such labels as Motown, Capitol, RCA, A&M, Warner Bros., etc. They run the gambit of specialties, from one teacher who works doing sound for game shows to those who do major concert tours. If there's an area of interest, there's usually a teacher who has worked there or is working there now. So the information extolled upon students is current and, according to LaCasse, an extension program designed to keep graduates and working professionals up to date is in the planning stages.

Once a student is accepted, he or she (the number of women in the

recording industry is on the rise) can expect to be very busy with the process of learning the craft. Says LaCasse, "It's a very intense nine-month program. Most of the classes are in the evening except for one full day a week where they will have to be here for an eight-hour day. We have set up the curriculum in such a way that there are mid-term exams, finals and term papers, projects to be completed...."

"It's a lot of work, but the program is designed to be intense. It's comparable to any two- or three-year program someplace else. Students are exposed to everything from the very first week, and they know this going in. There's also a lot of reading."

Tutoring is available to those who may be having problems in certain areas, and each student is given a certain amount of time to work on his own projects where he can bring in friends or whatever is necessary and use the facilities. Individual classes are also available, and if one doesn't wish to complete the program for a diploma, classes are available on a pass/fail basis. And nobody is accepted to the school who doesn't pass the initial interview and placement procedures. The school only agrees to train people they feel can actually benefit from the program.

This is the real thing. A real school that teaches a real art to people who are really interested in becoming part of the recording industry. Says LaCasse, "It's really nice to see students who know absolutely nothing when they start here and all of a sudden they're getting a job at the Record Plant or Sunset Sound or something."

The Institute of Audio-Video Engineering is located at 1831 Hyperion Ave. in Hollywood and can be reached at 213-666-2380. **MC**

Columbia Releases Definitive Robert Johnson Set

By Michael Amicone

NEW YORK—Legendary bluesman Robert Johnson—whose life and early death have been shrouded in mystery for decades—has long been a cult favorite among blues aficionados and music enthusiasts. His haunting, impassioned tales of deal-making devils, evil-hearted women and hellhounds on his trail are the very essence of the blues and the cornerstones on which much of rock music was built.

Until now, precious few details of his life were available—there were no photographs at all—and a complete accounting and assembling of his recorded work (beyond the two previously released Columbia volumes *King Of The Delta*

death. In addition to precious photos of Johnson, his mother, half-sister and assorted acquaintances, the set includes written tributes by Keith Richards and Eric Clapton (the Rolling Stones and Cream both covered Johnson songs: “Love In Vain” and “Cross Road Blues,” respectively) and, more importantly, a mini-biography by Stephen LaVere.

LaVere, who has been diligently researching a definitive Johnson biography for years (there is also a book reportedly forthcoming by blues folklorist Mack McCormick called *Biography Of A Phantom*), has painstakingly unearthed—through interviews with contemporaries, friends and family, and through time-consuming tracing of every available lead—details of Johnson’s life and the strange circumstances surrounding his death, which, according to LaVere, was the result of poisoned whiskey given to Johnson by a jealous husband.

But even with the wealth of information included in the booklet (there’s also a complete set of annotated lyrics), the research continues for a more detailed portrait of Johnson’s life.

“I think that most of the factual stuff is in at this point,” says *Roots ‘n’ Blues* series producer Lawrence Cohn. “I don’t think he [LaVere] is going to turn up any more things. There are a couple of rumors—I don’t know how valid they are—one that Robert was *not* poisoned, that he was stabbed to death, with someone claiming to have found the person that did it. There’s also a rumor that’s been floating around that Robert did a very dirty take for the engineers—but that’s never turned up so we don’t know if that really exists.” (There’s also a third photograph, not included in the set, of Johnson with his nephew, which is described in detail by Peter Guralnick in his excellent extended essay, *Searching For Robert Johnson*.)

As for the music, every surviving note that Johnson recorded during his four makeshift sessions in 1936 and 1937 is included, even a few stray guitar notes and a spoken aside. “Everything that we had of Johnson’s—those few warm-up notes on the slide [“Traveling Riverside Blues”] and the couple of words that he says before one take [“Love In Vain”], which we found at the eleventh hour—we put on the collection. That’s everything that we have. If something else ever surfaces, you can be sure that we’ll put it out.” (Conceivably, there may be more finds, since an alternate take was recorded of each song, only twelve of which appear on *The Complete Recordings*.)

The project, which languished in the Columbia vaults for sixteen years, was initiated in 1970 by Stephen LaVere and Frank Driggs, the man responsible for the two earlier Johnson volumes. In fact, the project was ready for release as early as 1974—in substantially the same form as the current package (there were even test pressings made)—but legal problems arose, forcing Columbia lawyers to put an indefinite hold on it.

When Cohn resurrected the project, he found that the original metal masters had disappeared. Consequently, the CEDAR process, a system used to clean up old recordings which was utilized on the other volumes of the *Roots ‘n’ Blues* series, could not be used on the Johnson recordings. (Though the Johnson set was not put through the CEDAR process, two of his takes which survived in their 1974 test-pressing state were put through the process for two other volumes in the series: “Traveling Riverside Blues” on *The Slide Guitar-Bottles, Knives & Steel*, and “Stop Breakin’ Down Blues” on *Legends Of The Blues: Volume One*.)

“At the time I was there,” explains Cohn, who was a Vice President with CBS-affiliate Epic Records in the early Seventies, some

of the metal parts [metal masters] did exist—but where they went in the intervening time, I have no idea. All I know is that when I came on the scene later, they didn’t exist.”

“We tried to put part of it [the surviving master tapes from 1974] through CEDAR, and it was dreadful,” continues Cohn, “because they [the engineers] can’t work with equalized tapes. But what we did, the engineer [Frank Abbey] and myself, is to take advantage of the new studio technology that surfaced in the intervening sixteen years, and we went back and worked with the tapes as if they were brand new, absolutely from scratch. And I would say that, from what the final tapes sounded like in 1974, we fully improved the sound by 50 percent.”

The resulting package, which is currently bulleted up the charts (Number 104 at press time with 100,000 copies sold, a phenomenal chart showing for a blues reissue project) is vindicating Cohn’s enthusiasm and hard labor.



Stephen C. LaVere

Blues Singers) was a difficult task for even the most ardent record collector.

Now, as part of their ongoing *Roots ‘n’ Blues* series, Columbia has issued what may be the most important release of the year: *Robert Johnson: The Complete Recordings*. This definitive boxed set features every available Johnson recording—41 takes; 29 songs—including such seminal sides as “Cross Road Blues,” “Terraplane Blues” and “Me And The Devil Blues,” and what is tantamount to the Holy Grail for blues fans: two photographs—a dime-store snapshot and a studio portrait with Johnson looking every bit like a ladies man, the very thing that eventually led to his



Stephen C. LaVere

“I knew it was going to happen—that’s why I put this thing together. I had no doubt that people would buy this material. And that’s why I kept at them [Columbia] for a year and a half. They did not believe that this would sell, that this would be a successful series.”

Other titles in this worthy series include *Lonnie Johnson: Steppin’ On The Blues*, *Willie Dixon: The Big Three Trio and Legends Of The Blues: Volume One*, containing recordings by Son House and Muddy Waters. The next set of releases (due in February) include collections on Muddy Waters, Leadbelly and eight CDs spread out in four double-CD increments profiling Bessie Smith. MC



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\$85,000-Plus Raised To Help Former Motown Star Mary Wells

By Sue Gold

LOS ANGELES—More than \$85,000 has been raised to help former Motown singer Mary Wells, who is suffering from throat cancer. Wells, known for the hits "My Guy," "You Beat Me To The Punch" and "Two Lovers," was diagnosed with the disease earlier this year. When it was announced that Wells had no medical insurance, fellow artists and people from all over the country donated money, including Bruce Springsteen, Anita Baker and Bonnie Raitt.

Wells recently completed treatments at the USC Medical Center, but it will be several more months before doctors will decide whether she will sing again. "They are optimistic," says Joyce McRae, trustee for the Rhythm & Blues Foundation, which is collecting the money for Wells. "But they aren't prepared to make a determination about her future until 1991."

Meanwhile, Wells has been ordered to take it easy and give her throat a chance to heal. Doctors have told her to keep the use of her voice to a minimum. Her tracheotomy tube is scheduled to come out in a few weeks, and another biopsy is also planned. "There is evidence that the tumor is shrinking.

Right now, though, her primary function is to recover," says McRae.

An album that Wells recorded before her illness is scheduled for release in November by Quality Records. "She recorded it before being diagnosed, and she wasn't feeling 100 percent at the time," states Russ Regan, Vice President/General Manager of Quality Records. "But she sang pretty damn well on it, especially considering she was hurting at the time. The album contains six new songs and four of her hits, which she re-recorded."

In addition to Wells' solo LP, Quality is releasing a five-album Motown tribute compilation entitled *Motor City Dance Party*, with a portion of the profits earmarked for Wells. The newly recorded material will be sung by the original Motown artists, including the Contours, Kim Weston, Martha Reeves and the Vandellas and Mary Wells. The albums will be out by the end of the year.

Donations to help Wells can be sent to Mary Wells Care and Treatment, c/o the Rhythm and Blues Foundation, 14th & Constitution Avenue, N.W., Room 4603, Washington, DC 20560 **MC**

By Michael Amicone



Heidi Robinson

Def American Recordings, the label headed by record maverick Rick Rubin, has named Heidi Ellen Robinson to the post of Vice President, Media Relations. Formerly with Jensen Communications, where she spent five years as Senior VP working with such artists as Jane's Addiction, Van Halen, L.A. Guns and the Doobie Brothers, Robinson will oversee press campaigns for Def American's eclectic roster of acts—the Black Crowes, Andrew Dice Clay, the Geto Boys, Slayer and Danzig.

Cema Distribution has appointed Paul Reese to the position of Vice President, Operations & Distribution Systems. In his new position, Reese will oversee the operations of the company's distribution centers in Los Angeles, Jacksonville (Florida) and Greensboro (North Carolina).

Arista Records has named Roland Lewis to the post of Southeast Regional R&B Director. Roland will shepherd the label's R&B promotional efforts in the Georgia, Florida and North and South Carolina areas.

MTV Networks has advanced Lisabeth Hayes to Vice President, Advertising Sales, for MTV's Central region. Hayes previously served as Director of Advertising, Sales.

Windham Hill Productions, Inc. has named Pat Berry to the post of National Sales Director.



Bruce Brody

The Relativity/Combat/In-Effect group of labels has announced the appointment of Bruce Brody to the post of Northeast Promotion Manager. Brody was formerly the CHR Director for Grudge/BMG.

In additional MTV news, Karl Lewis has been promoted to Vice President, Advertising Sales, for MTV's Detroit office. A six-year company veteran, Lewis recently held the title of Director of Advertising Sales, also for the Detroit region.

EMI has announced the promotion of Pamela Adler to the post of Manager, Tour Publicity. Adler will be remain at the label's New York headquarters.

Chameleon Music Group has named DeeJay DeLorenzo to the post of Manager, National Alternative, Metal & College Promotion. DeLorenzo is an independent promotion veteran, having worked for PolyGram Records in that capacity.

Coda Music Software has announced an artist endorsement agreement with jazz great Chick Corea. Corea will be endorsing the company's line of music notation programs for the Apple Macintosh and PC-compatibles, Finale and MusicProse.

Epic Records has announced two promotions: Steve Einczip has been appointed Vice President, Marketing, West Coast; and Lori Lambert has been named Director, Marketing, West Coast.



Rap's reigning kingpin, M.C. Hammer, who enjoyed the Number One album in the country (*Please Hammer Don't Hurt 'Em*)—for 21 consecutive weeks!—is pictured receiving various platinum awards, for video as well as record sales, from various Capitol executives at his recent Great Western Forum show. (L-R, standing): Mick Kleber, VP, Music Video; Art Jaeger, Executive VP; John Fagot, VP, Promotion; Hale Milgrim, President; M.C. Hammer; Lou Mann, VP, Sales; Step Johnson, Senior VP/GM, Black Division; (front row) Jeremy Hammond, VP, International Artist Development; and Ron McCarrell, VP, Marketing.



In an effort to refocus its strengths, Enigma Entertainment has been restaffing and realigning company priorities over the past few months. Gathered around Enigma President William Hein (seated, left) and Enigma CEO Joseph C. Regis is the label's all-new executive team: Laura Annick (VP/International); Cary Baker (VP/Publicity); Steve Holmberg (VP/Finance); Adam Nimoy (VP/Business Affairs); Michael Krum (VP/Promotions); Tammy Kizer (Director/Production); John Guarnieri (VP/A&R); and Rich Schmidt (VP/Marketing). **MC**



Ron Fair

Company: EMI
Title: Senior Vice President/Staff Producer
Duties: Talent acquisition & staff producer
Years with company: 1 1/2 years

Dialogue

New For '91: "Come next year, we're going to have new product from Roxette, George Thorogood and Robbie Neville. The success of the Roxette album really surprised a lot of us, but in the end, it all comes down to the songs, and they had great songs on that album. I heard a portion of their new album, and it's really strong while being a little harder edged. It's got a lot of hits on it."

The A&R Dept.: "Right now, I'm making some new A&R appointments. I've got Mitchell Leib from Disney. He was their Director of Music. Mitchell will be our Vice President of West Coast A&R. Dan Ashbrook, who was promoted from the mail room, will be our West Coast talent scout. Bob Nickman will be relocating to New York to be our Associate Director. Julia Eisenthal was promoted to A&R Manager, and I still have a couple of openings in the black music area and for an experienced East Coast person. We're gonna restructure, bring in some fresh blood and make some killer records."

Signing Power: "If someone sees an act that they'll die for, they bring the act to me, I see the merit, and we go ahead and do it. The entire staff doesn't have to agree, but generally,

when something is meritorious, you'll know it's good even though you might not personally get off on it. Generally, the stuff that's real signable is fairly obvious. Whether it's a Faith No More kind of act or a Roxette kind of act, the talent sticks out, and it's not usually a hard decision. The only thing we're not really looking for is the real hardcore alternative act. We're gonna concentrate on hit acts and hit records that can translate to a broad audience even if it is from an alternative base. But we're going to shy away from the really experimental stuff."

Censorship: "We don't censor any of our artists. It hasn't really come up yet, but if it did, I personally would let it go. Our policy is not to censor our artist's rights of expression in any way."

Local Scene: "I feel the scene right now is pretty much stagnant. There are about thirteen brand new record companies, so anybody and his brother can get a record deal today. There's a lot of sub-standard music being signed and a lot of sub-standard records being made and no place to put them on the radio. There are about 50-60 new records a week being delivered to radio, and only a few are being added. There's a tremendous amount of mediocrity. What's happening is that the companies that are putting the big money behind the music are the ones having the big successes. I prefer to move slowly and methodically by doing projects that we're passionate about and bring them to fruition."

"It's such a business now. It should be all about the music and great songs and bringing in wonderful

characters and wonderful bands—but it's like a business. It's all oriented around 'the deal' instead of the music. And Los Angeles is the capital of that. The record business, especially with the thirteen new labels, has become more of a marketing trip than a music trip. And that makes it harder for some acts to rise to the top based on quality. For example, 'Ice Ice Baby,' for the moment, has captured the big audience. But unfortunately, nobody really cares if the artist will have a long career cause they're trying to cash in on a fast buck. And that's the evidence of big business. Hopefully, for every Vanilla Ice you'll have a Michael Penn or a Kentucky Headhunters."

Producing: "Right now I'm real comfortable with my division of time. I just produced a track on the new O'Jays album, which was great. I'm also doing a fair amount of extensive remixing and hands-on A&R-ing. So next year, I'll be doing between seven and ten songs, but I won't do an album with a group. I don't really miss producing because I'm in the studio every night anyway. At this point in my career, I only want to produce the records that are right for me. But with my A&R role, I have to be the advocate for the music of all the artists at the label. So, if I'm in the studio getting a kick drum sound, I can't be in the board room fighting for Robbie Neville and Go West. Right now, that's where I'm really needed. And I'm comfortable with that situation."

Trends: "People are always going to predict the death of dance music, but I don't really see that. I do, however, see one area down the line that I feel will crossover in the near future, and that's country music. I think that country/pop—like years ago we had Alabama, Eddie Rabbitt, Juice Newton...there were a handful of acts that scored big country/pop crossover records and really captured a large audience. Right now, I think there are a lot of highly marketable country acts that can easily crossover to the A/C and pop audience. There's a reason that Garth Brooks sold over a million albums, and it wasn't because he sold them all to a country audience."

New Ideals: "I think we all have to get used to the 'here and gone' concept of records. You know, we come from an ideal where, if you were an avid Buffalo Springfield fan or a fan of the Beatles or the Who or Jimi Hendrix or Cat Stevens or the Police, you lived and died for that act. You couldn't wait for their next record to be released. Every record was an experience. You grew up and lived those records. And I think kids today have a different relationship with their music. Theirs is a different kind of attachment than we had."

Pro Tips: "For me, the premium is always originality. Don't be an imitator, be yourself. The world doesn't need another Warrant or another Skid Row. What keeps this business



Those A&R Reps who are going around town telling everyone that the local Los Angeles music scene is stagnant, apparently haven't seen a live performance by Mozart. These guys give classical rock a fresh, new twist. Sounding much like Queen, the band is tight, original and has incredible backing vocals and a star for a lead singer. You can catch them at the Roxy on Friday night, November 9th at 10:30 p.m.



Enigma A&R man John Guarnieri is all smiles because he's heard the news about his promotion. Guarnieri is now Vice President of A&R for the Enigma Entertainment Group, moving up from a mere Senior Director. In accepting the Vice Presidency, Guarnieri said, "We want to sign artists that have a lot of influence over the way music is shaped in the Nineties. Music is going in many new directions, and I want Enigma to remain at the forefront." Congrats, John.

vital are the originals. That's what keeps it going. For me, personally, what I'd like to bring to EMI is something new and fresh. Interesting new characters and personas for the audiences to live with. Pop music today doesn't play the same cultural role it did years ago. It's disposable. It's a big business now. You know, it's a shame that 2 Live Crew is getting all the news because they're so musically barren and lyrically ridiculous. It's hardly classified as music, but it's the issue of censorship and First Amendment rights. I wish it was some great music they were all arguing about. But at the end of the day, 'Me So Horny' is still a piece of shit."

Grapevine

Atlantic Records has announced the creation of a new label, East West America, to be headed by co-Presidents Sylvia Rhone and Vince Feraci. Though an artist roster has yet to be released, we've learned that the EWA roster will also include select artists signed by Atlantic's British sister company, East West U.K. The new venture will also serve as the distributor for Interscope Records, formed by Jimmy Iovine and Ted Field.

Chart Activity

Vanilla Ice, the rapper who is currently opening for M.C. Hammer, is now holding down the Number One slot on the singles chart with his "Ice Ice Baby." And yes, he does give writing credit to David Bowie and all four members of Queen.

George Michael's "Freedom '90" and Stevie Winwood's "One And Only Man" are two of the hottest movers on the national singles charts.

Although the new Paul Simon album *Rhythm Of The Saints* debuted in the thirties, don't look for it to achieve the incredible success of *Graceland*. Simon went to the well once too often. The new album isn't as good songwise, and Simon's vocals appear to be mixed under the music. Additionally, there's no substantial single anywhere to be found.

AC/DC's new LP, *The Razors Edge*, turns out to be their biggest selling album to date, thanks in part to heavy MTV play on their "Thunderstruck" track and their current tour.

On The Move

Larry Hamby has resigned his position as West Coast VP/A&R with Columbia.

As predicted, Patrick Clifford will replace Kate Hyman as Chrysalis' VP/A&R. Clifford was most recently with A&M.

Zoo Entertainment President Lou Maglia has appointed former *Music Connection* Senior Editor Bud Scoppa to the position of Vice President of Artist Development for the West Coast-based label.

Playhard Music, the publishing division of Shankman/De Blasio/Melina, has announced the appointment of Ronnie Katz as A&R Rep for the firm. Katz will deal with talent acquisition for both the management and publishing divisions of the company. 



Kyle Vincent

Contact: Garry Kief
(213) 467-9442

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Critics have called him the "best unsigned talent in Los Angeles." Former lead singer for the now defunct band Candy, Kyle Vincent can write straight ahead pop songs with the very best of 'em. His song structure is tight and right on the money. In fact, you can argue that he is too good, and many tunes sound like they come from the Diane Warren/Desmond Child song machine. "What Am I Gonna Do" and "Never Say Die" smack of Top Forty appeal, and the ballad that follows, "Now I Know," really puts the focus on Vincent's clear, crisp pop voice. "Maybe It's Better This Way" closes out the demo tape, and it too is a killer. With rap running rampant on the charts, it's nice to see a commercial pop artist waiting in the wings for that record deal. This is an artist worth a gamble.



Echo Electra

Contact: Mark Johnson
(213) 399-5184

Purpose of Submission: Seeking management and label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

G.K. and Mark Johnson are the two components of Echo Electra, a duo that also owns and runs Dr. G's recording studio in Venice. Owing the studio is what really enabled these two gents to hone their songwriting and recording chops. This four-song demo tape was completely written, recorded, engineered, produced and performed by EE. Although the guys have all this talent, they do need some serious work on their songwriting. The material seems to fall into the funk/rock genre that is becoming so popular these days. However, the hooks need to be stronger and the subject matter a bit more original. Vocally, the lead singer should let loose some more as much of the singing seems planned. All in all, though, the band is on the right track and should try taking this to the fans.



Cascade

Contact: G.M.I. Management
(213) 850-0952

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Cascade—a duo comprised of Brian Cokley and Bill Raymond—hails from the Seattle area, and they play good, old-fashioned pop/rock material. The guys boast some very impressive credentials, having performed with the likes of Metal Church, Earth, Wind & Fire and Tower of Power, just to name a few. There is no denying that the musicianship on this tape is excellent, but what really needs some hard work is the songwriting. Although the tunes are commercial, there doesn't seem to be any depth to them. Perhaps they need further development. Perhaps collaboration is in order. I have a feeling that writing with some new people will make all the difference in the world. Only then will Cascade be ready for their next career step. Don't give up, guys, you're doin' just fine.

To submit product for analysis, send your packages (including photo & contact #) to: *Music Connection* Demo Critique, 6640 Sunset Blvd., Hollywood, CA 90028. All packages become the property of *Music Connection* magazine.



Pat Lewis

MTV debuted Andy Prieboy's video, "Tomorrow Wendy," on October 28th during their 120 Minutes segment. The song is from Prieboy's debut *Dr. Dream LP*, ...Upon My Wicked Son, and features a guest appearance by Concrete Blonde's Johnette Napolitano, who also appears in the video. The video was beautifully shot and incorporates dark, moody and reflective images which communicate the intense sadness of this song. Andy, who is signed to publisher MCA

Music, explained that the song is about a friend (a prostitute) who committed suicide after being diagnosed with AIDS. The video closes with the chilling reminder: "In the last four minutes, someone has been infected with AIDS."



The Michael Schenker Group has been working on material for their upcoming LP at the Chrysalis Music studios. Schenker and his band recently signed with publisher Chrysalis Music. Pictured (L-R): Band members Rocky Newton, Michael Schenker and Robin McCauley; Peter Castro, Professional Manager, Chrysalis; Cy Langston, engineer; Tom Sturges, Senior VP/General Manager, Chrysalis; and Denise Rendal, Film & Soundtrack Manager, Chrysalis.

Book Review

MUSIC PUBLISHING



Music Publishing: A Songwriter's Guide

By Randy Poe
Writer's Digest Books, Cincinnati, OH
\$18.95 (paperback)

Whenever an author promises that his book will tell you "everything you need to know" about a certain subject (and in this case, "everything you need to know to make the best publishing deals"), a red light goes off in my head. Nevertheless, this book is good preparation for a songwriter's first encounter with a publisher. Poe does a good job of defining key contractual terms and buzz words—which can really help take a lot of the fear out of that first big meeting. There are chapters devoted to copyright laws, the collection of royalties from domestic and foreign sources and how to copyright your song. There are also informative chapters on the origins of music publishing and predictions for future trends in the business.

Bug Music News

Billy Swan and Jim Leslie's "White Boots" is on the upcoming CBS LP by brothers Stevie Ray and Jimmie Vaughan. In addition, Doyle Bramhall co-wrote three more tunes with Stevie Ray.

Marshall Chapman, Dennis Walker and Fontaine Brown's "Better Off Without You" is on Emmylou Harris' new LP.

