

# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE

## L.A. RADIO WARS

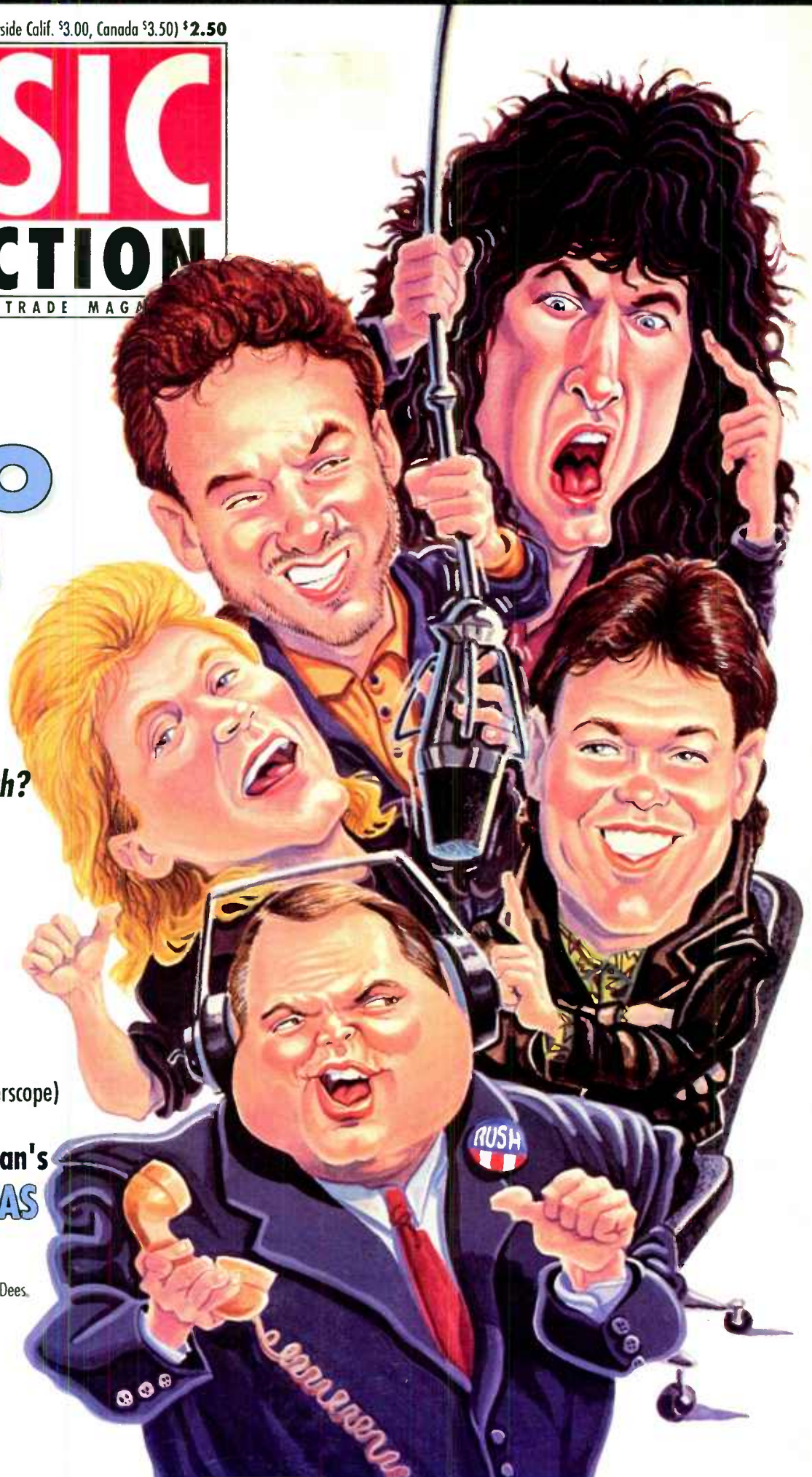
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om For Both?  
Challenges  
Who's  
In L.A.?

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4 **SONDES** (Interscope)

A&R Report: Def American's  
**GEORGE DRAKOULIAS**

Clockwise from bottom:  
Rush Limbaugh, Mark & Brian, Howard Stern & Rick Dees.



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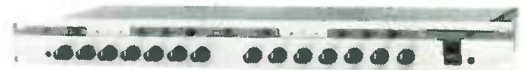


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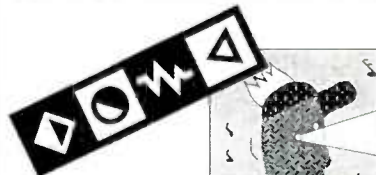
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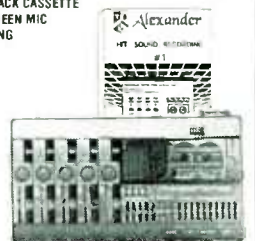
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## FEATURES



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### L.A. RADIO WARS

The L.A. radio world was shocked when Spanish station KLAX and an unknown, Juan Carlos Hidalgo, achieved higher ratings than veterans Rick Dees, Mark & Brian, Ken & Barkley and Howard Stern. Find out who's winning the war to control the L.A. airwaves.

By Various Contributors



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### CLAIRE WEST

It's difficult enough promoting a record when you're with a major label, but try doing it as an indie. Claire West has mastered the art of indie promotion with her aggressiveness and large doses of charm and wit.

By Oskar Scotti

## COLUMNS & DEPARTMENTS

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## FEEDBACK

### CD Prices

Morley Bartnof  
Daisychain  
Hollywood, CA

"Regarding 'Industry rocked by  
Wherehouse decision to sell used  
CDs.' Is anyone out there as tired as  
I am of hearing distributors and  
labels threatening the livelihood of  
new artists with no promotion and  
recording contracts? If CEMA presi-  
dent Russ Bach is so concerned  
with Wherehouse Entertainment  
selling used CDs at a reasonable  
price, why doesn't he lower the list  
price of CDs instead of hurting the  
new artists?"

### A&R Comments

Dear MC:

I am writing to tell you that I  
enjoy your publication. I have been  
subscribing for a few years now,  
and appreciate all the helpful tips  
you supply concerning the music  
business.

I have found that the Demo Criti-  
que section is extremely helpful in  
my career choice. Although some  
of the critiques can be a little rough  
on the artist/songwriter, I feel that  
the honesty and feedback will help  
them and other musicians to be more  
attentive to their own abilities  
(strong or weak points). Each month  
I read the ratings and advice on each  
submission and take note of what  
seems to be the most common weak  
areas. Although I have not sent any  
of my own material for review yet  
(I'm currently finishing up a new  
demo tape), I feel that my writing

and performance abilities have im-  
proved due to the information pro-  
vided in this section.

I feel that the A&R report is  
another great section. It has taught  
me that besides talent and dedica-  
tion, you also have to have the right  
attitude. The personal experience  
and advice from the A&R represen-  
tative gives me an idea of what I  
need to work on.

As a result, I have loaned sev-  
eral copies of *Music Connection*  
magazine to many other fellow  
musicians in the Seattle area that  
are now interested in subscribing.  
Once you pick it up, you just can't  
put it down until all the great infor-  
mation has been absorbed! Keep up  
the excellent work!

Robin C. Krouse  
Redmond, WA

### Zakk Man

Thomas Priorly  
Los Angeles, CA

"My comment is regarding the men-  
tion you had on the Drunk Fox  
concert where it says that Guns N'  
Roses kicks butt. That is totally  
wrong. There were two bands that  
played before them. One was a no-  
name band that kicked butt before,  
then after that they had Zakk Wyld  
who really kicked butt and stole the  
show. When Slash came on, they  
died, and when Duff came on, that  
really killed the show. I don't know  
about the rest of the night, 'cause I  
left and they burned me out. But as  
far as the record goes, Zakk Wyld  
owned the show. He should be  
noted for the show."

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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:

Calendar, c/o Music Connection  
6640 Sunset Blvd., Hollywood, CA 90028.

## Current

□ The Songwriters Guild Foundation will sponsor an Ask-A-Pro/Song Critique session on Wednesday, July 14, 7:00 p.m. Ask-A-Pro/Song Critique sessions offer an opportunity to have material critiqued by an industry professional and to receive feedback and information. July's industry guest will be Joyce Lapinsky, formerly of Warner/Chappell, EMI and Zomba/Jive Records. She is currently with One On One, an organization which provides song evaluations and direct contacts with key industry people. The session is free to SGA members and will be held at the Guild's office, 6430 Sunset Blvd. in Hollywood. For additional information, contact the SGA at (213) 462-1108.

□ The Los Angeles Songwriters Showcase presents LASS Live! on Thursday, July 8, 8:00 p.m. at Highland Grounds, 742 N. Highland Ave. in Hollywood. Nine local songwriters and artists will perform their own songs, with special guest Alan O'Day ("Undercover Angel," and "Angie Baby"). The charge is \$3 with a one item minimum. Also from LASS, a new four-hour seminar, "Taking Care Of Business," designed for the songwriter or artist who has all of his/her promotional elements together, but now needs to know what to do with them. Guest speakers include vocal coach Lisa Popeil, Dan Kimpel, Tony Haynes (author of *Networking In The Music Business*) and hit songwriter and producer and LASS co-founder John Braheny, (author of *The Craft And Business Of Songwriting*). The seminar will take place from 1:00-4:00 p.m. at The Women's Club Of Hollywood, 1749 N. La Brea. Registration is \$35 for non-members and \$25 for member of LASS, SGA and NAS. Call (213) 467-7823 for more information.

□ The Los Angeles Alliance For Survival, which promotes environmental awareness, peace and help for the homeless, will hold a fund-raising benefit, Earth Concert For Survival, on July 18, 8:00 p.m. at Nightwinds, formerly At My Place, 1026 Wilshire Blvd. in Santa Monica. Headlining the event will be Thai Western band, Soy Cowboy. Admission is \$10 per person and reservations are preferred. For ticket information and reservations, contact Nightwinds at (310) 917-9111. For all other information, contact the Los Angeles Alliance For Survival at (310) 399-1000.


□ The National Academy of Songwriters (NAS) presents Hit Songwriters In The Round, where hit songwriters sing their most famous songs and tell the stories behind them. Featured songwriters will be Burton Cummings (The Guess Who "American Woman," "These Eyes," "Stand Tall"), Desmond Child ("Living On A Prayer," "I Hate Myself For Lovin' You") Jon Lind (Madonna's "Crazy For

You," "Vanessa Williams" "Save The Best For Last"), and Zac Harmon & Christopher Troy (Karyn White's "The Way I Feel About You"). The event will take place at The Troubadour on Monday, July 12, 8:00 p.m. Admission is \$5 for NAS, LASS, SGA and NARAS members and students with I.D. General admission is \$10. For more information, call NAS at (213) 463-7178.

□ West L.A. Music announces the Seventh Annual Music Expo on August 28 and 29 at the Los Angeles Airport Hilton. The Music Expo is a two-day consumer event which offers musicians, producers and composers the opportunity to meet directly with manufacturers and top artists for hands-on demonstrations of the latest music products. This year's show will include everything from musical instruments, recording equipment, sound systems, computers, music software and accessories, in addition to exhibits and special celebrity appearances. Tickets for the show are available at West L.A. Music or any Ticketmaster location.

□ The Learning Annex has several music industry related classes coming up in July. On Thursday, July 13, Neville L. Johnson, music industry attorney and co-owner of the new indie label, Cool Records, will teach "How To Start And Run Your Own Record Company." Tuesday, July 20, Andrew Zucker will conduct "Become A Personal Manager In The Entertainment Industry," and on Thursday, July 27, Michael Wolff, musical director of *The Arsenio Hall Show* will host "How To Make It In The Music Business." Contact the Learning Annex for fee, location and starting time information, at (310) 478-6677.

□ Paul Shapiro, producer/owner of Songwood Studio, and Jeff Saxon, songwriting instructor and former staff songwriter, present "Getting Your Song Together Before Taking It On The Road," beginning Wednesday, August 4, 7:00-10:00 p.m. This is a three-week intensive workshop designed to maximize songwriting success by improving each student's strongest existing song(s) by fine-tuning its structure, melody, rhyme, phrasing, concept, etc., and make it commercially viable. For additional enrollment information, call (818) 351-8744 or (310) 390-3089.

□ Veteran songwriter K. A. Parker will begin her class, "Lyric Writing 101," on Wednesdays, July 7-August 25, 7:30-10:30 p.m. This eight-week course is a step-by-step approach to the contemporary form and content of current popular songs, including rock, pop, alternative, country and R&B. The fee is \$250 and since classes are limited to twelve students, reservations are required. Also from K. A. Parker is her "Business Of Songwriting," a four-week workshop beginning Monday, July 5, 7:30-10:00 p.m. This class covers an overview of the music business, how to get a record deal, set up and maintain your own publishing company and much, much more. The fee is \$100 and class space is limited to ten students. Call (213) 656-6916 to sign up for either class or for additional information. 

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— David B. Aikens

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By Karen Orsi

In 1994, it will be one hundred years since the first Gibson guitar was made by Orville Gibson's own hands in Kalamazoo, Michigan. As both a woodworker and musician, he was convinced that the best vibrating characteristics were found in solid, unbent, unstressed carved wood. A former shoe clerk, he fit violin construction ideas to his own new line of mandolins and guitars. They had carved tops and backs instead of flat ones, and their success was instantaneous. A factory was built in 1902, and the "Gibson Mandolin-Guitar Co., Ltd." was set up with Orville as a consultant. Because Orville really had no interest in the daily operations of the company, he hired a manager. But two of Orville's directives are in operation to this very day. One: Buy or invent machines for dangerous or repetitive operations requiring great accuracy. Two: Employ a highly skilled worker when the human touch or musician's ear is needed.

The company grew quickly. Loyd Loar joined Gibson in 1919 after Orville's death. Loar added the first "f" holes ever found on fretted instruments. Soon after, there were bridges with height adjustments, elevated fingerboards and Thaddeus Mc Hugh's adjustable truss rod. In 1934, Gibson introduced the Super 400, an extra large jazz guitar that could easily hold its own against any horn section. 1937 saw the introduction of the ES-150, the "Electric Spanish Guitar."

Jazz player Charlie Christian played with Benny Goodman in the Thirties and the lead electric guitar became a big band necessity. He invented a musical style that has been alive and well now for over 50 years. The war caused a shortage of materials, putting a damper on things, but by 1948 Gibson was booming again. Ted McCarty ruled as Gibson's president from 1950-1966, and this is the man responsible for introducing the Les Paul, Byrdland, ES-335, Flying V, Explorer, SG and Firebird electrics, the Hummingbird and Dove acoustics, the Tune-o-matic bridge, stop bar and the humbucking pickup.

Les Paul presented a prototype to Gibson in 1945 or 1946 that was basically a split Epiphone with two pickups. He called it "The Log." Because it was so ugly, and regular Gibson guitars were selling well, the significance of what he was doing didn't strike the folks at Gibson until shortly before 1952 when the beautifully designed Gibson Les Paul made its debut. In 1957 Gibson bought Epiphone and continued to manufacture the traditional line of Epiphone instruments. The 1960's were, of course, phenomenal for Gibson, and the Nashville factory was opened in 1975. In January, 1986, a failing Gibson, still reeling from the recessions of the early



*Gypsy Carns and Tony Margulies*

Eighties, was bought by a team headed by Henry Juszkiewicz and David Barryman. With their direction and involvement, the company is now doing well again. In 1990, a state-of-the-art facility was opened in Bozeman, Montana, where the dry climate is favorable to building guitars.

Gibson now has an L.A. office that handles endorsements and entertainment relations. Opened just recently in North Hollywood, it is managed by Gypsy Carns and Tony Margulies. Carns, a musician himself, has been with Gibson for twelve years, and now handles much of the music end of Gibson's Entertainment Relations in Los Angeles. A few years ago, Carns signed Faith No More and the Black Crowes to an endorsement deal before they even hit, although he says they only can deal with bands that are signed. "But we do like to listen to bands," Carns says. "We can sometimes loan them a guitar, see them play, meet the guys and find out what they're like. Also, we can loan instruments to promising bands that are showcasing for labels. And if you help them out when they're nobody, hopefully they'll stay with you."

Tony Margulies handles the film and television aspects of Gibson's Entertainment Relations office. Once a very successful young actor, Margulies' enterprising spirit was more drawn to forming his own companies and managing talent. Recruited just recently by Gibson, Margulies seems the perfect complement to Carns' intricate and personal knowledge of the music business.

To celebrate 100 years of Gibson guitars, there will be a very special NAMM show presentation next January. Also, Gibson is currently compiling information and film clips for a special film being produced in London on the first 100 years of the company.

Gibson USA is located in Third Encore Studios, 10909 Vanowen, N. Hollywood, CA 91605. For appointments, call (818) 505-1723.



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**Santa Ana**

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**Sherman Oaks / North Hollywood**

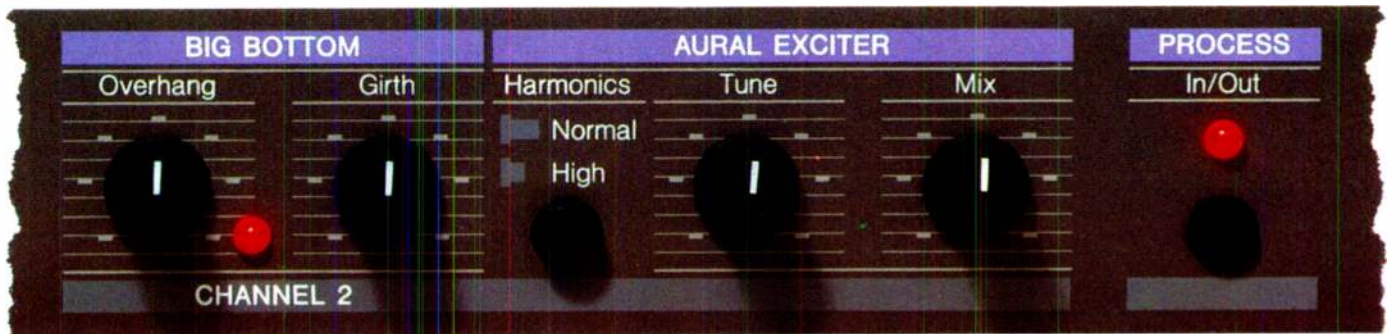
**Goodman Music**  
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# Yamaha Expands Its Unsigned Band Contest

By Sue Gold

LOS ANGELES—Ticketmaster has joined forces with Yamaha to make SOUNDCHECK one of the biggest showcases for unsigned bands in the country. With the addition of Ticketmaster, the contest has expanded to include 30 local showcases and five regional ones, with a national showcase in September.

The L.A. showcase will take place on July 29, 1993, at the Palace. The deadline for entering is July 12. There is no entry fee and any musician who writes original music, performs with a band of two or more members and is not signed to a nationally distributed record label or major talent agency is eligible. Tapes must have two original songs. All musical genres will be accepted, including rock, alternative, blues, rap, reggae and acous-

tic, a category added this year. "We really wanted to open it up to all types of music," explained Doug Buttleman, executive manager of SOUNDCHECK. "By adding the acoustic category, it was our way of inviting the individuals who were interested in Bob Dylan's as well as U2's style of music."

Each local winner will receive the option of \$1,000 cash or Yamaha equipment and will advance to the Regionals. Regional winners will receive the option of \$5,000 cash or Yamaha equipment, and the National Showcase winner will get a choice of \$25,000 or Yamaha musical/pro audio equipment. The national winner will also receive consultations with industry professionals and an all-expense paid trip to Japan to represent the United States

at MusicQuest.

At each stage, tapes will be heard by major record label and publishing executives as well as other prominent people in the industry. "We don't promise anyone a deal, but we can open up doors to people to make their trip a little easier in the music industry," Buttleman said.

Past SOUNDCHECK winners have received deals with Warner Bros., Epic, CBS Publishing and Chrysalis. And while SOUNDCHECK already has a solid reputation, the addition of Ticketmaster has allowed them to expand their showcase and prize packages. According to John Ruscini, Executive Vice President of Marketing for Ticketmaster, "We were in the process of putting together a national promotion that was going to be basically the foundation of what you see now, so we married up with Yamaha. We bring a tremendous grass roots consumer marketing approach to what we do, and they bring an approach geared more toward the musician's end, so the blending of what we could do with the consumer base and what they

could do with the musician base was such that the marriage really made perfect sense."

Entry forms can be picked up at Music Plus and Tower Records. To enter SOUNDCHECK, send tapes and the official entry form to SOUNDCHECK, P.O. Box 76943, Los Angeles, CA 90076-0943. For more info on SOUNDCHECK, call (800) 451-ROCK. **MC**

## Atlantic Jazz Catalog Gets Rhino Royal Treatment

By Scott Yanow

LOS ANGELES—After a year of working with Atlantic's valuable R&B catalog, Rhino Records, one of the more creative reissue labels in the business, is now turning its attention to Atlantic's jazz catalog, a gold mine of vintage jazz by the likes of John Coltrane, Mose Allison, Herbie Mann, Les McCann, Yusef Lateef, Charles Mingus and Ornette Coleman.

Joel Dorn, who produced over 100 of the original Atlantic jazz sessions, is closely involved with Rhino's reissue program. "Most of the time, the original producers have nothing to do with the reissues of the music they recorded," says Dorn, "so this is an exciting opportunity. It's thrilling to be able to represent the music in 1993 as if it were newly recorded...much of the music is still very vital.

"Generally, we've tried to come up with a surprise on each record," continues Dorn. "For example, the John Coltrane anthology has five items that have never been heard before, including the first-known recording of him, which was done in Hawaii around 1946, and the set concludes with a short piece from Coltrane's very last in-person performance in 1967."

Rhino's Atlantic jazz program debuts with a two-CD John Coltrane anthology, Mose Allison's *Your Mind Is On Vacation* and two various artists sets: *Atlantic Jazz Legends*, featuring tracks by Coltrane, Mingus, Allison and McCann, and *Best Of Atlantic Saxophones Volume 1*.

Future releases will include three from Les McCann in July, a Charles Mingus set in August and a six-CD box set profiling Ornette Coleman due in October. **MC**

## New BMG Unit To Explore Interactive, Cable Marketing Technologies

By Sue Gold

NEW YORK—Bertelsmann Music Group has launched a new unit, BMG Technologies, which will concentrate on integrating new technologies and the development of multi-media product opportunities for BMG's entertainment compa-

nies and record labels, Arista, RCA, Ariola and Zoo Entertainment.

Michael Dornemann, BMG Chairman and CEO, said the new unit will look for joint-venture partnerships and strategic alliances to meet their goals. The two primary areas of interest will be interactive software development, such as CD-

ROM, and new channels of distribution such as digital delivery through cable and satellite networks.

Christian Jorg, who has been named vice president of the new unit, would not say what the first project would be, but he anticipated it would be out in the first quarter of 1994. "It would be inappropriate to mention it at this time because we're still in negotiations," Jorg said. "But we do want to take music- and video-related product and turn it into an interactive experience. I think there are many opportunities in that area."

According to Dornemann, "As one of the largest media companies in the world, Bertelsmann has diverse holdings in various areas of the entertainment field and is aggressively setting a course that allows us to effectively take advantage of the evolving reality of new technologies."

Jorg added, "BMG strongly believes that new technology will play a primary role in shaping the future of the entertainment business over the next several years. We are committed to seeking these new opportunities and taking an active role in effectively nurturing these new areas of business." **MC**

## EARTH DAY HONORS



Paul McCartney, Don Henley and Sting were among the luminaries presented with the first annual Earth Day International Awards during a recent bi-coastal ceremony (held at the CBS Studios in L.A.). Ted Danson and Robert Redford and Vice President Al Gore were also honored. Pictured at the L.A. ceremony (L-R): Ted Danson, Earth Day Executive Director Dr. Gary Herbertson and Don Henley.



# Hollywood Bowl Announces Superstar Pop Schedule

By Sean Doles

LOS ANGELES—The legendary Hollywood Bowl, which has played host to the Beatles, the Doors and Elton John and was the site for the recent mammoth Earth Day concert headlined by Paul McCartney, is making a comeback as a prominent pop venue with a summer schedule of top-flight musical talent, thanks to local promoters Bill Silva and Andrew Hewitt, who have teamed to present a series of shows that will run through October.

Superstar diva Whitney Houston highlights the roster of slated performances with a show on August 22. Other scheduled artists include techno-pop act New Order on July 26, the resurrected Duran Duran on August 23 and the pairing of immortals Bob Dylan and Santana on October 2.

"The biggest difficulty we face is trying to match open dates at the Hollywood Bowl during the summer with some of the major artists' touring schedules," says Silva, "and the fact that the Philharmonic uses most of the dates during the summer time."

Coping with inadequate on-site parking and complaints from surrounding residents have also proven troublesome. According to Hollywood Bowl General Manager Ann Parsons, both the Bowl and the promoters have already taken steps to rectify the situation. "The county requires that public transportation, specifically Park 'N Ride, be promoted and utilized in order to accommodate patrons coming into the

neighborhood for the show," Parsons says. "We have a venue that seats 18,000 but can only accommodate 8-9,000 people with on-site parking, so we need to create a greater awareness of Park 'N Ride among fans of the pop shows."

