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FEATURES

Simon Fowler



20 JESUS JONES

SBK Records continues to roll—this time taking the decidedly alternative Jesus Jones to new mainstream chart heights via their Top Ten single "Right Here, Right Now," and album *Doubt*.

By Oskar Scotti



24 INDEPENDENTS

Another vital industry tool is this year's Guide To Everything Indie. Names and vital data for all the indie labels, publicists, college radio stations, distributors and promotion and marketing companies.

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CALENDAR

By Christy Brand

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

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Current

Elizabeth Sabine will be presenting an evening of questions, answers and demonstrations of her voice strengthening techniques on Monday, July 22nd from 8:00 to 10:00 p.m. She will present some of the history, research and current exercises used in the training of actors, speakers, and rock singers. Members of the audience will be invited to participate in demonstrations of her techniques. Several of her students will speak of their experiences and their vocal progress. There will be a \$10.00 charge for the evening which includes a special discount on lessons taken within the next three months. Reservations will be required, so call the Sabine Voice Strengthening Institute in No. Hollywood. Call (818) 761-6747 for more details.

Trebas Institute of Recording Arts is holding a free seminar on Monday July 15, 1991 at 7:30 p.m. to discuss their artist management program. Areas of discussion include why this career is exciting, getting started and how to make money in it. For reservations call (213) 467-6800.

Artist consultant and independent producer/publisher Paul DeWitt will give a one-day seminar on how to develop a well-focused marketing plan for yourself or your band. The seminar, held at the Information Exchange in Santa Monica, is scheduled for 9:30 a.m. to 4:00 p.m. Saturday, July 13th, and again on July 20th. This seminar will cover such topics as: raising capital and attracting investors, establishing contacts, the importance of the press and self-promotion to create an industry buzz, planning for an independent release, radio promotion and how to get the most out of your available budget for promotion. The course fee is \$48.00 and space is limited, so contact Mr. DeWitt for location and registration (213) 463-5365.

The city of Los Angeles will present the 14th Annual Lotus at Echo Park on July 13-14. The festival will celebrate the contributions of Asians and Pacific Islanders through the sharing of art, food and culture information. The festival will feature Keo, a singer/songwriter/dancer from Hawaii. Keo will perform at 6:00 p.m. on Saturday and 3:00 p.m. on Sunday with a six-member band and two dancers.

An ongoing event is the Celebrity Centre International's open mic talent night, scheduled for every Sunday at 7:30 p.m. These evenings are open to all performers, musicians, singers, dancers, comedians, poets, bands, etc.

The idea is to give the artist a chance to perform original material in front of a live audience with no performance fee. For more information, contact the Celebrity Centre International at (213) 960-3100.

Re-Caps

"Lollapalooza," an all day arts/entertainment/information festival, will present one of the most impressive alternative music lineups on any stage. Guests include Jane's Addiction, Siouxsie and the Banshees, Living Colour, Nine Inch Nails, Ice-T and the Butthole Surfers. The festival, starting in Phoenix, Arizona, on July 19th, is scheduled to hit twenty North American cities between July 19th-August 22. In addition to exotic food tents and tie-die exhibits, each venue will have tents set up with general information, organizations and environmental information. Government and human rights booths will make available information pamphlets and figures to illustrate to people how their tax money is being spent. Look for local dates in the newspaper.

Ned Shankman will be teaching a UCLA Extension course for persons who want to manage the careers of musicians: "Personal Management in the Music Industry: Specialties and Styles of Approach." In this course, top managers known for their expertise in handling the careers of artists in rock, country, jazz, rap and new age, discuss techniques for developing and marketing these artists that reach audiences in the U.S. and abroad. Among the issues they will discuss are how to sustain stardom once the hits stop coming and music trends change; business planning for artists who tour constantly, with or without hit records, or tour rarely but record hit after hit and perform on radio, television and video; building crossover talent to perform in motion pictures and television; and taking advantage of underground marketing that can still produce a superstar. The class meets Tuesday nights, 7-10 p.m., July 2-August 6, at UCLA. Fee is \$175 and the course qualifies for two units of credit in music. For more information, call UCLA Extension at (213) 825-9064.

Gaylon Horton, one of the entertainment industry's independent producers and supervisors of music for film, will teach a UCLA Extension course, "Music Supervision For Film And Television." The course defines the role of the music supervisor in drawing on the resources in the film and music communities in the joint effort of marrying soundtrack to movie. Mr. Horton has supervised, produced and coordinated projects featuring such artists as Julian Lennon, Bob Dylan, the Police, Prince, Lionel Richie, Michael Jackson, Paul McCartney and Ray Parker Jr. The class meets Thursday nights, 7-10 p.m., August 8-September 12, at UCLA, 146 Dodd Hall. Fee is \$195 and the course qualifies for two units of credit in Music. For more information, call UCLA Extension at (213) 825-9064.

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national guitar summer workshop

By Maxine Hillary J.

Summer's here. The days of sunshine and hot dogs and beer are upon us. But before you make those grandiose plans to go pearl diving off the coast of some enchanted Pacific island or do Europe by bus, you might consider the National Guitar Summer Workshop (NGSW). Founded in 1984, NGSW offers intense and comprehensive classes predominantly in guitar, but also includes songwriting, keyboard and Midi, voice, bass, harmonica and guitar repair and maintenance. Classes are taught from the East Coast campus in Connecticut and most recently on the scenic campus of Scripps College in Claremont, California.

"The philosophy behind the curriculum," says Associate Director Nathaniel Gunod, "is that if you're going to be a great artist in any area of guitar, whether it be classical, jazz



or rock, when you reach a certain level, it's all very challenging."

With that in mind, the classes offer, in one, two and three week sessions, opportunities to expand knowledge of one's own preference and train in other styles as well. In this scenario, rock, acoustic, jazz and classical players can live and learn next to each



other, expanding each other's horizons and basking in the light of some of the best guitarists out there.

The staff of NGSW guest teachers and performers includes Adrian Belaw, Richie Kotzen and Testament's Alex Skolnick. Emmett Chapman, inventor of the Chapman Stick, also makes an appearance and teaches a master class in his instrument. Students have a chance to learn the techniques of their favorite players, with classes covering the techniques of Jimi Hendrix, Eric Clapton, Joe Satriani, Stevie Ray Vaughn and other fretmen who have made their names synonymous with great playing. These "Personality" sessions analyze and teach style as well as discuss their influences.