David Mansfield has two cuts in Michael Cimino's film, *Desperate Hours*. The songs, "Fight For Me" and "Break The Chain," were both co-written with Cindy Bullens.

Danny Flowers has the Don Williams single "Back In My Younger Days."

Barrence Whitfield and the Savages cover a version of Dennis Walker's "Signs Of A Struggle" on their new Jim Dickinson-produced LP.

The Average White Band's "Pick Up The Pieces" is in the film *Spirit Of 76*.

Willie Dixon co-wrote the song "Long Legged Goddess" on Will Jones' debut album on Geffen.

Jim Liban has four songs on the upcoming La Mont Cranston Blues Band LP.

Lee Roy Parnell's new single is "Family Tree," written by Jeannie Smith and Dave Durocher. **MC**

Songwriter Pointers



Pat Lewis

Peter Bliss

Peter Bliss is a staff writer with Peer-Southern Music. He has been with the publisher for three years and works out of their New York offices. He's had covers with Barbra Streisand ("Emotion"), Peter Wolf ("Lights Out," "I Need You Tonight"), the Osmond Brothers ("Only A Fool Falls Twice"), among many others.

MC: Tell me why you like being a staff writer with a smaller publisher like Peer?

PB: I think what's really nice about Peer-Southern is that it's a small company, but it's not a "small" company. There isn't as much of a creative staff—but then again, there aren't as many songwriters signed to it. And for that reason, instead of looking at the publisher as a bank—okay, you pay me money as an advance for a portion of the tunes—there's an interaction here that I really like, and I appreciate. Let's face

it, if you're a writer and you're not a performing artist, you can't get up in front of people and get that instant gratification of knowing that they like what you're doing. It is nice to work with people who are ultimately there to exploit your music. It's great to finish up a song, and if the end-all and be-all is to bring it into your publisher and share ideas about who would be the best artist to sing it and then to make that happen, that's really like your applause. It's nice to have a publisher who can get involved with you creatively, and also, obviously, set up situations. Peer has opened up a few doors for me with A&R people, and I have brought a wealth of contacts to them as well. I think that's the kind of relationship that publishers like to strive for. Whether all publishers actually accomplish that with their songwriters is certainly left up in the air. **MC**

SONGWRITER PROFILE

Pat Lewis



The Brothers Figaro

By Pat Lewis

Contrary to what their name suggests, songwriters-artists Bill "Luigi" Bonk and Phil "Giuseppe" Parlapiano aren't really brothers born in a poor but honest Italian village. Actually, Bill and Phil met on a crowded RTD school bus in the San Fernando Valley some twenty years ago...and they've been writing together ever since.

During those years, the Figaros worked together as well as apart in a variety of projects, which included playing in a disco band during the late-Seventies with Concrete Blonde's Jolene Napitano and touring with Joan Baez and Marshall Crenshaw. More recently, they backed up Elektra recording artist Tim Scott, who eventually went on to lead the Hava inas. They also scored a cut, "Something On Your Mind," on the new Shadowland LP. Their own debut LP on Geffen Records, *Gypsy Beat*, contains eleven dynamite tracks, all of which were penned by this talented duo, who dress in suits, vests and hats like old European immigrants. (Their band also features drummer Scott "Guido" Babcock and the newest member, ex-Blondie bassist Nigel Harrison.)

As Phil and Bill honed their songwriting skills, taught themselves to play an array of instruments and came up with their own refreshing style of harmony, they became keenly aware of their love of acoustic instruments. They had experimented with electronic instruments along the way (Phil played keyboards while Bill played electric guitar and aspired to "play jazzy leads like Venon Reid"), but found themselves drawn back to the warmth and woodiness of their acoustic instruments. "I've always created music on an acoustic guitar," admits Bill Bonk, who also sings and plays harmonica in the band, "and then later, you translate it to some other electronic this or that. But the essence of songwriting comes from the human element of an acoustic instrument."

Two years ago, the duo began formulating a concept for a band that would showcase their talents as writers and players of acoustic-based instruments. Out of that concept, the Brothers Figaro was born. "It was the first time that we actually sat down and started writing music with a concept in mind," recalls Phil, who plays accordion, mandolin, guitar and sings. "We decided that we wanted to be very focused, and we tried to write music with a direction. We found that it was easy to write that way. In fact, I find that through limitation, there's a lot of freedom." Brother Bill argues: "I don't see it so much as a limitation. It's just finding a perspective. It's kind of like, we built a box, and we said that everything that's going to fit into this band will go into this box. It was broad, but we started working within that framework and found that, in a way, what you thought would be limiting was actually very liberating—to be able to try and create for a specific idea."

"I liken it to the great artists," adds an inspired Phil. "Different artists would have their periods where they would paint flowers or something, then they would paint fruit in a basket, and they would do one hundred pieces like that to really experience it. Then they'd go on to the next thing and never paint the fruit again. So I try to write music in a block, which makes the most sense, because if you give yourself too much freedom, sometimes there are just too many choices."

"It's like going to Jerry's Deli," laughs Bill, the optimist. "Should I get the turkey or pastrami?"

Of course, the choices are much simpler at Jerry's if you're a vegetarian, I suggest. Phil agrees: "Yea, that's it. We're sort of musical vegetarians."

But just how do the brothers determine what goes into this box? "Well, every writer has to take a good, long, hard look at himself and really figure out what he's best at," answers Phil. "For whatever reason, people have their influences, and their influences show through. So, instead of running away from them, you have to embrace them—really figure out what you do best and kind of limit the other things. So this box has enveloped what we felt our strong suits were in songwriting."

When Phil and Bill actually sit down to write a song, each Figaro writes the bulk of the song, and then the other adds a little extra spice to the stew. "Phil's much more of the philosophical and pessimistic type," stresses Bill. "So, for example, when I write a love song or a song about a relationship, I tend to overlook a lot of the philosophical elements. Like 'Paradise To Pontchartrain' that whole bridge is Phil, or in 'Sunflower,' the bridge that goes: 'How can I forget sharing one last cigarette?/But your pretty little game won't last forever,' that's Phil also. If you hear me singing, a lot of times, Phil is the middle eight [bars]. Sure Lennon/McCartney did the same thing, but that's not why we do it. But it kind of makes sense, and it's very natural in a pop song, which is the format that we're working in. We're certainly not writing classical masterpieces. We work the contrast of our personalities into each song, and I think that all of the songs have some elements of both of us."

ANATOMY OF A HIT

By David "Cat" Cohen

"I'm Your Baby Tonight"

WRITER: L.A. Reid/Babyface
PRODUCER: L.A. Reid/Babyface

Whitney Houston

Arista

This fall has seen a lot of new product from new acts hitting the Top 40 charts. On one hand, this is cause for celebration since new faces are what usually make for new music. However, what is being released and currently making it is some of the most derivative stuff out in a long time. We'll leave it to other critics to decide whether this is the fault of the acts themselves or the pressure that record companies are putting on them to stay in the commercial ballpark.

On the other hand, it is the established acts, who are expected to release more of the same (ho-hum, that are giving us the more exciting recordings (i.e. Prince, Hall and Oates). A good example of this is Whitney Houston's latest hit, "I'm Your Baby Tonight." Not that we're going to call this one a classic, but at least there is a marriage of songcraft, arrangement, performance and production that gives us more than a beat to dance to, more than a monotone to sing along with and more than a half-baked message to remember.

Lyric: This is a straightforward seduction lyric. The singer is so attracted to the sinner that she can't contain her excitement and passion for him.

*From the second you touched me
I was ready to die
I've never been fatal
You're my first time
I feel like an angel
Who's started to fly
You got a way that makes me feel
That I can do anything for you baby
I will come for you baby
Hold on an angel's arrived
I'm not in no hurry
We can fly all night baby
Come on now baby
Baby, let's fly*

Groove: An uptempo triplet groove with a heavy accented backbeat and a ton of syncopation both in the track and in the melody.

Scale: The melody is built on a minor pentatonic scale with an added 2nd tone - 1 2 b3 4 5 - b7 8. This 2nd tone is rather prominent in the hook. An interesting addition is the use of a major 3rd tone in the pre-hook when the harmonies temporarily flirt with major scale.

Melody: The song has three distinct melodic sections with the hook in the chorus being especially strong and memorable. The range is fairly wide which shows off Houston's vocal ability well.

Harmony: The majority of the chords are triads with some 7ths. The chords are standard diatonic harmonies.

Form: Easy to follow commercial format. Verse Pre-Hook Chorus Verse Pre-hook Chorus Bridge Breakdown Chorus Repetitive Cycle Breakdown Chorus Fade

Influences: Right out of Michael Jackson's hip pocket. This could have been on the *Thriller* album.

Production: Another excellent track by Reid/Babyface and a fine balance with the vocal.

Performance: Houston gives an energetic and spirited performance. Known more for her polish than her emotion and sass, she gives us a little more passion and grit than in the past.

Summary: Certainly one of the most engaging releases in the current crop of pop recordings—very danceable, very listenable and very singable. As for its longevity on the charts, "I'm Your Baby Tonight" is an excellent piece of instant gratification, but its substance may wear thin in time. **MC**

PRODUCER PORTRAITS



Solid State Logic, a leading manufacturer of mixing consoles for music production, has announced the publication of *The Black Book*. The book features photographs (resembling the jazz portraits of the Thirties and Forties) of forty leading American and British record producers—George Martin, Phil Ramone and Nile Rodgers, etc.—along with pertinent biographical information, individual quotes and discographies. Pictured (right) at New York's Power Station studios: Nile Rodgers; at the book release party (above), held at the Roof Gardens in London England (L-R): Hugh Padgham, Phil Ramone and Nile Rodgers.



SUNSET SOUND: The Violent Femmes, in tracking and overdubbing on their new Slash release, with Michael Beinhorn producing, Susan Roger engineering and Mike Kloster assisting...The Go-Go's, in doing vocal overdubs and mixing for a greatest hits LP, with David "Z" Rivkin producing-engineering and Mike Kloster again assisting.

MUSIC GRINDER STUDIOS: Arista recording act Tomorrow's Child, in recording with producer Jim Cregan, engineer Eddie Delena and assistants Casey McMackin and Steve Heinke...Modern Music act Kreator,

in mixing their new album with producer Randy Burns and engineer Steve Heinke...British hard rockers Motorhead, in cutting and mixing tracks for their new CBS album, with Pete Solley producing, Casey McMackin engineering and Lawrence Ethan assisting...Hollywood Records' Circle Of Soul, in recording their debut album; former Survivor guitarists Frankie Wilson producing, Toby Wright engineering and Lawrence Ethan assisting.

MAD HATTER RECORDING STUDIOS: Bruce Miller, in working on music for NBC's *Designing Women*;

Mike Stone engineering...Vocalist Diane Reeves, in working on tunes for a GRP release, sessions tracked by Malcolm Cecil and assistant Robert Reed.

THE ROCK HOUSE: Larry Robinson, in remixing the Wooten Brothers for A&M Records; Paul Arnold engineering and Alex Johnson assisting...Larry Robinson, once again in remixing, this time working with another A&M act, Groove B. Chill; the aforementioned engineering team in place...the busy Larry Robinson, in producing a track for Motown act La La, John Van

Nest running the board and Tally Sherwood assisting.

IGNITED PRODUCTIONS: Children records veterans Janet & Judy, wrapping up mixes on their latest project; Steve Trytten producing, Paul Klingberg engineering and Jeff Welch assisting.

TRAX: Singer-songwriter Sheldon Reynolds, longtime guitar player for Earth, Wind & Fire, was in working on a solo album with engineer Jim Bailey...EMI International pop singer Mervi, in finishing up her first solo LP, engineered by Jim Bailey and mixed by Michael McDonald. **MC**

IN THE STUDIO



Canadian rock outfit *Glass Tiger* and veteran producing ace *Tom Werman* were recently at A&M studios, putting the finishing touches on the band's third album for EMI. Pictured (L-R, sitting): guitarist *Al Connelly*, vocalist *Alan Few*, keyboardist *Sam Reid*, engineer-mixer *Eddie Delena* and producer *Tom Werman*.

IN THE STUDIO



Rap producer *Young D* is in *Dino M. II* recording facilities working on two projects (*K.X. Theory* and *N.S.T.*) for his *In Motion* production company. Pictured (L-R, sitting): *Young D* and co-engineer *Chris Maddalone*; (standing) *Christy Gavin*, *Errol Sapp*, *Dave Battelene* and *Kim Gavin*.

VIDEO DIRECTOR CROSSTALK



ANDY MORAHAN

By Steven P. Wheeler

Not many video directors have worked with the level of superstars—George Michael, Elton John, Paul McCartney, Tina Turner, Billy Joel, Heart, Tears For Fears (to name just a few notables)—who have requested the talents of 31-year-old filmmaker Andy Morahan.

It's been a long road, but the English-born director has risen to the top of the video heap. After quitting college in the early Eighties, Morahan spent his time freelancing with various production companies before joining a burgeoning company called Cucumber. It was there that Morahan got his first real taste of the business. "They basically trained me in every aspect of filmmaking. I did editing, animation, production management, location hunting. I even produced the Donald Fagan video 'New Frontier.'"

Looking for more creative control, Morahan left Cucumber after a few years and formed his own company, Big Features, with animator Mac Forrest. Though their partnership lasted only a few years, during their short time together, Morahan and Forrest managed to produce some modest successes with artists like Kim Wilde and Nik Kershaw.

All of this took place in the early to mid-Eighties—the pioneering days of modern video technology, something that Morahan has seen change over the years. "The first style of music videos were the really 'cheesy' things; the second wave was the epic film videos; and the third wave was much more idea-oriented. The fourth wave is what people like myself are into, which are mood-pieces, which use simplicity for the sake of it."

Things started taking off for Morahan in 1986 when he joined the London-based production house

Vivid. "Originally, Vivid was strictly a music video production company, but it has since branched out into commercials and feature films, but it's still primarily a music video production house." With offices in London and L.A., Vivid remains one of the leading music video production companies worldwide.

Since joining Vivid, the days of pitching video concepts to record companies on spec are long gone. "It's much more personal nowadays because I talk directly to the artist, rather than dealing solely with the record company. Even talking with the artist on the phone is great because it's nice to know what the artist is thinking, even though sometimes I still might come back with a completely different idea than we originally discussed."

When it comes to artist involvement with videos, Morahan makes it clear that it all depends on the individual act. "Some artists are much more involved at the creative stage; some leave it entirely up to the director; some wait for your original concept and then put in their own ideas. And some artists don't get involved at all.


"George Michael is very involved with his videos, but he's also very constructive and very positive about what he wants. He enjoys the creative process, but he hates making the actual video.

"I don't think many artists enjoy the process of making the videos," adds Morahan, "because it's quite a hard day for them. To perform a song again and again is something that I guarantee is not on many artists' list of favorite things to do. I think it's a necessary evil for a lot of them."

When it comes to conceiving a video concept, Morahan states that he has no set ground rules: "I basically write out an idea—I don't necessarily write up a storyboard, although I have done that on occasion. What I've found is that to write out every possible camera angle prior to the shoot can be detrimental because a lot of the performance stuff I do is very free-form, which is the best way to shoot a performance because you can't predict what is going to happen in front of the camera."

The time element varies with each project, but Morahan has a pretty set system. "You usually spend a week finalizing a concept, then you need a week of pre-production. You shoot for one to four days depending on your budget, and then a week to ten days of post-production."

Although Morahan very often deals directly with the artist, he still must answer to the record companies on occasion. "Sometimes the labels get involved in the creative process and have final say on the video, and other times the artist has the final word.

"For example, I just completed work with Elton John on the video for his new single ['You Gotta Love Someone'], and he approved it, and that was that." Morahan breaks into laughter before continuing, "If Elton's happy, the record company's happy, and that's the way it is with the biggest artists." 

NEW TOYS—BARRY RUDOLPH



Cruncher 3+3 Guitar Pre-amp from Radko Engineering

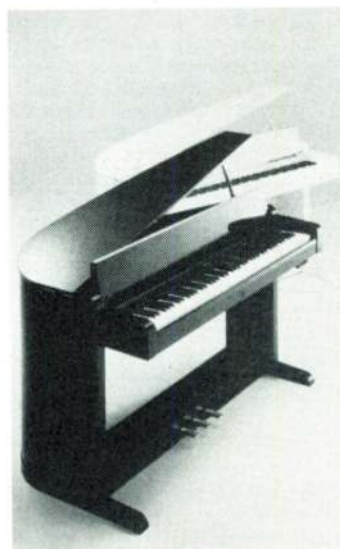
The Cruncher 3+3 is a new all tube, three channel guitar pre-amp in a single rack space. As the name implies, the Cruncher is designed for guitarists who want a full thread sound right now. Not for the faint-hearted, the Cruncher 3+3 is the first pre-amp I've tried with an attitude.

The three channels provide three distinct sounds you may switch between instantly without pops, clicks or volume changes (unless you want a change—like for solos). This is because the unit has a separate mix level for each channel's volume so you can level out the volume differences between super distorted sounds all the way to totally clean sounds. Each channel has its own three-

band tone control with 2kHz., 500Hz. and 100Hz. frequencies. The gain control adjusts the amount of overdrive for that particular channel. Speaking of channels, channels one and two are for overdrive sounds while channel three handles clean sounds. Channels one and two are slightly different in terms of circuit design but both will give you as much crunge as you can take. Most players find channel one an edge channel while channel two makes a better crunch channel but that depends on how you use them. I found the first channel better for single-coil pick-ups and the second channel better for hotter humbuckers.

The three-channels are switched by way of a supplied footswitch that is connected with a standard MIDI cable. The Cruncher can be integrated with any switching rack system because the FET switching system can also be accessed from rear panel jacks. The rear panel has jacks for guitar input, effects send and return, a pre-amp output jack which drives your power amp and a line out for studio direct recording use.

The Cruncher 3+3 sells for \$699 retail and if you are interested, contact: Radko Engineering at 1869 Fleming St. Pomona, CA 91766. Phone is (714) 623-2078.




Akai's New Digital Grand Pianos

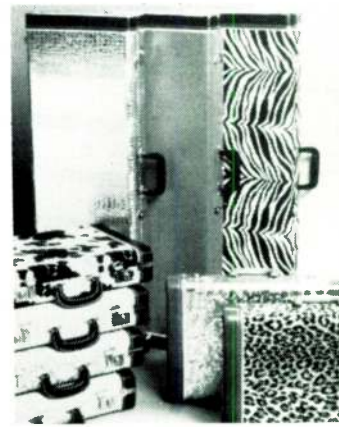
The PG3 and PG5 are the two new digital Mini Grand pianos from Akai. Both pianos have fully weighted 88-note keyboards with excellent sampled grand piano sounds. There are three piano sounds, three electric pianos and 18 other sounds including strings, brass, horns, organs, basses and more.

The instrument features 16-note polyphony with a full internal digital effector. You may add digital reverb, rooms, halls and chorus. The PG5 has a dual 50 watt stereo amp and speakers with a headphone jack and mic input for singing along with your music. The PG5 has a four-track, 7,000 note sequencer which stores your sequences in a removable RAM card.

Both pianos are housed in beautiful white and black enamelled wood cabinets that were especially designed by Miren Monnier who is one of France's leading art directors.

The PG5 sells for \$7,000 while the PG3 sells for \$4,000 retail. The PG3 is exactly like the PG5 except it does not come with a sequencer or mic input and has a 20-watt amplifier and speakers.


For more information, contact Akai Professional P.O. Box 2344 Fort Worth, Texas, 76113 (817) 336-5114. 



Guitar and Brief Cases from M.H. Fenton Dist.

These classic cases come in leopard, boa, gold western pink ostrich, original 1960's cream and burlap and the vintage Fender tweed. If you need it, the tweed cloth which is an exact duplicate of the cloth Fender used to cover their early amps is available by the yard.

Mr. Mike Fenton makes matching guitar cases and brief cases in these exotic coverings. You'll be buying a well made, sturdy case as well as a striking fashion statement. So you can have a matching guitar and brief case: one to carry your axe and the other to carry your cash. Briefs start at \$129.95 to \$169.95 while the bigger guitar cases (right! the bigger one is for your guitar) range from \$129.95 to \$179.95.

For more information, contact M.H. Fenton at (800) 336-8662 or (619) 442-8548. M.H. Fenton is located at 168 E. Main St. El Cajon, CA 92020. 

RADIO PIX

SUNDAY, NOVEMBER 11

7:00 p.m. KXLU FM 88.9—**Brain Cookies:** Host Splat Winger welcomes the always amusing Paper Bag.

FRIDAY, NOVEMBER 16

11:00 p.m. KWNK AM 670—**Bootleg Radio:** The rocking sounds of Hollander, Mitchell, White Summer and the Other Side. **REPEATS:** November 17 at 11:00 p.m. over KFOX FM 93.5.

SATURDAY, NOVEMBER 17

7:00 p.m. KMGX FM 94.3—**Solid Gold Saturday Night:** The music of Rock & Roll Hall of Fame inductees Jackie Wilson and Fats Domino. Songs include "That's Why I Love You So," "Blueberry Hill," and "I'm Walkin'."

SUNDAY, NOVEMBER 18

8:00 a.m. KLSX FM 97.1—**Off The Record With Mary Turner:** An exclusive one-hour interview with **Damn Yankees** along with some of their best-known songs.

12:00 noon KNAC FM 105.5—**High Voltage:** The wonderful **Tawn Mastrey** presents two hours of hard-rocking pre-Thanksgiving fun featuring the music of **Love/Hate**.

7:00 p.m. KXLU FM 88.9—**Brain Cookies:** Really big fun with the rocking sounds of the **Huge**.

FRIDAY, NOVEMBER 23

7:00 a.m. KCLA FM 99—**Club Versatile:** **Arthur the Talking Parrot**, who we understand has been taking opera lessons, heads a cast of bands that includes **Foolish Pleasure**, **Mesheen**, **China Blue Band** and **Lucrecia**.

11:00 p.m. KWNK AM 670—**Bootleg Radio:** The lovely sounds of **Spider Baby**. Plus **Gallo**, **Lyric and Cats & Dogs**. **REPEATS:** Nov. 24 at 11:00 p.m. over KFOX FM 93.5.

SATURDAY, NOVEMBER 24



Shelia Rock

Roy Orbison

7:00 p.m. KMGX FM 94.3—**Solid Gold Saturday Night:** Host **Bob Worthington** takes us *Deep In The Heart Of Texas* with this super show featuring music by **Lone Star** natives **Buddy Holly**, **Roy Orbison**, **Sam the Sham** and **Seals & Crofts**.



Heather Harris

Crosby, Stills, Nash (2nd from right) and Young

In between comebacks with **Crosby, Stills, Nash** and (sometimes) **Young**, veteran rocker **Graham Nash** has been working on a new television show. Produced for cable's A&E Network, the new program is called *The Inside Track With Graham Nash*. It airs at 7 and 11 p.m. (PST) every Friday. Nash acts as mediator during the unscripted, open-forum interviews, which feature such topics as AIDS, the homeless, the environment and education. If that doesn't sound too provocative, consider this scenario. One recent taping paired **Grace Slick**, who is a supporter of the World Wildlife Fund, with **Suzy Chaffee**, who has her own line of fur clothing, and let them go at it. The debut episode featured **David Crosby** performing his songs "Oh Yes I Can" and "Tracks In The Dust." Later on, he discussed alcoholism and substance abuse with actress **Drew Barrymore**. Other guests scheduled to appear this season include **Judy Collins**, **Stephen Stills**, **Mick Fleetwood**, **Billy Burnette**, **Michelle**

Shocked, **Dwight Yoakam**, **Gregg Allman**, **David Lee Roth** and **Herbie Hancock**. "Part of the reason they called me is my enormous database of friends," Nash teases. "It's easy for me to call **Joni Mitchell** or **Phil Collins** or **Elton John**. I want **Neil Young** to do a show on censorship. I want to invite **2 Live Crew** and **Tipper Gore** and hash it out." As a musician, Nash was playing nightclubs by the time he was 14, and in 1963, he co-founded the **Hollies**. Catch *The Inside Track* if you can.

Enigma recording artist **Mojo Nixon** will be appearing in the upcoming movie *Car 54, Where Are You?* The Orion film is inspired by the 1960s television series and is scheduled for release in 1991. The movie stars **David Johansen** (*Let It Ride*, *Scrooged*) and **John McGinley** (*Talk Radio*, *Wall Street*). **Bill Fishman** is directing.