The promoters have also enlisted the aid of Ticketmaster and local radio stations to promote the use of Park 'N Ride shuttles for concerts. Parsons confirms that through these efforts, the RTD ridership rate among pop concertgoers is near 35-40%, which is comparable to the rate among patrons of the Philharmonic.

And regular meetings with homeowner groups have resulted in still more changes, including an AM radio broadcast to apprise patrons of traffic developments and a hotline for area residents to voice complaints. In response, the promoters have stationed security teams in the surrounding area and paid for additional police protection to handle any incidents that may arise.

"We view it as part of our commitment to the community to make them believe and understand that this kind of programming doesn't have to be more disruptive to their lives than anything else," says Silva.

Silva sums up why the Bowl is such a unique and important facility. "The Bowl is a great setting in the midst of this concrete jungle, and the whole idea of bringing a picnic and making an evening of it...it's more than just going to a concert. It's more of an event." **MC**

## INDIE ANNIVERSARY



Sheffield Lab, known for their direct-to-disc audiophile recordings, is currently in the midst of a 25th anniversary celebration. To mark the occasion, the indie label hosted a special conference in Las Vegas for its executives and artists. Pictured at the conference are jazz keyboardist Pat Coil, singer Clair Marlo, new label president Oscar Ciornei, singer/keyboardist Michael Ruff, label co-founder/Chairman of the Board Doug Sax and label co-founder/pianist Lincoln Mayorga.

By Michael Amicone



**Jesus Garber**

Hollywood Records has announced the appointment of **Jesus Garber** to the post of Vice President of Urban Promotion. Garber, who will handle the national promotion for the label's R&B and rap acts, has served stints with Zoo Entertainment, A&M and Motown.

The Sony Corporation has named **Michael P. Schulhof** to the post of President and Chief Executive Officer. Schulhof will shepherd the parent company of Sony's U.S. operations, which include Sony Music Entertainment and Sony Pictures Entertainment.

Atlantic Records has added two new bands to its roster of recording artists: Hard-edged rock band **Rust**, hailing from San Diego, was signed to the label by A&R rep Tom Carolan; and amidst a reported bidding war, alternative band **Bettie Serveert**, who hail from Holland, was snatched up for Matador/Atlantic by Senior Vice President of A&R Danny Goldberg.



**Laura Morgan**

A&M Records has announced the appointment of **Laura Morgan** to the post of West Coast Publicist. Morgan will handle the label's rock/metal press and will coordinate company ticket buys and trade photos.

In more A&M news, **Barbara West** has been named to the post of Director of Business Affairs. West was recently the label's Administrator of Business and Legal Affairs.

Berkeley-based trio **Green Day** has signed an exclusive recording contract with **Warner Bros. Records**. The band—vocalist/guitarist Billy Joe Armstrong, bassist/back-up vocalist Mike Pritchard and drummer Tres Cool—released two indie albums, *1,039/Smoothed Out Slappy Hours* and *Kerplunk*, both on Lookout Records, before making their major label jump.

**Zoo Entertainment** has announced the appointment of several Regional Pro-

motion Marketing Managers: **John Chommie**, who will be based in Charlotte, North Carolina; **Tony Davis**, who will perform his duties out of Minneapolis; **Dave Gleekman**, based in Detroit; and **Pat Milanese**, based out of New Jersey.

**Pacific Arts Audio**, the independent record company owned by former Monkee Michael Nesmith, has appointed **Geanie Zelig** to the newly created post of Director of Publicity. She will supervise publicity efforts for Nesmith's latest release, *Tropical Campfires*, and the new release by the Hellecasters, consisting of fretmen John Jorgensen, Will Ray and Jerry Donahue.



**Bruce Schoen**

Arista Records has restructured its promotion department: **Bruce Schoen** becomes the label's Vice President, Top 40 Promotion; **Mark Rizzo** has been promoted to Vice President, Adult Contemporary Promotion; and **Jeff Backer** becomes Arista's Vice President, Field Operations.

**BBE Sound, Inc.** has announced several new product representatives: **New Marketplace Concepts** becomes BBE's product representative in Delaware, Maryland, South New Jersey, East Pennsylvania and Virginia; **Venture Sales** becomes BBE's representative in Alabama, Georgia, Mississippi, North and South Carolina, Tennessee and Florida; **Jamm Distributing, Inc.** will represent BBE in Michigan; the **Seek Company** will represent BBE product in Arkansas, Louisiana, Oklahoma, Texas, Illinois, Missouri, Kansas and Nebraska; and the **City Sales Company** will represent BBE in Southern California.



**Gia Desantis**

**Capitol Records** has promoted **Gia Desantis** to the post of Manager, Video Promotion. Desantis will perform her duties out of the label's Hollywood Tower headquarters. **MC**



**George Drakoulis**

**Company:** Def American  
**Title:** A&R Producer  
**Duties:** Production & Talent Acquisition  
**Years with company:** 5

**Dialogue**

**Background:** "Rick Rubin and I went to the same college together. He was the social chairman of the dorm, which meant that he got money to throw parties. I started helping him with the parties and he told me he was going to start a label called Def Jam. He'd get up, go to his room and start selling records over the phone. At that point, it was mainly rap records so he'd call college stations and shows around the country."

**Going Pro:** "One day Rick was working at this really small studio where everything had to be done by hand, and I stopped in. On a lot of these mixes, you needed lots of hands to hold down buttons so I would help him along with his engineer. To me, it was exciting and something I knew I wanted to do."

**Credits:** "The first act that I produced by myself was the Black Crowes album, for Rick's label. I worked on lots of other records with Rick, like Slayer, so I was totally confident going into the studio alone. It was more exciting than nervous."

**Talent Ingredients:** "An act has to have sincerity; they've got to be believable. They should also be able to make me feel a certain way; to change my mood. They have to be

able to move me."

**Projects:** "I produced the Black Crowes and the Jayhawks and now I'm working on the new album from the Four Horsemen. There are a couple of other projects that I can't really talk about now because it's just too early."

**Traveling:** "I really like traveling around the country and going into different record stores and hanging out listening to what the local kids have to say. You make good friends and outside of L.A., the groups seem to support each other more. If someone is playing, all the other local bands in town go see them, whether they're good or not."

**Local Scene:** "Every now and again, a couple of nice things start happening—like the Kibbitz room and Cafe Largo—but they don't seem to go much further than that. I was talking to a friend of mine who told me about the days when groups would come into town to do seven nights at the Whisky and everyone would pay a couple of bucks to get in. I think this pay-to-play thing is a drag and it makes it hard for bands to get a following. What they're doing amounts to just 'buying' the place for the night and forcing their friends to buy a ticket. I feel bad for the bands in this town."

**Crowe Sightings:** "I don't think that bands have to come to Los Angeles at all. The Black Crowes were from Atlanta and the Jayhawks were from Minneapolis, and that's where they were discovered. I think if they came

to Los Angeles, they wouldn't be the same bands. I was at a Kentucky Fried Chicken store in Atlanta, waiting to see another band. I happened to ask one of the kids there if he knew of any good rock bands, and he turned me on to the Crowes. I thought Chris, the singer, was really good. They had a couple of interesting original songs and chose one or two interesting cover songs to play, which led me to believe they were heading in a different direction."

**Production:** "I never really second guess myself after making a record. I just make sure I'm happy with the record. If it's good and I like it, then that's all I really care about. Some songs don't come out as good as you want them to, but for the most part, I'm happy. Then I usually wind up hating the record and never want to listen to it. Then when the record finally comes out, I get excited once again."

"I didn't have any formal training or schooling in production, I just picked it up from hanging around the studio. I don't know too much about engineering. But the things an engineer listens for are different from what a producer listens for. I have to make sure things aren't speeding up and slowing down, make sure someone doesn't drop a beat, making sure the playing is convincing and sincere."

**Singles:** "I don't really think about whether there are singles on an album. Who knows what a single is these days? I just take the band into the studio with their best songs. When we're done, some of them will stick out and some won't. There have been so many different and interesting songs that have been pop singles that nobody can really say what it is any more."

**Unsolicited Tapes:** "I do accept unsolicited tapes here at the office but I much prefer reading about a good new band or having someone tell me they saw one."

**Advice:** "Do your own thing. Try to create a scene if nothing is happening. Be yourself and be excited about what you're doing. Don't do something because it's happening at the time or because you think it will make you big. If you believe in your music, eventually, someone else who believes will come along. Sometimes I hear a band and they're great but I just don't get it; I just don't know what they're all about. If I can't bring something to the project, the band is better off with someone else."

**Grapevine**

The old and the new went head-to-head this past weekend (19th) and both came out on top! The Strip was rockin' as L.A. club veterans **Tuff** and new local stars **Big Bang Babies** (debuting their new powerhouse drummer **Keith Allen**) both sold out their shows at the Troubadour and Roxy, respectively.

**Ozzy Osbourne** will re-join the original members of **Black Sabbath** for a year-long tour scheduled to begin in late December. There are no current plans for the band to do any recording.

**Joni Mitchell** will reportedly record an entire album of Dylan songs.

**Island Records** has changed the name of its indie-distributed rock label from Indigo to **Red**. Seems another label already owned the Indigo name.

**New Kids On The Block** who recently changed their name to **NKOTB**, will henceforth be known simply as **New Kids**, and will re-



**C.C. DeVille**, the former lead guitarist for **Poison**, is all smiles after signing his first solo recording contract with **Hollywood Records**. **DeVile** (second from left), will release his first project for the label, a remake of the **Hank Williams** classic "Hey, Good Lookin'," with lead vocals performed by **Spike of the London Choirboys**. The song appears in the new **Pauley Shore** movie *Son-In-Law*. Shown above at the luxurious **Hollywood Records** office are (L-R) **Hollywood Records** President **Peter Paterno**, **C.C. DeVille**, label VP/A&R **Rachel Matthews** and A&R Rep **Steve Jones**. **DeVile's** first full-length album with his new group won't be released until next year.

Jeffrey Mayer



L.A. shock-rockers **Rebel Rebel** recently made a guest appearance on Morton Downey Jr.'s syndicated TV show, *Downey*. The show aired locally on KDOC, Channel 56, and on other cable outlets across the country. Because the band's segment received a strong audience response, the show's producer invited them back for a second appearance.

lease a new album this fall. The new demo from **Fool's Moon** is making the rounds, and you'll probably hear it around town. Produced by **Steven Kramer & Johnny O**, the tape contains "Here's What You Are," "Rising Sun" and "Don't Come Around." This is a very musically aggressive tape so check your 4/4 at the door!

**Chart Activity**

The new single from **Billy Ray Cyrus**, "In The Heart Of A Woman," will be a bonafide pop/C&W crossover smash. Forget about the hype and the image backlash. Billy Ray is here to stay.

Two other singles destined for the Top Ten are **Soul Asylum's** "Runaway Train" and the **Proclaimers'** "500 Miles." Watch these two explode over the next few weeks.

What we'd really like to see explode (as in BOOM!) is the album from **Mazzy Star**. This record seems to have been made for heroin addicts. There's just no reason at all to release a record as poor as this one. This could easily win Worst Record Of The Year—and it's only July!

**Deals**

**El Magnifico** has signed a recording deal with **RCA**.

**On The Move**

**Mitchell Cohen** has been appointed Vice President/A&R at **Columbia Records**. Cohen spent the last fifteen years at **Arista**.

**Jay Landers** has been named

Senior Vice President/A&R for **EMIRGNA** (EMI Records Group North America). Landers will be based in New York.

**Scotti Bros. Records** has named **Kevin Evans** VP/A&R Urban Music.

**Mark Kates** moves into the A&R department at **Geffen Records**.

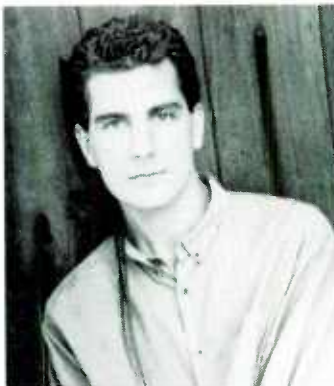
**MCA Records** has appointed **Michael Rosenblatt** Senior VP/A&R, and **Dominique Trenier** new National Director of A&R, Black Music Division. Both will be based in New York.

**Commentary**

As expected, A&M's Chairperson **Jerry Moss** and Vice Chairperson **Herb Alpert** jointly announced that they have relinquished their positions at A&M Records, the label the duo founded back in 1962. Alpert & Moss will relocate to the **Rondor Music** facilities on La Cienega Blvd.

Though the label will continue under the leadership of current president **Al Cafaro**, one cannot help but remember some of the careers that were nurtured under the A&M banner. Acts such as **Cat Stevens**, **Joe Cocker**, the **Carpenters**, **Burt Bacharach**, **Supertramp**, **Peter Frampton**, **Styx**, the **Police**, **Janet Jackson**, **Quincy Jones** and a garage band called **Herb Alpert & the Tijuana Brass** that went on to sell some 75 million records worldwide.

A&M was the quintessential boutique label dedicated to developing artists and their artistry. When you were signed, you were in for the duration. It's been 31 great years, guys, and your presence on the lot will truly be missed. **MC**



**Michael Brennan**

Contact: Weaving Waves  
(310) 575-4003

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

In most cases, when sending a tape to an A&R person, three or four songs are sufficient. Therefore, **Demo Critique**, although impressed with the fact that Mr. Brennan sent an entire album of original material on cassette, chose only to listen to the first four tracks. Michael Brennan plays World Beat-influenced music. His rhythms are reminiscent of **George Harrison** (circa "Within You Without You") and his vocals shift between sounding like **John Lennon** and **Prince**. Only on the title track, "Love Is Waiting," does the artist truly sound original but then slips back into his best Lennon impression for the **Side One** closer. The musicianship, arrangements and production are top-notch, but to get a deal, Brennan should return to being Brennan. His voice is strong and original sounding and his audience would like to hear him. Lennon and Prince already have label deals! A very solid effort nonetheless from this multi-instrumentalist.



twist in vain

**Twist In Vain**

Contact: Twist In Vain  
(310) 288-7121

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

The band **Twist In Vain**, or **TIV** as they are known, features former **Human Drama** guitarist **Michael Ciravolo** at the heart of the group's impressive four-song cassette, *In-ner Spirals*. The tunes, "Stars Fall," "Drifting," "Lylia" and "Just A Dream" are all aggressively performed and fall into the alternative music category. Not ones to beat around the bush, **TIV** sing about the human condition and they do it in a believable manner. Because the band doesn't preach, their music feels honest and will therefore have lots of crossover appeal. The playing is tight, the production is fine and geared toward the material and the vocals are powerful. I'm not sure any of the songs are hits but they are certain to help build a large fan following. This package should get lots of local L.A. airplay.



**Shy Boy**

Contact: Shy Boy  
(213) 892-1033

Purpose of Submission: Seeking publishing and label deal

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Take bits of rock and a pinch of metal and mix together with some pop melodies and you have the basis of **Shy Boy**, an L.A.-based band centered around the singing and songwriting skills of **Paul Michael Audi**. The band put together a very professional looking package with just the right amount of biographical material. Their five-song cassette was just perfect, too. "City Of Dreams" makes for a great opener because it seems totally original sounding and grabs you immediately. Though **Shy Boy** doesn't sound like they're copying anyone, the material isn't going to be breaking down record company or publishing doors. Though well-structured, the hits aren't here. I feel as if the band is about a tape away from label interest, so keep at it guys. You've already got everything else in place.

To submit product for analysis, send your packages (including photo, bio & contact #):  
*Music Connection* Demo Critique, 6640 Sunset Blvd., Hollywood, CA 90028.  
Demo Critiques are not for purchase. All submissions are reviewed by committee.  
All packages become the property of *Music Connection* magazine.

# ASCAP

DEPOSIT VOX HUMANA DEPOSIT



ASCAP's Todd Brabec, Nancy Knutsen and Jamie Richardson congratulate acclaimed PRS lyricist Tim Rice and present him with his ASCAP Film and TV Music Award for his songs from the hit film "Aladdin."

## FILM & TV NEWS...KUDOS...

Congratulations to composer Angelo Badalamenti for winning yet another award for his score to "Twin Peaks: Fire Walk With Me," this time a Saturn Award from the Academy of Science Fiction, Fantasy and Horror Films...Also to composer Steve Bramson for a Daytime Emmy Award for his music to WB's "Tiny Toon Adventures"... Kenny Loggins won a Daytime Emmy for best song for "This Island Earth"...

Quincy Jones III scored the current hit "Menace II Society"... Terence Blanchard has two new features, Spike Lee's "Crooklyn" and the Fox film "Harlem"...Recent ASCAP/Fred Karlin Film Scoring Workshop grad Stephen Endelman, who commuted from London to attend the workshop, recently completed his first American feature, "Household Saints", produced by Jonathan Demme... Emmy-winning composer John Debney just scored Disney's "Hocus Pocus," starring Bette Midler, with a 92-piece orchestra at the Todd A/O Stage in Burbank...

Workshop Alert! Submissions are now being accepted for the '93 ASCAP/Fred Karlin Film Scoring Workshop...deadline is July 31!

ASCAP welcomes Tim Daly, who stars in the TV series "Wings" and recently chillingly portrayed David Koresh in the TV movie "In the Line of Duty." He wrote music for both...Stefan Gordy, who co-wrote a song featured in the upcoming summer comedy "Meteor Man"...



San Diego was the site of the first annual May Day Festival, a marathon blitzkrieg featuring over 30 bands in eight hours. ASCAP's Michael Badami frolics with Relativity Recording Artists Lucy's Fur Coat after their set.

ADVERTISEMENT

# SONGWORKS—STEVEN P. WHEELER



Chuck Poin

The National Academy Of Songwriters' June edition of "Acoustic Underground" at the Troubadour was a big success. Featuring acoustic sets by such artists as Judith Owen (joined by husband Harry Shearer), Michael Kline & the Gypsies, Phil Roy, the Eves, as well as a brief electric set by the good-time country/rock of the all-female band the Mustangs, NAS continues to make this monthly event an industry haven. The acoustic performances were followed by the only "Hit Songwriters In The Round" act to be found in L.A. This entertaining show featured (L-R): Jerry Fuller ("Travelin' Man," "Show And Tell"), Dave Alvin (formerly of the Blasters), Colin Hay (of Men At Work) and Billy Steinberg ("I Touch Myself") and host Steve Schalchlin. Congratulations to NAS and let the good times keep rollin'.

## Upcoming Industry Showcases

BMI's "New Music Nights" Showcase returns on Thursday, July 8th at Club Lingerie. This month's acts include the Flood, Honey Glaze, Heavy Into Jeff, the Extinct and Live Nude Girls. Call Kelly Horde for further information at (310) 659-9109.

The National Academy Of Songwriters' next "Acoustic Underground" on Monday, July 12th (8:00 p.m.), at the Troubadour will once again be followed up by the fascinating and often humorous "Hit Songwriters In The Round." This month's lineup of hit songwriters is a fantastic and diverse group of tunesmiths that include former Guess Who frontman Burton Cummings,

songwriter/producer Desmond Child, Jon Lind and the songwriting team of Zac Harmon and Christopher Troy. Call Blythe Newlon at (213) 463-7178 for further information.

The third installment of the "American Rock Connection" Showcase, co-sponsored by Music Connection, Third Encore, DW Drums, Mesa/Boogie and L.A. Vision Entertainment, is slated for Thursday, July 15th, at the Palomino, with showtime kicking off at 8:00 p.m. This month's roster includes Dan Bern (named "Acoustic Artist Of The Year" by the National Academy Of Songwriters), the rumbling rock of Steve Cochran & the Blue Healers, the Southern-fried brilliance of Last Train South, the rock craftsmanship of Andy Hill and the sizzling blues rock of Chain Of Blue.



Lester Cohen

Singer/songwriter/producer Starlet recently signed a worldwide co-publishing deal with Warner/Chappell. Starlet first made news with her independently released 12" pop/dance single "Don't Make Me Wait." Starlet also had the honor of being the first artist to record in Warner/Chappell's new state-of-the-art Los Angeles studio. Pictured (L-R) are: Warner/Chappell VP, Creative, Rick Shoemaker, Starlet (sitting at the keyboards), Warner/Chappell CEO Les Bider and Gloria Stewart of GSA Management.

Doors open at 7:30 p.m. Admission is \$5 for the public, while industry personnel are always free with their business cards. Contact L.A. Vision Entertainment at (310) 379-8578.

## Publishing Deals

Phil Walden, President of Capricorn Records, and Lance Freed, President of Rondor Music International, have announced the signing of a co-venture agreement whereby Rondor Music International/Almo Irving Music will handle administration of Capricorn's two publishing companies—Allegiance Music (BMI) and Inaugural Music (ASCAP).

L.A.-based band Spoon signed a publishing agreement with Worlds End, Inc. in a co-venture with Warner/Chappell.

The San Antonio/L.A.-based group Tone Poets inked a publishing/production pact with All Nations Music.

## Industry Grapevine

Warner/Chappell Music announced the promotion of Jim Cardillo to the post of Senior Director A&R/Marketing.

The Chrysalis Music Group has appointed Jeffrey Brabec to the position of Vice President Business Affairs.

Permusic announced the appointment of Manuel Mosquera as its United States Controller, based in New York. Mosquera is formerly the Director of Royalty Accounting with CBS (now Sony) International.

ASCAP named Paul S. Adler to the newly created position of Director of Distribution and International Relations. ASCAP also announced the promotion of Todd Brabec to the position of Director of Membership.



Lester Cohen

Nashville songwriter Mike Reid was recently honored at ASCAP's "Pop Awards" dinner for writing "I Can't Make You Love Me," which Bonnie Raitt turned into a megasmash. In fact, Raitt made a surprise appearance at the awards celebration to make the presentation to a stunned Reid and co-writer Allen Shamblin. The following night, Reid performed at ASCAP's "Quiet On The Set" showcase at Largo (pictured above). Also appearing were Maria Vidal, Steve Seskin, Stephen Allen Davis and Christi Dannemiller.

**A&R Spotlight**



**Monty Byrom**

Since I first saw Mr. Byrom perform at an industry showcase in 1990, I've been predicting nothing less than stardom for this electrifying performer and extraordinary vocalist. Over the years, this singer/songwriter/producer has done everything from writing with Bernie Taupin, producing and writing hits with Eddie Money to singing a John Mellencamp-penned duet with Barbra Streisand.

Byrom put his solo career on hold for a while to produce two albums with his good friend Eddie Money. He also co-wrote a majority of the material on those projects and toured with Money's band. Recently, Byrom surprised me by sending off a four-song demo of new material.

This is straight-ahead American rock & roll music, the kind of music

that turned groups like Lynyrd Skynyrd into American stalwarts and singer/songwriters like Bob Seger into rock icons. These are great songs and pumping rock by a man who possesses one of the most versatile and magical voices to be found anywhere in pop, R&B, country or rock music.

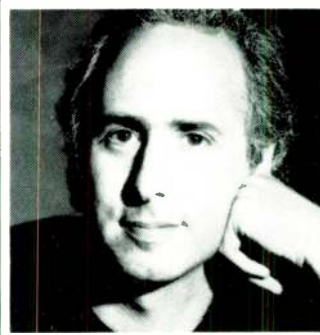
Any A&R rep who's looking for a new star should make the call. You'll be glad you did. Songs like "Riverboat Man," "Lonesome Blues," "It's Alright," "Loco-Motive" and the country humor of "Tables Were Turned" are more than anyone can ask for. This is going to be quite a year for Monty Byrom. And you heard it here first!

Contact: Robbie Randall (818) 763-2996 **MC**



**Famous Music recently celebrated the signing of the San Francisco-based band 4 Non Blondes to a worldwide music publishing agreement. The band's debut album, Bigger, Better, Faster, More! (Interscope Records), is already in the Top 40, as is the first single, "What's Up." Famous Music CEO Irwin Z. Robinson says, "This is an exciting new band that is really challenging and electrifying audiences. We're very pleased to welcome them to the Famous Music roster." 4 Non Blondes will be making their national television debut on The Arsenio Hall Show on July 9th. Pictured backstage at CBGB's in New York (L-R) are Drummer Dawn Richardson, Famous Music's Director of A&R Jerry Love, lead vocalist Linda Perry, guitarist Roger Rocha, Famous Music's Chairman and CEO Irwin Z. Robinson, bassist Christa Hillhouse and Famous Music's Creative Manager Michael Barmak.**

**SONGWRITER PROFILE**



**John Keller**

Contact: Pressman-Cherry Publishing (310) 271-8383

**F**or veteran songwriter John Keller, it's been a roller coaster ride through the publishing jungle over the past fourteen years. His recent signing to Pressman-Cherry Publishing is his fifth publishing deal since 1980, and one that the composer says he is most enthusiastic about.

"I've been everywhere in this city," John Keller says with a laugh. "I've been with the big corporations like United Artists, BMG and Geffen, but what I feel differentiates Pressman-Cherry [an affiliate of Warner-Chappell] from those other publishing companies is the smaller size of the publishing company. I have close contact with Jolene Cherry [co-founder, along with Ed Pressman], which is really important to me. In some of my other publishing deals, the publishers would take a real 'hands-off' role with their writers after a certain point. There's no division with Jolene, she's unconventional in that way."