While the program attracts students from across the United States, Europe and Asia, the nearly 1,200 attendees are instructed at a ratio of one instructor per six students, which means that learning takes place on a more personalized basis while offering enough comradery to keep it interesting. Registrants range from age 14-65 and represent varying levels of ability and training. Gunod admits that the program is not suited to the person who bought a guitar at the airport in preparation for a week at the workshop and recommends that students have close to a year of prior training and at least know their chords and have a basic understanding of the instrument. Believing that the majority of attendees are rock guitarists with varying levels of interest in other styles, he contends that the beauty of the program is that it gives people a chance to exercise these interests. And when you've spent the entire day eating, drinking and breathing the guitar, you can spend the night listening to it. Gunod describes the evening programs that top off the days at the workshop. "There's something every night. The first night could

be a faculty [which combines the talents of teachers at the university level as well as professional players] concert where our resident faculty will get into various combinations and perform. The second and third nights are usually guest artists who will play a little bit by themselves, then with our faculty [they also do master classes]. Later in the week we have an open mike night where students get up and perform. We also have a student concert where students sign up and, no matter what level, get an opportunity to put together a band and perform with other students and faculty. On the last night we have a big ensemble concert where the ensembles that have rehearsed and been coached by the faculty get up and perform."

While the classes teaching subjects other than guitar (such as keyboard and midi), offer excellent training on state-of-the-art equipment, according to Gunod, 95% of the people who attend NGSW are guitarists. Appearances are that programs other than guitar will most certainly expand as the workshop does, but no matter how big NGSW gets the premise of the school will always be the same: great musicianship. "A great artist on any instrument of course has to have the groundwork, knowledge of his own style, but the musician that stands head and shoulders above the rest has a wide range of interests and tries to relate those interests to what he's doing with his music, not just to a specific group. He may be into classical guitar or rock guitar, but he's really trying to incorporate everything he's learned and everything he's into. The great artists are the people with the great curiosities. That's what we're trying to get across here."

For more information about NGSW write National Guitar Summer Workshop P.O. Box Z22, Lakeside, CT 06758 or call 1-800-234-NGSW. **MC**

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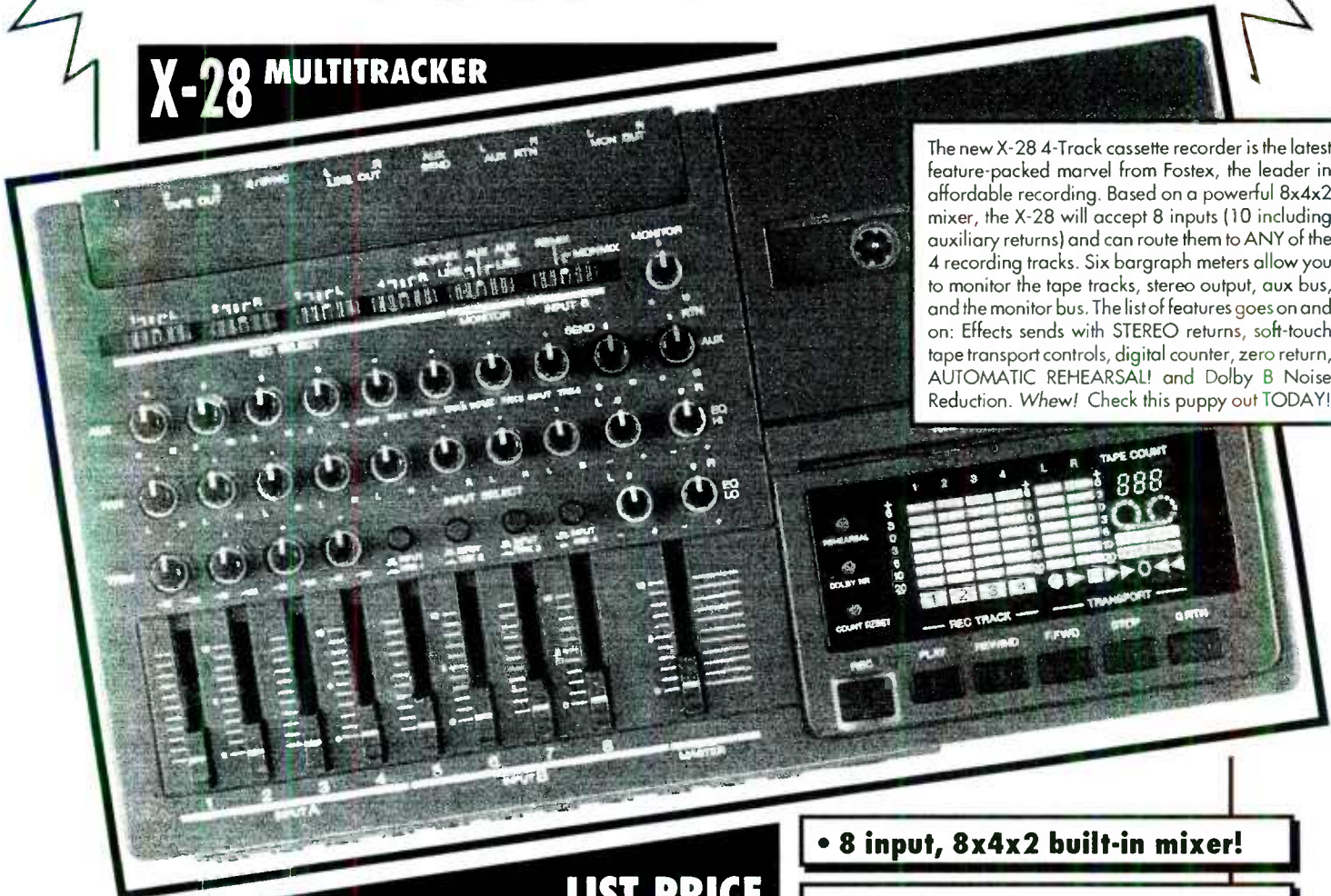
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Disney Records Releases All-Star AIDS Project

by Jonathan Widran

BURBANK—Walt Disney Records has released *For Our Children*, a 20-track, all-star-packed CD, the proceeds of which benefit the fledgling Pediatric AIDS Foundation, an organization founded by Elizabeth Glaser (wife of actor Paul Michael Glaser), whose seven-year-old daughter Ariel succumbed to the deadly virus in 1988.