A song called "Don't Dye Your Hair, Just Die" by local rockers **Trauma Kamp** has been picked to appear in

the *Concorde/New Horizons* flick *Naked Obsession*. The movie stars **William Katt** (*America's Greatest Hero*) as a city councilman who has an affair with a sexy stripper, only to find her murdered the next day. Of special note, **San Francisco 49ers** team member **Roger Craig** has a role as police detective while **Trauma Kamp** singer **Timber McGilly** appears as an extra. McGilly is the guy sucking down the suds and ogling the dancers during the bar scenes.

Remember when *Show Biz* told you there was a movie in development stages called *The Monster Tour*? Remember how we told you that the role of the title characters was still unfilled? You can stop sending demo tapes now. The honor of playing the band - which includes a werewolf drummer and vampire lead vocalist - has gone to the **Royal Court Of China**. The former A&M recording artists (two albums) got the plum parts by writing and recording songs they believed were right for the film and then taking said demos to Atlanta, GA, home of the movie's producer and director. According to the press



Pat Lewis

Royal Court Of China

release, the actual deal was struck during a late night poker game between the movie execs and those scary looking band members.

Whatever happened to **Shaun Cassidy**? The former recording star ("Da Doo Run Run") and television actor (*The Hardy Boys*) has been keeping himself quite busy, though mostly behind the scenes. Cassidy recently completed a four-month London stage production of *Bus Stop* with **Mick Jagger's** better half **Jerry Hall**. He's now writing an episode of CBS' upcoming **Edward Woodward** series, *Over My Dead Body*. The former teen idol is also working on developing series



Trauma Kamp

SHOW BIZ—Tom Kidd

projects, both as starring vehicles for himself and as a producer only.

In case you haven't heard, **Dustin Hoffman** and **Robin Williams** have been signed to portray **Captain Hook** and **Peter Pan**, respectively, in the upcoming comedy/adventure movie *Hook*. The new flick, a variation on *Peter Pan* which will be directed by **Steven Spielberg**, is not the same story that **Michael Jackson** has been trying to make for the last five years. That one is still somewhere on the back burner. *Hook* will begin filming early next year in the Virgin Islands.

Show Biz needs to tell you about a syndicated program called *New Music Report*. We need to single this one out because with a 1 a.m. (PST) Saturday time slot here in the Los Angeles area, you'd most likely never find it on your own. Locally, KCOP carries this new offering from Gubers-Peters Television. Comedian **Doug E. Doug** hosts this show, which features some really great rap-oriented pop artists. What's "rap-oriented pop"? According to the show's producers, everything from **Paula Abdul** to **New Kids on the Block** to **Young M.C.** to **L.L. Cool J.**



Doug E. Doug

Just in time for Christmas, MCA Home Video has released lots of neat new product. You might choose to gather around the Christmas tree while watching *Back To The Future III*. Just a reminder that while **Michael J. Fox** stars in the movie, you can have lots of fun just trying to pick out the cameo appearances from **ZZ Top** and **Red Hot Chili Peppers** bassist **Flea**.

Another great MCA gift idea is *The Jetsons: The Movie*. *Show Biz* is a little surprised to find this spring release on the home video market so soon, but after the rapid turn-around Disney did with *Pretty Woman*, nothing should surprise us. You music Trivial Pursuit buffs should make

note that **Tiffany** provides the voice of **Judy Jetson** and even sings a couple of (non-hit) songs.

For the little rocker in your life, *Show Biz* recommends a copy of *Rock & Read*. This new learning incentive features children's songs put to a modern beat while on-screen words pulsate to the music. Sounds psychedelic.

Run down to your local vinyl dealer and pick up a copy of a brand new album called *The Sounds of Murphy Brown*. This new release from MCA Records is worth the price of admission if only to have clean copies of such classics as "Respect" by **Aretha Franklin** and "Superstition" by **Stevie Wonder**. Unfortunately, right at the head of the record is series star **Candice Bergen** completely annihilating "You Keep Me Hangin' On" - complete with laugh track! Recommended procedure: Buy the record and program your player to skip that first track.

Hopefully, everybody is watching *Big Break*. This syndicated musical competition is slickly packaged, well put together and gives a great advantage to all you urban contemporary performers out there. They tell *Show Biz* that they are still in serious need of serious talent, so we advise the readership to tune in to the show and send out a demo tape. Only then will you be able to share a stage with hostess and singer **Natalie Cole** and guest stars such as **M.C. Hammer**, **Glenn Medeiros**, **James Ingram** and **Smokey Robinson**. Good luck.

There are ways to schmooze and there are ways not to schmooze. This is one of the latter. Struggling musicians **Mike Rechten** got a chance to meet **Sinead O'Connor** when she dropped in at the meat counter of Mrs. Gooch's Natural Food Market in



Natalie Cole

Beverly Hills. Rather than passing her the customary demo cassette, however, **Rechten** sang "The Star-Spangled Banner." **O'Connor**, you'll recall, refused to perform at a New Jersey concert if the anthem were played before her performance. She said any national anthem in any nation is inappropriate before her concerts—and this was **Rechten's** little way of protesting **O'Connor's** protest. Despite the Irish singer's pleas to Mrs. Gooch's management, **Rechten** was fired from his six-week-old job on grounds of "verbal harassment."

The upcoming year marks the tenth anniversary of MTV. To celebrate the occasion, everybody's favorite video channel has lined up a reunion of original VJ's **Alan Hunter**, **Martha Quinn**, **Mark Goodman**, **Nina Blackwood** and **J.J. Jackson**. MTV's Reunion Weekend will air Saturday, Nov. 24 beginning at 10 a.m. and continue through Sunday, Nov. 25 at 2 a.m. (PST). MCA



Astro, Elroy, Judy, Jane and George Jetson

TELEVISION PIX

WEDNESDAY, NOVEMBER 14

5:00 p.m. **THE NASHVILLE NETWORK**—*Fairs and Festivals: Nebraska State Fair*: **Charlie Daniels** sings "Devil Went Down to Georgia" and "American Farmer."

THURSDAY, NOVEMBER 15

4:00 p.m. **MTV**—*Focus on the Seventies*: This documentary focuses on the decade that gave us earth shoes, disco music, the energy crisis and the bicentennial.

7:00 p.m. **KNBC**—*Entertainment Tonight*: An exclusive one-on-one interview with **Whitney Houston**.

FRIDAY, NOVEMBER 16

7:00 p.m. **BRAVO**—**Diane Schuur** and the **Count Basie Orchestra**.

SATURDAY, NOVEMBER 17

5:00 p.m. **VH-1**—**VH-1 to One**: Spotlighting **George Michael**.

8:00 p.m. **BRAVO**—**Big World Cafe**: The music of **Phil Collins**.

10:30 a.m. **AMERICAN MOVIE CLASSICS**—*Nine to Five*: Three hardworking secretaries get revenge on their insensitive boss. **Jane Fonda**, **Dolly Parton**. **REPEATS**: November 18.

MONDAY, NOVEMBER 19

6:30 p.m. **AMERICAN MOVIE CLASSICS**—*The Classics Swing*: The best of Hollywood's Big Band sound.

THURSDAY, NOVEMBER 22



Loretta Lynn and Dinah Shore

5:00 p.m. **THE NASHVILLE NETWORK**—*Dinah Comes Home Again*: Country legends **Loretta Lynn**, **Glen Campbell**, blues singer **Joe Williams**, **Merv Griffin** and many other join hostess **Dinah Shore** on stage at Nashville's Grand Ole Opry House.

FRIDAY, NOVEMBER 23

12:00 noon **VH-1**—**VH-1 to One**: A special look at the career of **Elton John**.

9:00 p.m. **THE NASHVILLE NETWORK**—*Conway Twitty on the Mississippi*: **Dick Clark**, **Jerry Lee Lewis**, **Loretta Lynn**, **Charley Pride** and **Tammy Wynette** join **Conway Twitty** aboard the magnificent Mississippi Queen riverboat.

NOTE: All times PST. Check your local listings for exact air dates and times in your area.

Local Notes

By Michael Amicone

Contributors: Steven Wheeler, Pat Lewis and John Lappen.

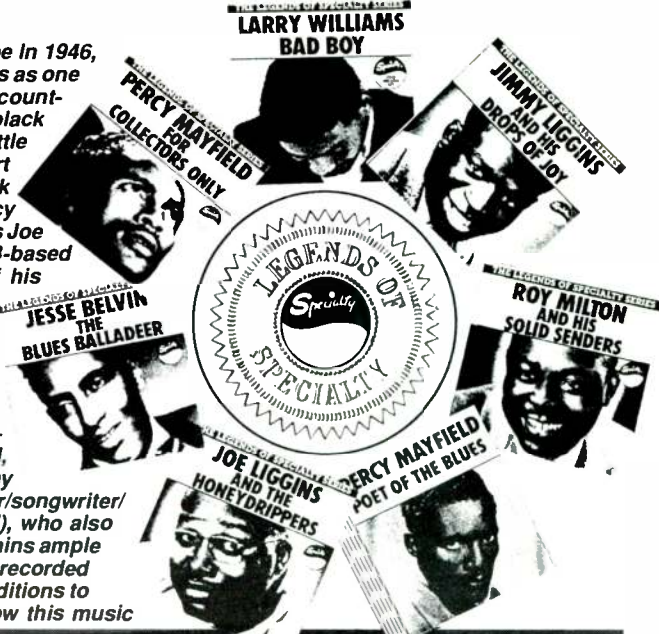


Daniel Ray Timney

STAR POWER: Veteran pop-jazz singer Nancy Wilson recently received a star on Hollywood's Walk of Fame. On hand to help Wilson celebrate her star was Mayor Tom Bradley.

GOOD SOLES: Following a five-year hiatus, the original members of power pop band the Sneaks—lead vocalist-rhythm guitarist Brett W. Perkins and lead guitarist-vocalist Rob Schilling—have reformed the band and re-established their corporate sponsorship ties with, appropriately enough (considering the band's name), Vans Shoes. The band will carry on without drummer Greg Tortell, who is missing in action, having taken up residence as Tortelvis in I.R.S. Records' Dread Zeppelin.

SPECIALTY ITEMS: Established by Art Rupe in 1946, Specialty Records distinguished themselves as one of the first post-war (World War II, for those counting) independent labels to specialize in black music. Though their best-known act was Little Richard, the label also scored some chart success with several other outstanding black artists, ranging from blues crooner Percy Mayfield, to the urban jump blues of brothers Joe and Jimmy Liggins, to the riff heavy, R&B-based rock of Larry Williams (who had three of his songs covered by the Beatles—"Dizzy Miss Lizzy," "Slow Down" and "Bad Boy"). In an effort to preserve their past, Specialty has been plundering the vaults with the utmost care. Last year, they released a definitive three-CD Little Richard set, and now they've issued the excellent *Legends of Specialty Series*, six CDs profiling Percy Mayfield, Roy Milton, Larry Williams, Joe Liggins, Jimmy Liggins and Jesse Belvin. Compiled by singer/songwriter/musicologist Billy Vera ("At This Moment"), who also wrote most of the liner notes, each CD contains ample reissued and previously unreleased material recorded during the late Forties, early Fifties. Nice additions to any collection, and a good way to hear how this music influenced the birth of rock & roll.



PUT ANOTHER CANDLE ON THE BIRTHDAY CAKE: A posthumous birthday bash was held on October 9th at Hollywood nightclub Spice to celebrate what would have been John Lennon's 50th birthday. Ex-Mama Michelle Phillips, Casey Kasem and Vietnam vet Ron Kovic (whose life was profiled in *Oliver Stone's Born On The Fourth Of July*) turned out to honor a great musician, a committed peacenik and one of the greatest minds of the twentieth century. Pictured blowing out the candles are Alliance For Survival's Jerry Rubin (producer of the event) and Michelle Phillips, while the members of Twist & Shout, a Beatles look-alike and sound-alike band that performed at the event, look on.

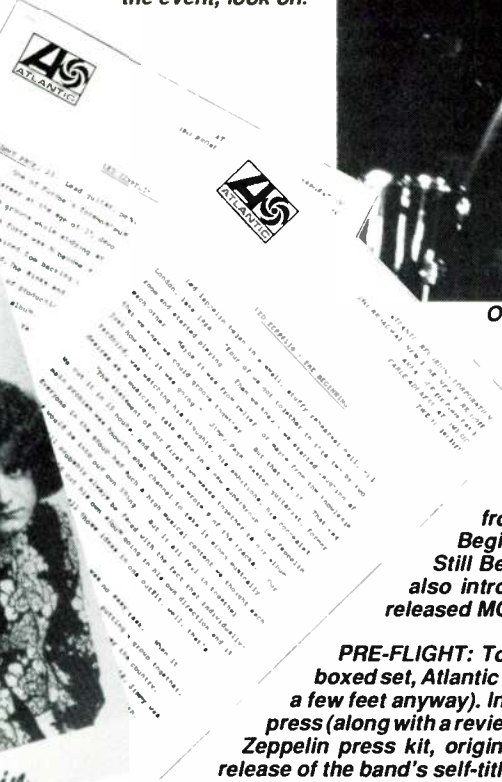


Harold Sherrick



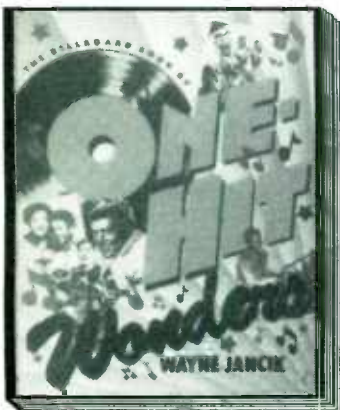
Pat Lewis

ON CALL: Singer-songwriter Michael Been of the critically acclaimed band the Call is pictured performing an impromptu gig at the Coach House in San Juan Capistrano. The twenty-four-song set served as a warm-up for the band's national tour, which officially kicked off on October 26 in Boston (the Call will play the Los Angeles area on December 10 at the Roxy). The band performed a wide array of songs from their fine body of work, including "Let The Day Begin" from the 1989 album of the same name and "I Still Believe" from their excellent *Reconciled LP*. They also introduced a number of new tunes from their just-released MCA LP, *Red Moon*. —PL



PRE-FLIGHT: To help promote their just-released Led Zeppelin boxed set, Atlantic Records has gone the extra nine yards (or at least a few feet anyway). Included in the packages that were sent out to the press (along with a review copy) was an exact reproduction of the first Led Zeppelin press kit, originally prepared in January of 1969 to herald the release of the band's self-titled debut, complete with a biography of the band and a brief history of each member (Robert Plant is listed as playing "occasional bass"). Unfortunately, it was only sent out to us greedy journalists, who hoard these things with the zeal of a chipmunk storing for the winter, so most Zep fans will have to be content with the great but expensive boxed set sans press paraphernalia.

OVER THERE: In a show of amazing compassion—and as a way to generate some positive publicity—Giant Records owner Irving Azoff has announced that the record label is sending 4,000 audio cassettes to U.S. troops stationed in eighteen different locations in Saudi Arabia. Cassettes by Giant artists Valentine, Hindu Love Gods, Boom Crash Opera and Too Much Joy are being sent over there.



HERE TODAY, GONE TOMORROW: TV game show host Wink Martindale had his one and only Top 40 hit in 1959, remember what it was? No, well, Chicago author Wayne Jancik does. Claiming to own the world's largest record collection (130,000 records), Jancik answers this and other compelling questions in *The Billboard Book Of One-Hit Wonders*, an entertaining read that offers a detailed look at those performers who had their fifteen minutes in the Top 40 sun—artists who were fortunate enough to concoct a Top 40 hit, but afterwards, disappeared from those heady environs forever. Well-written, in-depth career retrospectives of those hit-and-run artists make this a must for trivia freaks, chart hounds and nostalgia mongers. And what was Wink Martindale's blast-from-the-past? "Deck Of Cards," which reached Number Seven in 1959. —JL



THAT WAS THEN, THIS IS NOW: Rock impresario Don Kirshner—who older music fans will remember for his long-running late night performance series Rock Concert—is shown congratulating local act Bill White Acre and Big Planet on their victory in Kirshner's Tanqueray Rocks talent contest, a nationwide search for up-and-coming rock bands. The Los Angeles-based band, who won the semi-finals held earlier in L.A. at the Roxy, eventually won the finals, which was held on October 17th at the Ritz in New York City. Their prize: \$5,000.00 in cash, \$2,500.00 toward the making of a professional demo tape and a career consultation with Don Kirshner, an industry veteran who was instrumental in the careers of Carole King, Bobby Darin, the Monkees and the Archies. Pictured (above): Don Kirshner (in the middle) congratulating the members of Bill White Acre and Big Planet (L-R: Rana Ross, Bill White Acre, Matthew Steer and Dee Dee Funk); and (top, right) a somewhat younger Don Kirshner with earlier discoveries Michael Nesmith, Davy Jones, Micky Dolenz and Peter Tork of the Monkees.



POSH PEBBLES PARTY: MCA recently held a posh listening party for platinum recording artist Pebbles to herald the release of her sophomore effort, *Always*. Pictured (L-R): Ernie Singleton (President, Black Music Division, MCA), Pebbles, producer Narada Michael Walden, Brenda Richie (Lionel's wife) and L.A. Reid, who, along with partner Babyface, helped produce the LP.

ADDING FUEL TO THE RAP FIRES: New rap group H.W.A. (*Hoes Wit Attitude*) brings a new, controversial wrinkle to the male-dominated rap scene: Three voluptuous females whose sexually explicit rap is from a woman's point of view. The group's leader, blonde-haired Kim "Baby Girl" Kenner (middle), insists that the Chicago trio is not out to start a gender war. "Our whole concept is not to create a battle between men and women. Our message to women is that all of us, at some point in our lives, have had a sexual affair with a guy that we absolutely regret. All the guys from N.W.A. and Ice-T tell exactly what they've done sexually to women. What we're saying is there are stories that we can tell about what we've done to you." With songs such as "1-900-BITCHES," "Eat This" and "Little Dick," male rap fans may have trouble

holding their heads up at H.W.A. concerts, which Kenner says are not obscene. "Our shows are not erotic, they're exotic. We put on a Nineties show and give the people of the Nineties what they enjoy seeing." —SW



MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

BAND MATES: Robbie Robertson has joined ex-Band buddy Levon Helm in the acting profession, and the results are at least as auspicious for guitarist Robertson. A recent premiere screening of *Carny*, which Robertson also produced and co-wrote, is compelling. The slice of behind-the-scenes carnival life also features Gary Busey, who established himself in *The Buddy Holly Story*.

ECLECTIC BILLING: Fear will be appearing with conceptual artist Joanna West at the Hong Kong Cafe. A punk comedian will open up. Bring armor and a raincoat.

THE DECLINE OF WESTERN CIVILIZATION AS WE KNOW IT: Penelope Spheeris, who directed the Albert Brooks film *Real Life*, has just completed a film (shot at the Arena) which will feature various local bands, including Fear and X. Fear will also be represented by two cuts on the accompanying soundtrack album. One cut will be a remake of their previous single, "Living In The City."

By Kenny Kerner

VANILLA ICE

Like heavy metal, most people probably thought that rap music would be a thing of the past by now, that it would come and go leaving a sprinkling of gold and platinum records here and there.

But the truth is—like it or not—rap is here to stay. On one hand, this genre of music has generated sales well into the hundreds of millions. On the down side, it has yet to carve a long lasting career for a single rapper; it opened the flood gates with regard to sampling; and most recently, it has spurred heated discussions and controversy concerning an artist's First Amendment freedom of speech rights. And just when you think you've seen it all, along comes a white rapper to knock a black rapper out of the coveted Number One album chart position.

Vanilla Ice is the first white rap artist to break into the Top Ten with an album since those zany three stooges of rap, the Beastie Boys, did it in 1986. Without hype or pretense, his "Ice Ice Baby" single and *To The Extreme* album suddenly burst upon the scene, taking the country by storm.

Ice, who just turned twenty-one on Halloween and who refuses to reveal his real name "for protection purposes," was born in Miami Lakes, Florida, and attended the same high school as another rapper, Luther Campbell of 2 Live Crew fame.

Originally, Ice had other aspirations. He spent his formative years racing motorcycles—and was quite good at it, too. "I raced in the Motorcross ever since I was four-years-old," the rapper bragged. "I even won three national championships for Team Honda."

Although he truly loved bikes, two broken ankles and three operations later and the Ice man gave up on racing forever. After all, you can't bust a move if you're busted up!

Having lived in a black environment for most of his life, rapping was nothing new to Ice. "I've been rapping since the seventh grade," he told *MC*, "but when I rapped on corners and at house parties, it was just for fun; just to see who had the best rhymes."

Two years ago, after moving to Dallas, a friend of his, attempting to play a joke on Ice, entered the young rapper in a rap contest at a club called City Lights. "As a joke," Ice confesses, "I just got up on the stage and busted a rhyme, then I busted a beatbox and started moving my feet. I was just having fun with it, but the crowd was screaming at me. Later on, I found out that reps from Epic, Motown, MCA and Warner Bros. were all in the audience."

Just about a year later, Vanilla Ice put together a handful of songs and signed with a small record label called Ultra Records. Ultra released an album of Ice's material called *Hooked*, and from it, a two-sided single: "Play That Funky Music" b/w "Ice Ice Baby." Ac-



FLAVOR OF
THE MONTH?

Michael LeVay



cording to Ice, "The record sold more than 50,000 copies in about three weeks, and the small label couldn't press it fast enough. It was too big of a demand for too small a

label, so we had to move up."

When word of Ice's local success began to spread, SBK entered the picture and bought the entire *Hooked* album as well as Vanilla's recording contract. After adding a couple of new tracks, it was then released as his major label debut, *To The Extreme*.

More so than in other genres of music, the rap field is competitive. But for Ice, rapping means more than just jumping on a bandwagon and putting a rhyme to a beat. "To me, writing rap is like writing any other song. Rap is getting more sophisticated and much more musical. It's not just a beatbox and anything that rhymes anymore. Also, the storylines are more complicated. My style is such that I put all of my rhymes into a story form, and you can understand every single word I say. You can make a movie out of every song on the album. I think my music and my rap style took a lot of people by surprise; it wasn't what they were used to hearing.

"As far as the racial thing is concerned, rap isn't a question of black or white. Hammer sold over six million rap albums and made it really commercial. He's black. My album has sold over two million so far, and I'm white. There's no racial thing in rap at all."

Though race might not have factored into Ice's formula for success, certainly censorship did. "There were a couple of lyrics that were changed on my album," Ice confessed. "I really wanted them on the record because those were the lyrics that were in my head. But I also wanted the record to get played and get bought. I had to change some lyrics in 'Funky Music,' but it's still me."

Vanilla Ice and his posse (High Tech, Juice, E-Rock, Ricky Ricardo, Earthquake, John Bush, D-Dope Deshay) are currently touring the country as the opening act on the



sold-out M.C. Hammer tour—a tour he'll most likely never forget. Not only is Vanilla Ice performing before some 20,000 people per night, but he is the only performer over the last half year who has been able to knock Hammer out of the Number One slot on the charts. Or, as he puts it, "For almost six months, Hammer was Number One singing 'you can't touch this'—well, I touched it."

Along with his incredible overnight success, Ice has had to put in more than his share of work on a daily basis. Between performing, flying around the country and doing inter-


would not allow him to forget his roots. "I wish I had enough time to hang out with the guys from the old neighborhood," he confirmed, "but like I said, there aren't enough hours in the day. I'm sure they're probably thinking that I forgot about them, but I didn't. When I get back to Miami, we're gonna have a homecoming party, and I'll get everyone tickets to the show and the private party afterwards. But, for right now, I hardly even have time to talk with my parents or my girlfriend."