The longtime tunesmith is currently riding high on the recent success of the smash hit "Love Is," (which was co-written with Keller's frequent collaborator Tonio K. for the *Beverly Hills 90210* soundtrack on Giant Records). The duet which was recorded by Vanessa Williams and Brian McKnight shot into the Top Ten of *Billboard's* Hot 100 and all the way to the top of *R&R's* Pop Chart.

Keller explained the strange twists that brought the song into the project, "Jolene was extremely important in getting that song covered. It was through her connections with Irving Azoff at Giant Records that she was able to get the song to him. He called her back saying that he thought it was a Number One record. From that point, she approached Curtis Stigers and Clive Davis but Clive didn't want to do the song because he wanted to submit Stigers' songs. Fortunately for us, Jeff Aldrich (head of A&R at Giant) and Irving Azoff stood behind the tune. We originally wanted Stigers to sing the tune but Clive Davis passed on that idea. So we had two weeks to get another singer and Jolene got Vanessa Williams, and then Tom Vickers at PolyGram suggested that they make it a duet, so Tom got Brian McKnight, who is on Mercury." As they say, the rest is history.

Since his first publishing deal, Keller's songs have been covered by such artists as Rickie Lee Jones, Sheena Easton, Sister Sledge, Terri Nunn, Vixen and the Four Tops, and some television credits that include *Santa Barbara* and *American Detective*.

"In the early part of my career," Keller reveals, "it was Danny Strick [currently Sr. VP/General Manager of BMG Music Publishing] who was at United Artists at the time. He subsequently signed me again two deals later at BMG in 1989, which was years and years after having first worked with him. That very rarely happens, so Danny has always been a guiding light for me because he has always believed in me."

As for his songwriting technique and collaborations, Keller gives the patented answer that most every songwriter gives. "Songs are written in a million different ways. When I work with Tonio K., I write the music and give him the track and he'll write the lyric to it. Whereas when I write with someone like David Was, it's totally different. He'll give me a lyric—sometimes it's more like a poem—and I'll have to make some kind of sense of it in a song format, which is a different kind of challenge."

Working with other lyricists is something that the former singer/songwriter says has just evolved over the years. "I started out writing music and lyrics for like the first one hundred songs I ever wrote," Keller notes, "but ever since I signed my first publishing deal with United Artists back in 1980, the pressures of being a staff writer kind of forced me into collaborations. Plus, I began to realize that the musical aspect was really my strength. While I think I have an ability to write lyrics, once I started meeting lyricists like Tonio K., David Was and Gerry Goffin, I began to realize that song lyrics are their strengths. Being a staff writer is all about realizing what your songwriting strengths are."

Ironically, Keller says that he has never really written a song for a particular artist. "Whenever I try to do that, it almost always never seems to come out as good. The best way for me to write is to not premeditate it or think about it too much. When I'm relaxed and at ease, I find that good things will come to the surface. That's when I start thinking about who the song might be best for. Other writers find it helpful to write with an artist in mind but I never have. The truth is I write for myself because I used to be a performer. Even though I haven't performed for a long time, I think of myself as the interpreter of the song, first and foremost." **MC**

# AUDIO/VIDEO—MICHAEL AMICONE

## SOUNDTRACK SESSION



Def American act Slayer and controversial rapper Ice-T have collaborated on a song for the soundtrack to the upcoming Universal feature *Judgement Night*. The song, "L.A. '92 Disorder," produced by Def American head guru Rick Rubin, is a reworked medley of three punk songs by British band Exploited. Pictured (L-R, standing): Immortal Records' Happy Walters, Slayer manager Rick Sales and Ice-T manager Jorge Hinojosa; (sitting) Ice-T, Slayer's Tom Araya and Rick Rubin.

**GROUND CONTROL STUDIOS:** Veteran soul ensemble War, in Studio A, adding vocal overdubs and tracking for a new Avenue Records release, with producer Jerry

Goldstein shepherding the sessions, along with engineer Larry Getz and assistant engineer Eric Behrend... International recording artist Luiz Miguel, in Studio A, mixing tracks for

## CAPITOL SESSION



Former I.R.S. recording act Concrete Blonde is currently finishing mixing chores on the band's first opus for their new label home, Capitol. Pictured at Larrabee Studios North (L-R, back row): Capitol A&R man Tim Devine and *Words End* President Sandy Robertson, (sitting) band leader Johnette Napolitano, producer Tim Palmer and Jim Mankey of Concrete Blonde.

his upcoming WEA International release, Miguel producing the sessions himself, with engineer Humberto Gatica and assistant Brian Pollack adding the sonic expertise...East-West act Crush and producer Prince B of PM Dawn fame, in Studio A, overdubbing and mixing tracks for a new opus, with engineer Mike Fossenkemper manning the console, assisted by Gabriel Sutter...Sony artist Peabo Bryson and producer David Foster, recording vocal overdubs for a new project, with engineer David Reitzas and assistant engineers Felipe Elgueta and Gabriel Sutter turning the knobs...MCA artist Sheena Easton and producer David Foster, recording keyboard overdubs for a new project, with engineer David Reitzas manning the console, assisted by Gabriel Sutter.

**WESTLAKE AUDIO:** In Studio D, producer Gerry Brown, recording bass overdubs for Mercury artist Vanessa Williams' new opus, with engineer Bill Malina behind the boards, assisted by Bryan Carrigan...Warner Bros. artist Michael McDonald and producer Russ Titelman, in Studios C and D, tracking and overdubbing for a new opus, with engineers Mark Linnett and Bruce Barris, assisted by Chris Fogel...George Michael, supervising remix digital editing for Hollywood Records, with engineer Jon Dickinson and assistant Andrew Padgett...Island artist Mica Paris and producer Ted Temperton, in Studio A, mixing tracks for a new release, with engineer Mick Guzowski and assistant Steve Harrison adding the sonic expertise...Also in Studio A, RCA artist K.T. Oslin and producer Glen Ballard, mixing tracks with engineer Francis Buckley and assistant Steve Harrison.

**SUNSET SOUND FACTORY:** In Studio A, Polydor act E finishing up his follow-up opus, with E co-producing the sessions with engineer Michael Koppelman, assisted by Brian Soucy...In Studio B, Greta, completing mixes for their upcoming Mercury release, with producer Sylvia Massy, engineer Matt Wallace and assistant John Paterno.

**CAPITOL STUDIOS:** Columbia/Sony Australia artist Tommy Emmanuel, in Studio B, working on

## STUDIO WIZARDS



Legendary producer George Martin and Who guiding force Pete Townshend are pictured during recording sessions for *The Who's Tommy*, the original Broadway cast album of Townshend's famous late Sixties rock opera. The record is due in mid-July on RCA.

tracks and overdubbing with producer Rick Neigher. Guest artists on the record include Joe Walsh, Chet Atkins and Dave Koz. Neal Avron engineered the sessions, assisted by Leslie Ann Jones.

**PARAMOUNT RECORDING STUDIOS:** Veteran drummer Mick Fleetwood, tracking a new album with engineer Keith Barrows and producer Richard Dashut...Veteran jazzman Wayne Henderson of Jazz Crusaders fame, in Studio B, cutting new tracks and mixing with engineer Barry Conley...Rapper-turned-actor Tupac, cutting tracks for his next opus in Studio A, with engineers Mike Melnick and Evren Goknar manning the console.

**EARTHY VIDEO:** The TBS channel environmental magazine show *Network Earth*, Bay Area indie Sugo Records and contemporary/classical guitarist Steven Pasaro have teamed to create a new music video based on Pasero's song, "Prayer For The Rainforest." The video, directed by Tony Shepherd and designed to draw attention to the plight of the rainforest, captures a day in the life of the rainforest from dawn to dusk. The video will air on national and local outlets, including *Network Earth* and CNN's *Earth Matters*. **MC**

# YAMAHA PRODUCT FORUM

## THE YAMAHA QY20 MUSIC SEQUENCER PUTS THE POWER OF A RECORDING STUDIO IN THE PALM OF YOUR HAND

The Yamaha QY20 Music Sequencer makes the dream of truly portable and powerful

music production a reality. The QY20 is nearly as compact as a pocket diary, yet it's packed with sophisticated features, such as an on-board eight track sequencer, 100 high-quality AWM voices, and 32-note polyphony. These features give you the tools to create complete, great-sounding musical compositions or accompaniments.

An all-new big screen control interface makes the unit easy to

operate for the novice musician, while providing in-depth programming power for professionals. All that is needed to create music with the QY20 is a pair of headphones and your own creativity. The QY20 also features a MIDI interface and line outputs, enabling it to be easily integrated into a larger music system.

Composing, arranging and editing original music is a snap with the QY20, but that's just for

starters. The QY20 also can serve as a practice tool with guitar, keyboard or any other instrument; as a drum machine or tone generator, or to add auto-accompaniment capabilities to your MIDI keyboard.

For more information about the QY20, write to the Yamaha Corporation of America, Digital Music Instruments, P.O. Box 6600, Buena Park, CA 90622-6600, or call (714) 522-9011.

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# PRODUCER CROSSTALK



# CHARLES WALLERT

By Jonathan Widran

**Known as "the singer's producer," Wallert's updated Philly soul sound spices new offerings by veterans George Benson and O.C. Smith.**

Whoever said that the key to the future lies in the past must have been thinking about Charles Wallert, whose updated "Sound of Philadelphia" approach with some of R&B's most legendary voices has proven to be a welcome addition to the adult contemporary market. While a mixed bag of Seventies remakes keeps popping up on the charts, Wallert is keeping veterans Chuck Jackson ("Any Day Now"), Cuba Gooding (the Main Ingredient), O.C. Smith ("Little Green Apples") and George Benson fresh by "evolving their sound toward the 21st century."

Although he's founded his career working behind the glass with vocalists whose signature sound defines a previous generation in R&B circles, Wallert insists his current projects, which include new albums by George Benson and O.C. Smith, as well as the *Love X Three* album project featuring fellow crooners O.C. Smith, Chuck Jackson and Cuba Gooding, are not a result of a cultural ache for nostalgia in the face of an uncertain future. "The last two years, I've seen a real demand for this kind of adult music," he says. "AC, as it is now, is much stronger and has much more 'oomph' than did the easy listening music of the past.

"Besides," Wallert continues, "the adult sounds define who I am. I learned from producing some less than strong records in the disco era that it's better to do projects that come from the heart. And along with O.C., Cuba, Chuck, whoever, I put the music I make where our heart is,

building on the human heart and emotions, so to speak. This is music for who you want to love, who you love now and who you used to love."


Of course, when trying to capture the timeless feelings that Wallert's more adult-themed productions convey, it helps to have artists with rich vocal prowess and seasoned professionalism at his disposal. Summoning a very appropriate football analogy, he sees his role in the studio as that of a quarterback, someone who's there to get the best performance possible, an organizer who lets the players do their job. Most important is the fact that the person calling the shots is a team player, and the recording, like the game, is a team effort.

Discussing his role in the studio, Wallert says, "I come from the emotion side of things, making sure I understand the needs of the artist. In addition to likening himself to a quarterback, Wallert also calls himself a "customer tailor, making sure the record doesn't sound like it just came off the rack."

Wallert's career has been one of various stylistic ventures, major highs and tragedies which have caused him to re-evaluate the true meaning of his musical gifts. After making inroads with Brunswick Records, producing soul artists like Ronnie Lamar and Funkhouse Express, he latched on to the group Eastcoast, whose RSO releases during the *Saturday Night Fever* heyday gave Wallert his first taste of the national R&B charts.

Wallert, however, was disappointed that Eastcoast wasn't better promoted, and set his sights on the type of Philly-Motown soul he'd always loved best, which led him to his first collaboration with longtime favorite O.C. Smith. "Dream Come True" proved to be more than just an album title. Although the death of Philly Soul limited Smith's airplay potential at the time, Wallert and the singer did get some chart action. But just as things were looking up, fate intervened. Wallert was involved in a near fatal car crash, which forced him into a year of physical and spiritual healing. "I got into the science of mind studies and realized a new determination to cherish my gifts and fulfill my destiny. And it was all about music."

While still recovering, Wallert decided it was time to record a new Smith album, and the Lenny Welch tune "Whatcha Gonna Do" (which became the LP title) propelled the project onto the charts for over 40 weeks, with three R&B singles to its credit. The album's most renowned song was "Brenda," which defined the upcoming regional Rhythm & Beach sound (an Eighties offshoot of Philly Soul) in the Carolinas and remains one of the largest selling singles in the Southern United States.

"Through the success of the songs on that album, especially 'Brenda,' I learned that music can be a real healing tool for people, something that can really transform a person and help them come through a rough time, as I did. I like songs that portray me sharing a sort of intimacy with those who listen." 

## NEW TOYS—BARRY RUDOLPH



### Fostex's X-28H Multitracker

The X-28H is the new two-speed version of the popular cassette-based X-28 Multitracker. Wow and flutter are decreased by 30% (a good thing) and fre-

quency response is increased by 15% (a very good thing) when the higher speed is used. Also, dual speed has the side benefit of allowing you to slow difficult musical passages down for learning or transcription.

If you don't know, the X-28H is a four-track cassette recorder with eight inputs, stereo mix buss outputs, auto-play function and a backlit LCD display, rehearse function, Dolby noise reduction and comprehensive metering.

Lastly, the X-28H sells for the same \$599 retail the original X-28 sold for. If you want to know more, contact Fostex Corporation of America at 15431 Blackburn Ave., Norwalk, CA 90650. Phone them at (213) 921-1112 or FAX at (213) 802-1964.



### G&L Climax Guitar

G&L Guitars has deemed the Climax Series perfect for rock and metal players who are looking for the ultimate in performance, playability and sound. The three models differ only in the pickup combinations: The Climax has a single humbucker and two single coils, the Climax XL has two humbuckers and the Climax Plus has one single coil and two humbuckers.

All the guitars in the Climax Series have: a Floyd Rose licensed locking tremolo system, locking head nut, black chrome hardware, molded hardshell case, hard rock maple neck with a choice of either maple or rosewood fingerboard, and Schaller tuning machines.


For more information, contact G&L Guitars c/o BBE Sound Inc., 5500 Bolsa Ave., Huntington Beach, CA 92649. Phone (714) 897-6766 or FAX (714) 8956728.



### SansAmp GT2 from Tech 21

The SansAmp GT2 is the new lower priced version of the original SansAmp tube amp simulator. It is now even easier to mix and match specific sound characteristics of popular guitar amps because all the essentials are organized into adjustable, individual settings (parameters).

The GT2 uses three slide switches that select: amp type, amp modification and the microphone-to-cabinet placement... as if the guitar amp were being miked in a studio. These take the place of the tiny eight switches on the original SansAmp that were never designed for quick or constant tweaking anyway. The unit has four knobs to further adjust the sound: Level, High, Low and Drive. A new feature is a universal output level/impedance that makes the unit work in any situation be it live or studio.

The GT2 sells for \$195 retail and for more information, contact Tech 21 at 1600 Broadway, New York, NY 10019. You can phone them at (212) 315-1116 or FAX at (212) 315-0825. 



# JURASSIC PARK™

It's summer, and that means it's movie time. The biggest monster so far this re-release season is the much-publicized and marketed *Jurassic Park*. The **Steven Spielberg** spectacular brought in more than \$3.1 million on opening night, giving it one of the biggest grosses reported for previews the evening before a film's opening day. The soundtrack, featuring music by soundtrack king **John Williams**, is also proving quite popular. This new **MCA** release is sold out all over town.

**Angela Bassett** is **Tina Turner** in the big screen biopic *What's Love Got To Do With It*. Though the subject never makes a complete physical screen appearance, there are pieces of the real Turner throughout. That's the real woman to whom Bassett is lip-synching on cuts like

"Proud Mary," "Nutbush City Limits," "Disco Inferno" and "I Might Have Been Queen." Some of the wigs and costumes, we understand, were also on loan to Bassett by the woman who kept quite an interested hand in the production from beginning to end. This film's getting nothing but great reviews. Go see it and pick up a copy of the **Virgin** soundtrack on your way home.

A religious college in Point Lookout, MO has refused an estimated \$15,000 donation from **Wayne Newton**. The singer opened a theater in Branson, several miles from the College of the Ozarks, and offered to donate proceeds from his opening night show. In the audience that night was school president **Jerry Davis**

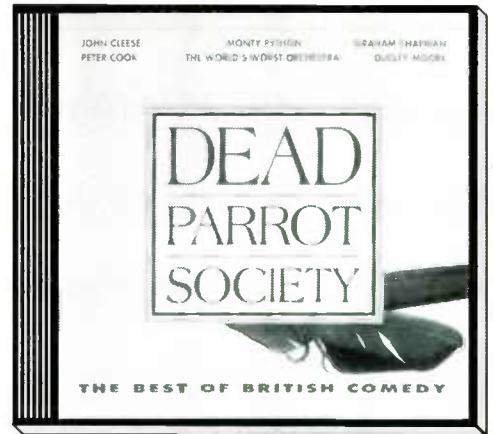
and he did not take kindly to Newton's jests about the sexual practices of the elderly. "We believe in traditional mid-America values and we don't want to change," Davis said. "He needs to honor what the people of this area believe in."

New from **Rhino** is *Dead Parrot Society*, a collection of the best of British comedy. The disc

is mostly **Monty Python** material and most of that also appearing on that group's live video from the Hollywood Bowl. But don't let having duplicate material stop your purchase. Everyone should have an audio copy of "The Lumberjack Song." Why we're really glad to have this is the offerings ("The William Tell Overture," "Overture/Pinball Wizard," "Also Sprach Zarathustra") from the **Portsmouth Sinfonia**, a classical orchestra that prides itself on being the world's worst. Off key, out-of-tune and generally perfect fuel for a sadist's answering machine.

A federal judge has halted plans by the IRS to auction two pianos and hundreds of other items seized from the home of **Jerry Lee Lewis**. Belongings of the rock & roll pioneer were to be sold in order to relieve a tax burden of more than \$3 million. The sale was stopped because Lewis' wife, **Kerrie**, claimed that many of the items seized from the couple's rural Mississippi residence belong to her, not Lewis.

As part of her first major tour in ten years, **Bette Midler** set a box office record at **Radio City Music Hall**, selling more than 50,000 tickets in one day for her month-long engagement. The one-day gross, also a record, totalled more than \$3 million. Tour stops are also planned in Washington, Los Angeles, Chicago, Cleveland, St. Louis, Cincinnati, Pittsburgh,



Montreal and Toronto.

**Bruce Springsteen** has just concluded both shows on this year's touring schedule. The duo of charity events in New Jersey and New York, respectively, benefited the **Community Food Bank of New Jersey**, **World Hunger Year**, the **Food and Hunger Hotline** and the **Kristen Ann Carr Fund**. The last was founded earlier this year in memory of the daughter of Springsteen's co-manager, **Barbara Carr**, and writer **Dave Marsh**. The fund will establish a research fellowship for the study and prevention of sarcoma, a form of cancer.

**Cyndi Lauper** (center in photo between **Christina Vidal** and **Michael J. Fox**) has the single "Feels Like Christmas" from the new **Touchstone** release *Life With Mikey*. Lauper also appears in the film. This is not the unusual songstress' first film appearance, as she told a sold-out crowd recently at the **Henry Fonda Theatre** in Hollywood, but it is the first to actually get released. Lauper was at the Fonda trying out a hot new band and the equally sizzling songs from her first album in eight years, *A Hat Full Of Stars*. She's rested! She's ready! She's back!

In celebration of his new release, **Black Tie White Noise**, **VH-1** has selected **David Bowie** as Artist of the Month. At press time, a special edition of *VH-1 To One* was in pro-



Angela Bassett is Tina Turner in *What's Love Got To Do With It*



Christina Vidal, Cyndi Lauper and Michael J. Fox star in *Life With Mikey*

Melinda Sue Gordon





duction in which the always-colorful singer was said to say about his personal life, "I went through the whole of the early Seventies, up to about 1974, before I realized that...I was a closet heterosexual."

In time for Independence Day, Capitol has released the classic Stan Freberg comedy recording *The United States Of America*. Since its first release in the very early Sixties, this very funny but very historically correct recounting of our country's past has become something of a cult item, especially among school teachers who use it as a teaching aid to make American history more interesting to their students. This first CD release adds new material, "The Discovery Of Electricity" and "The Midnight Ride Of Paul Revere," left off due to the 45-minute maximum time allowed on vinyl. Worth having.

When ambitious attorney Jennifer Haines (Rebecca De Mornay) is hired by handsome and charming David Greenhill (Don Johnson), she thinks he's the perfect man until his pathological manipulation begins. Ah—dating in the Nineties! Actually, we're talking about *Guilty As Sin*, the latest thriller from Hollywood Pictures. Howard Shore (*Silence Of The Lambs*) provided an excellent score for this new flick, though there are currently no plans to release it as a soundtrack.

Officer of Arts and Letters, one

of France's highest distinctions for the arts, was recently bestowed on Elton John. Culture Minister Jacques Toubon decorated the 46-year-old British star, calling him a "legend, a musician who inaugurated a form of stage show never seen before." The ceremony, kept private at the singer's request, was held in Culture Ministry in Paris.

Get your tickets now for *Crazy For You*, the Gershwin musical comedy playing now through August 22 at the Shubert Theatre. James Brennan and Karen Ziemba star in this old-fashioned new musical whose plot harkens back to the days of Mickey Rooney and Judy Garland. Boy meets girl, boy dances with girl and everybody lives happily ever after. Choreographer Susan Stroman provides vivid musical vision behind such Gershwin classics as "I Got Rhythm," "Slap That Bass" and of course, "Shall We Dance?" For more about this fun new play, call (800) 233-3123.

The Barney set will find this summer's hottest flick is the re-release of the world's first full-length animated feature, *Snow White And The Seven Dwarfs*. To celebrate this grand event, Walt Disney Records has put out the soundtrack. This is the first time such classics as "Some-day My Prince Will Come" and "Heigh Ho" have appeared on CD. Some of the other tracks here are making it to the home market for the first time in history. "You're Never Too Old To Be Young" is a never-before-released demo track not used in the film, "Music In Your Soup" appears for the first time unabridged and there are nearly 50 minutes of never-released underscore. All told, the CD features eight songs by Frank Churchill and Larry Morey and much of the underscore provided by Churchill with Leigh Harline and Paul J. Smith. A must for fans and collectors alike.



In *Jagger Unauthorized*, author Christopher Andersen lists Eric Clapton, David Bowie, Carly Simon and Madonna as having had romantic flings with the Rolling Stones lead vocalist. Other numbers in Jagger's little black book were said to belong to Rudolf Nureyev, Princess Margaret and Andy Warhol.

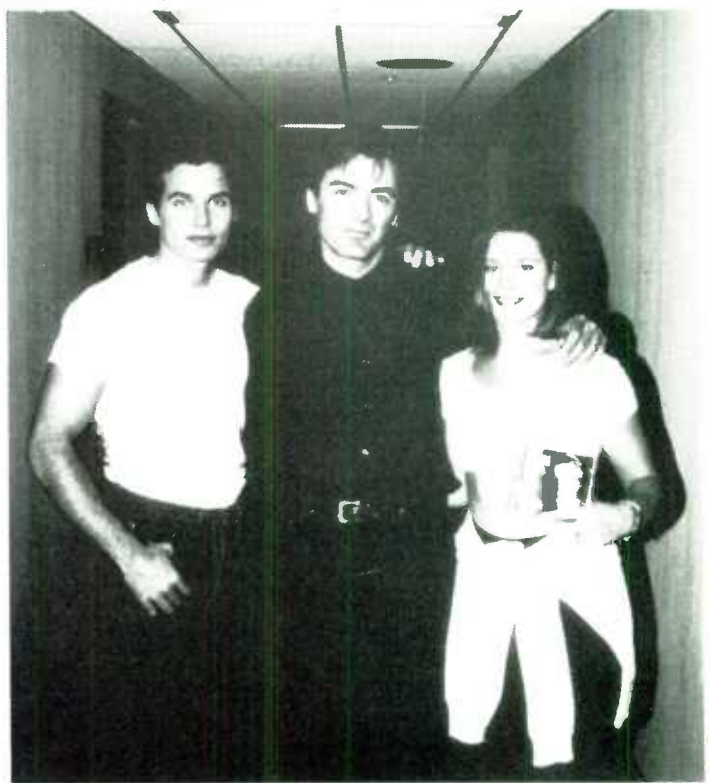
Quebec pop superstar Daniel Lavoie (center in photo) dropped by the set of the ABC-TV daytime drama *General Hospital* to have his photo taken with soap stars Antonio

Sabato, Jr. and Carl Shayne. The actors portray the show's steamy duo Jagger and Karen. Their love theme is Lavoie's "Weak For Love" taken from his new Curb Records release *Here In The Heart*.