Barbra Streisand and Jackson Browne.

The album was executive produced (along with Harold J. Kleiner) by Shepard Stern, a veteran children's record producer who Disney brought in to

helm the album after Glaser approached the Disney label regarding a fund-raising project.

According to Stern, it was a project that came together quickly. "The wave of passion that came over us and the artists involved was like a wave of passion which we all picked up. Everyone worked with a rare intensity that enabled us to complete the work in only nine months," explains Stern. "We started out with a 'wish list' of five artists, and it kept growing. Dylan's tune came first and sort of made our work legitimate—it was a lot easier to ask McCartney once someone of Bob's caliber was already involved. Even-

For Our Children is a uniquely ambitious project featuring contributions (famous children songs and several originals) from twenty of the world's most renowned pop, rock and R&B stars, including Bob Dylan ("This Old Man"), Paul McCartney ("Mary Had A Little Lamb"), Little Richard ("Itsy Bitsy Spider"), Bruce Springsteen ("Chicken Lips And Lizard Hips"), James Taylor, Elton John, Sting, Bette Midler, Paula Abdul, Debbie Gibson, Carole King, Pat Benatar,

tually, people were calling me to get involved."

The tracks were individually shepherded by a number of accomplished producers—David Foster, Brian Wilson, Don Grolnick, Michael Omartian and Don Was. Also scheduled is a promotional video directed by Sidney J. Bartholomew Jr. and Martin Coppen.

Since its inception almost three years ago, the Foundation has raised over four million dollars for research grants. Eighty percent of

funds raised are directly assigned to research, with the remaining percentage earmarked for emergency assistance, public awareness campaigns and support of the Los Angeles Pediatric AIDS consortium.

"If consciousness-raising occurs on a grand scale, it will be a by-product of some sort of catalyst, which in this case is a fun-to-listen-to album," concludes Stern. "Hopefully, we can make people understand that the severity of the AIDS virus extends to innocent children as well as adults." MC

Alternative Rock Show 'Lollapalooza' Addresses Sociopolitical Concerns

By Oskar Scotti

LOS ANGELES—Organized in an effort to increase public awareness on key sociological, artistic and environmental issues, the long-awaited "Lollapalooza" tour, featuring Jane's Addiction, Siouxsie and the Banshees, Living Colour, Nine Inch Nails, Ice-T, Butthole Surfers and the Rollins Band, hits the Southland on July 21, 23 and 24 for three shows at the Irvine Meadows Amphitheatre.

According to Don Muller of Triad Artists, the tour's booking agency, the affair will be a lengthy one, running a colossal nine and a half hours. While groups are setting up and tearing down equipment, concert-goers will be encouraged to visit the myriad of tents and media exhibits set up in designated areas and discuss issues with representatives from the many organizations in attendance.

This mixed media art and ecological circus is the brainchild of Jane's Addiction members Perry Farrell and Stephen Perkins and Triad Artists' Don Muller and Marc Geiger. Jane's Addiction tour manager Ted Gardner, who helped Farrell and company implement their ideas, agrees that the majority of people in this country—especially of concert-going age—are ignorant of many of the crucial concerns facing society today. "We have invited both right and left wing groups to attend," explains Gardner, "to represent their agendas—everyone from the Safe Surfers, who strive to protect the nation's oceans and

beaches from litter and chemical residue, to the National Rifle Association.

"There's a lot of mom, apple pie and waving the flag happening of late as a result of our little skirmish in the Middle East," added Gardner. "But that just distracts people from what the real issues are here in our backyards—things like homelessness and the general apathy of the majority of the voting population. These are all things we have to address with care and expediency. We're hoping that this will help open the eyes of some people in attendance to what we, as a global community, are doing to our beaches and skies and, more importantly, to one another."

Teresa Conroy, an independent contractor hired by Triad Artists to help coordinate and publicize the event, explains, "There were so many activist groups which we wanted to invite, but for practicality purposes, we had to pare it down to thirteen." Among the more renowned groups that will have representatives in attendance will be Greenpeace, Rock The Vote and the League of Women Voters.

Conroy said that there will be many smaller regional groups in attendance as well. "There will be some representatives from Amuck Books, who make available censored books about CIA torture tactics and autopsy videos—stuff that Perry Farrell feels deserves exposure, even if it is graphically offensive." She also said that a number of

SKID ROW RECEIVES SPECIAL PLAQUE



Atlantic hard rock act Skid Row received a plaque commemorating the multi-platinum (four million worldwide) sales performance of their self-titled 1989 debut LP. Their just-released sophomore opus, *Slave To The Grind*, has benefited from the band's strong fan base and the new *Billboard* sales tallying system, entering the charts at Number One its first week out of the box. Pictured (L-R): Atlantic A&R VP Jason Flom, Atlantic Senior VP GM Mark Schulman, Scott McGhee, Atlantic Co-Chairman/Co-CEO Doug Morris, Skid Row members Scotti Hill and Sebastian Bach, Atlantic Co-Chairman/Co-CEO Ahmet M. Ertegun and Skid Row members Rachel Bolan, Rob Affuso and (seated) Dave Sabo.

Peavey To Participate In New Marketing Program For Japan

By Sue Gold

MISSISSIPPI—Peavey Electronic Corporation has been selected to participate in a new program sponsored by the U.S. Department of Commerce which helps American organizations penetrate the Japanese market. Twenty companies which sell a variety of products (Peavey is the only musical instrument manufacturer) were picked for the "Japan Corporate Program," which is being implemented in conjunction with Japan's Ministry of International Trade and Industry.

Peavey Electronics manufactures a variety of music-related equipment, including amplifiers, guitars and PA systems. According to Rick Grigsby, Director of International Marketing for Peavey Electronics, the company has been trying unsuccessfully to break the Japanese market for more than fifteen years. "We export to more than 103 countries all over the world. Japan is one of the only countries we haven't been able to crack," Grigsby

hopes this program will finally break down the barrier. "We think this will provide us with the opportunity we need. If our product is presented on an equal footing in Japan, we will be successful."

Approximately 120 companies applied. Companies were selected on the basis of financial strength, stability and export experience and potential. Annual sales figures, number of employees and if the products were manufactured in the U.S. were also taken into consideration in the selection process.