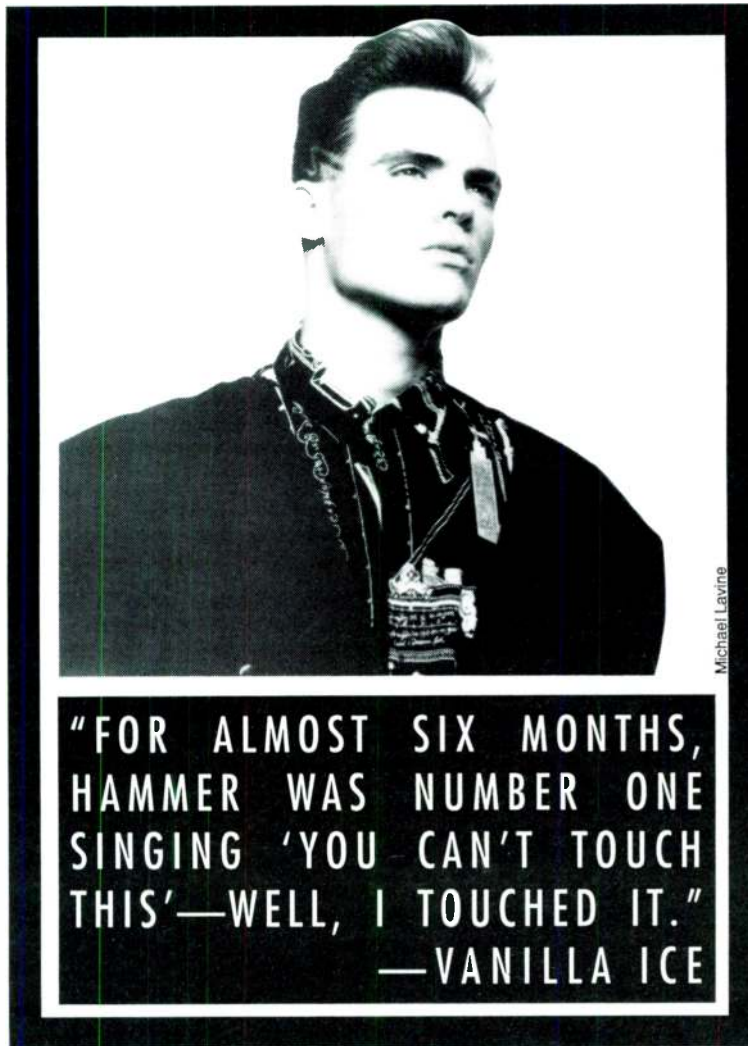
One of the incredible benefits of platinum success is the ever present endorsement game, one in which major corporations follow you around the country trying to give you millions of dollars for drinking their soft drink or wearing their shoes. Well, they finally reached Vanilla Ice, too. "Right now, we're talking with Coke, British Knights and Nike. We haven't finalized anything yet. I wear Nike gear, so I hope we'll make that deal."

In addition to his hit records, sold-out concerts and impending endorsements, Vanilla Ice will also be hitting the silver screen sometime next year with a co-starring role in the sequel to the Teenage Mutant Ninja Turtles saga. As Ice tells it, "In addition to starring in the film, I also wrote and performed the theme song, which we recently finished in Canada. And in one part of the film, I actually rescue the turtles. A white rapper rescues the Ninja Turtles."

Although Vanilla Ice, in his wildest imagination, never thought he'd achieve this level of success, he'll certainly have

his hands full trying to maintain it. Fame is fleeting—especially in the wonderful world of rap—and nobody knows that better than the Iceman himself.

"This is wild. It's great. I'm lovin' it, but it's a lot of hard work. Originally I thought it would be all girls and a lot of money and no work. But it ain't that way at all. I didn't realize how hard I'd have to work. I bust a sweat the first second I hit the stage." 



views, the young rapper has had time for little else.

"Personally, I'm the same person I was before the success, but my lifestyle has definitely changed. Now there just aren't enough hours in the day; everyone wants a piece of Vanilla Ice. And all the people who didn't care about me before, are now trying to be my best pals. That's what 'Funky Music' is all about...Some people thought I wouldn't break/Then I stuck Number One in their face."

The one message Ice seemed to echo loud and clear was that he has not given up on his old neighborhood or his buddies; that success

WHITE RAP IS RED HOT

By Wayne Edwards

Take a quantum leap into another decade—the late Seventies if you will—and try to remember such musical pioneers as Kurtis Blow, the Sugarhill Gang and Grandmaster Flash & the Furious Five. These young men from the streets of New York and Newark were on the forefront of developing a sound—a street poetry set to musical rhythms. They called their music rap.

Few people took this music seriously. After all, what was the big deal about talking over a track? Anybody could do that, they reasoned. And that's exactly why this music caught on. Because "anybody" could do it, rap became the voice of an impoverished generation of inner city youths. The Eighties saw some quick and dramatic changes as Run- D.M.C., Whodini, and L.L. Cool J added new elements and the West Coast made serious inroads into this hard-edged East Coast music through such acts as N.W.A, Tone-Loc and M.C. Hammer. One constant, however, was that rap remained a black, inner-city phenomenon.

That is until the Beastie Boys, three cute middle class white boys from Long Island, decided to parody these black rappers. The end result was their four million-selling 1986 debut disc, which remained the biggest selling rap album of all time until M.C. Hammer's quintuple-platinum, *Please Hammer, Don't*

Hurt 'Em. Of greater significance, however, was the fact that the Beastie Boys made rap music a part of mainstream America's culture.

On the heels of the Beasties success, the number of white rappers have been growing steadily—and so have the controversies. The current leader of the pack is Vanilla Ice, whose debut disc, *To The Extreme*, on SBK Records, has just unseated M.C. Hammer's 21-week reign as King of the Pop Charts.

But Tairrie B., whose debut Comptown/MCA disc, *The Power Of A Woman*, makes her the outspoken leading lady in the field, insists that she not be compared with Ice or any other white rapper. "Don't even mention me in the same breath with them," she says. "Vanilla Ice, like a lot of these cats, is trying to get over by imitating black people, and I'm not about that. I'm into being me. I'm a white girl who likes to rap, and there seems to be this thing white rappers have about having to act and sound black. That's bullshit." Apparently, the age-old rap tradition of verbally assaulting the competition doesn't fade with skin complexion.

Ice, in a recent interview, said he's not trying to rip off blacks, and no one has ever accused him of that. "I'm not trying to say I'm something I'm not," he pointed out. "Black people understand that. I'm just doing my raps my way. Rap is black—I recognize that. I'm just a white guy trying to rap, and I got lucky."

Tairrie B. had nice things to say about Def Jam Records' entry, *The Cactus Album*, by rap duo 3rd Bass, but had some harsh criticism of the most controversial white rappers to date, Young Black Teenagers, whose self-titled debut disc on Soul/MCA Records sports such racy song titles as "Proud To Be Black" and "Daddy Called Me Nigger (Cause I Like To Rhyme)."

According to B., "The Young Black Teenagers are a joke. They're doing the same old tired shit the Beastie Boys used to do and, to me, that's insulting to black people. Can you imagine a black group stepping out calling themselves Five Cute Whiteboys? What's with these guys? I think they're very tired."



Young Black Teenagers

B. admits her bitterness over an aborted project with Delicious Vinyl Records where she was told she had to learn to sound blacker. "They put me through hell over there," she says. "I kept asking them why didn't they sign a black girl if they wanted someone to sound black? See, that's just a real messed up attitude white people have about this music, and then you get cats like Vanilla Ice and Young Black Teenagers playing right into it."

YBT's lead spokesman, Cameron, responded to B.'s statements, saying simply, "If Tairrie B. feels that way, that's cool. She's entitled to her opinion. But see, we grew up in New York's hip-hop culture, and hip-hop is the only truth. It may have grown out of the black culture, but that doesn't mean it's strictly a black thing. We come from the heart so people will accept it eventually."

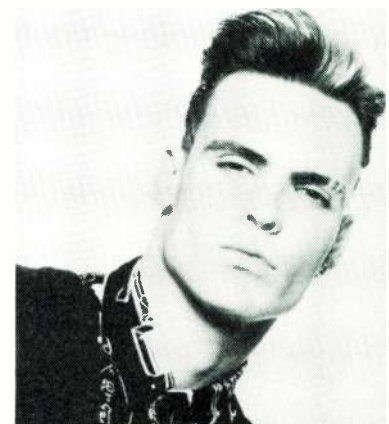
Regarding any potential backlash from "Daddy Called Me Nigger," Cameron says, "I wrote that song as a tribute to the hip-hop culture. I'm sure a lot of white kids who were into rap before it was fashionable heard the same thing in their house. What we're trying to say is that hip-hop has become the culture for any youth, period. It ain't a black/white thing no more. Hey man, I'll be honest with you, if it wasn't for this music, I'd be dead or in jail within a year. At least now I can make my money legitimately."

Controversy or not, one thing seems certain: White rap, just like black rap a decade ago, will make its mark and will be here for a while. **MC**



Tairrie B

Peter Dokus



Vanilla Ice

Michael Lavine



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	X			GETO BOYS	DEF AMERICAN
				DOUGIE FRESH	DANYA
				ROCK MASTER SCOTT	DANYA
X				CHOICE	RAP-A LOT
				SUGAR HILL GANG	SUGAR HILL
			X	J.J. FAD	DREAM TEAM
	X			M.C. HAMMER	BUSTIN RECORDS
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				LOW PROFILE	PRIORITY
			X	BOBBY JIMMY	PRIORITY
				AFRIKA BAMBATA	TOMMY BOY
	X			DE LA SOUL	TOMMY BOY
				RODNEY O & JOE COOLEY	WEST COAST
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TRIPLE X RECORDS



By Scott Schalin

When you see the letters XXX, you immediately picture an adult movie, or, if you're in certain parts of the South, you may think of homemade moonshine whiskey lethal enough to start a backwoods fire.

An L.A.-based independent label, Triple XXX, may be on the verge of changing those perceptions, however, by signing groups that combine the blood and sweat of porn with the dizziness of a good methyl-grain alcohol. As a result, Triple XXX has become synonymous with the cutting edge of the Los Angeles music scene by representing much of the city's musical eccentricity.

Formed four years ago, Triple XXX began as a punk label, first signing Rhino 39 and then local faves D.I. At the time, the label's founders, Dean Naleway, Peter Heur and Charlie Brown, were frustrated at the mismanagement of a local distributor that they worked for, so they decided to start a label of their own, generating the necessary funds by cashing unemployment checks and even selling their cars.

"I think those early [punk] signings were a result of the anger we felt working for that

distributor," recalls Naleway. "We were bringing in great bands, and they didn't know what to do with them. Plus, they only gave a one- or two-thousand dollar advance, so it just wasn't happening."

Making the proper manufacturing and distribution connections while with their previous employer allowed them to bypass some of the initial hurdles that can quickly sink a new venture of this sort. Triple XXX showed virtually no profits from those initial punk recordings, and it was only after they signed and released Jane's Addiction's "true debut" album, *Live*, that Naleway and Heur finally felt they had become "a real record label."

Today, the Triple XXX catalogue reads like a who's who of alternative music favorites. There's punk from the likes of the Adolescents and Angry Samoans, speed metal from Acrophet, rap from Decadent Dub Team and America's Most Wanted, along with a slew of miscellaneous rock acts, from the sublime textures of Tendury Fury (featuring former TSOL leader Jack Grisham) and Liquid Jesus to the ridiculous surrealism of Pigmy Love Circus and Celebrity Skin. The label even boasts the recent Bo Diddley release, *Breakin' Through The B.S.*

"Our tastes are very diverse, and because we're an independent, we can do music that we like," explains the 32-year-old Heur. "We don't have to worry about execs on our backs saying that we have to sign some hit product. If it turns out to be a hit, like Jane's Addiction or Liquid Jesus, then it just reinforces the viability of the indies."

The viability of the indies and the success of Triple XXX are based upon stretching every penny as far as Abe Lincoln's beard will allow. "We're able to make great records without spending a lot of money, which is something the majors can't do," confirms

Heur. "A \$10,000 cost on an independent is probably \$100,000 on a major with all the union fees and stuff," interjects Naleway, 30, the youngest of the label's founders. "To keep our budgets low, a lot of favors are pulled. We're going into studios at odd hours, and we're making sure the bands are very, very prepared before they get into a studio recording situation."

Actually, in the label's scheme of things, a studio isn't always even necessary. Jane's Addiction, Liquid Jesus and Pigmy Love Circus are but three bands whose Triple XXX debuts actually ended up being a live recording. "To come out with a first record that was live was unheard of," Heur laughs, "but then, just about everything we do is not by industry standards." "Another thing is these bands that we've done live albums with are just incredible live," Naleway adds, "and we try to capture that feeling you get when you see them live." Plus, offers Heur as perhaps the most appropriate explanation, "It's very cost effective as well."

Other cost corners that are cut include keeping recording advances low, which they claim not only saves money but aids the band's creativity as well. "Our average advance is \$45,000," Naleway says. "The vision of a band can be lost when many dollars are waved in front of their faces. A band has to stay hungry."

The Triple XXX offices are located on an upper floor of an old Hollywood tenement just off the boulevard, a few doors east of Highland. With graffiti-covered walls and dusty sunlight splintering through the sky-



Peter & Alexandra Heur and Dean Naleway

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lights, the office atmosphere evokes the ragged punk quality of most of their bands. The owners, who act as their own A&R reps, staunchly refuse to sign bands solely for commercial possibilities. "It [the music] has to have an edge to it, with some punk sensibilities," Heur says of the label's tastes. "In looking for a band, first of all, we have to love their music—it has to excite us. Also, the bands have to take making music as seriously as they do their lives. It's not a hobby. They have to have their shit together as much as we do."

Naleway and Dean, together with maybe eight others, oversee all aspects of the business, from publishing to publicity. About the only outside assistance the label requires

involves their distribution, handled by Important. Where many of the indies are now actively pursuing a major label's affiliation to provide them with additional clout—SubPop and CBS, and Frontier with RCA for example—the owners of Triple XXX insist they would only enlist a major's help under extreme circumstances. "Certainly, if a band could sell a million records, then we would look to a major," says Heur. "But it would be very important for us to be involved in the marketing because it's our band and we could do a better job. It's important to align yourself with someone who's genuinely excited about the music. You don't want to get in with one of these big machines who could either take or leave it, and then you're sunk."



Ed Colver

Celebrity Skin

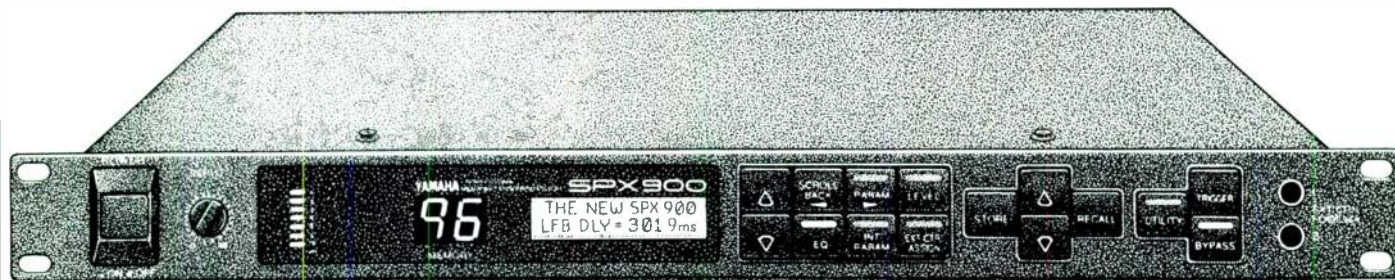
With or without help, the label seems to be doing for Los Angeles music what SubPop has done for the Seattle grunge rock scene, and the notion of being a vanguard of a new sound is an identity that suits Heur just fine. "We want to be on the cutting edge and be known as a label that's hip and willing to take chances," he says. "We should be the ones who know what's happening next."

And if one of their bands just happens to break it wide, would they trade their graffiti walls for an ivory tower? "We're very much into our integrity, and we'll stick to our roots," Naleway says earnestly. "Why spend money on a Porsche when you can make an album?"

Depends on the album, depends on the Porsche. **MC**



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Women Bookers: Rocking The Tube

By Barbara Shelley

Every time a rock band appears on television, you can bet that one of the talent executives interviewed for this story had something to do with the booking. If it plays an instrument and it's promoting a new album, it's been booked on variety television by one of a handful of key talent execs who specialize in bringing the hottest musical trends to American homes through the medium of television.

Television can break acts and in many ways serve as a national radio station. Variety shows reach audiences that don't go to clubs or watch MTV. It is the best source of exposure short of heavy rotation on MTV or VH-1. In addition, one well-placed talk show appearance generates a level of interest and communication that a rock video can't create. The recognition is huge. A booking on *Good Morning America* or the *Arsenio Hall Show* reaches more than 20 million people. The *Grammy Awards Show* or the *American Music Awards* are seen by more than 50 million. Even with the splintering of audiences by pay services and cable, the impact of variety television is still monumental.

There comes a point in every successful recording artist's career when his agent, manager or record company directors begin to demand that national television exposure is key to bringing the project to the "next level." As that time approaches, pitches are planned and phone calls are made. There is a rare phenomenon in media that leads the caller to one of an elite group of women talent executives who can make careers explode with three magic words—"a confirmed booking."

What does it take to get on their shows? Do you have a chance? It isn't easy, but it can be done. All of our women bookers were asked the same questions: Do you ever use local talent? Who has the final say regarding a booking? What criteria do you use when booking talent? What makes for a good musical guest? Do ratings determine who is booked? And finally, why is this job dominated by women? Here's what they had to say:



Patty Bourgeois
The Byron Allen Show (ABC)

"I can't use local talent on a weekly show like the *Byron Allen Show*, but we did use new and up-and-coming bands on *After Hours*, because the show was heavily devoted to music.

In almost every show, it is the host or the executive producer who makes the final decision. Byron Allen, the talent people and the producer collaborate to make decisions.

We are limited with a weekly show. We can't do as much music as we would like. We have thirteen music people in thirteen weeks. There isn't a lot of room, so we have to look for the best names we can get. You must go through the top music charts looking for name value on a weekly show.

In January, when we are picked up again, we will book people a second time if they are in the Top Ten. You want to book what people want to see.

With a daily show, you always need a music guest—so ratings are not the only factor. It's the mix of a music person, comedy, something crazy, a TV or motion picture guest.

I don't know why women are the talent executives. Do we have more patience? It's a great deal of work, I do know that much."

Susan Abramson
The Larry King Variety Show (NBC pilot)

"On telethons we can use local talent. I used Billy and the Beaters six years ago when they were a local band. I just loved that band.

The booker never has the last word but can be persuasive. It is always the producer who says yes or no, except on a telethon where you need so many acts. Generally, it is a

collaborative decision.

I just finished working on the *Larry King Variety Show* (pilot) for NBC. It was a one-hour prime time variety pilot which aired October 28. I booked the hottest musical act in the country that moment.

We would book a band a second time depending on a combination of factors—how big the new record is, and how good they are on TV. Some make it on TV, and some don't.

Ratings don't play a big part in variety guest bookings. At Dolly Parton's show we booked Tom Petty and the Heartbreakers because Dolly and Tom love each other. It was an unusual booking for prime time variety. I book acts that I think will be good for the show.

I don't really know why women do this job. I think it's a job women got into from other areas. It is a detail-oriented job. It is relationship-oriented. Women are good at building that foundation."



Laurie Zaks
VP of Talent and Development/Special Programs
HA! The Comedy Channel

"Since we are in New York City, local talent is big.

When I worked for *Saturday Night Live*, I was very influential, but Dick Ebersol had the final word. He did pass on quite a few good bands. I was wrong a few times, too.

We debuted recently and will be using bands for pacing, and the band will have to fit in with the flow of the show.

If it is a good live band with energy, they will come across on television. I think that *Saturday Night Live* has always been the best and still is the best showcase for live rock performances.

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The question should be why aren't there more women producers. I don't think this field is exclusive to women; there are a few men who do it. I can tell you that there were times when I was in control of the budget and decisions and did have the final say on these matters, and the male managers, male agents and men at record companies often tried to go over my head. This was five or six years ago. Things have changed."



Debi Genovese
Executive Talent Consultant
Big Break

"All my shows are national, network or syndication. They demand national names. For my current show, *Big Break*, all the amateur stuff was done a year in advance. I didn't do that part of the show. The talent search people went all over the country and auditioned tons and tons of bands and groups.

I would say that most of the time I have the last word, and people who hire me know that.

Big Break introduces new talent, but I book the special guest stars. I have booked Smokey Robinson, Michael McDonald, Regina Bell, and I was able to book Tony! Toni! Tone!. I took a chance they would get as big as they are. Name value for the guest stars is what I look for on *Big Break*.

A good guest? Like Madonna on *Solid Gold*. If they go on and have a hit record or get a good name, I book them again. Personality is a big plus.

This is the part of my job I hate. I am a music person. I hate TV ratings, but the biggest names in music do not make big ratings over and over again. You have to pay attention to the ratings and what is happening in music.

Bottom line is that what we do is not a respected thing. When you are working on a show that is all music like *Solid Gold* and *Midnight Special*, you book the whole show. We don't get the producer credit, but we do a great deal of the work. When you lose a booking, you are trash. When you get a great booking, the show gets the credit. It is a totally thankless job."



Lillian Mizrahi
West Coast Talent Consultant
HA! The Comedy Channel

"On telethons, you have an opportunity to introduce new talent. You go to clubs, you see acts. If someone is great and available when an act cancels, you can give them a shot.

The producer generally has the last word. That is pretty standard on most shows.

I look for contemporary, upbeat, fun and talented acts.

If they were fun and professional, and if there is a chemistry with the host. If that pairing worked, it is good for a second chance on a variety series.

You don't look at the ratings very much. You look at them when you are stuck, and you look for inspiration in the TVQs.

It's the mothering, nurturing thing that women have. We are matchmakers by nature. We like to put the right act with the host. When that chemistry clicks, you are flying."

Danette Herman
The Big Green Benefit

"I don't use local talent, because I don't do shows that use them. Perhaps a telethon, however.

The producer makes the final decision. I never have the last word, but I can make strong, very strong recommendations.

I am working on the *Big Green Benefit*, and for this I need superstars. I am using Goldie Hawn, Meryl Streep, Lilly Tomlin, Robin Williams, Olivia Newton John.

You book someone again who gives a good performance. I think the performance is a big factor. Number One on the charts doesn't make it, but a great performance will get them on again. We are a network of bookers. We all know each other, and we tell each other who we like, so if I can't book someone who is good, one of the other gals can. We are very generous with our information with each other.

I think we are very aware of the popularity of the artists and ratings of any sort determine who appears on a show. You look at the concert grosses in the trades to see what the audiences like—that determines who the public wants to see.

The men let this one get away. This is as far as they want us to go. We rarely get the co-producer credit. The fact is we do contribute creatively in this job. In addition to booking the music talent, we come up with ideas on how to present the guests in a creative way."

Sharon Olsen
Arsenio Hall Show (syndicated)

"We are not using local talent now, we are doing things that are on the top of the charts and on MTV.

Picking the guests is a collaborative effort. I have a lot of leeway in who I suggest and then it is a collaborative effort between the producers and Arsenio in deciding.

Performance value is a main criteria. I say a lot of it is based on airplay, MTV, popularity and good performance.

The performance value and how the audience reacted to a guest the first time determines if they are invited on again. You book someone again who you know will be around and is not a one shot fluke. A successful relationship with the viewers is what we look for.

With music, I look at all the charts—jazz, dance, pop. We like to cover all kinds of music from Harry Connick, Jr. to a Kool Moe Dee. I don't book music by TV ratings, but we might look at that afterwards. I look at everything. I look at all the press, too.

I don't know why the women are the talent executives. It requires a lot of being on the phone and a lot of people skills. I think it's the phone work and the follow through from seeing the act, booking them and then taking care of them when they get to the shows that

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women do well. Women started doing this in the music field and then they hired women assistants who went on to become talent bookers."



Debbie De Voogd
Manager of Talent Relations
HA! The Comedy Channel

"We use local talent signed to labels. We don't use unsigned bands.

If the producers don't like the band, and you can do a sell job, you can come close to having the last word. It's usually a collaboration.

We use several criteria. We don't really follow the charts that much. We want people who are talented, upbeat and fun. We will book someone who is special—like the Cowboy Junkies.

I would book someone a second time who is easy to work with and is very upbeat. Someone who has a good feel and good audience response will be booked a second time.

We just went on the air, so ratings are not applicable. Ratings in general do have something to do with the booking process.

Why there are so many women involved is because they didn't expect the job to be as important as it is today. It was passed over to the women. In booking TV, the rock music bookings weren't as important. We got all the experience. They would just give that job to some secretary, and the secretary got the experience. This is how producers gave secretaries and assistants some responsibility. They never thought it would turn into an important part of television."