**CORRECTION:** In last issue's Show Biz, the wrong record company was cited when discussing the soundtrack for the new film *Bound By Honor*. The soundtrack, which features classic cruising tunes from Rick James and War, is on Hollywood Records. **MC**



Rebecca DeMornay and Don Johnson star in *Guilty As Sin*



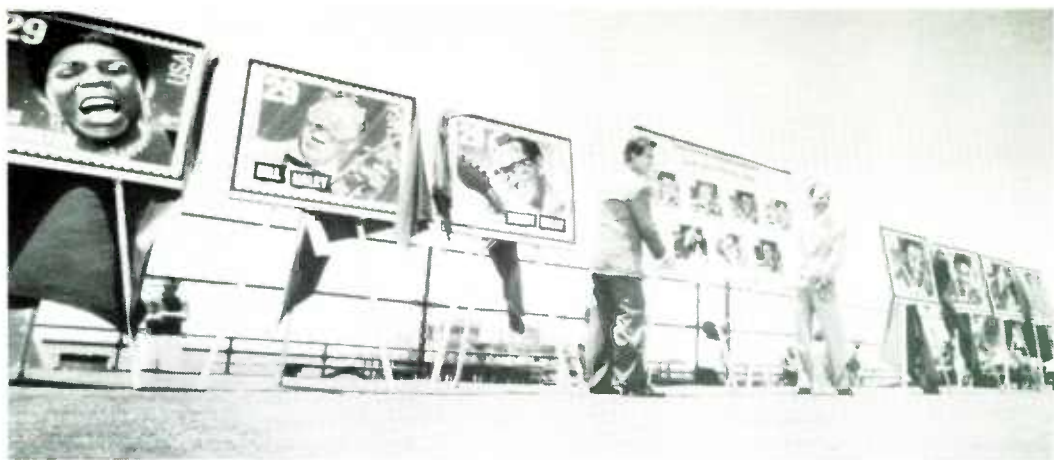
Antonio Sabato, Jr., Daniel Lavoie and Cari Shayne on the set of *General Hospital*

# Local Notes

By Michael Amicone

Contributors include Heather Harris, Keith Bearen and Tom Farrell.

**TO BOWL-DLY GO WHERE NO BAND HAS GONE BEFORE:** For the first time ever, Star Trek fans can raise their pointed ears to the strains of Alexander Courage and his orchestra for an evening of Star Trek music at the Hollywood Bowl, Friday, July 9th, and Saturday, July 10th. Courage wrote the original TV series' popular theme song and much of the incidental music, which has gained in popularity after crossing the Vinyl Frontier to CD Reissue Land courtesy of GNP-Crescendo. —TF



Heather Harris

**STAMP OF APPROVAL:** A coast-to-coast, first-day-of-issue celebration was held in honor of the U.S. Postal Service's new series of stamps, "Legends Of American Music, Rock & Roll/Rhythm & Blues." The celebration, which was staged here in the Southland at the Santa Monica Pier (and at the Hard Rock Cafe in New York) was hosted by rock guardian angel Dick Clark, who introduced a slew of Fifties and Sixties era rock stars, including Tommy Sands, Dick & DeeDee and Dean Torrence of Jan & Dean fame, to the sizable crowd of fans. In a particularly poignant gesture, the stamps, which honor music legends Bill Haley, Clyde McPhatter, Dinah Washington, Buddy Holly, Otis Redding, Ritchie Valens and of course, Elvis, were unveiled by surviving family members of each honoree. Pictured with jumbo replicas of the stamp series are Dick Clark and VP of Employee Relations for the Postal Service, William J. Henderson. —HH&KB



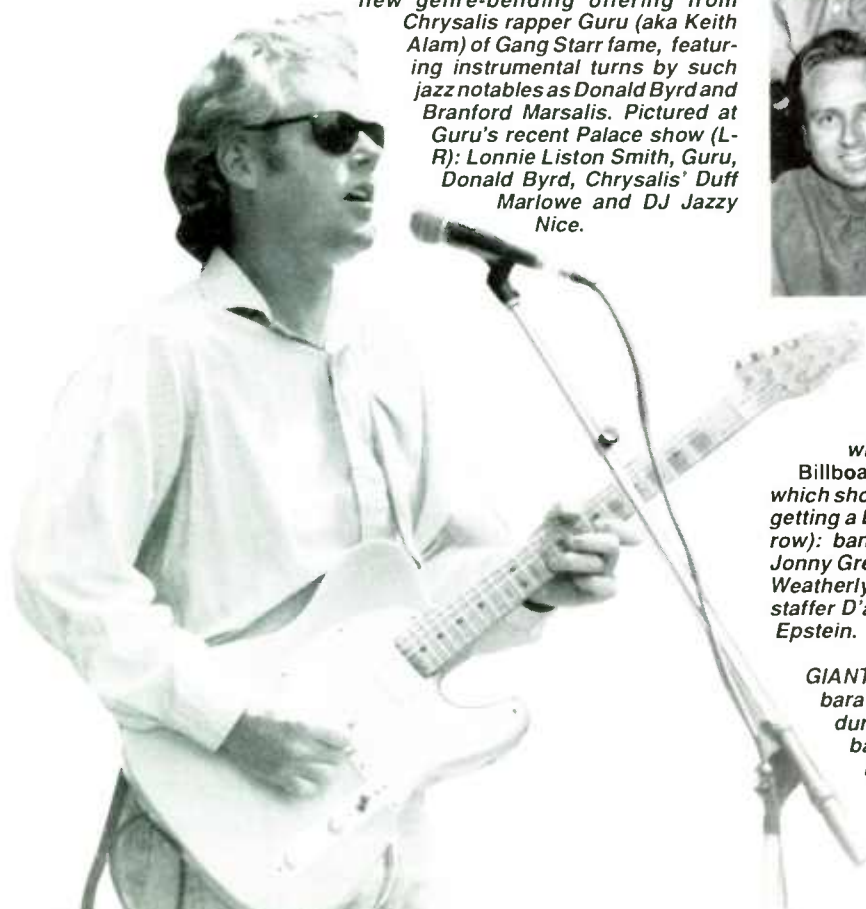
Arnold Turner

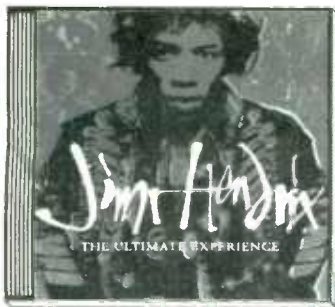
**ALL THAT JAZZMAZZ:** Hip-hop fuses with jazz on Jazzmatazz, the new genre-bending offering from Chrysalis rapper Guru (aka Keith Alam) of Gang Starr fame, featuring instrumental turns by such jazz notables as Donald Byrd and Branford Marsalis. Pictured at Guru's recent Palace show (L-R): Lonnie Liston Smith, Guru, Donald Byrd, Chrysalis' Duff Marlowe and DJ Jazzy Nice.



**CAPITOL DEBUT:** Capitol act Radiohead, who have been burning up the nation's alternative charts with their debut, Pablo Honey, and its catchy single "Creep," recently dropped by longtime L.A. alternative rock pull-stop KROQ for an on-air interview. Capitalizing on the buzz, the band is starting to crossover to the mainstream, with Pablo Honey and "Creep" currently bulleting up the Billboard Top 200 album and Hot 100 singles charts, something which should please the powers that be at Capitol, a label that has been getting a bad rap for its inability to break new acts. Pictured (L-R, back row): band members Colin Greenwood, Ed O'Brien, Thom Yorke, Jonny Greenwood and Phil Selway and KROQ Program Director Kevin Weatherly; (front row) KROQ music director Gene Sandbloom, KROQ staffer D'arcy Sanders, DJ Jed The Fish and Capitol Records' Susan Epstein.

**GIANT AWARD:** Little Jonny Lawton, namesake of the Santa Barbara band Little Jonny and the Giants, is pictured performing during the recent California Strawberry Festival in Oxnard. The band won the festival's "Best Uncharted Band" award, receiving \$1,000 in cash courtesy of Lipton Iced Tea. The band will receive their prize money during the Fourth of July Fireworks Show at the Oxnard High School Stadium, where the band will also perform. Lawton indicated that the prize money will go toward finishing a self-produced tape.





**AN ALMOST ULTIMATE EXPERIENCE:** MCA has released a 20-song retrospective profiling Sixties guitar god Jimi Hendrix that is one of the better Hendrix primers on the market. Obviously limited in scope because of its length, *The Ultimate Experience* almost lives up to its title, doing as good a job of encapsulating Hendrix's many musical moods as 20 tracks will allow. Good sounding, with a classy, photo-rich booklet to match, *The Ultimate Experience* (along with *Reprise's* two-CD set, *The Essential Jimi Hendrix*, a more fleshed out collection due to its length, but featuring more questionable choices) will have to do until a proper Hendrix box set comes down the reissue pipeline.



**EVERYTHING COUNTRY:** According to Editor-Publisher Steve Tolin, *The 1993 Official Country Music Directory* is designed to be useful to anyone working in the country music field—artists, agents, managers, talent buyers and sponsors—and it certainly fits the bill, and then some. Loaded with pertinent information (which explains its \$80.00 price tag), the book is divided into sections, each one detailing an important aspect of the country music star-making machinery, with each category—*Personal Managers*, *Radio*, *Media*, *Marketing*, *Music Video/Music Publishing*—introduced by a short, informative article; for instance, veteran manager Ken Kragen (Kenny Rogers, Travis Tritt, Trisha Yearwood) appropriately introduces the *Personal Manager* section. The 1993 Official Country Music Directory, available at such Southland outlets as Tower Records on Sunset (where it's selling for \$65.00) and *World Book & News*, is a welcome reference book addition for anyone working or planning to work in the burgeoning country music market. For more information, call (619) 322-3858.



**FOUR PLAY:** Johnny Clegg, David Baerwald, Lisa Germano and Freedy Johnston brought their Bottom Line-styled "In Their Own Words" tour to the Troubadour in West Hollywood. The show, which has been treating nationwide audiences to a simulated radio format of Q&A, commentary and unplugged live performances, bridged four disparate musical styles, from world beat to adult alternative. KPCC's Rene Engel introduced the artists and interviewed them between songs, triggering one memorable tongue-in-cheek comment from former David & David frontman Baerwald. Outlining Johnny Clegg's longtime career struggles as a South African musician of humanitarian convictions, Engel posed a question to Baerwald regarding his political slant, to which the singer-songwriter replied, "Sure, I believe in political participation...I just don't know who to shoot." —HH



**PROGRESSIVE SHOW:** Pictured performing at UCLA's Royce Hall during the recent Progfest '93 are Gary & Kiki Whitman of progressive rock band Citadel, one of two U.S. bands to grace the Progfest bill. Co-sponsored by Music Connection and Apogee Sound (among others), Progfest '93 offered enough tricky time signatures, instrumental prowess, moog/mellotron fills and heady lyrics to please anyone weaned on such Seventies prog-rock pioneers as Yes, Genesis and ELP. Rounding out the international lineup of progressive performers were Anglagard (Sweden), Quill (U.S.) and IQ (UK).



**HAMMER TIME:** Grammy Award-winning composer Jan Hammer was among the notables who attended the big screen premiere of his computer animation video album *Beyond The Mind's Eye*, held at the Academy Plaza Theatre in North Hollywood. Pictured at the screening, which was co-sponsored by KBIG-FM, in conjunction with Miramar, BMG Video and Warehouse, are (L-R) KBIG's Bob Healy, Jill Ramsdell, KBIG's Rob Edwards, Miramar's Kathy Monahan, Jan Hammer and Kevin McDonald.

**L.A. TAKES THE PEPSI CHALLENGE:** During the recent Pepsi contaminated can hoax, KIIS-FM's Rick Dees, not believing the nationwide claims that people were opening Pepsi cans and finding medical instruments floating inside (the local man who claimed to have found a syringe eventually confessed that it was a misguided money-making scheme), offered a \$100,000 reward to the first Los Angeleno to open a can of Pepsi and find a syringe. And though more than 100 cans were opened and inspected, no one was able to produce anything other than cola from their cans.

## MUSIC CONNECTION Tidbits from our tattered past

### 1985—TRIPLETS DELIVERED:

The long wait ended with a gratifying bang the other day for L.A. Personal Direction, managers of Bangles (no more "the"), Oingo Boingo and Wall of Voodoo. All three bands, after spending several months in various studios preparing new albums, delivered their new albums, Oingo Boingo's *Dead Man's Party*, (which will include "Weird Science"), Wall of Voodoo's *Seven Days In Sammystown* and Bangles' *Different Light*, to their respective labels on the same day.

### 1986—FOOD FOR THOUGHT:

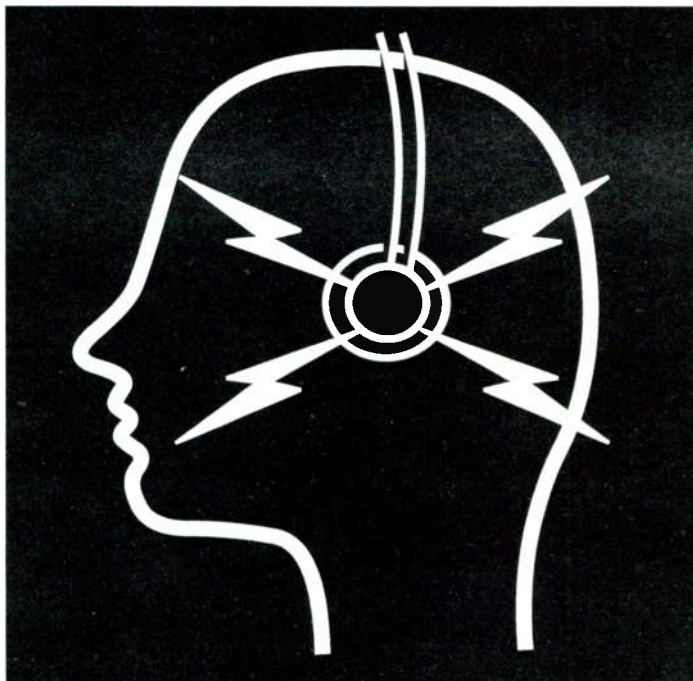
*Eat 'Em & Smile* is the official title of the debut album from the David Lee Roth Band, scheduled to be in stores by the Fourth of July. The initial single and video will be "Yankee Rose." As usual, all production and directorial chores for the video were handled by the Picasso Brothers. Look for a major (and we do mean major) industry ad blitz from Warner Bros. when this one ships.

### 1989—TAKE DAT!:

In May, 1988, Enigma Records became the first rock label to issue a new title on the DAT format (Devo's *Total Devo*). Now, Enigma has announced that they will discontinue further production of recorded product in the DAT configuration. Lackluster sales are cited as the reason.

# ★ L.A. RADIO WARS ★

**Let the Limbaughs, Sterns and Mark and Brians babble away. The end result may be that the value of stations, now in the hundreds of millions of dollars, will drop to the point where music-loving renegades will inherit the airwaves once again and the cycle will repeat itself. Let the screw turn.**



## CHR/TOP 40

"None of us can deny the fact that Top 40 radio is going through a lean period," states KIIS-FM Assistant Program Director Gwen Roberts, donning her best pair of rose-colored specs. "Looking over the history of the format, we've always gone through tough times and managed to rebound. We'll snap out of it this time, too."

Well, the vast majority of radio listeners over the age of twenty in Southern California certainly hope so. For as she's recounting the format's woes, Gwen Roberts' voice trails off slowly as if she's hoping that her prophecy will come true, but secretly doubts it. For things in Contemporary Hit Radio Land look anything but rosy at present time. Roberts' station has resorted to giving away a Porsche 944 a week to try and lure listeners into their lair of despair. Certainly, the music makes poor bait. Check out what KIIS, or for that matter, Power 106, or the Beat (FM 92) is serving up these days and the outcome is all the same: repetitious dance grooves, lacking in both substance and versatility.

Try to envision what music from this era the classic rock stations of the future will inherit, and you'll really be stumped. I asked Roberts if she and Program Director Jeff Wyatt ever put a record on the air based on sound alone, and she stumbled for words. "Well," she murmured, racking her memory banks, "I guess it was 'Achy Breaky Heart' by Billy Ray Cyrus, which was over a year ago. We heard that and knew it would work for us. But most stuff outside of the dance/beat genre doesn't test well at all for us. That's why we rely so much on our research."

While there is very little variety on KIIS these days, there is even less on cross-town rival Power 106's playlist. The Music Director at the

dance-only station, Michelle Mercer, also admitted that Top 40 radio is definitely going through some problems, but said, in this day and age, that's inevitable. "We've left forever the era where a mom and her daughter can sit around the house and listen to the same station while they're baking bread in the kitchen," states Mercer matter-of-factly. The problem is that everything is so niched nowadays. We're doing what we have to do: Go after a certain target audience and give them what they want—which, in this case, is dance music."

Mercer said that the techno wave of last year affected Power's

## ★ PREVIEWING THE BATTLEFIELD: L.A. RADIO OVERVIEW —Oskar Scotti

When Marconi, Italian inventor of the radio vacuum tube, unleashed his cryptic invention onto the world, he germinated a seed destined to affect humanity. And, while the repercussions of radio are felt in slumbering hamlets and metropolises alike, nowhere do its tentacles sink as deep into the collective consciousness of the masses as in Los Angeles.

Here in the Southland, we are truly a captive audience begging for bracing stimulation. Our prisons are the bucket seats of cars, where we stew in a seemingly endless series of gridlock and traffic jams. Nowhere does radio sway the thinking process more completely than on the freeways and thoroughfares of this oxygen-starved environment. Yet, this very popularity has rocketed station payrolls to new heights, taking away the element of fun from the recipe and ushering in the era of over-consulted, over-analyzed radio stations.

A respected radio analyst from the Alan Burns Group, Randy Kabrich, noted that two key statutes fouled the delicate, creative synergy that once made radio such a fertile playground for the imagination. First, he stated, the Federal

Communications Commission (FCC) abolished the three-year provision which decreed that new radio station owners hold onto their properties for a minimum of three years, ensuring that the new owners wouldn't merely buy the stations with the intention of turning them around for a quick profit.

Secondly, Kabrich noted that in the mid-Seventies, the FCC also forced the smaller mom and pop outlets, who were often the most experimental stations on the dial, to upgrade their power and equipment or lose their licenses. So, the smaller

owners either complied or sold their stations, more often than not to boring corporate types. In effect, they insured that maverick renegade ideas would perish.

Here in 1993, the vast majority of spontaneous fun that once made radio in this town so refreshing has all but slipped into the pages of history. But such has not always been the case. As little as fifteen years ago, the Number One station in the market was KMET, a haven for imagination and experimentation, where air talents ran their shifts with the devil-may-care attitude of Pete Rose running the bases. These upstarts were not mindless automatons

that sat behind microphones, they were artists as well, and the public in L.A. welcomed them with open arms.

The word "consultant" was not even in KMET's vocabulary. It was a special world where each jock ran his own show, spinning music he picked himself. Their music sets told a linear narrative of the topics and politics of the day, and in many ways, the station played the soundtrack of a lifestyle we scarcely recognize today. They took chances just as the players on *Saturday Night Live* took chances on television, and the excitement was contagious.

Today is the era of talk. Music, once the lifeblood of the airwaves, has been swept back into the shadows, and for good reason: It's inferior nature warrants little attention. This is not to say that there isn't good music out there, merely that pop radio refuses to acknowledge the vast majority of it.

So be it. Let the Limbaughs, Sterns and Mark and Brians babble away. The end result may be that the value of stations, now in the hundreds of millions of dollars, will drop to the point where music-loving renegades will inherit the airwaves once again and the cycle will repeat itself. Let the screw turn.



**Gwen Roberts**  
ASSISTANT PROGRAM  
DIRECTOR, KIIS FM

**"Most stuff outside of the dance/beat genre doesn't test well at all for us."**



**Michelle Mercer**  
MUSIC DIRECTOR,  
POWER 106

**"We've left forever the era where a mom and her daughter can sit around the house and listen to the same station."**

programming philosophy only slightly. "We still play some techno hits, but none of the new techno stuff tests well for us at all." Mercer agrees with KIIS that research is an extremely important programming tool, but thinks they use their ears and instincts more than their competitors. "We look at things like outcall research and sales to determine what music we add," she says, "but we only look at cassette sales, not 12" sales when we're making our music decisions. Rick [Cummings, Program Director] and I use our guts, too. We have a unique situation here because a lot of white kids listen to Power as well as Hispanics and blacks."

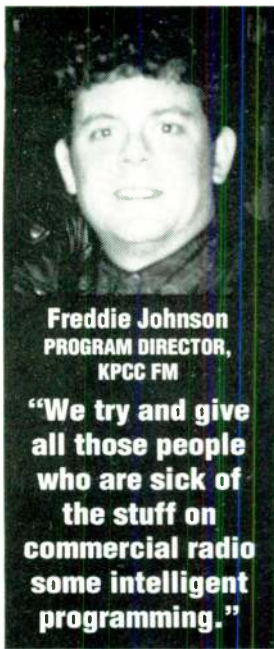
What neither Mercer nor Roberts mentioned is, the station in town that is shelling them both out of the water is, of all things, a Spanish-speaking outlet. It's KLAX, and its Number One weapon is morning man Juan Carlos Hidalgo, who mixes light humor, ranchera Latin music and country charm and recently wrestled the top spot away from morning drive rating's leader Howard Stern. Hidalgo attributes the lofty numbers to the casual and amusing approach he takes in relating to his listeners, who, he quickly mentions, are not all Hispanic, but "who want somewhere else to turn; something different than what they're being fed on the other stations in town. Hispanics play a major role in my success," he admits, "but a lot of it is due to the fact I just relate to people in general. They may not come from my background [Hidalgo spent his first summer in the United States picking strawberries] but they know that what I say comes from the heart."

## AN ECLECTIC MIX

There are places disenchanted listeners can turn to. One of those is at 89.3 on the dial where KPCC Music Director Freddie Johnson serves up a tasty menu of everything from Sun Ra to the Ramones. "We try and give all those people who are sick of the stuff on commercial radio some intelligent programming," states Johnson. "We don't have the budget to give away Porsches to our listeners, but we think we offer them something a lot more important: an intelligent and eclectic music mix."

Commuters traveling around Los Angeles may have noticed KPCC's placards in buses or seen their jocks handing out promotional material at events like the Topanga Blues Festival. Johnson maintains that while they can't "bang a big drum like the megawatt giants, we bang the little one we have with absolute dedication and intensity."

Every evening from 9:00 p.m. to 3:00 a.m., KPCC offers up a tasty blend of classical American music, including ev-



**Freddie Johnson**  
PROGRAM DIRECTOR,  
KPCC FM  
"We try and give all those people who are sick of the stuff on commercial radio some intelligent programming."

everything from new artists like Natalie Cole to jazz greats like Kermit Ruffins. In addition, they also play a lot of reissues like Dinah Washington. "I'm really proud of what we do," he states with his ever-present good nature. "Listeners who may or may not like talk radio but who still want music with some intelligence can thank Johnson for keeping integrity instilled in Los Angeles area radio. "The station pulls in anywhere from 40-50 calls a day from new listeners asking for programming information and scheduling," he claims.

While KPCC and Santa Monica City College outlet KCRW are holding down in town, KROQ labors doggedly at the right hand side of the dial, spewing out a steady diet of mostly ten- to twenty-year-old Adam Ant and Depeche Mode gems.

Stating the obvious, commercial radio in Southern California hasn't been this non-commercial since Bill Drake invented Boss Radio at KHJ in the late

## ★ THE SPOILS OF VICTORY: KLAX

KLAX-FM is Los Angeles radio's equivalent to the Miracle Mets of 1969, coming literally out of nowhere to shake up their fierce and formidable competition and winning the championship. Since debuting its current format of Mexican ranchera (country) and banda (wind instrument-oriented) music on August 1, 1992, the Spanish language station at 97.9 FM has sent shock waves through the local market with record-setting victories in the last two quarterly Arbitron ratings.

In the fall '92 period, KLAX (5.3) edged mainstream powerhouses KOST and KPWR (both at 5.0), and in the recently reported Winter '93 charts, "The X" increased that margin substantially, beating those same stations with an unprecedented 7.2 (as compared to 5.5 for KOST and 5.0 for KPWR).

The most surprising aspect of KLAX's seemingly overnight rise to Number One has been its consistent ability to top the mega-exposed, ultra-controversial Howard Stern and his syndicated KLSX morning show, as well as veterans like Rick Dees at KIIS-FM.

Though never imagining such quick and resounding success for his show (which runs from 5-10 a.m. daily), Hidalgo attributes his lofty numbers to the casual and amusing approach he takes in relating to his listeners. And, in clear contrast to the racy sleaze which seems to be Stern's bread and butter, Hidalgo attracts many young people by keeping his humor squeaky clean.

"The first thing we do is have fun on our show, but we stay away from dirty jokes," says Hidalgo, who in no way

Sixties. If you happen to win one of the Porsches KIIS is awarding to tone deaf listeners weekly, then you're one of the lucky ones. Just make sure that the station that gave you the car isn't tuned in on the car radio and you'll drive away a wiser and happier person.

## TALK RADIO

While CHR radio in Los Angeles is at its nadir creatively, its downswing has radically boosted awareness of talk radio in the area. At present, there are two talk stations vying for the winner's circle, with incumbent KABC enjoying a healthy advantage over upstart KFI and its overwhelming ace airman, Rush Limbaugh.

Two months ago, it looked like a third talk outlet, KMPC, would challenge the two front-runners with its sport talk format, but at this writing, the all-sport pull-stop is showing signs of fraying around the edges.

George Green, GM at rating's leader KABC, insists that consistency has played the key role in his station's prosperity. "We're the Warner Bros. or MGM of talk radio," boasts the overtly confident Green of his station—the first talk station to take root in L.A. "That comes from putting top-notch people on the air and letting them explore both sides of controversial topics. No one else in this market has been able to match us airshift to airshift."