The Japan Corporate Program is scheduled to last five years. The companies are scheduled to visit Japan four times a year, publish their product literature in Japanese, participate in at least one trade promotion event in Japan each year and modify products as needed to enhance sales in Japan. The Department of Commerce will work with the firms to help them achieve their goals. **MC**

TOASTING ENIGMA'S SUCCESS



Michael Cretu, the Romanian-born producer and main creative force behind Enigma, whose Charisma debut blends Gregorian chants with urban dance rhythms, is pictured celebrating the platinum success of Enigma's LP, *MCMXC a.D.* Pictured (L-R): Sandra and Michael Cretu, Charisma President Phil Quartararo and Enigma's U.S. management representative Kathy Nizzari.

tents will feature works from developing artisans who may not have other places to show their work.

"We've invited the Army, the Navy, and we're even going to try to bring in a white supremacy group, just so the entire spectrum of political thought is represented," she stated. "This is going to be a public

awareness festival geared to enlightening people to what's really going on in society, and from there, we're encouraging them to formulate their own conclusions."

This all-day arts/entertainment/information festival is scheduled to play across the U.S. during the months of July and August. **MC**

By Michael Amicone



Bobby Bennett

EMI Records USA has announced the appointment of Bobby Bennett to the post of National Director, Urban Promotion. Bennett was formerly Program Director at WHUR in Washington, D.C.

In more EMI news, Melissa Meyer has been promoted to the post of Manager, National Advertising. Meyer, who will perform her duties out of the label's New York headquarters, will coordinate all trade and national print, radio and television advertisements.

Phil Moon, a former marketing director for Yamaha Corporation of America, has announced the launch of two new companies, Loft Marketing and Loft Market Research. Both companies, which are based in Stanton, California, will serve the marketing needs of the music and professional audio businesses.

Licensing Coordinator, while Solomon was previously Marketing Manager for Epic Home Video. JCI distributes JCI Records, Artful Balance Records, 214 Records, JCI Video and Video Wonders.

Zoo Entertainment has announced two new appointments in its promotion department: Chris Barry becomes the label's Mid-Atlantic, R&B Regional Promotions Manager; and Clinton Harris assumes the post of Southeast, R&B Regional Promotions Manager.

Atlantic Records has appointed Anne Donnelly to the post of Director of Advertising. Donnelly, who was formerly Director of Advertising for GRP Records, will perform her duties out of the label's New York headquarters.



Nina Kent

Morgan Creek Records has announced the appointment of Nina Kent to the post of Regional Manager, West Coast Promotion. Kent will shepherd the label's promotional activities in the Southern California, Denver, Nevada, Arizona and New Mexico markets.

Esquire Records has appointed Billy Hendricks to the newly created position of National Promotions Coordinator. Hendricks has served professional stints with both Arista and MCA Records.

Curb Records has announced the appointment of Bill Pfordresher to the position of Vice President, National Pop Promotion. Pfordresher, who will work out of the company's Burbank headquarters, has served promotion stints with ATCO and TK Records.



Guy McCain

Veteran public relations company Norman Winter/Associates has announced the appointment of Guy McCain to the post of Vice President. A six-year veteran with the company, McCain has worked with many of the company's top clients, including ASCAP, producing team Jimmy Jam and Terry Lewis, hard-core rap group N.W.A and the 1990 Club MTV Tour.

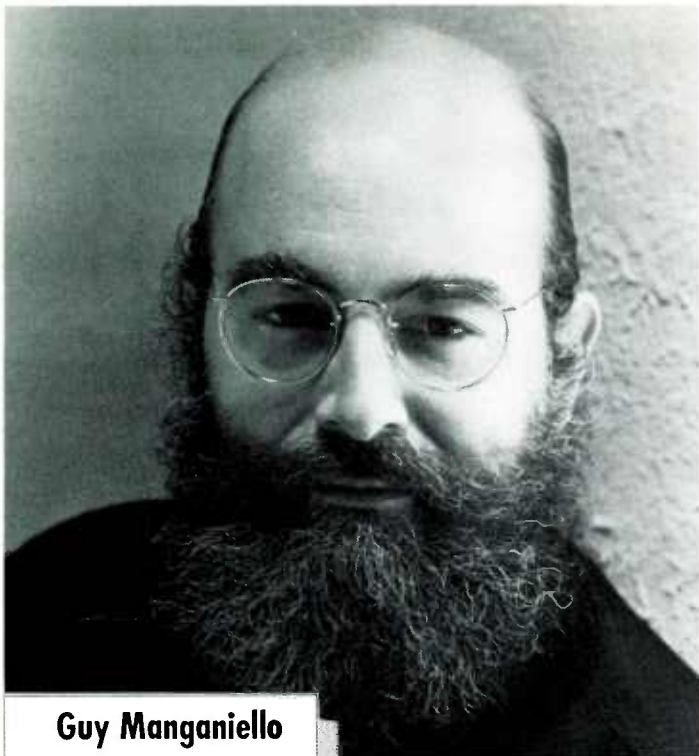
Arista Records has named Gary Hertz to the post of Copywriter/Producer, Creative Services. Hertz has worked on various creative and marketing projects for MTV, New Line Cinema and the New Music Seminar. In more Arista news, Carolyn Quan has been appointed to the post of Art Director, Creative Services.

JCI Records and Video has announced the appointment of Adriene Bowles and Lynda Solomon to the post of Directors of Publicity. Bowles moves over to JCI following a stint with Paramount Pictures as a



Keith Thompson

Capitol Records has named Keith Thompson to the post of Associate Director, Artist Development. Thompson will develop and coordinate marketing campaigns for Capitol and Bust It acts. **MC**



Guy Manganiello

Company: Priority Records
Title: Executive Director/A&R
Duties: Talent acquisition & marketing
Years with company: 3 1/2

Dialogue

Background: "I was a recording artist for awhile and did an album with Yoko Ono on PolyGram. It was called *Every Man Has A Woman*. But the first major job I had in the business was when I worked for Capitol/EMI for about four years heading up their alternative marketing/artist development program. After leaving Capitol/EMI, I came to Priority Records where we've been fortunate enough to establish three multi platinum acts—N.W.A, Eazy-E and Ice Cube."

Priority Focus: "More and more, I see our label becoming an alternative music label. Not in the sense that we're going to sign every garage band that there is, but a label where artists don't have to worry about censorship; a place where they can make records without being artistically curtailed one way or the other. So we're trying to find artists that have entertainment value in addition to musical worth. By "alternative" I'm referring to bands that don't necessarily have to depend on getting radio play."