Liz Welch
Saturday Night Live (NBC)

"We very rarely book unknowns for the music, but we are always looking for the appropriate time to put them on.

It's really a group effort here at the talent department, between the talent people, G.E. Smith, our musical director and Lorne Michaels our producer. The producer gets the final word.

We want to do something that has the feeling of being a special event. Someone

really hot or someone unknown who is breaking or rewarding someone for a body of work would be the three elements we look for. We look for someone we all admire.

A lot of what makes a good guest is what makes great television.

We keep an eye on the ratings. Part of the game of television is the ratings. We don't book the first ten albums on the charts for the first ten shows, but we usually book things that end up in the Top Ten or start in the Top Ten. We keep all of that in mind. Popularity, name recognition and the level of admiration we have here for the recording artist all have to overlap at the same time. When this happens we have a booking.

I think there are a lot of women who work in film and music. In talent, women can come up in his area. They let the women go this far, and not any farther. You have a lot of quality women in this field."



Trisha Daniels
Into The Night with Rick Dees (ABC)

"With this show, it is different. It is such a variety, that we have one major chart act on each show. I consider local talent because I want to know about everything. It is part of my job to be aware of all of the trends and being a trend watcher of pop culture.

A whole committee of people have the last word here. At VH-1 I had total freedom in television. I was totally programming what I wanted, but I don't think that I will have that total control again.

For music, we look for the hottest act we can bring on the show.

A good guest is the guest the viewers want to see. My aim is to always give the viewers the best you can give them on each show. The charts change, and you have to anticipate that. So I commit a lot of hours to this job.

Every week I go into the record stores and stand around for a few hours and watch to see what people are buying. I try to see everything that is going on in the record stores. We stay in touch with peoples tastes that way.

There are men that do this, but I think that men have bigger goals, and they try to graduate from talent if they do work in talent. I became a producer at one point, and I became an executive producer with all the budgets and headaches, and I decided this is more fun."



Tisha Fein
The Grammys

"Telethons or fund-raisers or charity events work for new talent. The pre-telecast at the Grammys is also a place for showcasing talent.

It really depends what the show is as to who makes the final decision for booking talent. I have a great deal of input.

The criteria is to come up with the spot where you can make the connection. To book someone that can make the whole show fun and pleasant. You try to make it a creative experience for the star and everyone around them. A good guest is talented, visual, musical and different. They don't always need a new hit but they need to fit the show.

I rarely watch the ratings. You just know who and what is popular and controversial. I scan the charts, but it is not the only criteria I use. It doesn't take a rocket scientist to know who people really want to see.

I don't think men can handle the pressure. It is a very emotional challenge to get people in one place to fulfill your creative dream. It's like being social, getting people to a dinner party. I've gone so far as to promise people the key to my chastity belt if they would do a show for me. I don't think men would put up with all the begging you have to do."

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Laurie Guthrie
Talent Executive
Late Night With
David Letterman (NBC)

"I would say, for our show, we don't use local talent.

My producer has the last word in booking. Robert Morton has the final word if there is any controversy, but he trusts Paul Shaffer and myself. Anyone that Paul would want on the show as a music guest we try to accommodate.

The live performance is most important for us since we are live to tape. We look at the charts and follow the progress of an album.

We have a lot of people who work well with our band. We have people on because the sound is good. If we debut a new album like Michael Penn, we would have the artist on again in six months or a year when the record is huge. We prefer rock & roll because that works on our show.

We follow the Niensens, but we don't book because of the ratings. We don't really even book off of the charts specifically. On an unknown act, we wait till they are up in the charts. We look for music that we can present as a jam, instead of showing the new video on our show.

I think the fact that there are a lot of women doing this represents that there are more women in all areas of the entertainment business."



Eileen Bradley
My Talk Show (syndicated)

"The producers never buy local talent except for telethons.

The talent executives don't have the last word, the producer does. But you can build it right and make it happen. Most producers don't know talent, and that is why they hire a talent person.

You book a guest over and over again when you know that you would make the audience happy, and that the guest gives 1000%. On a talk show you need a guest whose answer enhances the question. Some people think you have to be loud or jump around. You can be a great guest and sit in one spot. If they are boring, you don't have them back. I don't care how big the name is.

We watch the ratings for ourselves. Everyone wants to have people on who are big in the TVQs. Now they do the Music Qs since there is so much music on TV. The Qs are not the only criteria. It's great to have someone on who is popular, but being a good guest is the most important.

I don't know why women do this, but I'm

MY TALK SHOW

glad we do. I'm glad we got our foot in the door when we did. A lot of assistants become bookers and assistants are women."



Carole Propp
Midnight Hour

"Telethons and *Star Search* used local talent, but that was through planned auditions. I would listen to people depending on the show I am doing. I never rule anyone out.

There is always someone to answer to. On certain shows, I make the final decision.

If the host is interested in the act, then this is sometimes the criteria. Then you look at who is in town and available, and who is hot.

If they are a good group, and the audience likes them and the band continues to do well on the charts, we book them again. That is always what it comes down to, no matter what anyone says.

If they are a good guest, and I like them, I can use a TVQ for ammunition. That helps me. We also look at the Niensens. You hate to book boring guests. I look at names, but I look at people who are good talkers.

I think that most women who started doing this were secretaries, and it evolved out of that. Also, I think it takes a bunch of skills that women have. You have to be very knowledgeable about what is going on and have a basic awareness of all things, and you have to be curious. Call it being a yenta." MC

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SAGAS OF THE UNSIGNED

REBEL SIN

By Kenny Kerner



Bob and Rick Allen

Since *Music Connection* began running its *Sagas of the Unsigned* features earlier this year, we've encountered lots of bands actively pursuing that elusive recording contract in their own particular way. Some put together short, whistle-stop tours designed to build a fan following and provide much needed money to sustain their efforts. Others print T-shirts and color posters to sell and generate income at shows. However, this issue's saga takes some bizarre twists.

The careers of Bob & Rick Allen—now known as Rebel Sin—began innocently enough. "Basically, we started out like any other band," Bob commented. "We played at local clubs and did parties. At the same time, we began writing songs and started making demo tapes. From the very beginning, we were working with Lippman-Kahane Management [before they split up]. We worked with one of their publishing guys named Mason Cooper. We'd bring him some acoustic stuff that we wrote, and he would critique it."

Like most bands, Rebel Sin did the right

thing by enlisting some professional help. As the guys continued to write and demo original songs, their thoughts automatically turned to shopping for a label deal. Here's how Bob tells it: "When we had some really strong originals, we decided to make a tape and send it out to some labels—not to all of them, just to a few. At the same time, we heard that Enigma Records was undergoing some major executive changes, and we figured they might be a good label to go with if we could get in on the ground floor with some of the new people that were coming in."

Under ordinary circumstances, this would have been a good plan of attack. The problem is that Bob had no idea about what the future had in store for them. "We sent the tape to Ralph King," Allen continued. "He was Enigma's Vice President and General Manager, and he showed some initial interest in us. Through Ralph, we began working with Curtis Beck, who ran Enigma's publishing company. Before long, we were offered and we signed a seven-album recording and publishing deal with Enigma. Then Curtis and

Ralph put us both through a development period."

Bob was kind enough to elaborate on some of the specifics of what initially looked like a Cinderella story. "The original album deal called for one guaranteed album to be released with six additional options—although they verbally did agree to guarantee three albums to us. Also, the publishing company gave us \$10,000 in addition to the \$5,500 living expenses we were receiving from the label every three months."

Not content to rest on their laurels, Bob and Rick used their advance money wisely. The boys soon began taking singing lessons under the tutelage of vocal coach Ron Anderson and also began guitar and piano lessons once a week. The boys had a definite plan and, at the time, it seemed to be working.

Over at the label, Bob and Rick felt like stars. "We were a top priority act over at Enigma," Bob revealed proudly, "and we made it clear to Ralph that we didn't just want to sign a label deal, we wanted everyone at the label to be behind us. Ralph got the tape

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around to Bill Hein and James Martone (former President of Enigma), and we were both convinced that everyone was genuinely excited. Enigma never really had an across the boards Top 40 pop act, and we thought this would be a big step for them. Everybody was excited."

For a time, everything went according to the Master Plan. Bob and Rick continued to take lessons and hone their craft while arrangements were being made for them to begin recording their debut album. And then, without warning, the roof fell in. As Bob explains it, "We basically got suspicious when our check for living expenses stopped coming in on schedule. We immediately called Ralph, who explained to us that the label was experiencing some 'internal problems.' Then, out of the blue, Ralph tells us that he's out at Enigma and would we want to sign with his new record company? After our lawyer verified the problems at the label, we decided to get out of the company with a contract buyout."

Enigma paid Bob and Rick Allen \$50,000 to buy out their recording contract. But, when we called label Chairman Bill Hein to verify the story, he had an entirely different slant on it. According to Hein, "They were a group brought in to Enigma by Ralph King. He championed the group. Nobody else at the label really got too excited about them. When Ralph left, there was nobody left here to carry the torch for the band. We bought out their contract. They walked away from here with a good amount of cash. It was an awful lot of money to just say, 'Go away, get lost.' With



Ralph gone, it would have been foolish for them to continue. If they're as hot as they think they are, they should have no trouble getting another deal."

The Allens had a new lease on life and had every expectation of signing with Ralph King's new, independently funded Rincon Records, supposedly being distributed by BMG. But fate had other plans. On October 3rd, I called Bob for a career update. Here's what transpired: To begin with, the brothers were now calling themselves Rebel Sin instead of Bob and Rick Allen. Additionally, the band was sent a deal memo from Rincon's legal department that outlined the terms of their new deal with Ralph King. According to the memo:

- * Rebel Sin will receive a \$200,000 recording budget.
- * The band was guaranteed two singles and two videos per album.

- * The memo guaranteed one album to be released with options for others.
- * No provision for renegotiations until after the fourth album.
- * A budget of \$150,000 for two videos.
- * A promotional budget of \$100,000.
- * A guaranteed recording date of Nov. 1st to begin the album.

Judging from the dollar figures above, it looked as though Rebel Sin was well on its way to a successful career. It appeared as if the brothers' patience had paid off. But just as I was about to end their saga, the phone rang. This time around, Bob called me—and he sounded a bit distraught. Apparently, Rebel Sin had received their new recording contracts and, lo and behold, it differed from their original deal memo. The new papers were not at all specific with regard to any kind of recording budget or start up date for the album. According to Bob, the original memo clearly spelled out \$200,000 for the album and a November 1st recording date. "I got the feeling," said Bob, "that Rincon was still waiting for some investment money to come in. So we're still not signed."

And so, after all of this, the saga of Bob and Rick Allen continues. MC

If your band has an unusual story about your quest for a record deal, please send us a letter detailing your saga, along with a demo tape, press package and contact phone number. Mail your submission to Sagas, c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

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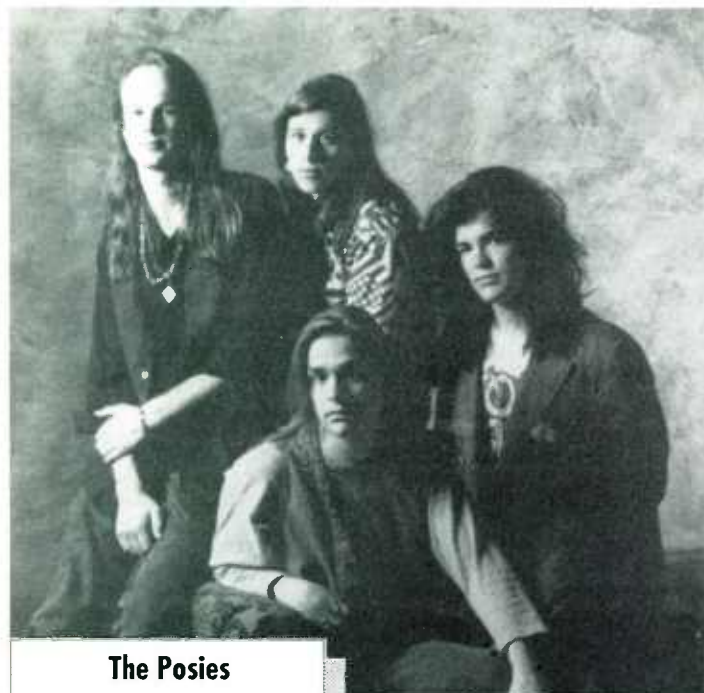
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Booking: Premier Talent
Legal Rep: Mannett, Phelps, Phillips
Band members: Rick Roberts, Ken Stringfellow, Mike Musburger, Jon Auer
Type of music: Retro-Rock
Date Signed: N/A
A&R Rep: Gary Gersh

By Steven P. Wheeler

As rock enters its fifth decade, it's becoming increasingly difficult for artists and bands to carve an original niche for themselves. Record companies rarely stray from their clone-minded business sense, and rock journalists merely cite comparisons to other bands, rather than trying to pinpoint what exactly an artist is doing in his or her own right.

The newest band to put up with this necessary evil is the Seattle-based quartet that goes by the name of the Posies. Leading the charge of the new Northwest brigade that includes Polygram's Mother Love Bone and Columbia's Alice In Chains, the Posies inked with the David Geffen Company in the summer of 1989, and their major label debut, *Dear 23*, hit the stores only a few months ago.

What you get from the Posies are simple pop textures twisted around an often original lyrical approach and a harmony backdrop that owes much to the Beatles and other Sixties-styled bands of that era. The fact that the band acknowledges some of these influences is interesting considering that these guys had barely left the womb by the time the Beatles called it quits.

During a recent interview, the

group's founders, singers-songwriters Jon Auer and Ken Stringfellow, point out their distaste at being labeled nothing more than an updated Beatles clone band. "Sure our music is pop because it's got hooks and harmonies—but to just write it off as a Beatle-esque pop thing is not going beneath the surface of the material at all," states Auer.

The saga of the Posies began in 1987 when Auer and Stringfellow began recording in a converted studio in Auer's basement. The rest of the Posies lineup, bassist Rick Roberts and drummer Mike Musburger, was in place by April of 1988. The recording project that took place in Auer's basement would actually become their first release, *Failure*.

The Posies first project may not have set the charts on fire, but it was anything but a failure. One of the local independent labels, PopLlama, picked up on the Posies and released *Failure* nationwide.

"That first record was not even designed to be a record. It was a cassette that we made—nothing more than a glorified demo tape—and we dubbed a thousand copies of it ourselves," says Auer. "It's amazing the amount of mileage that we got out of it, considering that we never intended it to be released like that. Everything started happening really fast, when PopLlama came aboard."

"That first record never did sell that many copies—probably around 5,000—but PopLlama did a great job in getting it to the right people," adds Stringfellow. "They did get it to a lot of influential critics who really got into it, and we got a lot of great reviews because of that."

The new album, *Dear 23*, is far more subdued and moody than its predecessor, something that both Auer and Stringfellow believe reflects their growth as songwriters and

maturity as adults. "*Dear 23* is definitely more moody than the first record," points out the 21-year-old Stringfellow. "We got better at expressing the more root emotions that make up a mood. I think the first record was as moody a record as we could make at that time, being as young as we were and not having some of the experiences that are helpful in really getting to the heart of the matter."

For *Dear 23*, the band brought in producer John Leckie (XTC, Stone Roses) to help solidify the Posies' sound. "John is like the George Martin of alternative pop; he's simply the best in that genre," proclaims Auer. "On that first album, we made it, engineered it, played on it and basically did everything. On the new album, it wasn't like we got an outside producer because it was our first major label record. It was a co-production, and all of the artistic decisions were left up to us. We did all the arrangements and put down all the instrumentation that we wanted to put down, and if John wanted to add something, he would try it."

Auer explains the band's songwriting collaboration this way: "Each particular song stems more from one of us than the other, but the songwriting on the record is basically half and half. We both write lyrics, and because they are such a personal thing, we rarely collaborate on a song from its inception. Our partnership is more in the way that we support each other and add harmonies, moods, textures and tones."

Stringfellow notes that the actual songwriting process is one of artistic binges. "For us, we kind of write in waves, where a whole lot of songs will get written, and then there will be a dry period. We don't write just to write," elaborates Auer. "You have to walk around and observe things until something pops into your head, and then you run home and grab your guitar. It's only the times that you try to write something that nothing ever comes out."

As for the future, the Posies will be going on their first nationwide tour in the coming months, either as an opening act for a bigger name or headlining their own club tour. In the meantime, both Auer and Stringfellow are excited about the prospects of their next album.

"We've pretty much got the next album written," says Auer. "It'll be hard to say what it'll be like until it's assembled, but definitely there's a progression involved in terms of artistic growth."

Auer goes so far as to say that the new material they've written goes a lot further in explaining just who the Posies are. "I'm really happy with the stuff that we've been writing lately. It's starting to sound more like us and less like the sum of our influences. Even though the influences are still there, it's more like we're finding out what we really sound like, which is what we want to do because we're basically in this for personal satisfaction."



The Posies

Dear 23
DGC

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** John Leckie
 □ **Top Cuts:** "Golden Blunders," "You Avoid Parties," "Flood Of Sunshine."

□ **Material:** The lyrics contained here range from brilliant simplicity to overelaborated non sequiturs, and it is when Auer and Stringfellow write simply with Lennon-esque twists that they shine. Most of the acoustic-based rock revolves around broken or strained relationships, but the songs are usually presented in a way that is unique and refreshing. Most notable is the powerful acoustic ballad "You Avoid Parties" and the college radio-oriented "Golden Blunders."

□ **Performance:** The Posies are a tight yet raw quartet, and the resulting sound captures both qualities perfectly. They stretch themselves on the jazz-tinged "Mrs. Green" and the pulsating alternative rock of "Help Yourself." However, it is on the album's finale, "Flood Of Sunshine," that the Posies enter another realm entirely, complete with a raw guitar solo that sails high above the rest of the material. Both Auer and Stringfellow are capable singers, with their smooth harmonies and lilting melodies. Despite the contention of the band members, the Sixties-influences cannot be denied—and there is nothing intrinsically wrong with that, for that is when the Posies are at their best.

□ **Production:** There are no synthesizers or horns to complicate things here, just simple acoustic pop with an alternative edge. It's hard to figure exactly what John Leckie's role was with the Posies, because Auer and Stringfellow proved on their previous release that they are entirely capable of producing themselves. The production is not overly contrived or extreme, as the songs are the focal point of *Dear 23*.

□ **Summary:** While there is plenty to enjoy, there is nothing that really jumps out at you or is incredibly memorable either; many of the songs revolve around the same general theme and hook. Keeping in mind that the individual members are barely in their twenties, this album shows a lot of promise. The future is not now, but it may well be soon.

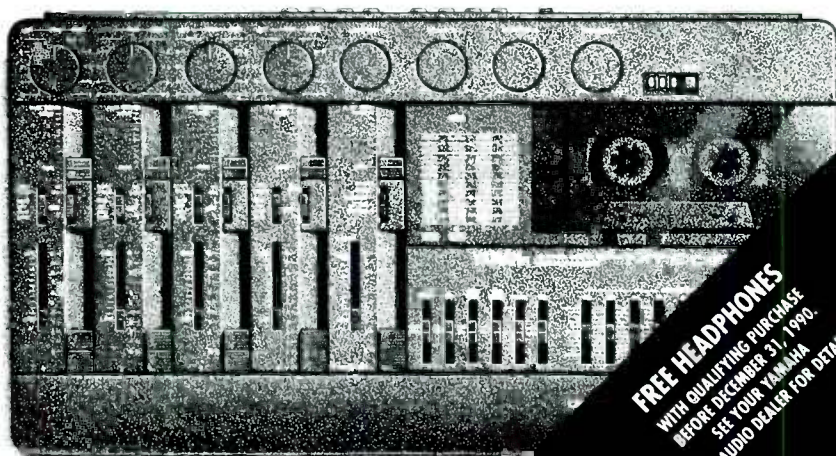
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NIGHT LIFE



Living Colour

Gene Ambo

ROCK

By Tom Farrell

Michael Stewart and Bruce Perdue (of *Scream* and *Helter Skelter* fame) have teamed up with English Acid (and former *White Trash Au Go-Go*) proprietor Janice DeSoto to open up *God Save The Queen*, a brand new alternative rock club which will be having its grand opening, Saturday November 24th. The club will feature three bands nightly, a large separate video theater, a large dance room, patio, a cozy Chinese Bar (with great food and cool drink specials) and plenty of free parking. *God Save The Queen* is located at 912 S. San Pedro Street (at 9th and San Pedro) in downtown L.A., in a somewhat deserted yet safe part of the industrial section. Full bar; eighteen and over with ID.

Ex-Megadeth guitarist Jeff Young and Andy Taylor road drummer John Valen have teamed up under the moniker *Groove Injectors*. Catch them at *Goodies* on November 8th.

Paradise will be hitting the *Troubadour* November 16th. You can also check out *Hardly Dangerous* there on the 17th.

Living Colour makes their only L.A. appearance Tuesday November 20th at the *Hollywood Palladium*.

North Hollywood hotspot *FM Station* will be holding a record re-

lease party/concert on Tuesday, November 13th at 9:30 to commemorate their *KNAC Pure Rock Search 90* event. Proprietor *Filthy McNasty* and friends will be donating a check for \$12,000 to the *Children of the Night* organization, who the contest benefitted. There will be live performances by all eleven of the band finalists, who will play the songs that will appear on the commemorative album.

Homeboys *Back Alley Sally* will be headlining the red-hot *Red Light District* on November 13th. The band will be departing for Japan on December 25th.

Local songstress *Kat Chase* has been showcasing around town, garnering interest in all corners of the industry with her keen songwriting and eloquent delivery style. We'll keep you updated.

A lot of the Hollywood bands are drawing from the glam rockpile image wise these days. Leading the pack with a street smart look is *Swingin' Thing*, who just pulled in over 1100 people at *Red Light District*. Check out *Girl Trouble* who springs from the loins of now gone *Actress*; and ex-*Ruby Slippers* hair god *Kay V* is back with *Baby Grande*, who is scheduled to premier at the still dry *Country Club* on New Year's Eve.

Local motorcycle musicians *Little Caesar* have returned to their stomping grounds after a successful back east jam with members of *Bon Jovi*, *Aerosmith* and *Alice Cooper*.



Girl Trouble

Tom Farrell

C&W

By Billy Block



Steve Hill

Billy Block

Robert Sloan have placed two songs in the upcoming film *Blue Desert*.

Redd Volkaert was in L.A. to cut guitar tracks on *Julianne Johnson's* session along with *Tim Root*, *Denny Croy*, *Allan Rich* and *Tony Mandrakia*. I saw *Redd* in Nashville on his seven night a week gig at a popular nightclub the same night *Gary Morse* was sitting in on steel.

Demo God bassist *Chad Watson* embark on a tour of Japan with renowned songwriter/artist *Janis Ian*. *Watson* is also the featured bassist on *Ian's* new sessions produced by none other than *John Cougar Mellencamp*. *Chad* can also be seen touring with new age phenom *David Arkenstone*.

If you're a fan of the *Desert Rose Band*, you are probably already familiar with the name *Steve Hill*. If not, you soon will be. *Hill* is the co-writer along with *DRB's Chris Hillman* of their last three Number One songs. At his recent *Barndance* showcase, *Steve Hill* demonstrated he is also a gifted singer and one helluva guitar player. *Steve Hill* has all the ingredients, especially the songs, to secure himself a spot on any major label roster.

Guitarist *Harry Orlove* will soon begin production on a solo guitar project for an independent label. *Harry* is the firebrand of the *Palomino Riders*, who make Monday night talent contestants sound like pros.

Don't miss the big 40th birthday blues jam featuring *Sharon Marie*. It all takes place at the *Palomino* on Sunday, Nov. 11, from 2 to 7 p.m. Join *Lee Oscar*, *Allan Hirano*, *Floyd Dixon*, *Dallas Hodge*, *J.J. Bad Boy Jones*, the *Hollywood Flames* and many more. This event is hosted by *Brophy Dale* and the *Tone Dogs*. Happy B-day, *Sharon Marie!*

Upcoming shows to watch for; *Dwight Yoakam* Nov. 16 at *Universal Amphitheatre*. *Mickey Gilley* at the *Crazy Horse Saloon* on Nov. 19 & 20; *Ricky Skaggs* also at the *Crazy Horse* Nov. 26 & 27. That's all for now ya'll, remember, keep it country.



Big Jay, James Intveld, Steve Van Gelder and Marty Rifkin.