"KFI has but one ace in its arsenal with Rush Limbaugh," adds Green, "but our roster is stocked from dawn till dusk."

## FRONT LINE HEROES



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Green's faith is buoyed by the fact that the recent Arbitron poll showed his morning team to be even up with noted shock jock Howard Stern. "He's merely a fad, a passing phase," said Green of the omnipotent bad boy Stern.

"A lot of people think Stern's audience and Ken and Barkley's audience are exclusive, but that's not true," he continues. "Twenty-five percent of our audience samples what he's doing, and Stern's audience checks out what our guys are doing from time to time as well. I guess it depends on what they're [the audience] in the mood for."

25 ▶



Juan Carlos Hidalgo and "El Peladillo"

Anna "Flash"

considers himself a star.

"People don't want to hear about problems and bad news first thing in the morning," he adds. "We make them feel better about the things they face by simply making them laugh."

The laughter comes from the natural, unassuming and seemingly unrehearsed way Hidalgo and his sidekick, "El Peladillo," approach ordinary, everyday topics. While working within a format and playing the music the station's program director dictates, the morning team prides itself on its disarming non-seriousness and unpredictability. "When you stick to a certain routine, people get tired of it," insists Hidalgo.

"We've won over a lot of Hispanic kids who were listening to the Anglo stations because they are more comfortable listening to a station that relates to their

own culture," Hidalgo reflects. "Parents now feel better that their children are listening to music that their own padres listened to. They're happy that the kids are hearing Spanish music and they, in turn, listen to us."

Now that he, "El Peladillo" and KLAX are Numero Uno, having lifted the station's previous Cuban-oriented incarnation KSKO's rating of .5 to 7.2 in less than a year, is the pressure to maintain the success manageable? Hidalgo is optimistically cautious: "When we got the November ratings, it was like a bomb goin' off. I thought I'd do well here, but nothing this big," he says. "Being first is not easy. I have a big responsibility and we have to work that much harder. And you can't get too excited because radio's always up and down."

—Jonathan Widran

# CLAIRE WEST



## Independent Adult Record Promotion

By Oskar Scotti

Call it a strange coincidence, but in the cut-throat arena of adult contemporary record promotion, Callahan West, Claire West's new company, may just be the fastest gun in the West. While she bears little physical resemblance to Annie Oakley, she has the inbred charm to overcome stubborn program directors with the quickest wit and most elfin disposition this side of the Rio Grande. What's bizarre is that Claire West has flourished in spite of ignoring the advice of her father, a successful jingle producer, who cautioned her some years back about the perils of swapping job titles with cavalier indifference.

Ignoring her pontificating father, West has switched gigs more frequently than most folks lub their automobiles, and in January, turned in her resignation slip at Geffen, where she had, in less than a year, risen to the lofty title of Director of Adult Music. But that profitable partnership is history. Henceforth she'll be negotiating the slippery ground associated with independent record promotion. In her new capacity, Claire will not only promote records catering to adult tastes but develop

and consult with artists and labels as well.

For the first time since trekking west from the Lone Star State seven years ago, she has no one barking instructions over her shoulder. According to Claire, the biggest hurdle at leaving Geffen lay in having to tell the hierarchy that she again had "that itch to explore the unknown."

"Walking in and having to tell Ed Rosenblatt and Al Coury that I was starting my own company was both exciting and unnerving at the same time," said Claire West in a somewhat pensive frame of mind. "Ed had been a real mentor and leaving someone who has that much influence on the way you approach your job and the music business in general makes you really re-evaluate things." Not only was saying aloha to the label's personnel a drag, but she also had to contend with the grim prospect of not working directly with her heroes: the bountiful roster compiled by the A&R stalwarts under David Geffen.

"Peter Gabriel, Don Henley, Joni Mitchell," recalls West as she mentally checks off a list of some of her former projects, "are some of my favorite artists in the world. I bought their CDs before I ever got the job at Geffen. When I turned in my notice, I knew I wouldn't be dealing directly with them anymore, and that's what made the decision to leave so brutal. They were okay before I took over the department, and I'm sure they'll be okay now that I'm gone. Still I dread the thought that someone might be able to take better care of them than I did."

West need not fret. For the versatile Texan not only kept the established stars in David Geffen's corral visible and in vogue, she also uncovered a few pearls of her own; most notably a blue-eyed evangelist crooner named Michael W. Smith. "Michael has burst upon the scene so quickly that some people still don't know who he is," waxes West before disclosing that Smith, a quiet, amicable Christian artist with a pristine set of pipes, is closing in on 900,000 units sold. "He sells out just about every venue he plays, and he can work a crowd like there's no tomorrow. I mean he slays people."

Be that as it may, when Smith's album, the one that is now currently approaching platinum status, first crossed Claire West's desk, he was virtually anonymous, not only to the marketing department at Geffen but every-

**"Having to tell Ed Rosenblatt and Al Coury that I was starting my own company was both exciting and unnerving."**

**—Claire West**

one but the most die-hard secular music buffs. Geffen distributed Smith's fledgling label, Reunion, but no one thought much of its Christian artist roster. Yet, something about Michael W. Smith's penetrating gaze on the album sleeve prompted Claire to pop his CD in the department's Panasonic portable. "I only had to listen to it once to recognize the quality," remembers West, "and afterwards, I barged straight into Al Coury's office waving the CD, and I immediately started yelling 'Al, have you *listened* to this? It's incredible!'"

Unfortunately, Coury at first was less certain of the outcome. But when Claire West draws a bead on an objective, she is about as flexible as a 2 x 4, and the top brass at Geffen finally acquiesced to her incessant pleading, albeit with a stern caveat: Deliver the project, OR ELSE! With that in mind, West assaulted the phones with her typical bravado. After about five weeks of begging, bribing, threatening and cajoling, she finally got the record up to about 25 adds. But while 25 is a respectable number for a new artist, it doesn't add up to breaking the act and, remembering her promise, knew that Coury and Rosenblatt expected victory laurels.

"Finally I got a break with a station down in San Diego," recalls the AC top gun, "who added the record after a test revealed that it really lit up the phone lines. They were a very conservative station and that pushed all the other people who were right on the edge into the 'add' column. Michael's a star now, but it really could have gone either way. Suddenly, West sighed, realizing that the album, her biggest triumph at Geffen, came within a heartbeat of ending up on the morgue slab. That the album almost died without

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seeing the light of day is yet another dose of irony in the most ironic past of this ebullient woman. "Fortunately," she acknowledges, "that's the way things have always gone for me. There always seems to be a guardian angel looking over my shoulder when things seem the darkest."

Claire relates that she's been blessed with good luck again in her new enterprise and says that one of her former colleagues at Enigma, where she handled three formats—jazz, adult contemporary and urban—simultaneously in the mid-Eighties has consented to help her with administration and artist development. "One of the first calls I got upon leaving Geffen was from Tom Callahan who worked the same format I do at Virgin and started a similar company during the later portion of last year," she states. "Tom has been busy with his own clients, but he's still found it in his heart to take me under his wing and has kept me from making dumb, rookie mistakes. I'm hoping we can really be there for each other down the road."

While at Enigma, Claire found guidance and instruction from Sam Kaiser who headed up the independent label's well respected Top 40 promotion department. When the label got swallowed some months later by Capitol, and with their most prestigious acts, Poison and the Smithereens, skimmed from the top, West was, along with most of her co-workers, given the dreaded pink slip. Out of the blue, the angel of good fortune popped up once again in the form of a call from a casual acquaintance named Christina Anthony who Claire had met only briefly at some industry

*"There always seems to be a guardian angel looking over my shoulder when things seem the darkest."*

—Claire West

shindig some months earlier. "One of her people, Yvonne Ohlson, left on maternity leave and she managed to slip me in through the back door. Before I knew it, Yvonne had left and Christina had tended her resignation to head up the department at Hollywood Records, which had just formed. Suddenly I found myself in charge. It was just a fluke."

Perhaps. But where some people are lucky and some are gifted, Claire West is blessed with both attributes. From learning the ropes from her father in Texas, to handling three challenging formats at once, she's proven she can do it all. Now if she can just stay with this nascent enterprise past the incubation stage, the walls of Jericho just may crumble from the reverberations. But, if history holds true, it wouldn't be wise to hold your breath. **MC**

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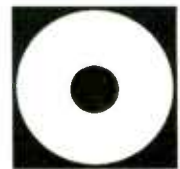
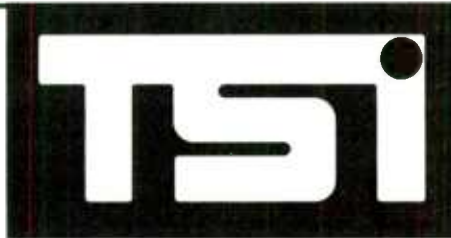


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◀ 21 L.A. Radio Wars/Talk Radio

Green went on to say that both talents serve a purpose, with Stern, he believes, "providing more light entertainment and the Ken And Barkley Company supplying more news and information to the listener."

While things do indeed look dubious at the KMPC camp with the station having axed some of its most engaging personalities recently, Tyler Suchman, producer of Fred Wallin's morning show, says there is still plenty of room for optimism. "Sports radio has a lot of appeal for people wanting to find out information as it happens," he states. Suchman reports that KMPC has recently decided to alter its all-sport strategy and will augment its hoops and hardball banter with current events and topical information as well.

"We had a number of negative calls due to a segment featuring an author talking about his new book *The One Hour Orgasm*, cites Suchman on the strangely Stern-like topic. "But people are coming around steadily. Ten days after we aired the show, we were still receiving calls from people asking for the 800 phone number so they could order copies of the book. Obviously, when you stray from the style that people have grown accustomed to, you will lose some of your listeners—that can't be helped. But the most disastrous move a station can make is to stay complacent."

Suchman has a valid point. And one man who has risen to the top of the talk heap like a phoenix leaving his peers light years below is KFI's Limbaugh, a man who has espoused the "change is better" philosophy since his show's debut. Though the rotund hellraiser failed to return a half a dozen phone calls from *Music Connection*, his success speaks for him on every shore on the continent. Limbaugh injects a razor sharp wit and hayseed sensibility into his daily dialogue that appeals evenly to white collar intellectuals and tractor drivers.

And Limbaugh's appeal is not just reserved for Los Angeles. In the past six months, his show has been syndicated throughout the country and catch phrases like "ditto" are integrating swiftly into a large part of the population's vocabulary. But Limbaugh's rise, as well as the increasing popularity of talk radio in general, could not have happened without a visible void to fill. That void is the lack of quality fare now available to the over-25 set.

As George Green explains, the music lovers of ten years ago are the talk radio fans of today. "Talk audiences are getting younger and younger," he says. "Twenty-something listeners are finding out that they don't need music exclusively to be entertained anymore. No, we can't compete with



**George Green**  
General Manager, KABC AM

**"Twenty-something listeners are finding out that they don't need music exclusively to be entertained anymore."**

**FRONT LINE HEROES**



★ **Ken & Barkley** ★  
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Howard Stern; if we tried to, we'd lose. What we try to offer people is a variety of information and entertainment. We don't believe you have to be shocking to be entertaining. The ratings back us up!"

**SHOCK JOCKS**

"Howard Stern is not a shock jock," barks KLSX Promotions Director Scott Segelbaum. "I take offense to him being lumped in with all these other disc jockeys around the country who are really just imitators." Segelbaum may have a valid point. When Stern first took to the airwaves of Los Angeles, he was, to many Southlanders unprepared for his seemingly misogynist shtick, something of a shock. But those days are gone. Not that Howard has softened; Angelenos have merely grown accustomed to his brassy New Yorker approach.

What used to constitute radical dialogue is now considered merely status quo. Segelbaum maintains that Stern is not—as KABC GM George Greens insists—a passing fad. When you consider that he has been Number One in a number of cities on the East Coast, including New York and Philadelphia, for the better part of a decade, you can understand his adamant stance.

In almost direct defiance to what blasts over the airwaves every morning during Stern's shift, Segelbaum maintains that his boss is neither a racist nor a misogynist. "He's just having fun," he says of Stern, who Segelbaum describes as a truly decent fellow who "has been married for nineteen years to the same woman and neither drinks, smokes nor indulges in drugs." Segelbaum adds that Stern's sidekick, Robin Quivers, is black and he's very loyal to her. "If he was a racist, do you think she'd be on the payroll?"

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## L.A. RADIO WARS

Meanwhile, next door on the dial to Heckling Howard are Mark & Brian, the less than dynamic duo who seem to lose listeners as fast as Stern gains them. The pair who stole the hearts of the city when they arrived five years ago have used up all their tricks of late and even failed on TV. Fortunately, they're lovable lads and are rarely offensive enough to repel the more conservative elements of the Parent Teacher Organization.

Another key radio analyst privy to the red hot radio scene is Shane Media's Cheryl Broz, who, like Segelbaum, Green and virtually every other luminary in the country, believes that—like it

or not—shock jocks are here to stay.

"You do what you have to do to attract people, and if that takes shocking them, then so be it," says Broz, who consults a dozen of the biggest pop stations in the country with the Houston, Texas-based firm. "The audience that makes up a lot of Howard Stern's audience consists of disenchanting baby boomers who don't feel like they can relate to what's on commercial radio today. They're frustrated because they've heard every Supremes song a thousand times and this, the talk radio shock jock thing, gives them something new to hang their hats onto."

She went on to say that while the Stern-led group of hellraisers are popular in large cities like L.A., they have failed in mid- and small-sized communities for a few key reasons. "In this town you have a lot of people who feel like they're living under the gun," said Broz, who discussed radio with me over lunch while she was visiting the City of Angels recently on business. "Residents of L.A. feel like they have crime, chaos and disorder dogging them on every street corner and really need someone like Stern to help them blow off steam. Through Howard, they can vent all their aggressions every morning while they drive to work. He's the madman in all of us."

### ★ ROCK FIGHT

Twenty-five years ago, rock radio was called "free-form" radio, but today it is divided into every type of musical genre, from alternative to classic rock. In the Eighties, DJs started screaming when radio consultants began programming stations with formats and set lists. While consultants aren't as hip today, their formats are still in place at most stations, and the idea of labeling a station with a specific genre of music is stronger than ever, especially in rock radio.

Album rock station KLOS is one of the only stations on the West Coast that hasn't changed its format in 24 years, but veteran DJ Geno Michellini says the way the music is programmed has. "We have a set list we have to go by that I stray



**Cheryl Broz**  
VP, Shane Media

**"You do what you have to do to attract people, and if that takes shocking them, then so be it."**

Bruce S. Kessler

from," he says with a laugh. "When I first started, it was free-form radio and we played everything. Now, each of the different genres has its own expansion of music, so there's no way you could cover the whole ballpark. You can't go back to the old way either, because there's too much music. If you want to be successful, you have to program for ratings. It's a business, and people forget that."

"We had a program director about six or seven years ago who was trying to buy the audience, and it worked," he continues. "We gave away Porsches and \$100,000 and we definitely had their attention, but when we ran out of cars and money, they went away. Within a year, this PD got us the highest numbers we ever had and the lowest. So now we do have promotions like concert tickets, but they are things that are station-oriented, and we don't use that as the main thrust of the programming. We rely on the music."

Like Michellini, KLSX DJ Jim Ladd was also part of the free-form radio era, but he hasn't given in to corporate programming. KLSX focuses on classic rock, and while he must stay within the realm of classic rock, Ladd's shows are probably the closest thing Los Angeles has to free-form radio. "Everybody else you're

### ★ TALK vs. MUSIC: THE BATTLE HEATS UP

In an effort to boost nighttime ratings, KLOS is airing a talk show during the coveted 6-10 p.m. week night time slot. Since April, Doug "The Greaseman" Tracht has taken over this time period, concentrating on his unique brand of humor and talk rather than music.

KLOS Program Director Carey Curelop says the move was prompted by troubled ratings during this time period. "We decided to put him on because that was the one part of the day where we consistently underperformed," he explains. "No matter what kind of music adjustments we made, we seemed to be lagging behind the rest of the music stations. Given those circumstances, we came to the conclusion we needed to do something else. Our job is to acquire an audience, and we thought we needed to make a drastic move. A very funny entertainer was available, so we picked him up."

The show features a variety of segments, from the Greaseman talking about current events to short comedy skits. He plays three or four songs an hour, compared to the normal eleven or twelve. "It's definitely not a music show," Curelop says. "But we didn't hire him for his ability to play records, we did it because he's a unique personality."

While label executives aren't too

### FRONT LINE HEROES



★ **Howard Stern** ★  
KLSX 97.1 FM  
Weekdays 3-7 a.m. (live)  
7-11 a.m. (re-broadcast)

listening to is playing a list of songs that was given to them by somebody else. That's why I was off the air for two years, because I refused to do that. KLSX has been nice enough to allow me to not follow a list and not follow a structured format," Ladd explains.

"I'm trying to save an art form and I know it's working because the audience has responded to it. I get my songs from inspiration. If I come in and something has affected me, like a news story, I'll begin there and then find a song that follows up on that subject, whether it's politics, sex or religion. That song will then lead to the next."

KNAC concentrates on playing heavy metal music rather than relying on personalities, and Program Director Bryan Schock says that L.A. is one of the few places a radio station such as his can survive. "There are enough people out there that like the style of music that we

have formatted on our station, and enough people selling airtime so we can survive."

KROQ is a station that relies heavily on its format. Billed as an alternative album rock station, Program Director Kevin Weatherly says they have their own mix of music, from alternative to mainstream rock, to bring in listeners. "Right now, with the exception of KNAC, we are the only current rock music station in Los Angeles. We play different types of music, from some of the heavier, more industrial music to traditional rock."

Weatherly says one of the reasons they have been able to survive for fifteen years is, "We stay in touch with what our listeners want, and that's constantly evolving. In this city, it's really easy to get caught up in the whole industry hype. You have to stay objective and sort of step away from that and get out there with the real people and find out what they like and don't like." —Sue Gold

### ★ AC POWER

Targeting an audience from 25 to 54, most non-listeners only hear adult contemporary music when in their dentist's office or in elevators.

Going under the moniker K-Light, KLIT 101.9 uses direct mailing and on-air cash giveaway contests to promote their station. Their "Money Music Medley" contest usually gets up to about \$2,000 to \$3,000 before it is won, according to Program Director Scott O'Neill. The station uses a lot of features in drive time, including reports by *Entertainment Tonight's* Leza Gibbons and movie reviewer David Sheehan. Also, Jay Leno does a morning monologue for KLIT Mondays through Fridays.

Regarding the Arbitrons, O'Neill states, "We view the Arbitrons as very important, mainly because they're the only

### FRONT LINE HEROES



★ **The Greaseman** ★  
KLOS 95.5 FM  
Weekdays 6-10 p.m.

nobody's going to get angry with me about it. I'm sure some of them would rather see me play music, but on the other hand, some of them tell me the Greaseman is the funniest thing they've ever heard."

Ross adds, "No one bemoans the fact that a station goes talk radio. If it brings people away from cable TV and Walkmans and back to radio, I'm all for it." —Sue Gold



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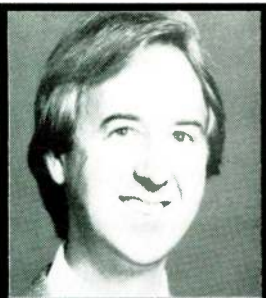
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## L.A. RADIO WARS

game in town. We have a difficult time with them because of our weak signal. In some parts of town, we will have a strong signal, and in other sections, our signal is weak. So, our ratings often depend on what part of town they are surveying."

"We're adult standards," says KJOI 540 and 1260 AM Program Director/on-air personality Chuck Southcott. "The most contemporary music we play would be things like the new Natalie Cole. Also, we play a lot of Harry Connick, Jr., Linda Ronstadt standards and music going back to the Forties, but most of the music we play has been recorded post 1960 up to today. A couple of times an hour we'll play Forties and Fifties material, like Sinatra, Streisand, Basie," he finishes. Known as KJOY to its listeners, the station went on the air February 1st with its current format. Prior to that, 1260 AM



**Mike Wagner**  
Program Director,  
KRLA 1110 AM

**"We assess with a grain of salt everything the DJs suggest."**

was a news talk station, and 540 AM simulcast their FM format, KKKO 105.1, which is classical.

Popularly known as the Wave, the seven-year-old KTWW lists its "super target audience" as 35-44, according to Program Director Chris Brodie. The Wave's core artists are what Brodie describes as "progressive instrumentalists" like Pat Metheny, Dave Koz and Lee Rittennour. "We don't really have a direct format competitor," she adds.

On the Arbitrons, Brodie states, "Arbitron is the only source out there for the advertising community to find out the bottom line, black-and-white ratings, so we have no choice. No

broadcaster does."

"Big Mix 104 plays a bigger variety" is the message of most of the promotion surrounding KBIG 104.3, according to Program Director Rob Edwards. The station frequently plays AC artists like Mariah

Carey, Michael Bolton, Elton John and Phil Collins. "We're a promotion-active station," says Edwards, whose station uses television, occasional billboards and transits [the small billboards on the sides of buses] radio vans, 5K runs, free promotional merchandise, direct mailing and community oriented promotion.

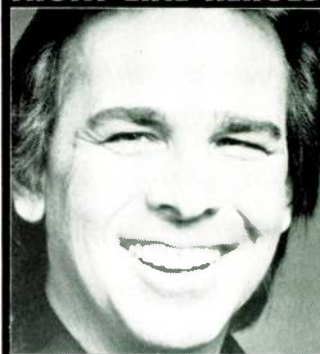
On April 2nd, KXEZ took over from hard-edged KQLZ, known as Pirate Radio. Prior to that, KXEZ was at 98.7. According to General Manager Bob Griffith, "We changed 98.7 to STAR 98.7 to a 'hot AC' in August '92. Since then, Viacom has purchased KQLZ at 100.3, and we put KXEZ back on the air."

When asked about the Arbitrons, Griffith chuckles and explains, "Ratings justify what you charge for your spots, so in the media buying world, the Arbitrons still maintain their Biblical proportions to our industry."  
—Tom Farrell

### ★ BATTLE VETERANS: OLDIES RADIO

One of the granddaddies of American rock criticism, *Crawdaddy's* Paul Williams once wrote: "Rock & Roll is a resource, as much or more so today than it's ever been in the past. It has a unique power to aid the individual listener in the process of locating himself or herself amidst the confusion and complexity of the modern world."

## FRONT LINE HEROES



**★ Jim Ladd ★**  
KLSX 97.1 FM  
Weekdays 6-10 p.m.

That's virtually the only point on which programmers at the competitive trio of Los Angeles oldies stations would seem to agree. Oldies are a musical resource and the playing of them is more than just reminding baby boomers of their collective youth. These stations are edifying and enlightening, not just entertaining. What was once revolutionary is now cultural baggage.

And oldies radio is not just music for baby boomers, though that age bracket is the one targeted by oldies program-

## ★ THE FRONT LINES: MORNING DRIVE

From shock radio to Spanish humor, Los Angeles has become a mecca for breaking new ground. No other city in the world has as many high-profiled morning shows as L.A. When KLAX bumped Howard Stern out of the top spot earlier this year, the news took the radio industry by storm and the competition got hotter than ever.

KABC is the only AM station in the middle of the morning radio war, but they have consistently been in the Top Five for years with Ken Minyard and Roger Barkley's show. "The thing that sets any show apart in morning radio is the personalities," Barkley says. "I think when you have someone come blazing on the scene like Howard Stern, people get curious, but after a while, when you're not shocked anymore, you have to deliver more than shock value, and I think people return to places that are more comfortable for them."

Minyard adds, "This is the most competitive market in the world now. It's the same number of morning shows, but they're a lot more high-profiled. You need to have the right environment for the audience to stay comfortable. When you're there a long time, I think sometimes, if you don't stay current, people will take you for granted, so you have to keep challenging them and be willing to change when you need to."

Neither Minyard nor Barkley sees the morning competition subsiding soon, "but I think the tendency for shock radio has already leveled off," Barkley claims. "I think it's going to go in the direction of more communication of fun, the kind of values that have always been around."

Rick Dees is one of the most successful morning show hosts in the coun-

try. His humor has kept him situated at or near the top spot since he joined KIIIS in 1982. And while he admits the morning drive time is more competitive than ever, Dees says he doesn't harp on the ratings too much, nor does it bother him that he is picked on by other DJs. "I wear it as a badge of honor. I think it's a wonderful, flattering feeling, and it does mean that while they're talking about me, they're not doing a good show of their own," Dees says. "It's kind of sad. They all come in and start talking about our show like it's bad or it's something that needs to be thrown out with the rest of the garbage, and we've been very fortunate because they have found *themselves* thrown out with the rest of the garbage."

"I don't like what's happening with radio, though, because there's a whole generation of young personalities-to-be

thinking that being mean to people and shocking people with things that you don't even say in your own bedroom to each other as a married couple are cool. I don't agree with it, and I don't understand it. I could do it myself, but I don't think we ever will. It's just too easy to do. It's harder to make people laugh with humor that's thought out."

While the rise of KLAX surprised Dees, he has found a way to compete with the Spanish station. "I'm taking Spanish lessons and, of course, I use Spanish words as often as possible," he laughs. "I've put together a whole group of bamba jingles and stuff. It's my way of saying, 'Hey, people are listening to this.' If I can catch a couple of them and have them come over, then that's fine," Dees says.