New Signings: "One of our latest signings is the inventor of the seven-string guitar, Alex Gregory, and the other act is a local band called Risque who are being co-produced by Jani Lane and David Eaton. We hope to get that record out by the fall."

Local Overview: "I dislike the fact that most of the main clubs on the Strip are pay to play, but apart from that, we live in one of the best cities in the country for seeing entertainment. The very best of the bands from around the country, at one time or another, wind up playing here in Los Angeles. I think there's an outlet for almost every kind of music in town. What I'm noticing lately is the influence of World Music in the rock scene."

Pat Lewis

Talent: "More than anything else, a group needs great songs—but that's obvious. Also, the act has to like entertaining; they have to like playing. If you can find an act that likes to play—not for the money but because it's their calling in life—then nine times out of ten you're going to find that star. Bands just don't seem to be paying much attention to what it is they're trying to say. For some reason, they all feel obliged to fulfill the image of groups that they see on MTV—the hair, the amps, etc. MTV is the only mirror they have, and it kinda hampers creativity."

"Because of things like MTV, we've raised a generation of would-be-stars who are obsessed with finding their fifteen minutes of fame. And that leaves us with this glut of people trying to get into this industry to fulfill that MTV promise. And what makes it hard for me is that I have to now weed through all of the people and find only the ones that are sincere and genuine and creative and are doing this because it comes from their heart."

Unsolicited Tapes: "As a policy, we do not accept unsolicited tapes. I do however accept unsolicited phone calls. I just don't want to start receiving packages of material until I've first spoken with the artist to determine if it's even worth sending to the label. If you don't want to call, send me a letter. I always enjoy reading a creative letter and I usually open the exotic-looking ones first. By virtue of my industry experience, I've developed a large network out there so if there is a band that is hot and they're not in the Los Angeles area, I'll be able to find out about it and reach the band or fly out to see them live."

Billboard Charts: "The topic of *Billboard's* new chart format is a major industry subject and something I believe we'll be debating for the next two years at various seminars and panels. Right now, the system is fairly new and has to be evened out. Once that's done, the marketing companies will just have to come up with new, creative ways to promote their product within the guidelines of the new system. I think we're going to see lots of new acts emerging. Remember, the new chart is based on actual sales from the UPC code on every record. It measures real sales. This is really what the people are buying and it will be reflected as such, regardless of musical genre or how large or small the label is. Ultimately, it should make everyone's job a lot more creative."

Advice: "Firstly, you should hone your skills and try to be as well prepared as possible. Have good, well-written songs and an exciting, well-produced live show that will capture an audience. Most bands today seem to get up onstage and play to the stage monitors or the video cameras rather than playing to the members of the crowd. Secondly, you've got to keep doing it. The more you do it the better you get, the larger your audience gets and the more it will become obvious as to whether you're in this for the long haul. Very few bands realize how much work it takes to put together a full-time performing band and to keep it going. Something else that really helps is the knowledge of how to market yourself. What local newspapers and magazines can you use to your benefit? How can the local promoter help you? The responsibility of a



Zoo Entertainment group Blue Train is all smiles after signing on with the newly-formed label. Pictured above in the traditional lineup are (L-R) George Daly, VP/Zoo; Alan Fearn and Simon Husbands, Blue Train; Lou Maglia, President/Zoo; Tony Osbourne and Paul Betts, Blue Train; and George Gerrity, Senior VP/General Manager, Zoo Entertainment.



One of alternative music's premier bands, the Stone Roses, have officially signed with Geffen Records. Pictured above in transit (the band actually signed their deal on a moving bus) are (back row, L-R) John Squire, guitarist; Gary Gersh, Geffen A&R; Greg Lewerke, band's North American manager; Reni, drummer; Eddie Rosenblatt, Geffen President; and band manager Garth Evans. (Front row) John Kennedy, band attorney; Norman Bell, Geffen general counsel; Mani, bassist; Ian Brown, lead singer; and a bus passenger along for the ride.

record company is to record your record and put it out to be sold. Anything you can do to help them in terms of building a fan following or making other industry connections by networking is invaluable to your career.

"One of the things to be weary of is the 'hometown syndrome.' Even though you might be able to captivate an audience regionally, you've got to think of yourself on a national or worldwide level so you can distinguish your group from the others. You should also avoid making the quest for a record deal your end-all in life. The most important thing a band can do is perform and entertain. When someone pays money to see you, they want to live out their fantasies at your expense—and you've got to deliver the goods."

Grapevine

Wildside, formerly Young Guns, is currently in the studio readying their debut album for Capitol Records with producer Andy Johns. Band will later tour in support of their album.

Mechanic recording artists R.U. Ready are currently in the studio working on their debut album. The album is being co-produced by the band and Stephan Galfas and is scheduled for release later this year.

Former Tryx members Jessie Star and Roxy Deveaux have added a new drummer and bassist and are close to resuming their headlining status on the Strip. The new band (we still don't know what they're called) should be gigging by fall. We're told that the new material has more of a hard edge to it, but is nonetheless melodic.

Andy Johns will be producing and recording the demo tapes of the new duo that combines former D'Molls singer Desi Rexx and guitarist Danny Johnson.

First tune scheduled to be released from the film *Bill & Ted's Bogus Journey* will be Slaughter's "Shout It Out."

Former Sister Shotgun guitarist Ted Andre has been keeping himself busy by working together with producer Bill Wray on the films *Lionheart*, *Beastmaster 2* and *Don't Tell Mom The Babysitter's Dead*.

On The Move

Local band Life, Sex & Death has officially signed with Warner Bros. Records.

Victory Music, Inc., an L.A.-based record label funded by Victor Musical Industries, the record division of Japanese electronics company JVC, has announced that it has begun operation in America by naming Phil Carson label president and by signing David Bowie's Tin Machine, a newly-reformed Emerson, Lake & Palmer and L.A. rockers the Apostles. Victory Music will be distributed by PolyGram worldwide.

Scotti Bros. Records has re-signed James Brown to a long-term recording contract. Brown's debut for the label is set for a July release.

Anna Statman has joined the A&R department at Interscope Records and will be accepting unsolicited tapes. Her address is as follows: Interscope Records, Attention Anna Statman, 10900 Wilshire Blvd., Suite 1230, Los Angeles, CA 90024.