Watson Garmont



JAZZ

By Scott Yanow



Michael R. Morris

Bill Frisell

One of the top guitarists in improvised music, **Bill Frisell**, made a rare but explosive appearance recently at **At My Place** with his quartet. Frisell's frequently eccentric music covers a remarkably wide range of styles, from advanced jazz to country to heavy metal and blues, often switching unexpectedly at a moment's notice! His superb (and very alert) group included the virtuoso cellist **Hank Roberts**, bassist **Kermit Driscoll** and drummer **Joey Baron**. Even at its spiciest and most violent, the music was always good-humored and full of surprises. The personable musicians made the most complex patterns (including sequences where each of the players was improvising in a different time signature) seem easy if not necessarily logical. A very memorable evening!

The legendary **Mose Allison** is a man of many parts. His country blues vocals would not seem to belong to the same person who plays such adventurous piano, or to the distinguished looking man who recently accepted applause at **Vine Street**. But somehow all of the parts fit together to create his unique music. One of the great lyricists currently active (along with **Dave Frishberg**), Mose's words are ironic but full of truths that are often expressed at odd angles, as was displayed during a very slow dirgelike version of "You Are My Sunshine," and his originals such as "What's Your Movie," "You Call It Jogging (But I Call It Running Around)," and "I'm Not

Disillusioned (But I'm Getting There)." **Vine St.**, with its intimacy and sympathetic audience, is a perfect place to see jazz vocalists and pianists.

The **Kim Edmundson Quintet** performed for a small but enthusiastic audience at **Le Cafe**. While drummer **Edmundson**, bassist **Tom McMoran** and pianist **Dave Stone** made for a fine backup trio, the stars were clearly altoists **Lanny Morgan** and **Med Flory** who have previously played together a countless number of times in Flory's **Supersax**. Bebop was the order of the day on tunes such as "Scrapple From The Apple," "Opus De Funk," "Confirmation" and "Cherokee." Their set would have benefitted from some hot tradeoffs by the altos, but I was quite impressed by how inspired the group played (particularly Lanny) despite the low turnout.

Upcoming: **Catalina's** (213-466-2210) features the **Tony Williams Quintet** (through Nov. 11), the talented Canadian pianist **Hugh Fraser** (Nov. 12) and bossa-nova great **Astrud Gilbert** (Nov. 13-18). **Al DiMeola** is at the **Ventura Theatre** (805-648-1936) on Nov. 21, the **Grand Avenue Bar** (213-624-1011) features **Kim Richmond's Big Band** (Nov. 14), violinist **Papa John Creech** (Nov. 15) and the masterful flutist **Sam Most** (Nov. 16) and, also on Nov. 16, the **Verve Contemporary Arts** (7314 Melrose Avenue, 213-937-0325) will be presenting a look at **Jazz and the Civil Rights Movement** through the photography of **Herb Snitzer**.



Lanny Morgan

BLACK MUSIC

By Wayne Edwards



Wayne Edwards

Big Jay McNeely

The best show I've seen in a long time, in terms of sheer fun and enjoyment, was legendary blues saxophonist **Big Jay McNeely's** recent appearance at the **Palomino** in North Hollywood. It's been a long time since Big Jay hit with his now classic, "There's Something On Your Mind," and the likelihood, unfortunately, is that it'll be a long time before any of his current material sees the light of day on today's tight radio playlists. If you're ever in the mood for some good ol' foot-stomping honky-tonk blues, do yourself a favor and pick up Big Jay's brand new independent release, *Welcome To California*.

MCA recording artist **Pebbles** is back on the scene with her brand new album, *Always*. Produced predominantly by **L.A.** and **Babyface**, this solid outing should keep her platinum status secure. Pebbles, of course, hit big with her debut disc a few years ago on the strength of tunes like "Girlfriend" and "Mercedes Boy." Her ensuing concert tour was a bust, however, so hopefully this time around she'll have her act together on stage as well as on disc. With such killer, high-energy material, it would be a shame to see her do her runway model strut for an entire show again.

The **2 Live Crew** opening act mystery has finally ended. Virgin recording artist **Kid Frost** will perform the honors at the Nov. 9th Ce-

lebrity Theatre date. Frost, also known as "The Hispanic Causing Panic" (a self-serving track from his debut disc, *La Raza*), hopefully will do a bit more than he did at his Virgin showcase a few months ago. At that time, the best thing about the show was the inclusion of his young son, **Elijah Blue**, a little cutie-pie who added a nice touch trying to imitate his dad's steps.

Coming to town soon are the mighty, mighty **O'Jays** with super vocalist **Regina Belle** at the **Universal Amphitheatre** (Nov. 18). That same show plays the night before at the **Celebrity Theatre**. Also coming to **Universal Amphitheatre** will be the **Pointer Sisters** (Nov. 30 and Dec. 1 & 2), who actually tried to get funky once again on their new Motown release. If you missed the play *The Diary Of Black Men* its last time through town, it'll be back again at the **Wilern Theatre** (Nov. 17 & 18). It's a little early but start gearing up for the **Whispers** at both the **Universal Amphitheatre** (Dec. 22 & 23) and the **Celebrity Theatre** (Dec. 21). The Celeb date will feature vocal group **After 7** as the opening act. Chances are they'll appear at the Amphitheatre as well but no official announcement has been made yet.

MELLOW NOTES: Sexy Brazilian vocalist, **Astrud Gilberto**, will appear at Hollywood's **Catalina Bar & Grill** (Nov. 13-18) and the **Strand** welcomes **DeBarge** (Nov. 24) and former Manhattans lead singer **Gerald Alston** (Nov. 30). Plan ahead for **Ashford & Simpson** at the Strand on New Year's Eve. Don't feel like going out at all? Check out **Oleta Adams'** brilliant debut disc, *Circle Of One*. **MC**



Randee St Nicholas

Pebbles

CONCERT REVIEWS



GWAR: Is it music or a bad sci-fi movie?

GWAR

Palladium
Hollywood

Looks like the makers of *Spinal Tap* have drawn some Spinal Sap. Forget everything you've ever heard, read or seen, because GWAR is quite simply the biggest piece of crap ever to stumble through Hollywood. Why? Well, they can't play music—but we could've envisioned that. But their way overblown theatrics are absolutely unspectacular and about as amusing as having your head stuck through a plate glass window (which actually happened to some poor kid after the show, which was unanimously voted the highlight of the evening).

The "band" play dressed in gigantic Godzilla-type plastic costumes that, granted, are humorous at first but get old as fast as milk in the desert. Yeah, they toss your basic fake blood and gobs of meat into the gawking crowd, but without humor or style or even a point, it becomes as grating as a Seventies porno movie.

All too often the band played two or even three songs in a row without any props which was a big mistake since there remained nothing to view

but a man in a Big Bird costume playing "music" that made Venom seem virtuous. Only when the band incorporated a little black comedy into the proceedings did things improve. An ode to missing children with two fifteen-foot dancing milk cartons mocking the kid's plight was brilliantly amusing as was the sodomy episode of "Sexecutioner" wherein GWAR leader Oderus Urungus stuck a giant cross up the butt of a shakled clergyman spewing anal blood into the first ten rows. Unfortunately, these cheeky flashes of satire were not enough to compensate for the next day's cleaning bill.

—Scott Schalin

Wendy & Lisa

The Roxy
West Hollywood

One thing that became evident early on in Wendy & Lisa's Roxy date was, yes, as key members of Prince's heralded Revolution, these talented women did indeed have an influence on his music at the height of the Purple Reign. The pair had no problem setting engrossing musical moods with sexy grooves that allowed the pair to show off their virtuosity—particularly for guitarist-vocalist Wendy Melvoin, who reluctantly assumes the leadership role in the duo, even if by default.

And therein lies the problem. For all the hoopla and high expectations following their decision to do their own thing after Prince disbanded the Revolution (which remains, thanks to Wendy & Lisa, his most creative band to date), the truth of the matter is these two attractive women are sorely missing a front person, someone with charisma and presence, a role neither one of them seems will-



Lisa & Wendy of Wendy & Lisa

Heather Harris



Joe Hughes

Billy Idol proved beyond any doubt that he was hot in the city tonight.

As the anxious crowd awaited their first glimpse of the platinum rebel, they were kept amused by a huge mechanical fist that hung above the stage. At show time, the fist rotated around to a palms up position and then proceeded to flip you the bird. As the audience roared, Idol appeared dressed in black leather from head-to-toe and walking with the help of a cane. "Trick or treat, mother fuckers," he sneered, as he tossed the cane aside and paraded himself around the stage. Yes in deedy, Mr. "Polite" Idol was back; unfortunately, his old guitarist, Steve Stevens, was not.

Idol did show some signs that he hadn't completely healed from his accident; he skipped and hopped around quite a bit, with a noticeable limp. However, it didn't really take anything away from his performance.

His choice in material was, for the most part, predictable. He relied heavily on past hits like "White Wedding," "Eyes Without A Face" and "Rebel Yell," as well as his newer hits, "Cradle Of Love" and "L.A. Woman," to keep the audience members singing (and those of the female persuasion in the crowd screaming) along. There were a few surprises, however. He pulled out an old Generation-X tune ("The Untouchables") and did a take-off on M.C. Hammer's "Pray," which he titled "We Must Get Laid." It was interesting that he also did "Prodigal Blues" from his *Charmed Life* LP, since the song has nothing to do with sex and is, in fact, a mature piece of work, suggesting that Billy Idol is growing as an artist.

Could it be that Billy Idol is finally interested in things other than the flesh? We'll just have to wait and see.

—Pat Lewis

ing or particularly prepared to handle.

Keyboardist/vocalist Lisa Coleman looked so uncomfortable in the spotlight, you almost felt sorry for her. Clearly her place is with the band, grooving along with those sensual keyboard strains that have become her trademark. Wendy, while more willing, just doesn't have the personality to hold your interest throughout an entire set, and her vocal abilities are merely adequate at best.

There are other problems as well. The songs on their debut Virgin Records release, *Eroica*, merely conform to what their two previous Columbia albums suggested: Great songwriters, they ain't. Coming up with interesting and seductive chord changes is one thing, writing engaging songs with thoughtful lyrics is another.

In a nutshell, these women are musicians, first and foremost, who are most comfortable grooving in the background. Wendy admitted as much when she apologized for forgetting the lyrics to one song. "Sorry, but I got a little lost in this," she blushed pointing to her guitar. That statement pretty much summed up the entire evening.

—Wayne Edwards

Billy Idol

Great
Western
Forum
Inglewood

It's been three years since the Rude Dude graced a stage in Los Angeles. It's also been less than eight months since his near-fatal motorcycle crash in Hollywood. That combination—a rusty performer with a metal rod in his right leg—could've easily proven a sorry sight for the 18,000-plus audience members who filled the Forum. However, rising to the occasion,



Billy Idol

Lisa Rose

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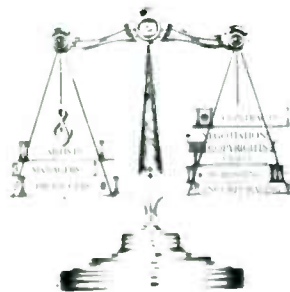
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CLUB REVIEWS

Savage Grace

The Roxy
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Tight Performance:
(213) 913-1862.

□ **The Players:** Tonya Smyth, vocals; Larry Strout, guitar; Jim Sheridan, bass; Richie Onori, drums:

□ **Material:** In terms of basic songwriting building blocks, the material was assembled smoothly and seamlessly. Verses, choruses, bridges and solos were fastened together in a concise manner. Yet the songs are bland and uninspired, having a predictability that is quickly tiresome. The lyrics are an amalgamation of tired clichés and flowery phrases—something you'd expect to see in a high school English class when the time came to write "poetry." Try this: "Time after time I fall in love again/ I try to pretend time and again that I'm holding you/ loving you" "Always on the run. I'll be your loaded gun/ I'll make you pay and pay dear...yeah!" (Imagine the words written in pink or purple ink, and all the i's dotted with little hearts. It helps the effect.)

□ **Musicianship:** The shame of it all, of course, is that Smyth has a fine voice. It may resemble Ann Wilson a little too much from time to time, but why quibble? She hits every note she aims for with obvious relish, and she occasionally inflects a bluesy slur to her melodies, extracting what life she can from the songs. Strout is a competent guitarist, adding distortion drenched rhythm parts and perfunctory solos. The rhythm section chugged along inevitably.

□ **Performance:** Smyth, at six-foot-two, towers over her bandmates (she probably shouldn't wear heels, by the way). Expected to be the focal point or frontman—or frontperson, in nonsexist terms—she preferred to concentrate on her singing. She'll walk around a bit, gesticulate here and there, but mostly she's a head-back-eyes-closed-wail-away kind of performer. Smyth's between song



Toni C. Holiday

Savage Grace: All the tools but no plan.

antics were hammy at best. Strout mugged and posed in a restrained way. He too concentrated on his singing; the harmonies were consistently sharp. Sheridan, however, mugged and posed in an unrestrained way, providing an annoying counterpoint to Smyth and Strout. He should also lose the mirror-shades.

□ **Summary:** Savage Grace certainly has plenty of tools, but no blueprints. They're all acceptable musicians, Smyth in particular, but a lack of quality material will always be a major hindrance. Unfortunately, I think they believe their songs are quite good: Before every other song, Smyth would gush about what a great song Savage Grace was about to play, or how the next number was her favorite. I'm glad someone thinks so.

—Bil White

Bird That Whistles

Molly Malone's
Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Sandy Tamaka:
(818) 505-0001

□ **The Players:** Michael Packard, vocals, guitars; Candy Lerman, violin, guitar, vocals; Lee Walters, drums; Bob Treman, bass, vocals.

□ **Material:** Penned by vocalist-guitarist Michael Packard, Bird That Whistles' material falls into the alternative music category, which lately has been used to describe just about every style of music that isn't heavy metal. So let me try to be more specific. BTW plays melodic, rootsy rock songs that are spiced with lots of dramatic violin lines often paralleled by harmonic guitar notes. The songs are loaded with interesting chordal changes and well-developed, and at times wonderfully poetic, lyrics. Which all add up to songs that not only keep me spellbound, but coming back for more. Highlights of their set abounded and included a tale of lust and nightmares entitled "Twisted Big Brass Bed," the



Pat Lewis

Bird That Whistles: Doing demos for Geffen.

uptempo "Scarecrows" and "Here's The Story," which Michael described as a song, "about broken hearted lovers."

□ **Musicianship:** All strong players, BTW is always a pleasure to experience live. Packard (whose voice at times reminds me of the Replacements Paul Westerberg's) is quite an expressive vocalist. The tall and lanky singer does practically everything in his physical power to get the audience involved in the songs. Thankfully, this is a band that is far more interested in communicating the essence of the songs rather than showing how many notes per minute they can play.

□ **Performance:** Molly's small stage was certainly confining for Packard, who usually uses every available inch of space to move around in. Nevertheless, he and his band of comrades put on an intense show. BTW even tried out a new song, "Poison Phone," which they pulled off with flying colors. Unfortunately, Packard was plagued by equipment troubles, which began with a microphone that kept falling limp and an amp that kept cutting out. The latter was easily remedied, however, by an occasional swift kick. Ah, but there is just something so charming and refreshing about this band that all the problems only made BTW seem that much more (pardon the cliché) down to earth.

□ **Summary:** It came as no surprise when I learned that vocalist/guitarist Michael Packard was once a member of the Walking Wounded, which is another band that boasts a strong songwriter. It also came as no surprise when I learned that BTW just signed a demo deal with Geffen Records. I have more than a sneaking suspicion that this band will be doing more than just whistling in the near future! If you like the rootsiness of John Mellencamp, the strong songwriting sensibility of John Hiatt and/or the violin-heavy, alternative sound of Camper Van Beethoven, you more than likely will find Bird That Whistles your cup of tea.

—Pat Lewis

CLUB REVIEWS



John Novello: Vocalist Gloria Rusch stole the show.

John Novello

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** John Novello:
(818) 506-0236

□ **The Players:** Novello, MIDI-Hammond organ, Roland D-50, Korg SG Acoustic piano, MIDI-Fender Rhodes, Yamaha TX7 and Oberheim Matrix synthesizers; Jamie Glaser, guitar; David Stanbaugh, saxophones; Kenny Wild, bass; Randy Drake, drums.

□ **Material:** Several of the tunes offered in a 90-minute set were from Novello's latest release *Too Cool* (ITI Records), all penned by the keyboardist. An exception was Chick Corea's *500 Miles High*, a perennial favorite of Novello's—this time, though, featuring the extraordinary voice of Gloria Rusch. Another composition entitled L.A./N.Y. is set for a future recording. This almost cacophonous work was very descriptive of its title, and Novello had introduced it as a "blues shuffle." On this, too, Rusch displayed her three-octave range to great effect, as well as carrying on a delightful musical conversation with Glaser who then turned and flirted (musically, of course) with Novello, trading licks and appreciative nods at each other's choice of lines.

□ **Musicianship:** This was not the same band as appears on the new album: Wild, Stanbaugh and Drake were all "subbing" for this gig, nevertheless, each of them displayed fine technique and good knowledge of the material. Stanbaugh was given the enviable task of accompanying Ms. Rusch for some well-executed unison playing, with the singer scattering her lines admirably. The leader is, by now, an acknowledged master of his instruments, and he didn't disappoint. His interaction with Glaser, in particular, offered some of the evening's highlights. This is not to say, though, that his solos were any the less impressive, and his use

of his MIDI-d Hammond organ on, for instance, the opening *Spirit of Play* set the standard.

□ **Performance:** Even though these were not the ideal circumstances for Novello to debut his album's material, bearing in mind the absence of his key men, we in the audience were definitely not aware of this limitation. When you get performers of the caliber of each of those onstage, there's bound to be some kind of magic happening. The rapport between everybody gave one the impression that they were all one, big, happy family (excuse the platitude!). Therefore, the outcome of such a performance is bound to be bigger than the sum of its parts.

□ **Summary:** For my money, Gloria Rusch is en route to solo stardom. She has a three octave range that will knock your socks off—and she's got looks to spare! Most importantly, she knows what she's doing and can blend beautifully with her surroundings, or take center stage and wail. Definitely a don't-miss act.

—Frankie Nemko

Lancia

The Roxy
West Hollywood

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Paul Lancia:
(213) 871-6817

□ **The Players:** Paul Lancia, vocals; Bart Walsh, guitar; Robert Crane, bass; Scott Patterson, drums.

□ **Material:** Lancia plays comfortable pop-metal that resides in a musical chasm somewhere between Winger and Skid Row. Lancia has a few decent songs, but they lack the all-important hooks that will carry them to the commercial success they are striving for. Their strongest number was a bluesy funk-up tune called "I Don't Want Your Love," and they are much better when they don't want love than when they do. The ballad, "Still In Love With You" oozed so much sap that the poor guys were knee-deep in it by the half-way point. The heavier number in the set out-

ran their floundering attempts at prom ballads by a mile.

□ **Musicianship:** All of the players are individually talented, but they don't fit together comfortably. The magic that makes four musicians into a "band" just doesn't seem to be present in Lancia. Guitarist Bart Walsh is a gifted player, but his overly-technical style often disrupted the poppy material rather than compliment it. Vocalist Paul Lancia has a great deal of potential. His voice borders on a novice Steve Perry, yet he lacks the precision to be categorized in that league. Lancia's voice tends to run away with him at times - blurring forth with no inflection or style.

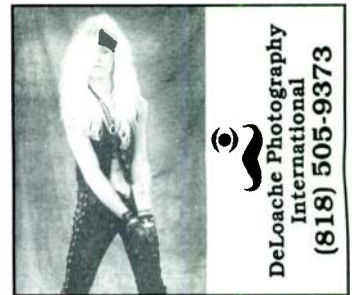
□ **Performance:** Lancia moved well on stage with consistent energy. The requisite amount of hair-flipping was executed, but with the exception of the band's namesake, the players seemed lost for anything else to do. A little more interaction between the band members might help.

□ **Summary:** Lancia have yet to define themselves. They seem to be playing dress up with a couple of different styles and haven't agreed upon one yet. While diversity is fine, Lancia's overall presentation is uncomfortable due to the lack of continuity in their material and performance.

—Stephanie Jordan



Lancia: No "magic" here.



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CLUB REVIEWS

Brian Mann & L'Accordian

Le Cafe
Sherman Oaks

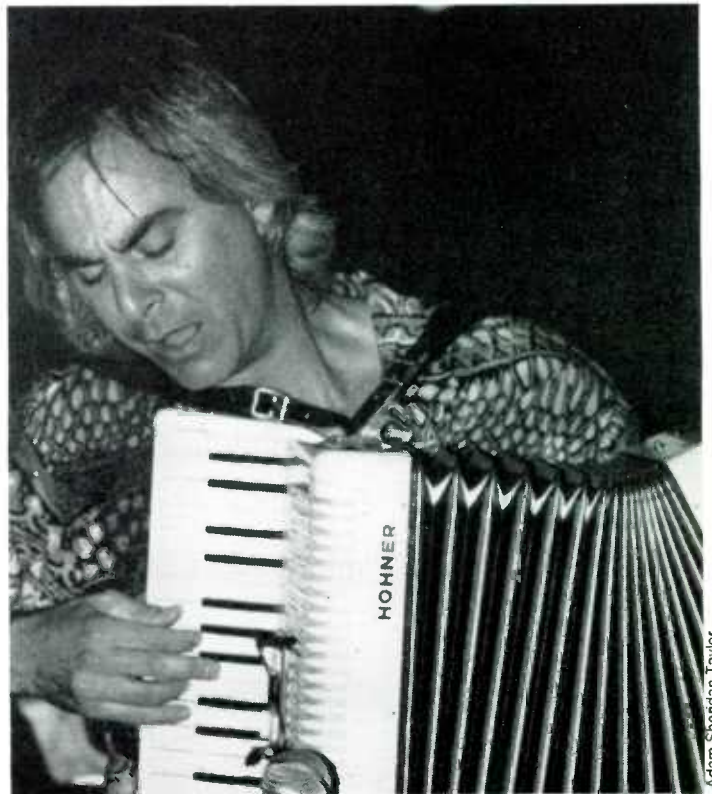
① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Michael Davenport, The Merlin Co.: 818-986-3985

□ **Personnel:** Brian Mann, accordion, keyboards, programming; Domenic Genova, bass; Bob Leatherbarrow, drums; Mike Miller, guitar; Brian Kilgore, Steve Forman, percussion.

□ **Material:** Everything heard at Le Cafe was a Mann original with many of the compositions appearing on his recent Narada release entitled *Cafe du Soleil*. The opener was one that occupies the same place on the album, "Reclining Civilization," with an ardent dedication from Mann to our planet. There was a Spanish-motif on "What Has To Be," and a very sensuous, romantic "Je t'aime." Yet another mood was evoked with a melodically interesting, Caribbean-spiced piece.

□ **Musicianship:** It's quite a new experience to witness the long-maligned accordion being accorded such a place in modern music. Mann is an extraordinary exponent of the instrument, hugging it close to his body, fingers lightening-fast over the small keyboard. His inventiveness on what would at first appear to be a limited palette, is amazing. He is one of only two or three players of the accordion in this idiom, so there's no real comparisons to be made, no subtle influences to refer to. He is as adept on his various electronic keyboards also and utilizes taped material to great effect. Genova, Miller, Forman and Leatherbarrow are with him on his album, and here demonstrate their togetherness in fine form. Kilgore, sitting in for Forman for the first half-hour or so, seemed comfortable and showed great taste in his selection of the vast array of



Brian Mann: Bringing the accordion to popular music.

percussion at his disposal. Solos were rampant from everyone, all of which made sense and enhanced the leader's concept.

□ **Performance:** Mann has said that the accordion has many human qualities and can be as expressive as the human voice. This was apparent as he took the instrument through different pitches, sometimes sounding like an Andean flute, at other times growling down in the lower registers. His skillful blending of the accordion with his bank of electric keyboards and pre-recorded samples, offered many different textures. The small stage area was totally filled up with a veritable arena of percussion, plus keyboards, leaving not too much room for the slender bass and guitar. Nevertheless, from that small space great sounds emanated as Miller burned on some, lilted on others. Genova, equally sensitive, and Leatherbarrow on the trap drums, were right in there at every turn of tempo.