As part of the morning team of Juan Carlos Hidalgo and "El Peladillo," Hidalgo admits he was surprised by the sudden surge of popularity his show received earlier this year, but says the station hasn't compromised its focus. "We've always focused on the whole family, and we try to get everybody hyped," he explains. "We don't do sex or drug jokes. We play Latin music with a lot of small jokes. We talk about family problems and everything that's happening in the world, but we keep the focus on family."

The rise in popularity of KLAX has thrown the spotlight on Spanish radio, which many executives in radio say is long overdue, especially in Los Angeles. "There is such a big Spanish population in Los Angeles, and we're giving them what they want," Hidalgo says. "We don't do contests or giveaways. We concentrate on family entertainment."

While the other stations have well-known DJs on the air during drive time, Hidalgo says that because they aren't

known, they are able to relate to their audience better. "We're just regular guys on the air. We don't feel like we are the stars, but rather the music is. The Spanish population in Los Angeles is very big, and we just try to give them what we like to listen to."

(KLOS morning stars Mark and Brian refused to be part of a story which mentioned other radio personalities and stations. They also asked that their production staff not talk to us as well.)

Howard Stern's show has garnered more publicity—good and bad—than perhaps any other in history. His outrageous manner and shock values have become known worldwide. But there has been a price: KLSX is in a heated battle with the FCC over some of his shows, and the station came under fire several months ago when they edited some of Stern's comments. KLSX Program Director Andy Bloom wouldn't comment on the FCC case, but with regard to editing Stern's shows, he says, "It's not something that has actively been done. It has happened in the past, but it's not a regular part of what we do."

In spite of these problems, Stern's numbers have continued to rise and "shock radio" seems to be as popular as ever. "Howard is the most successful morning radio personality in the history of radio. We're seeing Howard pull away from the pack and the rest of the major personalities, and I think he'll be the King of L.A. Radio for a long time, just as he has in other cities where he's been on the air for a long time. Radio can be every bit as entertaining as prime time television or other mediums, and Howard is an example of that."  
—Sue Gold

## FRONT LINE HEROES



**★ Rick Dees ★**  
KIIIS 102.7 FM  
Weekdays 6-10 a.m.



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"THE MUSICIAN'S FRIEND"





## L.A. RADIO WARS

mers. KRLA AM (1110) programmer Mike Wagner says his target audience is adults age 25-54, or more realistically, those aged 35-49. In broad strokes, this is the group advertisers like best. At KCBS FM (93.1), the picture is painted in more detail. Program Director Tommy Edwards notes that, according to qualitative research, listeners to this station tend to be "upscale with a large amount of disposable income."

The casual listener might have a tough time distinguishing between the stations. All feature a mix that is heavy on music from the mostly mid-Sixties, some hits from the late Fifties and is interspersed with variable amounts of the Motown catalog. Asked to clarify his station's identity, Edwards fell back upon research showing people consider KCBS to be a more upscale oldies station. At KRLA, their calling card is their standing as the "sole surviving rock & roll radio station in Los Angeles" with a history starting on Labor Day weekend in 1959.

In the competitive world of oldies radio, KRTH (recently purchased by Infinity Broadcasting for \$110 million) is the station to beat. It is also the station that took the biggest beating during phone interviews with its busy competitors. According to KRLA's Wagner, KRTH speeds up their records to make them sound "faster and brighter" than versions on other stations. According to Edwards, when KCBS started to promote and exploit veteran DJs, KRTH came in and hired away one of their high-profile afternoon people.

All three oldies stations recognize the importance of having well-known DJs on staff. KRTH employs Robert W. Morgan and the Real Don Steele. KCBS has Charlie Tuna and Humble Harve Miller and KRLA is home to Dave (the Hullabalooer) Hull,



**John Monds**  
Program Director,  
KKBT 92.3 FM

**"With twelve trends [ratings periods] a year, anything can happen. It's almost a crap shoot. So you have to be strategic and new all the time."**

just as it was during the Sixties. But each station prefers to keep the administrative decisions, such as what records to play, to themselves. "The DJs are vocal about everything we do at the radio station," says Wagner, "and we assess with a grain of salt everything they suggest."

The most succinct synopsis of oldies radio's future and its place in a changing society comes from Wagner. "Oldies will always be a factor," he says, "whether it's the Fifties or Sixties or Seventies. Star 98.7 is the best of the Eighties and Nineties. Those are oldies to somebody."

—Tom Kidd

### ★ URBAN WARRIORS

African-Americans, who comprise about 10 to 25 percent of the L.A. population, appear to be among the most loyal of radio listeners. There are four stations, KKBT, KJLH, KGFJ and V-103 (KACE), that vie for the ear of its listenership. Add the urban-formatted though CHR-called stations Power 106 and KIIS, and you have a fragmentation that has caused confusion among listeners—as well as anger and disgust among the urban stations who fight over a piece of the advertising dollar.

KGFJ-AM is programmed by Don Tracy. The station has a mix of mostly older tunes (so-called "dusties") with new songs to attract younger listeners. He sees competition coming from the urban crossover: "Pop stations pick up on urban acts quicker than ever. That's pulling urban listeners away, but by default, the audience that hung with us continues to support us. If you take a look at the charts, and very few listeners do that, you'll find that fifteen of the Top 20 songs are urban. So there's a fierce fight to maintain the audience we have."

KKBT is programmed by John Monds. Its powerful signal (43,000 watts boosted by strong antenna placement) gives KKBT (FM92, The Beat) a decided reach advantage over its urban competition, thus, higher ratings. "It's too bad ratings can't be more consistent," says Monds. "With twelve trends [ratings periods] a year, anything can happen. It's almost a crap shoot. So you have to be strategic and new all the time."

"We keep ahead of the competition by keeping an ear to the street," Monds continues. "We take an aggressive approach to music and our station's promotion. We create events such as concerts and community appearances so that, in turn, we create an aura that makes people feel they must listen to our station to know what's happening in music."

The venerable KJLH-FM is the oldest urban station in Los Angeles. Owned by Stevie Wonder, KJLH is programmed by Frankie Ross (who used to be at KKBT).

Ross feels that urban radio is fractionalized by the highly visible CHR stations. "This makes everything more fragmented for the urban listenership. CHR's playlist is 80% urban, but because they know the advertising game, they call themselves contemporary hits radio. And what's more contemporary than black music?"

KJLH was recognized nationwide for its strong, up-front coverage of last year's riots. Indeed, much of the burning and rioting took place right outside of KJLH's broadcast windows on Crenshaw Boulevard, providing gripping on-the-spot reports. "We have strong, solid community affairs involvement," Ross says. "We have a gang talk show called 'Peace Treaty' every week. Plus, we have the only full-time news staff in urban radio, headed by Carl Jones."

When he spoke with Anne McCullon, General Manager of V-103, the station was undergoing changes in its program and music directorship, and McCullon was eight days into her new position. She assured us, "We are not making abrupt format changes [because of the reorganization]. Black radio, because of its minority preferences, has the responsibility of super-serving the community."

V-103 (KACE) is simulcast in San Bernardino, so that makes serving both communities a little tricky. "V-103 has a commitment to serving its city of license [Inglewood]," McCullon continues. "However, every community needs the same kind of information and service."

—Gary Jackson

### ★ COUNTRY SHOWDOWN

Right now, there are over 2,500 radio stations playing country to a demographic group ranging from 18-55 years old. Market research shows that the country audience is also the fastest growing listenership with over 30.2 million listeners daily.

How does country music play in L.A.? According to R.J. Curtis, the recently returned Program Director of KZLA, "I see things really happening in the L.A. market for country. The record companies are selling a lot of product and the club scene is very hot. But for country radio, it hasn't been great for us. That's one of the things we're working on. I don't know that KZLA has been performing consistently and servicing people with the music that they've been going out and buying. People are using country music, but they aren't accessing country music via the radio here. That's what we have to accomplish."

KZLA's AM counterpart, KLAC at 570 AM, is a great listen. On KLAC you can still hear the artists that made country music great. Merle Haggard, Tammy Wynette and Johnny Cash are still staples here. The jocks are allowed to have a little more personality and maintain some of the fun that used to be FM radio.

KZLA's closest competition of any kind would be little KIK-FM 94.3 on the FM dial. They also play the Hot New Country with at least one classic per hour. Liz Pennington, an air personality and promotion person there, claims they consistently beat KZLA in their shared market.

KFRG 95.1 FM in San Berdooo plays a mixture of Hot Country hits and is running almost even in the ratings with newcomer K-HITS in that area. Both sta-

tions are barely audible in greater L.A., however, when driving through that area, I've found them both enjoyable.

Peter Carlisle, the announcer for Ronnie Mack's Barndance, hosts a very fine local music show on KPRO 1570 AM in Riverside on Wednesday at midnight. His *New West Country Show* highlights the best of L.A.'s original music scene.

Those who want to enjoy the best of the old and the new, listen to *Citybilly* on KPCC 89.3 FM Monday nights at 8:00. Hosted by Rene Engel, it is L.A.'s best listen for country and folk. Engel feels, "The biggest problem with country radio is it is over strategized. Too much time is spent on how to sell advertising and not enough time is spent developing good radio." *Citybilly* will often feature live in studio performances with candid artist interviews. It's what good country programming is about.

—Billy Block

### ★ STANDOFF: MC vs. ARBITRON

Considering this is *Music Connection's* Special Radio issue, we thought we'd conduct our own survey to see which are the most listened to stations in Los Angeles and compare our results with the most recent Arbitron ratings. *MC* correspondents polled several hundred people—in malls, restaurants, concerts—and asked each one to simply name his/her favorite L.A. radio station. Listed below are the results of our poll as compared to the April 20th Arbs.

MC:	Arbs:
1 KROQ	1 KLAX
2 KLOS	2 KOST
3 KLSX	3 KPWR
4 KIIS	4 KIIS
5 KNAC	5 KFI
6 KKBT	6 KROQ
7 KXLU	7 KABC
8 KRTH	8 KROQ
9 KZLA	9 KLSX
10 KCRW*	10 KLOS
11 KPWR	11 KRTH
12 KTWV	12 KBIG
13 KJLH	13 KKBT
14 KPCC*	14 KFWB
15 KLON	15 KNX

A quick analysis of the two polls reveals that the Number One station in Los Angeles according to the Arbitron ratings, Spanish station KLAX-FM, didn't place at all on the *MC* poll.

The popularity of morning veteran Rick Dees solidified KIIS-FM in the #4 position of both polls, while KOST-FM (#2 Arbs) and KFI-AM (#5 Arbs) didn't make the *MC* poll at all!

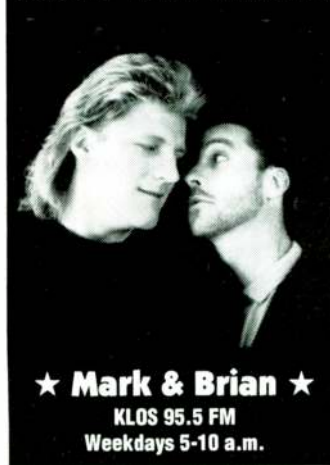
The three stations that pulled in the most votes in the *MC* poll were KROQ, AOR champ KLOS and Classic Rock formatted KLSX.

The emergence of talk radio across the country seemed to have little meaning to those polled in Los Angeles by *Music Connection* correspondents as neither KFI-AM (#5 Arbs) nor KABC-AM (#6 Arbs) received enough votes to finish in the Top 15.

(\*These are two of L.A.'s favorite college radio stations. More on these stations in *MC's* Back To College special issue coming in August.)

MC

### FRONT LINE HEROES



**★ Mark & Brian ★**  
KLOS 95.5 FM  
Weekdays 5-10 a.m.



## 4 Non Blondes

*Bigger, Better, Faster, More!*  
Interscope

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** David Tickle  
 □ **Top Cuts:** "Train," "Morphine & Chocolate," "Superfly."  
 □ **Material:** Lots of people will likely buy *Bigger, Better, Faster, More!* for the album's single. That would be "What's Up," which, for all its agility on the record charts of late, is the most accessible but weakest track here. What interests 4 Non Blondes is less singles than playing the blues. We're talking Janis Joplin of Big Brother and the Holding Company, or just as appropriately, Johnette Napolitano of Concrete Blonde, two of singer Linda Perry's seminal influences.

□ **Musicianship:** Linda Perry uses melody lines less as blueprints than as suggestions. She's got a voice that's long on power, range and character, and damned if she isn't going to use it. Sometimes she's damned if she does, though, such as those annoying "oh, my God" parts during "What's Up" and the bizarre operatic touches in the song "Drifting." No true band wants to sell product based on the strengths of one member, but that's probably what will happen here. The other band members and side musicians seem adequate to every task except keeping up with Linda Perry.

□ **Production:** David Tickle uses a light and subtle production touch here. That may be because he figured complicated production would prove an unsuitable presentation of what is essentially a very simple band. That may also be because any more than cursory attention to the individual instruments would no doubt detract from Perry's vocals and, therefore, the focus of the CD. Both are accurate responses and whatever the case, Tickle made the correct decision.

□ **Summary:** It's rough, it's unpolished and sometimes it's even a little misdirected. But, for some reason, 4 Non Blondes new record, *Bigger, Better, Faster, More!*, holds together. This is primarily due to Perry's soaring lead vocals, something which sometimes threatens to overshadow the remaining members of the band. All in all, a very solid debut from a band with an extremely promising future.

—Tom Kidd

## 4 Non Blondes

**Label:** Interscope/Atlantic  
**Manager/contact:** Katrina Sirdofsky/  
 Rebel Management  
**Address:** P.O. Box 170545, San Francisco CA 94117  
**Phone:** (415) 221-2111  
**Booking:** Monterey Peninsula  
**Legal Rep:** Brian Rohan  
**Band members:** Linda Perry, Roger Rocha, Christa Hillhouse, Dawn Richardson  
**Type of music:** Rock  
**Date signed:** Late 1991  
**A&R Rep:** Tom Whalley

By Tom Kidd

I have faith in people," says Linda Perry. "That's why we're here; that's why I'm here. I just want to spread some good energy."

Energy is what you get from 4 Non Blondes. One thing you will not get from their Interscope debut, *Bigger, Better, Faster, More!*, is the kind of calculation so often associated with rock. 4 Non Blondes are the real thing, according to lead belter Perry. Maybe that's because of inexperience, and maybe it's just because they don't know how to be any other way.

"When I do interviews," she says by phone from the group's San Francisco home base, "I don't really know what I'm doing. I'm just being myself talking to people...and I know I've probably said some wrong things in the past. I've done interviews with people that seem like they like us, and then I get the interview and they totally bash us. I'm like, 'Me and this guy got along great on the phone, man. What the hell!'"

It's hard not to like someone this candid. Enough people have liked the group and its debut to send the current single "What's Up" into *Billboard's* Top 20 and the David Tickle-produced CD from which it is culled into a like position on the Pop Album chart.

Those numbers make Perry and

company pretty pleased. They are especially happy because when the debut first came out, according to the San Diego native, it looked like no one was listening. Then, for a reason Perry can't quite put her finger on but probably has a lot to do with Interscope's undying interest in the project, suddenly it seemed programmers noticed "What's Up" and started to play it.

Perry finds this a happy turn of events, but not necessarily a surprising one. "I wanted it all right away and it didn't happen right away, but now it is," she says. "I'm not trying to sound egotistical in any way, but I really believe in what we do and I love Roger and Christa and Dawn and I just love the music that we do. It's so in our hearts that I knew it had to be this record. It had to take off because...it was undeniable. It was something that you just couldn't hold back."

Nothing is holding the band back now. The Non Blondes have been touring the East Coast in support of their disc while making summer touring plans. In the meanwhile, a video has been completed for the second single "Superfly," which will hopefully join the clip done for "What's Up" on MTV.

All this good attention still isn't enough for the attention-loving mouthpiece. Perry stresses she and her bandmates are planning to go right to the top. To get there, though, she knows they need to keep a collective cool head. "If you let your guard down, people can come in and really mess with you mentally," she points out. "We're just trying, not really to keep our guards up, but to do what we do and try not to let it all get to us. We're just trying to be kicked back about it."

This is what Perry likes about keeping her base in "kick-back" San Francisco instead of "frenzied" Los Angeles. There's "a different vibe" in the city where the recording industry lives, Perry points out. Actually, what

it is that annoys her is the stress level. She is, after all, a very sensitive person when it comes to energy.

Lots of writers are expending energy making too much of the gender mix in 4 Non Blondes. Most everyone else talks of how the group is breaking trends among female-dominated pop bands. The irony in that is trends among male-dominated bands are never an issue.

That gender is not an issue is clear from just one listen to the disc. But in case it is not, Perry points out, the proof is in the touring. "When people see three girls and one guy, their attention focuses off the music and focuses on the novelty of it," says the singer, who numbers Janis Joplin, Wendy O. Williams and Concrete Blonde's Johnette Napolitano among her influences. "But we're just another band. Hopefully, we're going to make our trademarks on the road."

For the record, 4 Non Blondes was an all-female foursome when they were first getting started at such clubs as DNA, the Paradise Lounge, Slim's and the Warfield Theatre. Wanting to be "good period, not just good for girls," when it came time for a personnel change, they had no gender restrictions. "We never looked for just women to play with," Hillhouse is quoted in the band's bio. The message is about the music.

The message is also larger than the music. Perry first says she makes no conscious statement in her lyrics, preferring an opaque verbiage that let's the listener interpret the words as he or she will.

But given time to warm up, it becomes clear just what the words mean to Perry. "I don't think a lot of people are aware that there's more to life than life as it is right now," she says. "You can go further with your mind. You don't just have to stop at the end of the world and walk back, you can go further. That's all I want to get across. Wake up, open your mind and let it go."

Andrew MacNaughtan

# NIGHT LIFE



## ROCK

By Barbara Shaughnessy



B. Shaughnessy

### Tripp of Engines Of Aggression

Last week offered a taste of rock & roll at its best. After spending countless hours out at clubs, a week like this makes you feel like the streets of Hollywood are indeed paved with gold.

7% Solution had the **Roxy** on fire. Their material, which is a Nineties version of Van Halen and Led Zeppelin, is performed with so much intensity, professionalism and sheer talent that the band is hard to ignore. Sure, it's been done before, but not this good. A must see. For information, contact AJS Entertainment at (800) 300-9659.

Vince Neil and his new crew gave a pre-tour show at the **Roxy** under the moniker **Five Guys From The**

**Valley**. Opening slot went to **Jones Street**. Neil just completed the band's next video, "Can't Have Your Cake," which will feature a guest appearance by *Bay Watch* beauty **Pamela Anderson** and Neil's teenage son as a young Vince.

For all you blues aficionados, the **Hollywood Athletic Club**, located at 6525 Sunset Blvd., is presenting **Classic Blues Mondays**. The opulent Twenties decorated club features backgammon, pool tables, a full bar and a light supper menu. Soak up some satisfying blues and begin your week on a positive note. For further info, contact Beth Oliver at (310) 470-1115.

Keeping on a blues track—check out vocalist **Janiva Magness** with her band at **Jack's Sugar Shack** on July 3rd. For more info, contact Si Korot at (213) 852-1589.

**Brotherhood of Sexual Survival (B.O.S.S.)** has parted ways with vocalist/rapper/bad boy **Johnny G.** Now going by the name **JG**, the outspoken singer is busy getting a new band together.

If music of the **Bangles**, **L-7** and **Sixties** psychedelia move you, then check out femme fatales, **Penny Dreadfuls**. They'll be at **Club Lingerie** on July 19th. For info, contact Mike Crowley at (818) 791-3978.

**Eden** took home the title "Best Unplugged Band" from **Chiller's** six-week **Battle Of The Bands-Unplugged**. Great vocals, no doubt, but if this band was playing unplugged ("what'd ya say?"), then all my years of listening to loud music has affected my hearing.

**Engines Of Aggression** did not let the audience down at their record release show at the **Whisky**. Don't miss 'em.

Our apologies to **Vonda Shepard** for spelling her name incorrectly in our last issue.

## WESTERN BEAT

By Billy Block



Billy Block

### Randy Sharp

**Ronnie Mack's Barndance** welcomed back **Dave Durham** and the **Bull Durham Band**. Dave and the guys spend most of their time in Florida these days, and it was great to have them back. **Al Benhomme**, **Curtis Tilton** and **Davey Crockett** played a great set of trad/country with leader Durham singing and hamming with the crowd. Also appearing were the immensely talented **Pam Loe**, the captivating **Kathy Talley** and the all-pro **Paxtons**.

Singer-songwriter **Alan Whitney** was back in the studio cutting song demos with **Ed Tree** for his upcoming release. *Music Row* magazine's **Michael Hight** exuded about his Bluebird debut, "what's really striking is Whitney's impassioned delivery and insistent, driving rhythm. An impressive singer and picker."

A new venue for singer-songwriters in Santa Monica is the **Graffiti Coffeehouse**. (1002 Pico

Bl. S.M.) Recent Saturday night performers have included **Randy Sharp**, the **Darlin's**, **Reeva Hunter**, **Jane Bolduc**, **Mark Islam**, **Rocky Gaines** and **Steve Kolander**. For booking info call Merrily at (213) 938-9875.

**ASCAP's Quiet On The Set** recently hosted **Dave Howard**, **Brett Walker**, **Liz Lachman**, **Steve Cochran** and **Vonda Shepard**. This monthly event is produced by **Brendan Okrent** and is a must for your monthly showcase calendar.

**Janey Street** and her band the **Signs** will appear in a special industry showcase at **St. Marks** (23 Windward Ave. Venice) on July 8th. The band includes legendary bassist/tuba phenom **Freebo**. Janey is one soulful singer who is back on the scene in a big way. Check it out.

**Juke Logan**, **Brenda Burns** and **Greg Boaz** have been doing the blues thing in Long Beach at the **Blue Cafe** (210 The Promenade, Downtown L.B.) on Sundays from 4 'til 8. The admission is free.

Local heroes **Jagged Moon** were the big winners in the **Cuervo Gold** talent search and got to open the **Farm Aid** show with **Willie Nelson**. **Oakley Tyger**, the band's energetic fiddle players, says, "It was a great opportunity for us and we have gotten a lot of interest from Nashville from that show."

There is a hot new place for live country music, great food and dancing in **Universal City** called the **Shooting Star Ranch**. Located at the top of the hill at 6661/2 Universal Terrace, the **Shooting Star Ranch** will feature the best in live music Wed.-Sun. nights with only a small cover after 10:00 p.m. Thanks to **Kevin Frawley** and **Deborah Rogers** at **Harmony Artists**.

One of the highlights of the month was the **NAS** sponsored **Writer's In the Round** following the **Acoustic Underground** show at the **Troub**. **Jerry Fuller**, **Colin Hay**, **Billy Steinberg** and **Dave Alvin** performed, which was a special treat.



S. Bender

### Eden



Billy Block

### Judy Toy and Suzanne Sherwin of the Darlin's





# JAZZ

By Scott Yanow



Michael R. Morris

Charles Lloyd

The 15th annual **Playboy Jazz Festival** had a few memorable highs, a couple of definite lows and a wide variety of music. As usual **Bill Cosby** was the emcee, feeling compelled to shout out soloist's names while they were still playing (often ruining the audience's concentration) and actually interfering with some of the music.

Twenty groups played at this year's festival so here is a chronological (and very concise) rundown of the music: The boppish **Mark Inouye/Sam Karam Quintet**, winners of a contest put on by **Sony**, were only given ten minutes to make an impression. Trumpeter **Inouye** and tenorman **Karam** (both of whom have strong potential) were gone before anyone noticed. The **Washington Preparatory High School Jazz Ensemble** was woefully out-of-tune, sounding as if they were playing in three keys at once! The **Ray Brown** trio (with pianist **Benny Green**), filling in for an ailing **Horace Silver**, were joined halfway through by the great vibraphonist **Milt Jackson**; their subtle and often sly swing worked very well. Much more unpredictable was the dazzling pianist **Dorothy Donegan** whose very spontaneous and humorous medleys, remarkable versatility (from hot boogie and stride to bebop and classical) and Tatumesque technique kept bassist **Art Davis** and drummer **Ray Mosca** continually guessing. After five veteran tenormen (**Bob**

**Cooper**, **Buddy Collette**, **Teddy Edwards**, **Plas Johnson** and **Harold Land**) teamed up for a fun if uneventful set, the **Rippingtons'** crossover pop music failed to ignite the crowd and then the **GRP All-Star Big Band** (with the screaming trumpet section of **Arturo Sandoval**, **Chuck Findley** and **Byron Stripling**) played some very creative arrangements of jazz standards. **Wynton Marsalis** caused the crowd to explode (with a dixieland blues!), **Ray Anthony's** attempt at nostalgia for a swing era that never existed was mercifully ignored, **Mel Torme** put on his usual professional show (his breath control remains outstanding) and then, to close Saturday, blues great **Buddy Guy** tore the house apart.