Chicago-based Red Light Records (708-297-6538) has signed New York band Scarecrow. Look for a September release.

Lori Graves has been appointed Manager/A&R at Polydor Records West Coast. Graves was formerly over at Island.

Barbara Hunt has been named A&R Rep for Virgin Records. She will work out of the label's Los Angeles offices. **MC**



Killian Ryan

Contact: Killian Ryan
(213) 953-1538

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

It wasn't until 1989, while attending St. Louis University, that a 20-year-old Killian Ryan gave any serious thought to a career in the music business. But once he was bitten by the bug, there was no stopping him. Ryan's demo presentation is a nine-song tape on which the artist played all of the instruments as well as having handled the production chores. Vocally, Ryan is strong—in an alternative, dark sense. Don't expect to hear a chorus and learn the name of the song. His subject matter comes from the world around us and is right on the mark without the slightest bit of pretention. This guy sounds like a very serious recording artist. Lyrically, he's miles above anyone I've heard in a long time. If you mix Cat Stevens and R.E.M. in a blender, you'd probably get Killian Ryan. I would highly recommend spending some time with this demo tape. You'll enjoy it.



Ultra Violet Eye

Contact: Tim Johnson
(213) 469-3522

Purpose of Submission: Seeking publishing deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Named after Andy Warhol's companion Ultra Violet and the Iggy Pop song, "TV Eye," this is a band that carries the alternative/punk flag high. Combining musicians from both Los Angeles and the Bay Area, UVE shows Lou Reed, Iggy Pop and Dead Kennedy influences in almost every original tune. The problem, however, lies in the fact that the attitude is missing. When Lou Reed sang, you just knew he was talkin' street stuff. With these guys, you're never really sure if they've lived what they wrote or just wrote it to cop an image. Though the songs do need some work, the musicianship is tight and plausible. I would suggest a brand new batch of songs and some soul searching to determine what direction this band should take, image and attitude wise. Also, try to forget about your personal heroes and try creating from your heart.



Spirit House

Contact: Linda
(213) 464-3452

Purpose of Submission: Seeking label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

According to this band's credo, "commercialism leads to boredom." Well, if that's true, Spirit House has nothing to worry about. Not only aren't their songs commercial, but the tape itself is barely listenable. The sound quality is awful. The two songs on the tape, "Four Italian Brothers" and "L.O.V.," are both angst ridden rockers with plenty of sharp guitars and attitude, but as songs, they fall short. Though the second song has somewhat of a memorable hook, structurally, both songs need to be developed and strengthened. Additionally, it's always a good practice to put at least three songs on any demo tape you're submitting. Two doesn't always do the trick. In short, with a little time and some songwriting work, this could be an act the industry might enjoy. For right now, though, it's back to the drawing boards for some stronger material.

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



Toy Matinee brings their wares to the Roxy. Pictured backstage during soundcheck are (L-R, standing): Rick Shoemaker, Warner/Chappell Music's Senior VP; Loretta Munoz, ASCAP's Director of Member Relations; Judy Stakee, WCM's Creative Manager; (seated) Julie Horton, ASCAP's Creative Director; and Kevin Gilbert of Toy Matinee.

Activities

BMI held its 39th Annual Pop Awards dinner at the Regent Beverly Wilshire Hotel. **Kenneth "Babyface" Edmonds** and **Janet Jackson** were named Songwriters of the Year, "How Am I Supposed To Live Without You," written by **Michael Bolton** and **Doug James**, was honored as the most performed Song of the Year and **EMI Music Publishing** was named Publisher of the Year at the gala ceremony. The celebrity turnout was high at this event and included BMG Music's **Michael Penn** (who won an award for "No Myth"), **Jane Child** ("Don't Wanna Fall In Love"), **Richard Marx** and **Warner/Chappell** staff writer **Fee Waybill** ("Too Late To Say Goodbye") **Roxette's Per Gessle** and **Marie Fredriksson** ("It Must Have Been Love," "Dangerous," "Listen To Your Heart") and **B-52's Kate Pierson, Keith Strickland** and **Fred Schneider** ("Roam," "Love Shack"), among many others. "Love Shack," by the way, was cited as the most performed song on U.S. college radio during 1990 and is the first song to be honored by BMI for college

airplay.

ASCAP has announced the inception of a metal showcase to commence this month. The showcase will be held at the Coconut Teaser in West Hollywood as part of the ongoing "Best Kept Secrets" events which are sponsored by ASCAP, **Len Fagan** and the Coconut Teaser. Any parties interested in consideration for placement in the showcases, should submit packages (tape, photo, bio) to **Michael Badamin** c/o ASCAP, 6430 Sunset Blvd., 2nd Floor, Los Angeles, CA 90028. Tapes will not be returned.

Warner Bros. recording act **Toy Matinee** (who are published by **Warner/Chappell Music**) certainly stirred things up here in Hollywood when they brought their intriguing rock & roll to the Roxy and played to a capacity crowd. Their self-titled debut album has done well on AOR radio stations all over the country. The band consists of vocalist **Kevin Gilbert** and keyboard wizard **Patrick Leonard** (who is also one of the hottest producers around, having produced and co-written with **Julian Lennon** and **Madonna**, among many others).



The Williams Brothers sign with Virgin Music. Pictured (L-R, top row): Reggie Turner and Stacy Leib, Director of Repertoire, Virgin; (bottom row) Andre Williams and Keith Williams.



Prince Paul signs with MCA Music. Pictured at a writers party hosted by MCA Music at New York's Flamingo East restaurant (L-R, top row): Nick Phillips, MCA Music London; Merrill Wasserman, VP International Acquisitions, MCA; Tita Gray, Capitol Records; (bottom row) Betsy Anthony, Sr. Director Talent Acquisition, MCA; Prince Paul and Leeds Levy, President, MCA.

New Signings

Los Angeles-based Mozart signed a worldwide co-publishing agreement with **EMI Music**.

Ziggy Marley signed a new administration and co-publishing agreement with **EMI Music Publishing**. Marley's new LP, *Jahmeyka*, was recently released. Marley is currently on a world tour—which started in Europe and should be here in the United States by late summer.