□ **Summary:** Mann has alluded to his solo album as being a plea for an open-minded outlook, not only in music, but in life. His use of this unusual instrument to express his philosophy is timely, bringing a truly international flavor to American popular music. —Frankie Nemko

Honky Tonk Angels

Green Door
Montclair

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Nick Licata:
(714) 621-2464

□ **The Players:** Kurt "Jet" Ross, lead vocals and harmonica; Jeff Lyster, guitar; Dave Collett, guitar; Nick Licata, bass guitar; Kenny Adams, drums.

□ **Material:** "We're too rock for country, and too country for rock, but we don't care just so long as we get to open for Asleep At The Wheel," says Kurt "Jet" Ross. His old group, the Flamethrowers, were metal, but Ross once commented he felt metal had lost its blues roots. The Honky Tonk Angels may be just the group to bring them back, may the roots be country-blues or blues-blues.

□ **Musicianship:** Collett and Lyster are both more than adequate guitarists, but Ross is a double threat. All the lung power his slender 6-foot-4 frame can muster goes right to his voice and his harmonica. All he has to do is cut loose on harmonica and the audience snaps to.

□ **Performance:** We begin with a blast from Ross' harmonica and end with a rockin' "Folsom Prison Blues." We'd have heard more, but the owner said, "Closing time." Before "Folsom," the group squeezed in the classic rock paean to their namesake, "Honky Tonk Women" (although angles can be men, too) and another Stones blues-rocker, "It's All Over Now." These angels of the honky tonk have a few songs that sound distinctly theirs, too, notably "Swingin' From the Chandelier" and "Tequila-bent and Hellbound."

□ **Summary:** "We don't care if we get signed or not, nights like this make it all worth it," says Ross. He's right—and that's the best recommendation there is for signing an artist. —Lyn Jensen



Honky Tonk Angels: A top-notch act.

CLUB REVIEWS



Tom Farrell

Lash: These Chippendale dancers rock hard.

Lash

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Alan Jones: (213) 651-3907

□ **The Players:** Bernie Tavis, vocals; J.P. Cervoni, guitars; Al Pranno, bass; John Platero, drums; Sam Jordan, keyboards.

□ **Material:** Lash kicks out hard-hitting, well-rounded power rock in the modus operandi of Van Halen back when they were a real band. Aimed at a mid-twenties audience—no pop-oriented teen music here, folks—their material is versatile, stretching to cover the ballads, as well as the up and slower tempo tunes. Still, songwriting is the one area that Lash needs to polish up on a bit. Their songs are certainly above average, yet 'the right stuff' seems to be on the tip of their tongues. Spit it out, guys!!

□ **Musicianship:** No slouches here. Lead singer Bernie Tavis has got a great, powerful voice that qualifies him to stand shoulder to shoulder with most of his national brethren. With that base firmly covered, the rest of the band falls neatly into place—the rhythm section gets their job done, (with the exception of a baring drum solo) and guitarist J.P. Cervoni pulls off his leads and rhythm chores quite nicely, while not quite ascending to the ranks of "guitar hero." It was interesting to see keyboardist Sam Jordan onstage—in addition to enhancing the tunes with some nice flavoring, his keyboards seems to be doing the same for the band's backup vocals. Whatever works, I guess.

□ **Performance:** Yes, they're all Chippendale dancers, but don't expect to see any schlocky bump and

grind stuff. Lash graduated with honors from the Van Halen school of ass-kicking infectious stage charisma. But since lead singer Bernie Tavis moonlights taking it off—maybe he should start with those awful spandex pants! Really outdated clothes for the rest of the Lash guys, too. Tavis has the potential to be the next Kip Winger/David Lee Roth, but his raps still need a bit of work. His boundless goodtime energy was shared by his bandmates and nicely transmitted to the audience.

□ **Summary:** Lash could really be huge, but with A&R people sniffing around for the hit song like paladins searching for the Holy Grail, all Lash has to do is to strengthen that one weak link in their chain, and then...look out! In the meantime, these guys are strongly recommended for a good time rock & roll show that backs up the beefcake and bluster with good material and a good stage show. Enjoy!

—Tom Farrell

Motorcycle Boy

Coconut Teaszer
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Francois: (213) 854-0119

□ **The Players:** Francois, lead vocals, bass; Brian Blade, guitar; Mike, guitar; Kenny Toy, drums.

□ **Material:** Trace the family tree of Motorcycle Boy's music and the branches will lead you right back to the aggression and distortion of punk and the melody of what used to be called new wave. With nary a guitar solo to be heard, the songs were tight, stripped-down and to the point. The highlight was the brilliant satire,

"I Hate The Sunset Strip," with lyrics that torpedo the scene. "You too can meet your disease-infested dream girl in the parking lot of the Rainbow!" Ouch!

□ **Musicianship:** No virtuosos in this department, but then, in some kinds of music that's not the point. (No one ever mistook Lennon and Harrison for Clapton and Beck, and the Beatles did just fine). The emphasis is on the way the band sounds as a band, not who can play the fastest guitar solo. All the players are solid musicians, the band is well-rehearsed and tight—what else do you need?

□ **Performance:** With a face that bears a remarkable resemblance to actor Rob Lowe and a body encased in a leather biker jacket, lead vocalist/bassist Francois was a presence hard to ignore. Guitarists Brian Blade and Mike were dressed in heavy metal-type attire, which at first seemed strange in contrast to both Francois and Motorcycle Boy's music, but hey, the whole idea behind punk was to give the finger to the norm, so what the hell. And it still looks cool to hear loud, raucous music being played by guys with big hollow-body guitars—which is the way the whole rock thing started further back down the family tree.

□ **Summary:** Motorcycle Boy is a must see for anyone burned out on the local hard rock re-run season, which has lasted a few summers too long. Instead of looking to the past to copy, which is what so many bands do, Motorcycle Boy looks to the past to build and progress. The wall-to-wall crowd at the Teaszer, which included everyone from skinheads to headbangers, enthusiastically roared their approval. My God, there's hope for Hollywood.

—Richard Rosenthal



Nadine Glick

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DISC REVIEWS



Megadeth
Rust In Peace
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Mike Clink and Dave Mustaine
 □ **Top Cuts:** "Tornado Of Souls."
 □ **Summary:** What makes this the strongest Deth album to date is a refreshing sense of self-confidence that breathes new life in Mustaine's writing and playing. The band employs an arresting theme of uncovering previously hidden truths, both politically ("Hanger 18") and personally ("Poison Was The Cure") that makes this album quite a revelation. New members Nick Menza (drums) and Marty Friedman (guitar) have added to the spiritual rebirth of the band to make the sound as uncluttered as ever, every song being a minor masterpiece.

—Scott Schalin

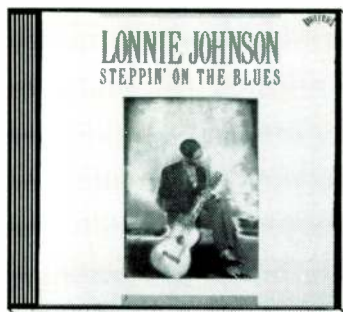


Slayer
Seasons In The Abyss
Def American

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Rick Rubin
 □ **Top Cuts:** "Skeletons Of Society," "War Ensemble," "Dead Skin Mask."
 □ **Summary:** Los Angeles-based Slayer has reached a point of perfection in their career when they can really do no wrong. The band is one of the few that understands the purpose of music as heavy as humanly possible in order to match the intensity of the atrocities that surround us daily. The shouting of Tom Araya and the playing of guitarists King and Hanneman mesh brilliantly to create a feeling of brutal poignancy. Oh, and try having sex with a woman on her cycle while "Dead Skin Mask" plays. It's quite a trip.

—Scott Schalin

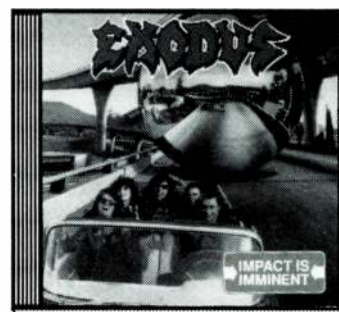


Lonnie Johnson
Steppin' On The Blues
Columbia

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

□ **Producer:** Lawrence Cohn
 □ **Top Cuts:** "Toothache Blues," "She's Making Whoopee In Hell Tonight," "6/88 Glide"
 □ **Summary:** Lonnie Johnson, during his 45 years of activity, cut more records than any other blues artist and with good reason. An excellent singer, he was also (along with Blind Blake and Eddie Lang) the top guitarist of the 1920's. This recent re-issue collects together Nineteen of Lonnie's best recordings from 1925-32 including three previously unissued instrumentals and collaborations with Lang, Victoria Spivey and Texas Alexander. This definitive compilation serves as a perfect introduction to classic blues for today's listeners.

—Scott Yanow

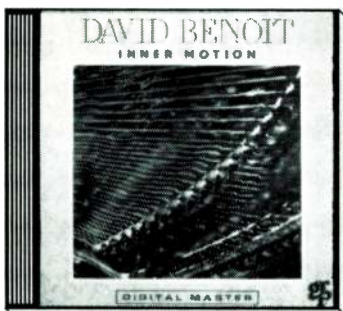


Exodus
Impact Is Imminent
Capitol

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** The H-Team (Gary Holt and Rick Hunolt).
 □ **Top Cuts:** "The Lunatic Parade," "Thrash Under Pressure."
 □ **Summary:** Bay area thrash legends Exodus release yet another set of aggressive, warp-speed Metal, tackling subjects as diverse as drunk driving, Judge Wapner (!), the Eastern Europe situation, and gang violence, yet musically are in danger of being stuck in a rut. An intense release for a major label, of course, for Exodus are in danger of being overshadowed by the younger bands that they have influenced over the years, hence they stick to their guns. Whether this album will be lost in the shuffle of new releases remains to be seen.

—Drew Slojowski

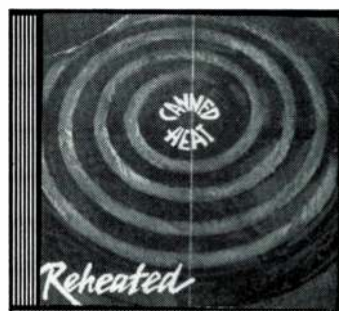


David Benoit
Inner Motion
GRP

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** David Benoit and Allen Sides
 □ **Top Cuts:** "Houston," "Along Love's Highway," "South East Quarter"
 □ **Summary:** The pop-jazz pianist's fifth GRP outing is also his brightest, a mix of hip-hop rhythms, reflective moodiness and sparkling improvisation featuring L.A.'s best musicians and even orchestration behind some lovely, angst-free acoustic piano work. With Benoit, melody is king, and once again, almost every tune is instantly hummable and ready for airplay. Instrumental albums often feature token vocals, but ex-Ambrosian David Pack's two contributions are rare and memorable gems.

—Jonathan Widran



Canned Heat
Reheated
Dali/Chameleon

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Fito De La Parra & Larry Taylor
 □ **Top Cuts:** "Bullfrog Blues," "Looking For The Party."
 □ **Summary:** *Reheated* is chock-full of boisterous blues and boogie party music. And, man, what a party: A vise-tight rhythm section serves as backdrop to guttural, emotional vocals and extraordinary, soulful guitar snarls by Junior Watson and slide guitarist Thornbury. The throbbing, taut "Looking For The Party," the snappy "Bullfrog Blues," and a majestic cover of Al Green's "Take Me To The River" are the knock-dead numbers here. Thanks for coming back down from the country, guys; it's like you never left.

—Randal A. Case

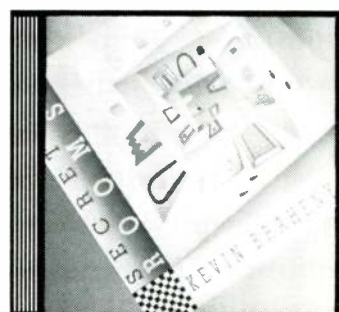


Black Sabbath
Tyr
I.R.S.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Tony Iommi and Cozy Powell
 □ **Top Cuts:** "Anno Mundi (The Vision)."
 □ **Summary:** I think someone should get the shovel out and finally lay this poor beast to rest. With a new singer (Cony Martin) and a new label (I.R.S.?), today's BS is a pale imitator of a style they originated. *Tyr* tries to be an epic tale of some obscure sky-god or something but the banal lyrics and the over-inflated arrangements make this an embarrassing affair. Martin's voice is strong but unspectacular. Actually, after Sabbath's brief relationship with Ian Gillan ended, so should've the Sabbath trademark. R.I.P.

—Scott Schalin



Kevin Braheny
Secret Rooms
Hearts of Space

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Kevin Braheny
 □ **Top Cuts:** "Shadowcatcher," "Visited By Spirits," "Saturn Ballet (for Andrea)"
 □ **Summary:** "Secret Rooms are unique internal states, emotionally complex spaces in consciousness, each expressing its individual identity and ambience." Or so says Mr. Braheny in his liner notes. Braheny has woven a beautiful and intricate piece of 'space music' that is complex, thought provoking and beautiful. While some of the material seems to get lost, the majority of *Secret Rooms* bears a repeat discovery, and Braheny's use of the EWI electronic woodwind instrument has added a touch of extra flavor to the disc.

—Tom Farrell

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- FALLEN ANGEL nds creatv orig hrd driving mel w/dge keyboards. 213-275-8007
- Fem voc sks jazz pianist to collab on orig matr'l & standards ala Billie Holiday. N Hilywd, Burbank area. Dawn, 818-980-9431
- Keyboard hdd by pro orig pop/R&B/jazz/rock band doing local shows. Vocs welcome. Wayne, 213-655-7781
- Keyboard wtd by grt proj ala Toto, Journey w/studio qual plyrs, grt sngs. Must write, sing & lk pro. Under 25. 213-392-2190, 818-894-0458
- Keyboard wtd for estab band. Rehrs in So Bay. Orig, mel rock. Mike, 213-542-5141
- Keyboard wtd for org rock jazz blues funk band. Call Mike, 213-666-0620; Jay, 213-866-2666
- Keyboard wtd, piano & organ roots. Faces Mts Paul Shaffer for org band. 213-318-6888
- Keyboard wtd, 2nd instrmnt/B vocs a +, Maj upcmng Euro proj. Must have tape, pic, resume & references. John Sinclair, 213-913-3842
- Keyboard/organ grinder wtd, 18-25, to start band. Intl Charlatan, Fall, Spiral Carpets, Costello. Must have equip & beat 60's sounding organ. Deditcn only. 805-583-1862
- Keyboard/voc wtd for concert sng oriented stl. Styles of Mercury, Walsh, Powell, Payne. Top notch only, band out plyng. Russ, 818-996-0762
- Keyboard plyr wtd for neo political cosmic 90's folk rock. Perfrm & recrdng. 213-464-2145
- Lgk for keyboard plyr. Warner Bros recrdng artist sks lean guit plyr, must lk grt for HR music. PIs call for audtin. 213-859-3997
- Open minded xtremly ltrmd keyboard hdd to help bring to live already creatv proj. PIs call Dawn Rene, 213-318-8829
- Wtd, avant garde keyboard, R&B, hip hop, house Intl w/ xtensv samples. Must be able to travel. Only srs nd apply. Call Terrell, 213-960-2062
- Young gd lkg Asian American male pop sng/rfrcst w/ sensual vox sks compsr/keyboard. Intl Spandal Ballet, DePeche, Erasure, Warren, 213-839-3595
- Estab rock band sks exp keyboard plyr w/bcngk vocs. Must be dependbl, responsbl, no flakes, not metal. Inland Empire. Call Joey Devine, 714-822-7421
- Keyboard wtd for classically Intl HR, Dokken, TNT, Rising Force. Let's have lng hr & pro demo. Neil, 818-894-2404
- Keyboard wtd for funk rock band. Hammond organ & brass style. Vocs a must. Intl Peppers, Level 42, Robert, 213-387-9633
- Keyboard/sax plyr wtd for estab 50's, 60's grp. Steady wrk, 5 nites/week. Permanent gkg. Bill, 818-334-6504; 818-763-3493
- LEAGUES OF NATIONS sks ethnic keyboard w/vision.

- genuine tint, writing abil, unliq lk. Intl L.Colour mts Clash. No mindless duels! Many details. 213-749-3221
- Plano plyr/voc for Japan, Press kit & tape mandatory. Send n/mrchr, 9227 Nichols St, Bellflower CA 90706, 213-920-7477
- THE TOUCH w/na1 TV credits nds pop keyboard for concert & gd paying road gigs. Matt, 818-980-5058

12. VOCALISTS AVAILABLE

- #1, exp, innovatv ldr voc, multi-instrmntist, sks mel mainstream HR grp. Have sngs, lks, pwr. No bikers, glam, funk, kids. Tommy, 213-821-1344
- Alttrmv voc lk for alttrmv band. Intl Jane's, REM, Peppers. 213-285-8736
- Amateur snglr, 39, sks informal grp, Stones, Ido!, Pretenders, Barry Venice area. Tom, 213-859-4669
- Compil orig vox w/gd range lk for musicians who are deditcn, no drugs & are willing to take a chance. David, 818-508-9027
- Energetic pop voc sks orig band or guit ala Beatles, Monkees, Iggy, Knack. 213-876-2296
- Exp fem voc, all styles, now avail for all types of studio wrk. Located in Hilywd. Call Kim, 213-461-3461
- Fem ldr snglr lk for HR blues based estab band. Can plyr keys & accord gult. Srs pros only. Lisa, 818-446-9462
- Fem ldr voc, exp, gd chops, grt image, avail for recrdng proj. 213-281-7454
- Fem snglr w/xpresv bluesy vox lk for blues R&B band. No flakes, pls. 213-937-9572
- Fem snglr, untrned star potential, incredbl lk & stage presence, dancer w/grt vox. Intl Madonna, P.Abdul. Also loves C&W. Jennifer, 213-281-1852
- Fem voc sng band. Intl 50's, blues, Elvis. Mercedes, 619-722-7019
- Fem voc sks eclectic mel alttrmv band. Rehrs in N Hilywd or Burbank. Dependbl & deditcn. Dawn, 818-980-9431
- Fem voc/dmr sks wrkg pro stls. T40, pop, R&B. Grt equip, image & road/club exp, charisma. 213-851-4544
- Fem voc/rfrcst/post to J/F band. Intl Joplin, Hendrix, Stones, Doors. Just returned from road gkg. 213-654-5514
- Fem voc/sngwrtr lk for P/R band. Intl Heart, Clapton, Henley. 818-905-6960
- HI energy w/soulful sounds, fem cntry blues voc sks enthusiastic cntry blues grp. Call Kendra, 213-318-0883
- Hilywd born male voc w/rfrcs into down & dirty R&B. Cmted bands nd not apply. M.D. 818-242-3906
- HM voc & bst lk to J/F hrd core HM band. Intl early Maiden, Anthrax, Metallica, DBH. Srs minded people only. Jim or Charlie, 213-464-1532

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- I am a voc lk for a band who is doing P/R prodtcns. I'm lk for bands doing Heart, Bonatar, C.Trick, R.Marx. Hot voc. 213-732-8013
- I was born to sing. In intermission from proj, would love to help out, gd things happen when least expected. Dawn Rene, 213-318-8829
- K/A voc/sngwrtr avail to J/F band. Verstl range, Hatfield, Billy, Faith mt Tramp Emmet & V.Neil. Michael Ray, 213-434-5023
- Ldr snglr/sngwrtr/cgtr currently w/Rat Bat Blue, sks band w/J.Cougar mts Stones sound. Have sngs, time, exp, equip. Ace, 213-652-5179
- Male ldr voc avail for HR/HM band. Have lk, image, chops, grt vox. Pros only. 213-285-3200
- Male snglr, sngwrtr, arrang, prodr, finished R&B contrab, sks estab R&B band in Hilywd area. Intl S.Wonder, Babyface, Jim, 213-851-5062
- Male voc lk for pro HM band ala Priest, Maiden. Deditcn, appearance as intimidatng as vox. Chris, 213-463-7975
- P/R voc lk for R&B groove rock proj. Exp w/tour & recrdng. 213-869-4808
- P/R voc, Intl Priest, Perry, lk for band w/uniq mix of INXS dance rhythms w/HV style guit. Image & deditcn a must. Michael, 714-988-5333
- Snglr w/exp to form band like nothing done before. In vnt of Aero, GNR, old Priest, old Cooper. Thunder, 415-525-0237
- Snglr/guit, L/R, sides on harmonica & keys, sng flashy rock band. Intl Stones, Hendrix, Kiss, Prince, Danny, 818-997-4049
- Slightly shattered R&B snglr ala Jager, Johansen, Monroe, sks elegenty wasterd R&B band. Call Johnny, 213-580-8697
- The only voc in this town worth a darn is now avail for signed or close to signed HR act. Lks. Send tape to 5460 White Oak #G337, Encino CA 91316
- Verstl 4 oct soprano, reads, harmonies, vocal for session, lds or bkups. Will wrk in change for tape. 213-829-3287
- Verstl dynam, Victor, CBS, RCA recrdng artist, avail for sessions, demos, live perfrmnc. Call Jaime Tracy, 415-525-4314
- Voc avail to J/F band in style of Guns, Crue, Pussycat, Pistols. Sleaze & flash a must. Pls lv msg. 213-402-2261
- Voc avail to join already signed band or under consideration. Mgd to low range, 3 oct, Intl Ido!, Duran, Simple Minds. Call Andy, 818-713-0251
- Voc, 20, lk for grooveing type HR band. Grt range, lks & connex for success. Intl Tesla, Cult. Pros only. Ask for Joe, 213-892-0226
- Voc/frontman, previously w/CBS Pasha, lk to compl all orig HR proj w/mngt or deal pnsng. Will travel for rehrsl if srs right. 714-857-6598
- Voc/rfrcst avail to J/F band. Intl Iggy, J.Thunders, S.Bators. No BS, just a R&B band. Abs. 213-461-3461
- Young gd lkg Asian American male pop sng/rfrcst w/ sensual vox sks compsr/keyboard. Intl Spandal Ballet, DePeche, Erasure, Warren, 213-839-3595
- Bluesy snglr w/feel, tone & presence lk for K/A HR band

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- ala Crowes, Doors, GNH. Dedic'd blues rockers only. 213-466-6555
- British voc/sngwrtr/frmntn, vocals ala Rodgers, Stewart, x-CBS recording artist, sxs estab P/R band. Will relocate. David. 214-226-7531
- Energetic singr/sngwrtr for orig band. Infl Joplin, Crue, Slaughter, Dirty Looks. Got the lks & abli to move the stage, pref So Bay area. After 5. Eric, 213-434-5083
- Exp fem voc, all styles, now avail for all types of studio wrk. Located in Hillwyd. Kim. 213-461-3461
- Fem singr/sngwrtr sxs to collab w/compr for early 70's rocking soul ala Ike & Tina. Call Linda. 213-659-2505
- Fem voc avail wrkg, gd att, lks, presence. Sxs orig srs prof. Infl 10,000 Maniacs, Concrete Blonde, Vega. M.K., 818-508-5218
- Fem voc sxs band or musicians to form band. Infl Aretha, B.Raitt, Al Green, etc. Loretta, 818-788-9610
- Fem voc, pro, w/lks, att, exp, avail for pro sxs. Infl 10,000 Maniacs, Sundays, Concrete Blonde. Srs inquires only. 818-508-5218
- Fem voc/sngwrtr avail for recrdng sessions. Sexy vox, rock image, Infl Madonna, Heart, Stevie Nicks. Sound alike trks avail. Call Sandy. 213-639-9658
- Heart & soulful fem voc/lyrcst skg passionate musics/sngwrtr to collab w/proj. Infl, let's make our own. Pls call Kels, 213-656-8099
- Let's ply. Fem voc sxs band w/gigs, csbs to R&R. Call Kelly. 818-841-9528
- Male voc avail for pop, jazz, R&B, demo sessions & bgndng sessions. Christopher Todd. 213-851-9038
- New entry rock tem voc, rhytm qvt, avail for F/T wrk. Demo avail. Linn. 702-438-6798
- P/R singr/sngwrtr klg for cmrc'l proj w/ourng & recrdng exp. Pros only. Valley area rehrl. 213-969-4808
- Pro male voc, wide tenor range w/techniq ala S.Perry, L.Graham, R.Zander, avail for sessions & recrdng proj. Call Russ, 818-761-5653
- Pwr house versti fem blues based rocker/sngwrtr sxs HR groove orientd pro male band. Lng hr. street image. Aero, Tesia, Sisk, Love/Hate. 818-781-5600
- Voc avail, lkg for hvy groove band w/different twist & the nd for Morrison/Asbyriey type singr. Call Sty. 213-461-0633
- Voc avail. 1st tenor. 2nd tenor, voc, ld & bgknds. Wrkd w/Gap Band, S.Wonder. Ply drms & percussn. Reggae Clark. 213-290-9988
- Voc lkg to J/F band. Infl old Heart, Ricki Lee Jones, Aretha, Bad Co, Skymrd. Real, honest, sincere, are you? Michelle, 213-399-7996
- Voc, 3 1/2 oct range avail for session wrk, very exp in studio, can sing any style from rock to the angelic. Brenda, 213-202-7376
- Voc/frmntn skg band or musics. Dedic'd, vison & originality a must. Infl Rick Emmett to S.Wonder. Pros only. Dave, 818-508-9027
- Wnt results? Singr/keybdst has the abil, att & energy to make demos happen. Mark. 213-202-0280