Swedish trombonist **Nils Landgren** started Sunday with an unintentional tribute to Miles Davis (circa 1971), hard bop trumpeter **Roy Hargrove** surprised many with an effective vocal on "September In The Rain," **Dr. John** put on a spirited New Orleans R&B/Dixie show, **Joe Zawinul** created electronic world music rhythm tracks, tenorman **Charles Lloyd** played very well in his timeless style of 1968, the **McCoy Tyner** big band swung hard but lacked a personality of their own, "annoying" proved to be the proper word to describe **Patti Austin's** out-of-place R&B music, the reunion of **Les McCann & Eddie Harris** found both principals very much in their prime, **Al Jarreau** sounded like he was on automatic pilot and then **Poncho Sanchez's Latin Jazz Band** inspired the exhausted audience to dance wildly in the dark. Music aside, the **Playboy Jazz Festival** once again was the year's best jazz party!



Michael R. Morris

Dorothy Donegan

# URBAN CONTEMPORARY

By Gary Jackson



Gladys Horton


**Gladys Horton** may not be a name that rolls off the top of the brain when it comes to recalling the great acts of the Sixties, especially the **Motown Sound** that dominated the decade. How about the **Marvelettes**? That rings more of a bell, what with the hits the group had such as "Please Mr. Postman," "The Hunter Gets Captured By The Game," "Beachwood 4-5789," "Playboy," and so on. The **Beatles** paid homage to the Marvelettes by doing "Postman" on their second American album.

Horton was the lead vocalist of the Marvelettes, the first of Motown's groups to gain international fame. What with all the "kiss & tell" tomes that occupy bookstore shelves, Horton has decided to tell her side of

growing up under the Motown umbrella, literally as a teenager to adulthood, with **A Letter To The Postman**. Horton is just now compiling her notes, collecting her memoirs and sifting through taped interviews with various artists in an attempt to bring to light a woman's point of view about life in and outside of a supergroup.

"I'm writing this book because people were wondering what happened to the Marvelettes," Horton said in a recent interview. "I felt as if I owed it to the fans to explain why other groups went on to greater fame while the Marvelettes disbanded. There'll be some stuff that people will gasp at, but it's not going to be like Mary Wilson's book [**Dreamgirl-My Life As A Supreme**]. A lot of fans will be surprised when they know just what happened to me."

Most of the book is written, and Horton, along with press agent **Sherry Robb**, is searching for a book publisher as of press date. Chapters in the book focus on Horton's youth as an orphan child who was never adopted, on through her days at Motown and raising a child who suffers from cerebral palsy (she now has three sons). Included is her struggle to raise her children while on welfare, and then finding a revived career and adoring European audiences—which she still nurtures through tours. If there are any book publishers out there, you can contact Horton at (818) 785-4355.

**MISCELLANY:** **Mad Flava**, a new rap group out of Dallas, Texas, is making big waves with a single called "Feel The Flava." An accompanying video will be available the first week in July. Check out the new album, which is called **From The Ground Under**. 



The Marvelettes (Gladys Horton in middle)

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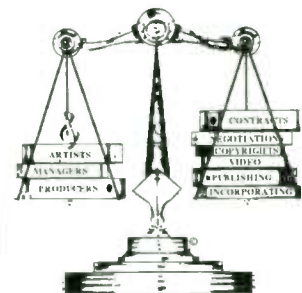
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# CLUB REVIEWS



Wood And Smoke: Solid hooks.

## Wood And Smoke

*The Whisky*  
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Stu Weinburg: (213) 660-2249

□ **The Players:** Gary Williams, lead guitar, vocals; Lance Whitson, guitar, vocals; Billy Stobo, drums; Scott Evers, bass.

□ **Material:** Each song was centered around a solid hook, and in the end, the band lives up to its name. They have the wood, the smoke, but no fire. None of the songs were allowed to ignite. Although each song was different enough to be interesting, they all began with a long, confused intro that lead into a set that lacked structure and direction.

□ **Musicianship:** Williams' voice combines the likes of Marc Almond (Soft Cell) with Neil Young. Cast against his Charles Manson appearance, Williams is a show in himself. He has excellent range, and his surprising sustain was a pleasure to listen to. While Whitson banged out hooks with great potential, the only thing one could concentrate on was Evers and his uncanny resemblance to the lead singer of the Spin Doctors. Stobo was a solid drummer, not without a fashion statement either, boasting an impressive straw cowboy hat.

□ **Performance:** They seemed to have an excellent early idea that, instead of taking some time to structure the songs, they were allowed to develop into a chaotic jam. Although each musician held his own, the band did not seem to be a cohesive unit. It was almost as if each player was playing to his own, separate audience. It would be exaggerating to say that the members made good use of the stage, but at times, there were invigorating moments. Every time Williams raised his hands to the microphone, one got the feeling he was either reaching out to his fans, entranced by the music, or summoning the Manson children.

□ **Summary:** Even if you start with excellent wood, if not tended to, the smoke may suffocate the fire. Wood And Smoke are not boy scouts, but they did attract a large crowd that seemed to enjoy the show.

—Jeff Blue

## So What

*Coconut Teaszer*  
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Paulie Costa: (213) 465-1522.

□ **The Players:** Keith Wood, vocals; Paulie Costa, guitar; Michael Kosta, bass; Steve Riley, drums.

□ **Material:** So What's material is so-so at best—never straying far from a formulaic juxtaposition of hard rock and metal. Songs like "Screamin In My Head" and "Don'tcha Love It" lean to the commercial side of rock, while "Way To Go," well, probably should think about taking its own advice. Although the band claims, influence-wise, they're somewhere between Cheap Trick and Anthrax, I failed to detect much of either. Instead it was pure, unfiltered Faith No More—from vocalist Wood emulating Patton's trademark nasal vocals to the band's heavy emphasis on non-conventional timing. But, to their benefit, you won't find a lot of verse, chorus, verse, chorus drivel here. So What is more experimental, writing tunes less traditional than others in the same genre.

□ **Musicianship:** Steve Riley, former drummer for WASP and L.A. Guns, is So What's claim to fame—and dutifully so. Riley is an ace skinmeister with his own distinct, powerhouse style. However, the material doesn't do him justice. Riley would probably fare better in a strictly hard rock situation. Brothers Paulie and Michael Kosta, on guitar and bass, respectively, don't have any band credits of note, but they're a fiery twosome. Both probably honed their chops in mom's garage to the strains of Led Zeppelin and endured

an occasional obligatory blast of parental guidance. It goes something like this: "Turn that crap down." Which, of course, only made them play louder and longer. Wood, on the other hand, is the band's dim star. Underneath a heavy nasal tone and distracting vibrato, lurks a fine voice in need of finding its own range and maturity.

□ **Performance:** Vocalist Wood, although energetic and showy, was visibly jarred by the thinning crowd and it worked against him. To him, I offer some fine words of wisdom I picked up from a deodorant commercial: "Never let them see you sweat." If anyone should front this band it's guitarist Kosta—his humorous, devil-may-care personality is wasted on the left side of the stage. And, in a big switch, he handled a bothersome situation with the flashing lights with courtesy and a smile.

□ **Summary:** So what if your drummer used to be in two, moderately successful, hard rock bands. Billing yourselves as "Steve Riley's new band" is a cheap shot. You don't build a house around a brick and you don't build a band around a drummer—even if he is good. What did one A&R person say to the other? Have you seen Steve Riley's new band? Yeah, So what?

—Judy Jade Miller



So What: Experimental song-writers.

# CLUB REVIEWS



Careless: Raw and energetic rock.

## Careless

Club Lingerie  
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

❑ **Contact:** Nathan December: (213) 655-9349

❑ **The Players:** Nathan December, vocals, guitar; Brian Baker, guitar; Todd Muscat, bass; David Harte, drums, vocals.

❑ **Material:** Raw, energetic rock, capturing the essence of punk, driven by the twin guitar attack of December and Baker. This band's material actually reminded me of a cross somewhere between the Ramones and the Clash. As far as the songs go, these guys seem to be able to write quite strong material, with numbers such as "Happy Now?" and "Leave A Light On" lodging themselves in your mind after just one listen. Big choruses, power chord rhythms and strong hook lines are all in there, though a couple of the tunes did seem to be just fillers.

❑ **Musicianship:** Careless plays an energetic, hectic, in-your-face brand of aggressive rock and the playing has to be solid and tight. On this front, the band seemed well-rehearsed and together. December and Baker play off one another well,

and the rhythm section of Harte and Muscat lays down the groove as needed. The extra touch is Harte's backing vocals which complement December's voice well and help to give the songs an extra feel. All the band members are more than competent in their respective fields and have obviously been playing together regularly for some time.

❑ **Performance:** Coming onstage looking like they'd been dragged through a hedge backwards only helped to pave the way for the type of music Careless makes. The name of the band is very appropriate—the -street-punks-that-just-woke-up-after-a-hard-night's-drinking look at first seems to have been thoughtlessly thrown together, but actually this type of image probably takes some planning. In particular, December is the typical frontman for this type of band—earrings and tattoos visible to all, and tousled mane giving that couldn't-care-less look. Again, onstage the band reminds you of early Clash, but that's no bad thing—there hasn't really been a band as "cool" as Strummer and company for a while.

❑ **Summary:** Careless has potential, there's no doubt about that. The concept is a good one, and with the punk attitude plus a smattering of really strong material, this band could have crossover appeal. Given the chance to develop a little more, and hone their songwriting skills just a little bit more clearly, they could be in the running to do something in the near future. —Nick Douglas

## Don't Ask

The Alligator Lounge  
Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

❑ **Contact:** Brian T. Olivar: (213) 661-1541

❑ **The Players:** Mitch L, vocals; Brian T. Olivar, guitars, backing vocals; Mike Henning, bass; Jeff Wallace, drums.

❑ **Material:** This band definitely

draws on the aggression of punk—similar in some ways to the early Ramones records. The songs are accessible and filled with hook lines and catchy choruses, yet the music is quite intense at times—in particular on tracks such as "I Need A Friend" and "About You." The songs are quite strong and the lyrics offer an intelligent outlook on life. The band's choice of Lou Reed's "Walk On The Wildside" as the final song is perhaps some indication of the direction the material is going in—though this version was more hectic, longer, powerful than the original!

❑ **Musicianship:** Olivar has been playing guitar since the age of fourteen and has developed a good style of his own. He switches with ease from frantic lead breaks into gentle chords and is a very competent player. Drummer Wallace plays with a solid feel, though he could have let himself go a bit more. Mitch L seems to be able to hold his own in the singing department and he even took to a mobile keyboard during the last number. Henning plays very well, running up and down his fretboard with some great bass techniques, displaying a lot of versatility.

❑ **Performance:** Considering they went on relatively early on a mid-week night, Don't Ask performed with confidence and quite a captivating stage presence. They kept those in the club interested in what was going on, and the sound quality was reasonably good. Mitch L is a good frontman, addressing the audience at every opportunity, and not afraid to throw in a bit of humor and self-parody. Bassist Henning, resplendent in black bandana and shaved head, looked the part as well as playing very competently, but a more stage interaction from Olivar and Wallace would've been a bonus.

❑ **Summary:** Don't Ask actually has a lot of potential, with crossover appeal to both mainstream rock and alternative crowds. If they set out with the right approach and promote themselves properly they have a fair stab at getting somewhere. It's definitely worth a shot. —Nick Douglas



Don't Ask: Good stage presence.

Tom Farrell

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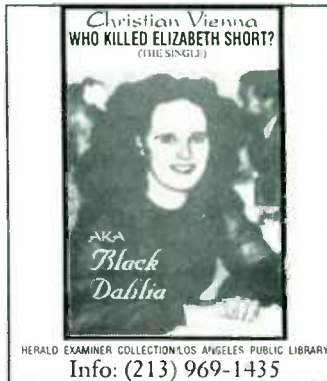
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**CLUB REVIEWS**



Vonda Shepard: A real pro!

**Vonda Shepard**  
*Genghis Cohen Cantina*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

☐ **Contact:** (310) 459-7644  
☐ **The Players:** Vonda Shepard, vocals and keyboard; Mike Landau, guitar; Lynn Davis and Jean McClean, supporting vocals.

☐ **Material:** Maybe you think you've heard this before—Seventies-type female songwriter who spins poignant, insightful lyrics together with richly soulful pop music—and indeed you have. But the fact is that Vonda Shepard is so professional, so flawless in her delivery and so bountiful of ability that everything she does seems fresh. Tunes like "Every Now And Then" and "Say Goodbye" make you think of a more urban but equally soul-filled version of Rickie Lee Jones. In the (too many) years I have been a music critic, only three artists performing in small clubs have ever made goose bumps rise on my skin. Shepard, with "Celebrate Without You" and her version of Hendrix's "The Wind Cries Mary," is one of them. One weak link: "Hollywood Betty" seemed stilted and a tad contrived compared to the rest.

☐ **Musicianship:** How bad could she screw up? That is, considering the talent she had behind her: Landau, the well-known studio musician and solo artist who makes guitar playing seem like a religious act; and Davis and McClean, whose voices you recognize from commercials and countless albums even if you've never seen their faces. Their voices clearly added the strength to push "good" over the edge into "great." It is a credit to Shepard's professionalism that she allowed the battleship-like power of her backup vocals to dominate sections of some numbers.

☐ **Performance:** What began as a

low-key act quickly warmed into an energetic hand-clapping, head-nodding party. Except for one brief lapse where Landau had to tune up, the flow of the set was even, and the songs were varied enough to stay interesting. Shepard's focus is purely on the music—and when it's this well done, you don't really need anything else.

☐ **Summary:** Several songs from her set haunted me for days, playing in my head over and over like a favorite record. The lesson: Shepard's talent is large enough so that even people who aren't normally enamored of the gentle pop vocalist genre can appreciate and enjoy her music. Truly an A-list talent.

—Sam Dunn

**Thelonious Monster**  
*The Roxy*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

☐ **Contact:** Dominique Leomporra, Capitol Records: (212) 603-8721

☐ **The Players:** Bob Forrest, vocals; Dix Denney, guitar; Chris Handsome, guitar; Pete Weiss, drums; Don Brunet, bass.

☐ **Material:** Thelonious Monster sprung up out of the dark corners of L.A. when the West Coast punk scene was flourishing, but they've never really fit easily into the punk rock slot. Their frenetic energy has always been cut with sweeter influences, ranging from the Byrds to Joan Armatrading. Tunes from last year's benchmark *Beautiful Mess* album such as "Blood Is Thicker Than Water," "Song For A Politically Correct Girl" and "Vegas Weekend" were featured at this gig and helped showcase leader Bob Forrest's unflinchingly personal approach to songwriting. Forrest tossed out bits of wounded psyche through his lyrics, while the band ably supported

him with some sprawling rock & roll arrangements.

☐ **Musicianship:** These guys won't ever be mistaken for Primus, but they are the kings of their own ramshackle musical domain. Pete Weiss' slippery beats sometimes sound like a bag of recycled soda cans being shaken, and Denney and Handsome play against each other, trading off stabs of licks and half-licks. Forrest doesn't sing his songs so much as he wheezes them across a two- or three-note range, and quite often, bassist Don Brunet appeared to be the only one onstage who knew where he was in the song. But, despite a slew of technical shortcomings, Thelonious Monster remains one of the most invigorating live musical acts in town by sheer force of personality.

☐ **Performance:** Attending a T-Monster show, you get the feeling that you've been invited into the band's living room, and, like some eager-to-please toddler, Bob Forrest will do whatever he can to entertain you. That may include a lot of shtick with a high-tech microphone stand and recounting what he's seen on TV recently as it does actually belting out the tunes, but he's a compelling enough frontman to pull it off. This night, the set list didn't count for much, as Forrest just started singing what he felt like and eventually took several requests from the crowd. As an added treat, Butthole Surfer Gibby Haynes came out for a spectacularly godawful encore blues jam.

☐ **Summary:** It's too bad their album, *Beautiful Mess*, didn't do a little better for these guys, but it sure is nice to have them around in the clubs. Hearing these guys wobble and yowl through John Lennon's "Yer Blues" is the perfect tonic for ailing ears.

—Chuck Crisafulli



Thelonious Monster: Energy!

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# DISC REVIEWS



**Aerosmith**  
*Get A Grip*  
Geffen

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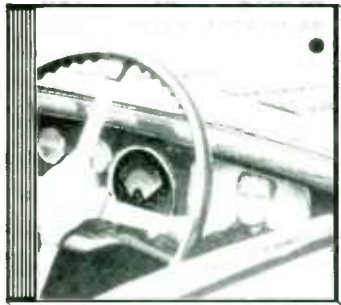
□ **Producer:** Bruce Fairbairn  
 □ **Top Cuts:** "Fever," "Cryin'," "Line Up."  
 □ **Summary:** The fountain of musical youth splashes all over these graying but still smokin' elder statesmen, and the result is a fiery hard rocker that makes them as relevant now as in 1976. Steven Tyler & Co. pull all the punches, balancing raucous party tunes with simmering blues and a few well-placed power ballads. Even when the guitars of Joe Perry and Brad Whitford blister too much, there's enough hook consciousness and melodic brightness to ease the pain. Forget about Seattle, and get another grip on these legends in waiting. And hold on tight!  
 —Jonathan Widran



**Kiss**  
*Alive III*  
Mercury

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Eddie Kramer and Kiss  
 □ **Top Cuts:** "Detroit Rock City," "Heaven's On Fire."  
 □ **Summary:** Although not as ground-breaking as *Alive I* and *II*, *III* is still an essential requirement for every serious rock fan. The last live album was released in 1977, and though they're a bit older, *Alive III* proves that Kiss is still one of the best bands around for sheer quality of songs and dynamic performance. Simmons and Stanley remain one of the best songwriting teams in rock, and if this album is an indication of their staying power, the Kiss legacy should be around for many years to come. Worth checking out for the new versions of classics such as "Deuce" alone.  
 —Nick Douglas



**Donald Fagen**  
*Kamakiriad*  
Reprise

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Walter Becker  
 □ **Top Cuts:** All  
 □ **Summary:** Welcome to the future of Steely Dan. This album focuses on several years into the future, a curious approach that hasn't been done before, to this reviewer's knowledge. The production is top-notch, as well as the lyrics, much sharper than the unfocused melange of Fagen's first solo attempt, *The Nightly*, recorded eleven years ago! In many ways, *Kamakiriad* touches on the new vision, which is nothing but a reflection of past influences. But it's good to hear the sophisticated background vocals ("Tomorrow's Girls") that stamp this as a welcome return of a major songwriter/performer.  
 —Gary Jackson



**Rob Lauper**  
*Swimming Lesson*  
Eye

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

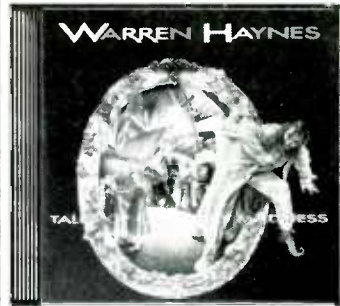
□ **Producer:** Rob Lauper  
 □ **Top Cuts:** "Love You Like Yesterday," "Do You Fly In Your Dreams?"  
 □ **Summary:** Things go swimmingly during the first part of Rob Lauper's debut. *Swimming Lesson* is packed with compact, edgy, straight-forward pop songs including the should-be hit "Love You Like Yesterday." During this peak period, Lauper could stand in for Roy Orbison, Tom Petty or Bryan Adams if Adams had smarter lyrics. At the midpoint, though, Lauper loses the backbone that keeps his songs on top, sinking into a mushy if well-written edition of Dire Straits. Lauper should have stuck with the stuff that got him here—crafty pop fare. Half of a great debut.  
 —Tom Kidd



**The Chance**  
*The Chance*  
Skydoor

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Chris Johnson  
 □ **Top Cuts:** "In June," "Another Night."  
 □ **Summary:** The Chance play pop progressive—sort of a cross between early and later Genesis. There's no question all four players are adequate to the complicated task before them—it takes a lot of music lessons to get this good—but it would be better if they showed off less and utilized their studies more. Listeners have to wade through too many chord, meter and tempo changes to get to the deep water where the melodies live on this six-song EP. Best of the hooks are in the simplest songs though they still need a little more development and a lot more editing.  
 —Tom Kidd



**Warren Haynes**  
*Tales Of Ordinary Madness*  
Megaforce

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Chuck Leavell and Warren Haynes  
 □ **Top Cuts:** "Fire In The Kitchen," "Kiss Tomorrow Goodbye."  
 □ **Summary:** Haynes earned a rep as the only guitarist worthy of handling the vaunted position of co-lead guitarist, alongside the Allman Bros.' Dicky Betts. On his first solo turn, Haynes applies with large doses of Southern rock, gospel-tinged vocals and bluesy lyrics. Haynes knows his bulging talents, but doesn't overwhelm, thanks in part to Chuck Leavell's sensible production. Social commentary is explored on "Invisible" and "Angel City" (L.A.?). Overall, a concrete effort that recalls the Eagles at their finest.  
 —Gary Jackson



**Carole King**  
*Colour Of Your Dreams*  
King's X/Rhythm Safari

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Carole King & Rudy Guess  
 □ **Top Cuts:** "Now And Forever," "Lay Down My Life."  
 □ **Summary:** Every collection since *Tapestry* has been a comeback for Carole King. With the lovely "Now And Forever" on the soundtrack to *A League Of Their Own*, it's time for a comeback that lasts. Vocals, keyboards, production and overall musicianship are all very strong. (Even Slash drops by to help out.) It is in King's principal strength that the CD falters. Despite two lyrics by long-time partner Gerry Goffin, hooks are undermined by a wordiness that will likely keep this otherwise fine CD from the charts—and most people's record collections.  
 —Tom Kidd



**Jeremy Jordan**  
*Try My Love*  
Giant

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various  
 □ **Top Cuts:** "Wannagirl," "The Right Kind Of Love," "Lovin' On Hold."  
 □ **Summary:** Tori Spelling has good taste—not only is J.J. a total "babia majora," he's got it going on in the vocal department as well. Once you get beyond the fact that top-notch writers and producers like Keith Thomas, Robbie Nevil and Al B. Sure are bound to suck any real artistic direction from such an impressionable newcomer, you can sit back with the cool ballads and get up and dance on the groovers, enjoying the love all the way. Jordan makes the diverse input work for him, and will be battling it out with Joey Lawrence as Nineties heirs to the David Cassidy throne. All right!  
 —Nicole De Young

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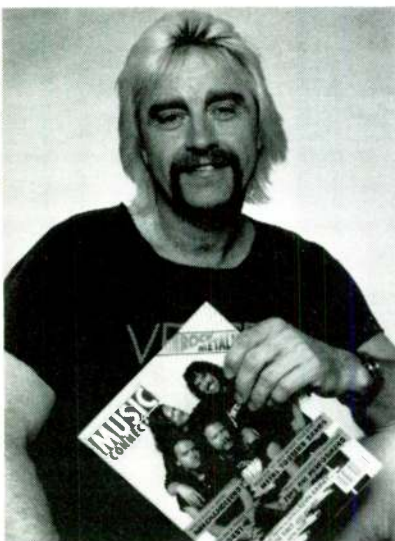
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## LOS ANGELES COUNTY

**AL'S BAR**  
305 S. Hewitt St., Downtown Los Angeles, CA 90013  
Contact: Lizzy, (213) 687-3558.  
Type of Music: Original, unique. Experimental only.  
Club Capacity: 176  
Stage Capacity: 8-10  
PA: Yes  
Piano: No  
Lighting: Yes  
Audition: "No Talent Night" every Thursday and/or send cassette, etc.  
Pay: Percent of door. No guarantees.

**BLAK & BLOO**  
7574 Sunset Blvd. Hollywood, CA. 90029  
Contact: Jimmy D. (818) 340-8591  
Type of Music: All Types  
Club Capacity: 400  
Stage Capacity: 12  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send package to: Jimmy D. 20336 Cohasset St. #10 Canoga Park, CA. 91306  
Pay: Negotiable

**CHIMNEYSWEEP LOUNGE**  
4354 Woodman ave., Sherman Oaks, CA 91423.  
Contact: Said, (818) 783-3348.  
Type of Music: Acoustic material. Both covers & original.

Club Capacity: 100  
Stage Capacity: 3 or 4  
PA: Yes  
Lighting: Partial  
Piano: Yes  
Auditions: Call for information or come in Sunday night and see Dan Singer  
Pay: Negotiable.

**CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)**  
7000 Hollywood Blvd. L.A., CA 90028  
Contact: Alan Eichler (213) 466-7000  
Type of Music: Cabaret/Jazz (No hard rock)  
Club Capacity: 110  
Stage Capacity: Varies (primarily small combos).  
PA: Yes  
Lighting: Yes  
Piano: Yes—Baldwin Baby Grand  
Audition: Bookings limited to known attractions.  
Pay: Negotiable.

**TONY LONGVAL'S COUNTRY CLUB**  
18415 Sherman Way, Feseda, CA. 91325  
Contact: SUSETTE (818) 881-5601  
Type of Music: All Styles  
Club Capacity: 886  
Stage Capacity: 20+  
PA: Yes  
Lighting: Yes  
Piano: No  
Auditions: Send Promo Pack.  
Pay: Negotiable

**FM STATION**  
11701 Victory Blvd., North Hollywood, CA  
Contact: (818) 769-2221 Attn: Booking  
Type of Music: All new, original music. All styles.  
Club Capacity: 500  
Stage Capacity: 12-15  
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman  
Lighting: Yes  
Piano: No  
Audition: Send tape, promo pack, SASE.  
Pay: Negotiable.