MCA Music Publishing announced the signing of a worldwide publishing agreement with writer-producer-mixer **Prince Paul**. Paul is currently on the charts as co-writer and co-producer of all cuts on the new **De La Soul** album, *De La Soul Is Dead* (Tommy Boy) featuring the single, "Ring, Ring, Ring (Ha Ha Hey)." He will also have cuts on upcoming LPs by **3rd Bass**, **Dereletics** and **Dialect** (Def Jam). **Prince Paul** has written and/or produced for some of the most successful names in contemporary urban music, including **Queen Latifah**, **Big Daddy Kane**, **3rd Bass**, **Groove B** **Chill** and **Stetsasonic**. He recently established

his own Rush label called **Doo Doo Man Records** on which he will premier the artists **Donald Newkirk**, **Resident Alien** and **Mike Tee Lux**.

Virgin Music signed a co-publishing agreement with the **Williams Brothers**. **Andre** and **Keith Williams** recently finished up work on their upcoming **Virgin Records** release, *MC Skat Kat*. The songwriting-producing team also has songs on releases by **Angel Ferrar** and **LaVar** (both artists on **Epic**) and they did a re-mix on the new **Queen** album. The **Williams Brothers** are currently in the studio working on material with **Deanna Eve** (**WTG Records**) and the **Party** (**Hollywood Records**).

RCA's new band **Kik Tracee** has signed a worldwide co-publishing agreement with **Emerald Forest Entertainment**. Their recently released debut album, *No Rules*, and AOR single "Don't Need Rules" were both produced by **Dana Strum** of **Slaughter**.

Morgan Creek recording act **Eleven** has signed a worldwide co-publishing agreement with **EMI Music Publishing**. The band's debut album, *Awake In A Dream* (produced



The B-52's make BMI history. The group was recently honored at BMI's 39th Annual Pop Awards in Beverly Hills. Pictured (L-R): Rick Riccobono, BMI VP & CEO; Fred Schneider, B-52's; Frances W. Preston, BMI President & CEO; Kate Pierson and Keith Strickland, B-52's.



EMI Music signs publishing contract with Los Angeles-based Eleven.

by Eric "E.T." Thorngren of Squeeze, Talking Heads, PiL and Robert Palmer fame), will be released at the end of this month. The band, which was signed here in Los Angeles by Morgan Creek's A&R man **Matthew Aberle**, features guitarist/vocalist **Alain Johnnes**, keyboardist/bassist/vocalist **Natasha Schneider** and drummer **Jack Irons**. Their material falls somewhere in the "alternative" music category, but has quite a refreshing pop edge to it. At times, you'll notice influences such as the Beatles, Led Zeppelin and a whole lotta Red Hot Chili Peppers (actually, drummer Irons is a former mem-

ber of the Chili Peppers). Cuts to keep an eye on are "Learning To Be" and "Flying." The first single released to radio and MTV is "Rainbow's End."

The Business Side

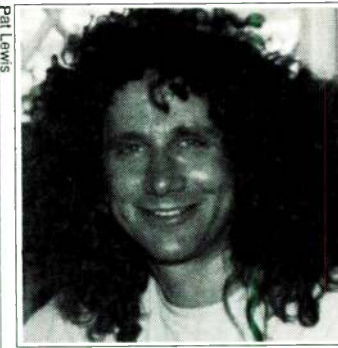
MCA Music Publishing announced the promotion of **Michael Rogers** to the position of Manager of Motion Pictures and Television Licensing.

BMI has promoted **Sherry Oakley** to Director of Television Operations.

Randy Sabiston has been appointed Creative Manager, East Coast, **EMI Music Publishing**. **MC**



Kik Tracee signs with Emerald Forest. Shown at the publishing company's office in Los Angeles are (L-R): Stephen Shareaux, Kik Tracee; Barbara VanderLinde, Emerald Forest; Linda Blum-Huntington, co-owner of Emerald Forest; Kik Tracee members Rob Grad, Mike Marquis and Johnny Douglas; Marla McNally, co-owner of Emerald Forest; and Gregory Hex, Kik Tracee.



Jeff Paris
PolyGram/Island Music

By Pat Lewis

Songwriter-producer-artist Jeff Paris, who currently has cuts with Vixen, Alias, Mr. Big, Outlaw Blood, Angel City, Y&T and XYZ, among others, is certainly no newcomer to the music business. During the late-Seventies Paris was an in-demand road musician, having toured with such artists as Stanley Clarke, Dan Fogelberg, Bill Withers and Taste Of Honey. From touring, he moved into session work which he still does today, in addition to his producing and songwriting duties.

In 1979, he landed an artist deal with Liberty Records, where he recorded one album with a rock & roll band called Pieces (he was the songwriter, singer and keyboardist). Several of the songs from that album were covered by other artists and Paris landed a staff writing position with a small publisher as a result. In 1981, he moved over to a larger publisher, Almo/Irving Music, and continued to write R&B-styled songs. He got numerous R&B cuts throughout the early Eighties with artists such as George Duke, Stanley Clarke, Jeffrey Osbourne and the Four Tops.

In the mid-Eighties, Paris did a complete about face and decided to try his hand at writing hard rock & roll tunes. He got his first hard rock cut, "Got To Let Go," with Lita Ford, and within a year, scored an artist deal for himself with PolyGram, which resulted in two solo albums, 1985's *Race To Paradise* and 1986's *Wired Up*.

Although the albums didn't quite set the world on fire, his new publisher, PolyGram/Island Music, was so impressed with his songwriting abilities that they started setting up collaborations between him and hard rock/heavy metal bands. The result has been numerous cuts as well as production situations for the multi-talented Paris. Currently, he is one of the most sought after songwriters in this particular genre of music. His collaboration partners have included Kiss' Paul Stanley, John Waite (Bad English), Eddie Money, David Cassidy, Bruno Ravel (Danger Danger) and the President of Polydor, Davitt Sigerson. He is currently co-writing with Babylon A.D. and Hurricane Alice.

Paris believes that in order to ensure longevity in this fickle music business, a songwriter must be independent and self-reliant. "If you really want to learn fast," he says, "and you want to be able to make the span between all these stylistic changes that really basically obliterate a lot of guys as the years go by, it has to be deeper than your ability to hold a note out or play a fast lick. Your character as a human being comes into play. People talk about standing for something or standing up for what you believe and writing songs of social consciousness. But I think the best statement that you can make is that you're committed, versatile and ethical in the way that you don't allow any mediocrity to creep into your work."