12. VOCALISTS WANTED

- 1 young male voc ncd for hi energy R&B band. Must have range & pwr. We own studio equip d/wPA. Srs only. Jerry. 213-322-7646
- Ambitious & ltrid young male singers, ages 15-20, for pop singing/dancing grp ala New Kids, G.Michael, New Edition. 213-674-3586
- Attn singrs. Killer R&B singr/w/rock edge. lk & move wd for NY based hit proj. Send tape, photo to Box VMV 8836, 842 Broadway, NYC NY 10003
- Band lkg for intense singr. Infl Iggy, Big F. 213-656-9384
- Blues meli HR band sxs voc w/strng vox, creativity, dedic'd, pro att, intelligne & 100% team plyr to J/F band. Sam. 818-907-5563
- Fem voc for R&B all girl grp, ages 23-30, lks & dance abil a must. Must be srs mindcd. K.J., 213-281-9524
- Fem voc wd by rock/blues, covrs & orig. Bob, 818-995-1821
- Frontman wd for grooving rock band w/gigs, prodr, atty & x/rnt bkng vocs. Hvy pop w/groove. Patrick, 818-995-1628
- Grooving 60's nfl HR band sxs versti voc, young male w/exp. Stones, Hendrix, Crowes, Muddy, Gigs, demo, mnngt. Carrie, 213-388-9253
- Gult plyr/sngwrtr lkg for uniq voc to recrd sngs with. Have mnngt, srs on own style imprint. Gabriel, Sting, Call Randy, 818-782-9790
- HM/HR estab headlinng band in LA, BLIND AMBITION. Krg for lng hr image ld voc. Must have exp, must be responsbl & reliable. 818-987-0562, 818-905-9190
- HR band for 90's nds K/A singr w/lks & presence. Infl S.Row, GNR, Whitesnake. No fossils. Hllwd based. 714-952-4859
- Innovatr HR band sxs singr/lyrcst. Image & dedic'd a must. Hvy melody ala Dokken, Queensryche & White Lion. Mike, 818-753-1472
- Last chance, opportunity of a lifetime. Succeed where 100's have failed. Band sxs soulful Jagger or Morrison type singr. Rick, 213-469-6748
- Ld voc for steady wrkg HR covr band. Must have wide voc range & exp. Lks & *. Mike, 714-962-4468
- Ld voc wd for estab orig HM band. Must be dedic'd & have gd range & image. Upcmng recrdng & gigs. Call Mark. 213-402-5050
- Lkg for singr w/style & image of Plant for Zep tribute band. Richard, 714-854-3534
- Lng hr image, harmonica a +, ala old Stewart, 70's Jagger. Infl Quireboys, Crowes. 818-705-0875
- Lyrcst/sngwrtr ncd for mel metal band, all orig, lots of mairt, very unqi music w/pwrfl drive. Call evens after 7:30. York, 818-988-3461
- MFJ voc wd ncd for csbs w/charts & able to sing in foreign langages. Instrmnt pref'd. 818-788-3665
- Male voc wd for rock lunk rap band. Must be dedic'd, must be srs, must have tempo. Infl Peppers, Faith, Jason, 818-884-9167

- Male voc wd to front pwr pop band ala Babes, Nelson, C.Trnk. Lbl & mngr intrst. No smoking or drugs. 818-840-9131
- Male voc wd, currently completing recrd, must have huge range, grt stage presence & att. Modern HR w/edge. Scott, 213-397-0589
- Male voc/lyrcst by gult/sngwrtr to form innovatr & rhytm music. Infl Gang of 4, Gabriel, Bowie, Who, Chad, 714-673-1427
- Opera Infl for classical rock. Image, reliability a must. Egos unwtd. Chris, 714-241-0551
- Premier Canadian act w/signng pending sxs Tate/Halford infl voc to replace former LA based voc. Relocation not immed necessary. Pros only. 604-888-3021
- Pro estab rock act sxs tem bkup w/ infl tenor range. Infl Dokken, Winger, TNT. Must have mic. Rehrrs in Anaheim. 714-848-1639
- Prominent ldr gult sxs pro tem HR ld voc. Must be xtremly attractv, wide range, gd feel for melody & groove. Srs pros only. 816-989-4072
- Pwrfl agrv tem voc wd for all fem orig HR band. Srs only. 818-356-5868
- R.Zander style voc wd by THIN ICE, pro pwr pop cmrc'l rock band. Srs & dedic'd only. Mike, 818-880-1269
- Raw grooving singr wd for gigging band w/studio. Infl Cult, Jane's, Hanoi & Stooges. Exp & tape a must. 213-927-8877
- RUIX MONIKER, progrrs HR act skg express voc wd/frmntn. 213-707-3712
- Sngvr wd by grt band ala Toto, Journey w/studio qual plyrs, grt sngs. Must write well, lk better, singr grt. Under 25. 213-398-2190, 818-994-0456
- Sngvr/dncr/frmntn wd for pro proj, pref ages 18-24. Call Brent, 818-988-9258
- Sngvr/sngwrtr wd by gult & dmr to form HR band. Infl Dokken, Whitesnake, Badlands. Les, 213-926-3350
- Sngvr! Do your nd your own orig mairt for demos/recrdng? Pop/R&B & P/R tunes avail. 213-851-4544
- SSERIOUS lkg for male voc w/hov lks. R&B voc to do ld but mostly bkngd wrk. Intrstd parties pls call. Jeff, 213-281-6879
- That what it takes to rise above the city of filth to become the next rock out of 90's US TOO. 18-23 only. 213-969-9221
- Virutoso gult plyr/sngwrtr lkg for uniq pwrfl singr. Have mnngt, can shop. Randy, 818-782-9790
- Voc for estab HR band in So CA, sxs top voc in So CA. Pro image, tmspo & equip. We have publicist, atty. 213-402-7794
- Voc for HR band infl by Zep, Dio, Maiden. Pro equip, att, image, tmspo a must. Rehrrs in Ontario area. 714-987-0404, 714-944-3484
- Voc w/uniq voc ndd by band w/mnngt. Definitely rock, but in a progrr hd pop style. Srs lng hr image only. Kurt, 818-995-4747
- Voc/frmntn wd for all orig metal band. Image, range

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- & dedic'd a must. We have A&R intrst, upcmng dates & recrdng. Robert, 213-868-5784
- Voc/frmntn wd for HR band w/progrrs edge, dedic'd & able to sing images. Stones, Zep, GNR, Talking Heads. Fran, 818-506-8876
- Attn srs frmntn. If you have the ltrt, we have the band. Infl Extreme, Babylion AD, etc. If you are similar, we won't disappoint you. 818-547-3216
- Backup vocs wd for estab LA band w/upcmng shows. Exp pref'd. Infl M.O.I, Crowded House. Call Phil, 213-376-1865
- Black voc wd to form HR band. Have practice room in Brea. Diana, 714-255-8455
- Boys 13-17 yrs old who can sing & like to dance for new grp formng similar to New Kids. Christy, 213-851-9210
- Can you wai? Call only if you're overwhelmingly grt. Airy yet pwrfl sound ala U2 w/hrdr edge, early Cult. Floyd, Zep. 818-994-0488
- Charismatic male wd for P/R compositions. Must be srs, Infl Prince, Roth, Bobby Brown, Queen. Clint, 818-782-1184
- Cmrc'l HR grp nds scorchng voc w/rstel & range. Sebastian, Hérneth, wided image, stage presence ncd. Karma, mngr, lbl intrst, no dreamers. Terry, 213-969-5070
- Compl orig band w/gd strong sngs sxs new male voc ala Gabriel, Waters, Sting, Bono. Pro att, image, lyrcist a must. Dave, 818-786-5029
- DIBONE nds singr/lyrcst for hi energy metal band. Must be team plyr, lks, metal voc, live exp, willing to tour & dedic'd. Dave, 213-468-4771
- ESCAPE CLAUSE nds fem voc/percnusnt. Backup & some ld. Infl Sting, M.O.I, Talking Heads. Must have stage presence. Steve, 213-271-8144
- Former member of Bad Boyz sxs exp voc to reform band. Infl Crue, Tesla, Ratt. I have maj connex. Tony, 818-760-3391
- Hr energy pwr groove rock band sxs astounding frmntn w/srns ltrt for recrdng & showngs. Bort, 818-989-4956
- HR progrrs band w/cmrc'l edge sxs pwrfl voc, hungry, dedic'd, srs frmntn. Louie, 213-339-8751
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- Ld voc wd. Cross between Axil, Tyler & Johnson. Must have sns of humor. Image & moves. Call Lougi, 818-780-5388
- Mal lbl band lkg for intense male singr. Infl Iggy, the Big F. 213-857-0277
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heard. Al Winter, 818-965-7285
•Male voc wtd. World class HR, Infl Cult, Aero, GNR, UFO, Pro ai image. No equip req'd. Mngl deal/pending. David, 714-250-8003
•New rock grp w/bking requires mind blowing voc for recrdng, maj showngs. Send tape, photo, resume to 1100 N Hilyway Way #B, Burbank CA 91505
•NY City gnt plyr, ks, soul, style, exp, abil, atty, gigs, sks voc willing to break barriers of HR. Jane's, Soundgarden, Andrew, 212-431-4232
•Reader ska young & hungry w/sandpaper vox ala Jeff Keif & M. Bolton for gnt rock band w/industry audience. No egos. 213-556-4856
•Singer w/monster chops ala Bono, way cool lbl ready atmospheric sound, call answering mach to hear snrgs. 818-994-9486
•Singer/sngwrtr, Infl Beatles, Dylan, Chapman, P. Simon, sks pwrfl singer w/lrg range, 20-29, le Lennon, Fogarty, Plant, Garfunkel, etc. Gd image. Ken, 213-933-2207
•Sngwrtr sks sngwrtr in San Gabriel Valley to work on snrgs on Saturday. Band later. No pros. DePêche mts Police. Mar. 714-595-6246
•SPADES is kg ultimate rock singer, must be young, dedid, have loud raunchy vox & ks. Style Zodiac, Circus, Priest. 213-463-2693
•Synthesist kg for frontman/d singer to head DePêche covr duo. Dave, 714-522-1825
•Tyler, Chuck Berry. Quireboys, Poison, Band. Band has procdn deal, financ bkng from recrd co. Paid practices, sessions. Frank, 818-962-3867
•Voc ndd for wrkg funk dance rock. Give Ace a call, 213-676-9745
•Voc w/engetic aggrvs style ndd for estab speed metal band in WLA area. Dedid & pro att. Ages 17-21, no drugs. 213-824-0215
•Voc w/star gal to compl vry orig atmtrv P/R band. No colab. No time wasters. Upcmng gigs. Beatles, Smiths, Bowie, Ramones. 213-578-7527
•Voc wtd by band into progrvs HR, doom blues, new age & new ideas. Private rehrsl, gpping & recrdng. 818-703-8049; Phil, 818-831-9389
•ZEPHERUS nicks wedded frontman, Sebastian, Harnell, to compl K/A 3 pc. Hvy cmrcl style w/mngt & lbl intrst. Xint image. Rick, 213-960-5070

13. DRUMMER AVAILABLE

•A pro drmr sks paid gigs wwrkg club band. Will rehrs. Much exp, strong vstry plr, xint time, equip & groove. Dave, 213-828-7877

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MALE LEAD VOCALIST NEEDED

Established melodic rock band (a la Toto, Gabriel, Journey) with legal representation, label interest and financial backing now aggressively searching for new and unique vocal style. Voice must have range, power and emotion. Personality must be confident and assured. Must have demo tape and clear photo.
For further info:
(818) 716-8303

•Atmtrv but vry hvy drmr avail. Kkg for something occasionally fast & crunchy but mostly a tasty groove. Time, equip, under 24 plrs. Sael, 213-904-1009
•Dbl br showm, fully endorsed, world tour exp. Maj lbl releases, sks hrd & hvy cmrcl band w/lbl & financ support. Randy, 213-467-8224
•Dmr avail for ballyet ycmrcl HR band. Infl Ratt, S. Row, Aero. Jeff, 213-463-6638
•Dmr avail for R&B, new jack swing, R&R, jazz, samba, fusion. Has tmspo, gnt att, team plyr. Myckale Thomas, 818-569-5672
•Dmr avail, HR & other styles. I love to groove. Kkg for solid band. Call me. James, 818-786-7868
•Dmr kg for non-orig wrkg stil. No flakes, have tmspo, steady tempo. 213-478-6465
•Dmr kg to J/F estab funk metal band. INXS, Prince mts Metallica, Racer X. PIT grad, grt image, lng hr, vry diverse. Call Rich, 714-841-0901
•Dmr sks modern rock band, Infl Copelande, Buford, Bugde, Perkins. Call Dave, 213-957-5930
•Dmr kg orig hl energy band. Infl Jane's ala S. Perkin, Call Doug, 818-996-8755
•Dmr, 10 yrs pro exp, PIT grad, creatv & rock solid. Kkg for wrkg, pref touring band. Little Feat, Kentucky Headhunters. Doug, 213-463-5234
•Exp hrd hting dbl brs, pro equip, pro att, no thrash or death metal. Jack Hamer, 818-765-3563
•Fem dmr avail to join your cmrcl HR band w/grt marketbl sound & lk. 213-437-6996
•Groove dmr, dance club exp, skg pr wrk. 213-479-6465
•Hot drms, maj lbl credit, tour exp, videos, radio & TV. Lng hr image, stage presence. Sks band w/maj deal, mngt, bking. Craig, 818-761-2379
•Hot young dmr w/image, live & studio exp, avail. Infl Racer X, old VH, Yngwie. Lv msq. 213-282-5944
•Hrd wrkg dmr avail, pro kit & att, Infl Metallica, Maiden, Death Angel, VH, 818-846-7374
•Multi-percussnat avail, Octipad, drm mach, congas, timbals, sks orig band w/ision, goals & a purpose. Strong matrl, pls. 213-221-7354
•Pro dmr sks wrkg band, live & studio exp, full acous & MIDI elec set up & tmspo, solid pocket. Reggie, funk & R&B, jazz, rock. P.C., 714-544-9694
•Pro dmr, 16 yrs exp gigs/studio wrk sks wrkg band. Jazz, fusion, Latin infl, all styles. Call Roland, 213-851-2334
•Pro dmr, 17 yrs exp gigs/studio wrk sks wrkg T40 band. Phys all styles. 213-654-8499
•Pro groove dmr avail, 10 yrs exp w/acous, MIDI & vocs, kg for albums, demos or short term projs. Infl Copeland, Aronoff, Paul, 213-444-9717
•R&R dmr sks band into Crue & Pussycat, 213-878-0242
•Sober dmr, medium hr, hvy foot, snappy snars, Stones, Beatles, Motown. Dave, 213-392-0555
•Total rock dmr w/R&B, soul edge, strong vocs & xint equip, exp & att, skg well balanced org &/or T40 band. Paul, 805-255-3412
•X-Rising Force dmr now avail for recrdng sessions. 818-753-7757

VOCALIST WANTED

Vocalist needed A.S.A.P. for new World Beat Band w/major deal. Serious only. Voice needs to be in same vein as Sting or Peter Gabriel. Send Resumé & demo to:
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SOUND ALIKE VOCALISTS WANTED!

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NORWALK, CA 90651, ATT: PROMO MGR.

•Young dmr, 22, avail to J/F band. Must be energetic & dedid. Infl Stone Roses, Fall, Charlatan, Pixies. Have gd equip & tmspo. Kevin, 805-583-1862
•Dmr avail for pro sibs. Tourng & exp w/natl plrys. Solid & thrashy ala Tommy Lee, J. Bonham. Call Caris, 818-980-4550
•Dmr avail. 20 yrs exp, into all types of music. Bill, 818-240-1589
•Dmr kg for band, Infl AJ Jackson, Ritchie Hayworth, J. Bonham, etc. Mike, 818-788-9610
•Dmr, hrd hting, creatv, groove, team plyr, sngwrtr, grt ks, lng hr. Stage & studio exp, sks cmrcl/progrvs HR. Dead srs only. Chris, 213-466-4473
•Dmr, hrd hting, team plyr, exp in studio & club circuit, grt rock image, Infl Aldridge, Bonham. Pro srs only. Tom, 818-766-5714
•Dmr/sngwrtr sks gnt, bs & piano for rockng R&B, soul stomping, roots rock band. Pros pls. John, 818-753-1623
•Eddie Cross, dmr, for Autograph's 1989 American tour, avail for signed or nearly signed hvy rock maniac. Xtensv recrdng exp, hrd hting, vocs too. 818-840-0737
•Fem dmr avail, kg for musics into Metallica, Faith, Primus. Call Kathy, 818-997-1810
•Hrd driving dbl brs dmr sks estab HR band for touring & recrdng. Pros srs only. Mike, 818-762-4013
•Hrd hting groove master w/solid meter & chops sks estab rock & wrngt. Pro equip, pro att, pros only. Brett, 213-832-2898
•New from Chicago, dmr for 15 yrs sks orig & classic rock lbl band. Have club & recrdng exp, likes Beatles, Who, Replacements, Jonathan, 818-784-7220
•Pro dmr sks wrkg blues, rockng R&B or roots rock band, local or road wrk. Charlie Watts, Al Jackson Infl. Jim, 818-881-4273
•Pro dmr w/Aldridge/Powell type styles, sks incl HR band ala Whitesnake, Dokken. Image import, Intl must. Pros only. Mark, 213-949-5287
•Pro E Cmst dmr w/maj recrdng & touring exp sks cmrcl band w/rngt ala Sly/Eagles, Testa, TNT. Charlie, 818-247-9117
•Pro qual rock dmr avail for grp w/credentials. Have all the skills & qualifications ndd for recrdng or live performnc. Contact Louie, 818-830-9249
•Pwr house groove monster w/pro credentials, image & att, sks estab groove w/HR act. Team plyr Infl by Bozjo, Aldridge, Bonham. Carl, 818-508-9855
•Qual dmr w/10 yrs exp including Japan avail for session wrk or estab band. Xint groove & equip. Jim, 805-986-4741
•Single kicker, solid meter, clean kit, endorsed. Recrdng & touring exp. No hang ups. Skg band w/rngt, lock out & future. 805-296-2654

13. DRUMMERS WANTED

•2 gnt team forming band & auding dmr. Musicl format orig cmrcl HR. Must have gd equip & tmspo. Meter & dynamics crucial. Doc Jones, 818-980-4685
•Aggrvs wrkg vocs dmr for team R&R boogie band w/ gigs & recrdngs. Infl Nugent, Cooper. Call Bruce, 213-822-1590
•Atmtrv rock sks trbal dmr. Styles Slouxiu, Joy Division, Crue, Bauhaus. Call Michael, 213-969-9140
•Atmtrv theatrical rock proj sks dmr. We have snrgs, image, style & are driven to success. Our infl are many, our goals are the same. 213-969-0704
•Anti-folk guit sks dmr to J/F org band. Infl Robin Hitchcock, XTC. Contact Scott, 213-464-2087
•BOB MARS BAND wnts tight bs & drm team. Infl Satirani, Travers, G. Moore, for orig instrmtl & pwr pop. Call Bob, 818-769-2142

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•Creatv solid dmr, srs only, for band Infl by REM, Furs, Stones. Matt, 213-928-1528
•Dbl br dmr wtd to compl HR band. Srs plrys, Aggrvs big sound, AVH, Aldridge, Lars, 18-24. Call Tony, 818-347-3116
•Dear dmr master, If bands like the Doors, M.O.I., Pixies, House of Love, create violent muscular reactions in you? 213-680-4657 or 818-289-1567
•Dirty dog dmr for a band who isn't afraid. Infl AC/DC, Circus 213-409-1000
•Dmr for hrd cntry band w/mngt, lbl intrst. Infl classic pres 70's cntry, hillybilly, rockabilly. Harmonies & team spirit a must. Suzette, 213-850-7719
•Dmr ndd for org rock band, hvy htr, dead meter, team plyr, market awareness, new direction mnded, groove, strong bokbet orientd. Lks for salability. Bill, 213-636-7203
•Dmr ndd immed for TOMMY KNOCKERS. Gigs, indie recds, Euro tour. Live the music more than money. Infl MCS, Cooper, Igg, Hendrix. Rich, 213-460-8859
•Dmr ndd to compl twisted unik in your mind mod rock band. Strong structured snrgs, vocs a +. Gigs, etc. Greg, 213-660-8608; Rosie, 213-665-1965
•Dmr w/bkcup vocs wtd for org rootsy R&R band. Elvis, Lennon, Mellancap, John Issac & Bruce. 213-874-7841
•Dmr wrap kit wtd for all styles, dynams & must. Eric, 818-583-2538
•Dmr wtd by atmtrv rock band w/really cool snrgs & truly stoke worthy sound. Infl by Cure, M. O.I., Doors. 213-935-1596 or 213-874-3753
•Dmr wtd by band to tour & recrd. Exp in atmtrv music pref'd. Fast, intense style, extremely infl traditl American rock. Tom, 213-786-0733
•Dmr wtd by gnt/voc to join forming progrvs HR grp. Infl Rush, Kings X, Queensryche, Michael, 213-962-0333
•Dmr wtd by rock band w/infl ranging from Soul Asylum to Burrito Bros. Dorian, 213-463-1439
•Dmr wtd by sing & guit for aggrvs psychdc metal funk & whatever. We have demo. Tom, 213-464-0331
•Dmr wtd for bluesy HR band w/mng. Infl Aero, J. Joplin. 213-851-4316
•Dmr wtd for cmrcl funk HR band. Must sing, have image, no drugs. Pros only. Frank or Anthony, 818-584-4425
•Dmr wtd by sing & guit for aggrvs psychdc metal funk & whatever. We have demo. Tom, 213-464-0331
•Dmr wtd for bluesy HR band w/mng. Infl Aero, J. Joplin. 213-851-4316

•Dmr wtd for rhyth oriented band. Infl Talking Heads, Clash, Police, Stones. Jay, 213-932-0680
•Dmr wtd for solid HR org band. Blues too, totally orig. 213-466-4678
•Dmr wtd in style of Guns, Crue, Pussycat, Pistols. Sleaze & flash a must. Pls hv msq. 213-402-2261
•Dmr wtd into CUB, Hendrix, w/Pussycat, lk, under 25. 213-851-8446, 213-653-6786
•Dmr wtd to compl 4 pc band. Must be hrd htr. Infl Bonham, Powell, Lee, Part. Have pro gear, singl or dbl kick, trnsps. 818-444-2065
•Dmr wtd, must have dbl brs & know how to use them. Infl Metallica, Queensryche, Van Halen, 818-845-5187
•Dmr wtd. Infl Police, Ramones, exp only. David, 818-398-0374
•Dmr wtd. Vocs, sngwrng, Infl Zep, funk, atmtrv. Have studio, going on road plying T40. Chris or Tom, 213-389-3924
•Dynam dmr w/pwr groove sound by HR band w/pwr mngt & Aero to Leppard. Call Debra, 213-962-9400
•Estab prnds dmr. Must focus, wrk hrd, bking vocs a +. Atmtrv P/R, Grt snrgs, grt connex, plan to succeed. Don, 213-542-1883

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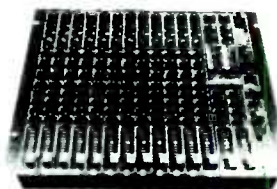
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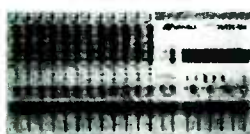
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