**FAME OF HOLLYWOOD**  
6633 Hollywood Blvd., Hollywood, Ca 90028  
Contact: Steve Garner (213) 877-1937  
Type of Music: Original rock, pop & classic rock.  
Club Capacity: 150  
Stage Capacity: 6  
PA: No  
Lighting: Yes  
Piano: No

Audition: Call for information or send tape to Steve Garner, 13900 Panay Way, R-217, Marina Del Rey, CA 90292.  
Pay: Negotiable

**GENGHIS (COHEN) CANTINA**  
740 N. Fairfax Ave., Hollywood, CA 90046.  
Contact: Jay Tinsky (310) 392-1966.  
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country.  
Club Capacity: 75  
Stage Capacity: 5  
PA: Yes  
Lighting: Partial  
Audition: Send promo package to Jay care of club.  
Pay: Negotiable.

**THE JUNGLE**  
17044 Chalsworth St., Granada Hills, CA  
Contact: Lee Kaiser, (818) 832-4978  
Type of Music: R&R cover and original bands  
Club Capacity: 200  
Stage Capacity: 5-6  
PA: Yes  
Piano: No  
Lighting: Yes  
Audition: Send promo to: The Jungle, P.O. Box 467, Canoga Park, CA, 91305  
Pay: Negotiable

**LAS HADAS RESTAURANT & CANTINA**  
9048 Balboa Blvd., Northridge, CA. 91325  
Contact: Alex, Las Hadas Booking, (818) 766-3006  
Type of Music: R&B, Jazz, Blues, Reggae & various Latin

Club Capacity: 130  
Dining Capacity: 250  
Stage Capacity: 6  
P.A., No  
Piano: No  
Lighting: Yes  
Audition: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N. Hollywood, CA. 91603  
Pay: Negotiable

**THE MINT LOUNGE**  
6010 W. Pico Blvd., Los Angeles, CA 90035.  
Contact: Jed, (213) 937-9630.  
Type of Music: Authentic blues & jazz.  
Club Capacity: 70-100  
Stage Capacity: 6  
PA: Yes  
Piano: No  
Lighting: Yes  
Audition: Send tape & promo package/contact Jed.  
Pay: Percentage of door/no guarantees.

**NUCLEUS NUANCE**  
7267 Melrose Ave., Los Angeles, CA 90046  
Contact: Susan DuBoise, (213) 652-6821.  
Type of Music: Jazz, Blues, Monday night jam session.  
Club Capacity: 150  
Stage Capacity: 6  
P.A.: Yes  
Lighting: Yes  
Piano: Yamaha Baby grand.  
Audition: Send tape to club care of Susan.  
Pay: Negotiable.

**SAMMY'S FIRESIDE**  
2100 N. Glendale, Burbank, CA 91506  
Contact: Stan Scott & Associates, (818) 398-1294.  
Type of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.  
Club Capacity: 165  
Stage Capacity: 5  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104

**TILLY'S CLUB**  
1025 Wilshire Blvd., Santa Monica, CA 90401  
Contact: Hughes Lavergne (310) 837-5535  
Type of Music: World Beat, African, reggae  
Club Capacity: 200  
Stage Capacity: 7-8  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape, bio and photo to above address.  
Pay: Yes, from the door.

**THE TOWNHOUSE**  
52 Windward Avenue, Venice, Ca. 90291  
Contact: Frank Bennett (213) 392-4040.  
Type of Music: All types (danceable).  
Stage Capacity: 12  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send promo pkg.  
Pay: Negotiable.

**TROUBADOUR**  
9081 Santa Monica Blvd., L.A., CA 90069  
Contact: Lance, John or Gina, (213) 276-1158, Tues.-Fri. 2-6 pm  
Type of Music: All types

Club Capacity: 300  
Stage Capacity: 8  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Tape, bio, picture  
Pay: Negotiable.

**WESTSIDE WOK**  
12081 Wilshire Blvd., West Los Angeles, CA 90025  
Contact: George Fan or Bob Bell (310) 914-1766  
Type of Music: Jazz fusion blues (No hard rock)  
Club Capacity: 120  
Stage Capacity: 8-10  
PA: Yes  
Piano: No  
Audition: Send tape & bio, call.  
Pay: Negotiable.

## ORANGE COUNTY

**THE COACH HOUSE**  
33157 Camino Capistrano, San Juan Capistrano, CA 92675  
Contact: Ken Phebus (714) 496-8927  
Club Capacity: 350  
Stage Capacity: 8-15  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Call for info.  
Pay: Negotiable.

**LINDA'S DOLL HUT**  
107 South Adams, Anaheim, CA 92802  
Contact: Linda (714) 532-5639 or Dirk (714) 758-9669  
Type of Music: Original alternative, rock, blues, rockabilly.  
Club Capacity: 50  
Stage Capacity: 6  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send promo package to Ignore Us Promotions, PO Box 8485, Anaheim, CA 92812-0485.  
Pay: Negotiable - NO PAY-TO-PLAY!

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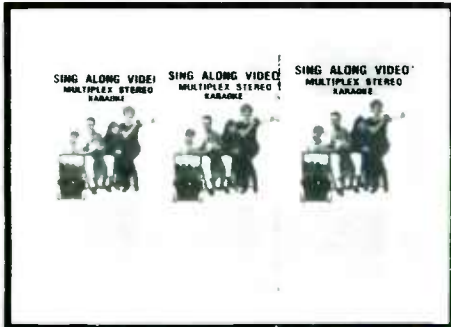


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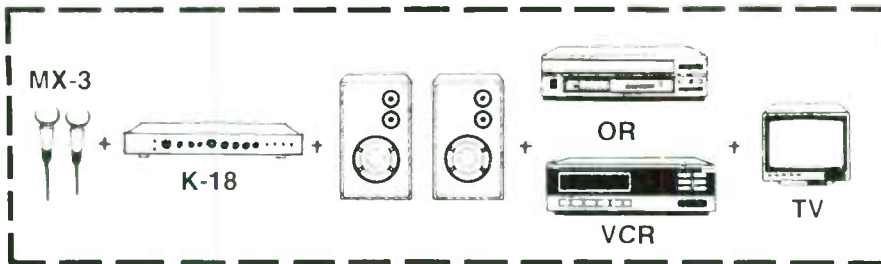
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<b>LISA FRANCO - Medieval Strings</b>	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>FUNKY JIMMY BLUE - Producer</b>	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone #: (213) 525-7240.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MAURICE GAINEN - Producer</b>	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LEON GERARD - Drummer</b>	(818) 340-2063	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Fifteen years playing drums and percussion including recording and club work with All Nations Music act, Tone Poets. Master's in music. Northern Illinois University. Reads music.	Solid groove drummer. Can play with click or sequencer. Good musical sense. Good attitude. Lowest rates around. Lessons also available.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>YOAV GOREN - Producer/Keyboards</b>	(310) 207-2426	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits: Producer, arranger & programmer on Leonard Cohen's acclaimed 'The Future'; music for '93 Academy Awards ad campaign; produces music for several TV shows and soaps; music for major motion picture trailers; numerous TV jingles, from hip hop to orchestral.	State-of-the-art MIDI and digital recording studio with all latest synth, drum and sampling gear. Very personable and professional. Tomorrow's sound...today!				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>CARLOS HATEM - Percussion/Drums</b>	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV. Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>R. J. HERRERA - Drummer</b>	(310) 559-4719	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Played for Epic recording artists from '84 through '92. World tours, videos, recordings. Prior to this, worked with Willie Bobo. Also, sessions with George Johnson, David Williams, Gerald Albright, David Goldblatt. Read music, many years experience gigging and recording. Adapts to situations.	I play all styles confidently and solid! Punctual, good attitude and good listener. Quick learner, easy to work with. Featured in Modern Drummer December '91.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BOBBY HOLLIDAY - Vocalist</b>	(310) 479-3818	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Have recorded movie soundtrack and TV jingles. Have extensive studio and live experience. Can sing Janis Joplin style vocals to very sweet and airy.	Great at improvisation!				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>STEVE KALNIZ - Guitarist</b>	(310) 657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LANCE LA SHELLE - Vocalist</b>	(213) 962-9487	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>JAMES LOWHES - Bassist</b>	(818) 841-1041	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years exp. B.A. in music. Studied w/ John Sciavo, Jim Laceyfield, Putter Smith, Alphonso Johnson. Extensive studio work with wide variety of artists, including: Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work.	Influences: Charlie Haden, Eddie Gomez, Mingus, Alphonso Johnson, Putter Smith, Tony Levin, and artists like Pettey Gabriel, Kate Bush, etc.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MICHAEL MCGREGOR - Prod./Keys</b>	(818) 982-1198	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Written for, produced or remixed Color Me Badd, Deniece Williams, Five Star, Timmy T, Mona Lisa, Tommy Page. many songs in film, scored Reebok's new Power Step workout video.	Record quality production and arrangements with latest hip sounds and samples. Excellent keyboardist and vocal arranger with great ear. Incredible tracks.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MARK NORTHAM - Pianist/Kybd.</b>	(310) 476-5285	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over 15 years professional experience. 14 years classical training. Play and read all styles. Extensive experience including TV music (wrote and recorded current HBO series), jingles and live performances including tours, casuals, club work. Pager #: (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MARK O'BRIEN - Drummer</b>	(213) 654-3743	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years as a freelance artist. Extensive touring and recording experience. Reads music. Berklee College of Music.	Strong "in-the-pocket" feel player. Pro drumming for the song. Locks to click. Solid, tasteful, versatile. Reasonable and negotiable rates. Drug free.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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Qualifications (40 words maximum) \_\_\_\_\_

Comment (25 words maximum) \_\_\_\_\_

Music styles:  Rock  Pop  R&B  Jazz  Country Specialty (4 words maximum) \_\_\_\_\_



















# FREE CLASSIFIEDS

\*Zep, Floyd type rock grp w/hvy orchestral music sks voc w/abil to write thoughtfl lyrics & memorable melodies. 818-241-4435

## 13. DRUMMERS AVAILABLE

- \*A grt dmr avail for sits requiring a grt dmr. WLA area. Randy. 310-391-2708
- \*Afrakid of success? Not me. Endorsed, progrsv, tasty, pwr dmr/voc/sngwr. 12 yrs exp, skg sessions, showcs, touring & srs, dedicatd projs. Joey, 213-913-1603
- \*Aggrav dmr w/killer meter, chops, equip, etc. Sks srs, mature, pro act into Lynch Mob, Extreme, Skid. Pros only, pls. Call Rick, 310-596-1848
- \*Aggrav, pro R&R dmr w/exp, gear, image & att skg estab snts only. Call Mark, 213-957-4733
- \*Attrmvr HR dmr avail. Dbl bs plyr. Phys fast. Have recrd, demo & touring exp. Dan, 818-769-1065
- \*Avail pro dmr w/vocs sks band. Anything from Billy Joel to AC/DC. Xtensv live & studio exp. Pref wrkg snt. Elliot, 818-597-9008
- \*Blonde hr, Rudd, Lee style dmr, skg band or individuals. Tnt, image, semi glam. A/Chains. Zep. 818-545-1232
- \*Christian rock dmr. 20+ yrs exp, had to sell drms to survive. If you have gd drms, I have tirt. Ministry minded. Steve, 213-340-1908
- \*Drm progrmvr avail for demos & related projs. All styles. Victor, 213-757-3637
- \*Drmr & bs plyr sk guit plyr & voc. Create an attrmvr to attrmvr music. Ages 19-25. 213-466-0955
- \*Drmr avail for your recrdng, gigs, etc. Gd image, gd att, gd meter. 818-503-9005
- \*Drmr avail. All styles. Time, 213-588-8387
- \*Drmr sks band or muscns. Solid meter, lng hr, w/bckng vocs. Call Paul, 818-753-1631
- \*Drmr sks to join/form bluesv, HR band ala Junkyard, Sea

- Hags, 4 Horsemen. Pro gear, tnt, lks & dedictn. You should have the same. Donny, 818-586-7151
- \*Drmr, 25 yrs exp, plys all styles, studio exp, Drum Cat exp, sks F/T wrkg band. Has plyd w/big name acts. Mark, 310-439-4476
- \*Drmr, 25, dbl bs, sks hvy xperimntl band, Intl Primus, Frig, Mir Bangle, King Crimson. Tom, 310-425-7065
- \*Drmr, pro, avail to add a little flavor to your demos, sessions &/or gigs. Many styles, reliable & easy to wrk with. Scott, 818-980-0459
- \*Drmr, single kick, Intl C. Trick, Romantics, pwr pop style. No metal, no attrmvr. Rick, 818-909-0733
- \*Dyed black straight hr, skinny, cool gear, killer sound, flashy pro. Lkg for glam image, gd matrl snt w/direction. 24 plus. 213-883-9578
- \*E Cst bs & drm avail. No glam, no freitbrd gymnast or opera sings. Dave & Kevin, 213-851-6523
- \*Fem dmr sks T40 csts or wedding gigs. Xint plyr, stage presnc, equip & vocs. Very reliable, all styles. Suzanne, 818-509-7914
- \*Fem funk/rock dmr avail for touring, session & video wrk. 10 yrs exp, solid time, xint image, very reliable. 213-368-4757
- \*Funky, pro dmr, 26, sks estab, attrmvr rock band w/goals & dedictn in Hillywd area. Mgmt or bkng pref'd. Intl Peppers to Bowie. Noah, 213-654-2782
- \*Grl dmr avail for shows, tours, sessions, etc. Pro calls only. 206-529-2092
- \*Grt dmr from well estab band w/grt feel, exp, image & own rehsl studio sks estab R&R band w/grt sngs in vein of Cult, Pearl Jam, Kravitz, Aero, w/mgmt or deal. Pros only. Scott, 818-997-4001
- \*Hrd hting dmr sks aggrsv, HR band Intl by Aero, Stones, AC/DC. Dedictn a must! Call Jimmy, 213-882-8290
- \*Hrd hting machine, exp, pro att, pro equip. Jack Hamer, 818-765-3563
- \*Hyper dynamic HR dmr w/killer kit lkg to J/F band. Clud exp. Can deliver what is asked. Sean, 714-750-6214

- \*Jimmyland aka Jimmy Griego is lkg for paying gigs, tour wrk or recrdng session wrk. All styles. 29 yrs exp. 310-390-6540; 213-851-0934
- \*Pro dmr bck from Euro tour, avail for session wrk. Fluent, pro, flexible, negotiable. 818-584-0192
- \*Pro dmr sks groove orientd rock, pop or R&B band w/grt sngs. Call John, 818-858-8202
- \*Pro dmr sks pro muscns. Style, Jane's flying in Zep of NIN, Pager, Jay 5, 213-241-8552
- \*Pro dmr, 38, sks bailly, sng orientd, rock band. Signed acts only. No hvy druggies or boozers. Bill, 213-874-7118
- \*Pro dmr/percussnat avail for studio wrk, club wrk & possible touring. Exp in all styles, 15 yrs exp. John, 818-760-4569
- \*Pro jazz dmr sks wrk or jam sessions. X-Berklee, NY plyr. Young but w/groove & taste. No amateurs, pls. Jeff, 818-986-8233
- \*Pro percussnat & bckup voc avail for pro snts. Any style, Latin percussn, toys, exotic specialties. Grt lk & stage presnc. Patrick, 213-857-8445
- \*Pwrfl dmr avail. Hrd, nasty groove plyr. Lks, chops, exp, grt att. Total pkg. Verstl. Sks pro rock act w/labi & mgmt. Art, 213-469-5208
- \*Slamming, funky, hip hop dmr avail for signed or close pro. Intl P-Funk, Graham Central Station & Sly. Have wrkd w/Teddy Riley & Digital Undergrnd. Jonathan, 310-477-4314
- \*Thunder foot is lkg for signed act. Pros only. Business orientd. Must be willing to wrk. 818-353-4456
- \*X-Berklee dmr avail to join band w/maj labi intrst or wrkg band. Rock, blues, jazz, pop, cntry. Avail for studio & live performnc. Doug, 310-394-8732
- \*X-Wink dmr avail for live shows, studio wrk. Creatv, pwrfl, steady. Grt equip, can read music, learns fast. Brian, 213-876-3634
- \*Young, solid, hrd hting, grooving, behind the beat, HR dmr avail. Ala Bonham, Chris, Lee, image, stage presnc & pro gear. Steven, 818-764-1973

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NEST DEADLINE: WED., JULY 7, 12 NOON

- \*Pro world class dmr avail for session & snt ins. Credits include Steve Marriot & Jack Bruce, Ludwig & Zildjian endorsee. Kofi Baker, Gingers's son. 310-859-2231
- \*Pwrfl dmr avail. Hrd, nasty groove plyr. Lks, chops, exp, grt att. Total pkg. Verstl. Sks pro rock act w/labi & mgmt. Art, 213-469-5208
- \*Solid pop/rock dmr, 24 yrs old, avail for very estab, orig band. Journey, Mellenkamp, Elton John Intl. No drugs, pros only. 213-655-6393
- \*X-Hookers, dmr, 24, sks band w/soufl, groove hvy plyrs. In crch of spiritual fulfillmnt & a deal! Intl Bonham, Allmans, Live Boot. Andy, 818-503-2180

## 13. DRUMMERS WANTED

- \*90's style dmr wtd by guit/voc to form new band w/hrd, turny, jazzy, psychc groove. Gary, 310-359-7364
- \*Aggrav hrd hting dmr wtd by R&R band of the same. Intl Hendrix, Zep, Jane's, P.S., if we had a deal, we wouldn't have an ad in here. 818-881-4478
- \*Aggrav pop band lkg for the right dmr. Somewhere between Fugazi & Beatles. Must be avail to travel. have mgmt & publsr. 310-288-8213
- \*All acous band lkg for percussnat. Fem Id singer. Candace, 213-653-0860
- \*Attrmvr band sks hrd hting, groove dmr. Lots of orig. Intl Fear, Minute Men, Fugazi, KXLU, Jack Kerouac. Matt, 213-953-8470
- \*Attrmvr band w/orig, hvy, dark sound, sks solid dmr. Intl Jane's, U2, Pixies, Call Charles, 213-874-4486
- \*Attrmvr band w/punk sound & hypnotic element sks dmr, male or fem. Intl Celebrity Skin, Sonic Youth, X-Ray Specs. 213-850-7183
- \*Attrmvr college, xperimntl, artsy, pwr, pro dmr/drmmette, vocs pref'd, not necessary. 818-982-3182
- \*Attrmvr dmr wtd by band. Must be dynamic, hrd hting, groove plyr w/solid meter. Pixies, Doors, early Floyd. John, 310-836-9230
- \*Attrmvr pop singr/guit sks dmr for bashing, sng orientd, attrmvr pop band. Intl Beatles, Jam, Jellyfish, etc. Vocs, writing help! 818-981-3235 x127
- \*Attrmvr rock tno sks dmr. Must like sngwrng. Bckng vocs a plus. Permanent member. Copeland vibe. Labl intrst. mgmt. Srs calls only. 818-893-9919

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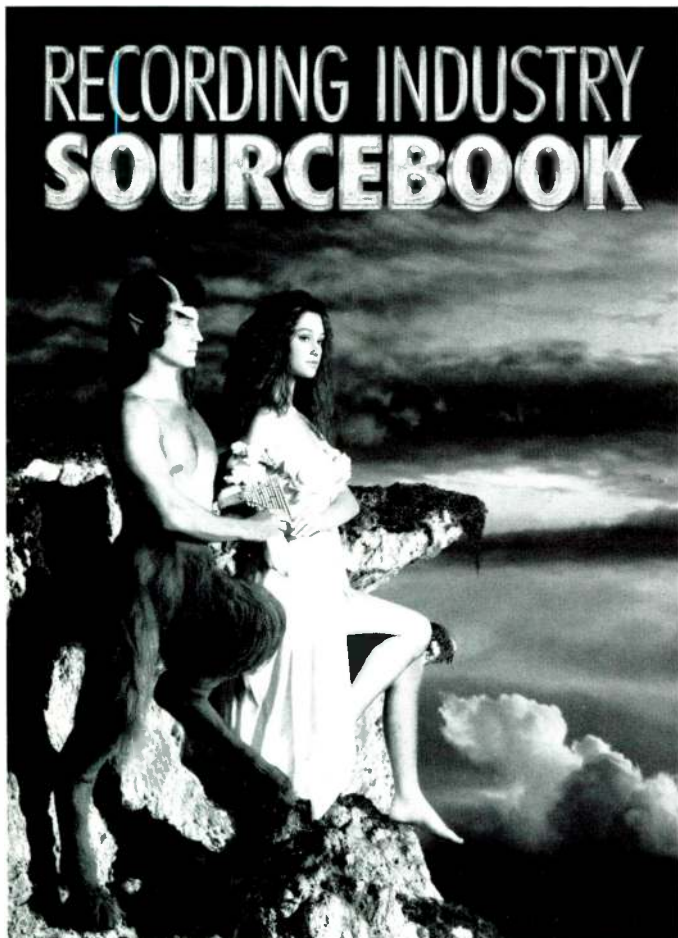
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# FREE CLASSIFIEDS

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•Percussnst wid for all orig, acous band. Versatility a must. Call Candace, 213-653-0860

•Pro dmr for punk, pop band w/inde release. Maj airply, maj intrst. Style, Clem Burke, C.Trick, Replacements, Bob Mould, Material Issue. 213-848-9427

•Pro gult & bs sk pro dmr w/rvy groove & meter & whatever else to offer. Bonham, Mitchell & Collin. Srs only. Diego, 310-641-0749

•Progrv HR band skg dmr. Xint meter a must. dcdctn. Infil Q'Fyche, Iron Maiden & Kansas. Brian, eves, 818-914-2560

•R&R band sks dmr. Intl between Pretenders, Dire Straits, Petty, 818-706-2370

•R&R alt sks dmr. Cover tunes. T40. Contact Lenny, 818-705-8639

•Rapper/sngwrtr sks creatv dmr for live music/rap proj in the Rage, RHCP vein. 818-340-4917

•Single kick dmr wid for pro HR band w/punk edge & att. Short hr imago, pro gear a must. 818-848-5336

•Skg black lem rockers that are strictly into rock, grunge rock, metal. No overweight, no funkies. Srs only. 310-543-8173

•Skg hot dmr w/gd meter for dance R&B. Willing be signing w/atl & showtvs. 310-288-9660

•Solid dmr ndd by altvtrv band. Prefi hrd hitng, dynamic groove plyr. Must have gd meter. U2, Pixies, Doors, early Floyd. Call John, 310-836-9230

•Solid, pro dmr ndd by new progrv/altvtrv band w/orio

sngs & sound. Rehrrs in Valley. Under 26, pls. Kelly, 805-287-4453

•Splrituat, Infil, U2, Jane's, REM. Dan or John, 213-876-4932

•Srs funk dmr ndd for multi cultural, altvtrv band. Writing & versitly a must. Ready to gq. Call Shel, 310-828-4900

•Stop & listen to the funk. Hrd hitng muscl dmr wid for tribal, hippy funk, Molown, ganster sound. Have intrst & connex. Modine, 310-652-4525

•Tasty dmr sought by awesome sngr/sngwrtr/guit to create fresh, org sound. Retro 60's, acous rock update. Intl Beatles, REM, Hornsby. 818-340-1249

•There's got to be a groovy, funky, swinging dmr that lts our band. Be unique! 818-573-4100

•Very orig band sks dynamic, hrd hitng dmr to complete trio. Groove, feel is a must. Fugazi, Slint, Shudder To Think, PJ Harvey, King Crimson. Matt, 213-953-8470

•Wld, dmr for eclectic, altvtrv rock band. Solid beat & sensitive to the sng. Our infl Neil Young, Dylan, Waterboys, REM, Yours, Moe Tucker, Charlie Watts. John, 818-243-1740

•Xtremly altvtrv band w/12 sng tape, atty, skg tribal dmr. Music is sngemtl, dark, agrvrs, psycho active. Michael Rozen, 818-508-1294

•Dmr wid, male or fem, by altvtrv band w/hypnotic element & punk infl. Intl Celebrity Skin, Lush, L7, Curve. 213-850-7183

•Dmr wid. Do you feel misunderstood, misrepresented? Sick of plyng w/people who say well, you can't do that? Call Mark, 310-289-0932

•Dmr/percussnst wid for eclectic, acous/elec rock band. Intl REM, American Music Club, Neil Young, Dylan, John, 818-243-1740

## 14. HORNS AVAILABLE

•Hot sax plyr avail for pro sfts. Dbls on keys. Grltks, sound & att. 818-902-9665

•Sax plyr/EWI wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318

•Saxophonist, 50 y/o, avail for jazz jamming. Jazz only. Hector, 818-339-6371

•The Angel City Horn Section, trumpet & sax, are avail for pro sfts. 818-882-8354

## 14. HORNS WANTED

•Horn section wid for jazz big band. All positions avail. First rehrrl band, then gigging band. Call John, 818-760-4569

•Musicians wid to subfill-in w/4 pc ensemble in Hillywd Protestant church. Guit, drms & percussn, keys, bs & horns. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for audin. Mark or Sonia, 213-938-9135

•Tenor sax teacher wid. Blues, R&R. Student is exp in piano, but new to sax. 310-391-9928

•WUDITIZ ltkg for horn plyrs intrst in joining. Blood Sweat & Tears, Twr of Pwr, Earth Wind & Fire infl. Janine, 818-240-1458

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