Before he begins working with a hard rock band, many times Paris will sit down with the record company A&R executives to discuss problems with the band's previous album or demos. One comment that he hears quite often is that "the lyrics need work." Paris feels that lyrics are successful when they elicit a response from the listener. "I've always had this fight between my more literate side and my more lyrical orientation," he says, "which is to be more articulate or metaphorical or really involved lyrically and the idea that certain styles of music don't support that lyric weight and are in fact hurt by it. Why are they hurt by it? Because something's wrong and the key word is evoke. When [the song is] played to you, it is successful if it evokes not only what the author had in mind but maybe something unexpected. You can love it or you can hate it, but you've got to have a passionate response to it!"

In preparation for collaboration, Paris spends a lot of time listening to the band's past efforts before entering the studio with them. In doing so, he gets a strong sense of what he believes the band is trying to communicate in their music and what they stand for.

"The pay back is not whether the record sells a million copies, but it's that across the board agreement from label to management to the band that what the producer captured on record was great. I don't care if it's the B-side, the A-side or the first single, if it's doing something that doesn't deteriorate their uniqueness, but compliments it. The test of it is, if you go on to the next project and your collaborations with that group sound totally different, then you've succeeded. I think some of these professional rock writers fall in the category of writing their gang vocal, anthem song and it's the same song that they write for everybody—just plug in a different singer. I'll let somebody else write a more 'commercial' song, because I don't have the heart to bastardize or buy into the conformity trip. I believe that if you become more sensitive to the artist that you're working with, you will do more timeless work." **MC**

ON THE SET



A&M recording artist Bryan Adams (fifth from left), noted video director Julien Temple (third from left) and various Morgan Creek and A&M execs gather for a publicity shot on the set of the video for "(Everything I Do) I Do It For You," the first single from the Robin Hood: Prince Of Thieves soundtrack, released on Morgan Creek Records (the song will also be on Adams' long-awaited, upcoming A&M album).

SUNSET SOUND: Lita Ford, in working on her next album, Tom Werman producing, Eddie Delana manning the board and Neil Avron assisting... Crosby, Still, Nash & Young, selecting and re-mixing tracks for an upcoming box set, Graham Nash and Gerry Tolman are co-producing, Steve Barncard is engineering and Mike Kloster is assisting... Stevie Nicks, in recording vocals for a Brett Michaels (Poison) written and produced track, Rob Schnapf and Tom Rothrock engineering and Tom Nellen assisting.

PARAMOUNT RECORDING STUDIOS: Alternative act Partly Cloudy, in finishing their second opus for Forecast Records, Marty Itzkowitz engineering and co-producing with the band.

HOLLYWOOD SOUND RECORDERS, INC.: Frankie Valli and the Four Seasons, in Studio B, mixing

an upcoming LP for Curb Records, Bob Gaudio producing and Tony D'Amico engineering... Def American act the Black Crowes, in doing demos for their next album, Brian Jenkins and assistant Bill Perry once again manning the console... Morgan Creek act Miracle Legion, in recording an album with producer John Porter, engineer Kevin Smith and assistant Marty Lester.

SOUND IMAGE: Local band Brickyard, finishing a new project with producer Mikel Japp and engineer Glen Matisoff... Arizona singer-songwriter Joey McCall, working on some new songs with engineer Glen Matisoff manning the console... Irish act the Lads, overdubbing with producer Lee Larkin and engineer Matisoff.

ECHO SOUND RECORDING: In Studio A, Epic recording artist Candyman and his production crew,

Johnny J. and Charlie Mac, in producing Shatasha, a new artist combining rap with R&B style vocals.

4TH STREET RECORDING: Human Drama recently completed recording chores on their new album for Triple X Records. The band produced and Jim Wirt and Lisa Meurit engineered the new record.

TOPANGASKYLINE RECORDING CO.: Irish band the Chieftans, in recording tracks for a new BMG LP, Brian Masterson supplying the sonic magic, along with special guests Jackson Browne and Rickie Lee Jones... Producer Pedro Ramirez, engineer Moogie Canazio and assistant Luis Quine, mixing Ana Gabriel's new single and tracks for Vicente Fernandez's 40th album for Sony Mexico.

ELTON COHORTS CO-PRODUCE



Longtime Elton John guitarist Davey Johnstone and drummer Nigel Olsson are pictured at the console during sessions for the debut LP from Warpipes, a new band consisting of Johnstone, Olsson, keyboardist Guy Babylon (another Elton John alumnus) bassist Bob Birch and vocalist Billy Trudel. Their debut LP, tentatively titled Goodbye Kemosabe, will be released on the Artful Balance label in early fall.

VALLEY CENTER STUDIOS: Cheap Trick keyboardist Todd Howarth, in cutting tracks with coproducer/engineer Dave Jenkins... Doctor Pleas, in recording songs with producer-engineer Dave Jenkins... Impact Records' Keri Anderson, in finishing up her forthcoming release with producer Randy Nicklaus and engineer Dennis McKaye. **MC**

ALICE GETS RATTLED



Shock rock king Alice Cooper poses with three rattlesnakes which make surprise appearances in the video for "Snakebite," a track from Alice's forthcoming Epic release, Hey Stoopid.

CUBAN SALSA



Columbia artist Martika is pictured with the "Queen of Salsa" Celia Cruz, who makes a guest appearance on "Mi Tierra," a track from Martika's forthcoming sophomore opus, Martika's Kitchen. The song, which also features Cuban trumpeter Arturo Sandoval and Luis Enrique on percussion, is the B-side of the Prince/Martika co-composition "Love... Thy Will Be Done," the first single from the new LP.

PRODUCER CROSSTALK



DAVEY JOHNSTONE

By Steven P. Wheeler

This tall, lanky, blond-haired guitarist has seen it all since he first gained worldwide recognition in the early Seventies as the guitarist for Elton John. His versatile ability has made him one of the most in-demand session players, including stints with Bob Seger, Stevie Nicks and Alice Cooper.

But, according to the easy-going Johnstone, he has his eyes set on production, something he is doing in conjunction with keyboardist Guy Babylon, who he played with during Elton's last album and tour. They are in the midst of recording an album under the group moniker Warpipes, which includes another Elton John alumnus, drummer Nigel Olsson. The album is being recorded for Artful Balance Records.

"I have so much respect for producers, because it's not an easy gig. The one great thing is that Guy and I are able to bounce off each other. He's much more technical-minded than I am."

"The Warpipes thing came about, because, after we came off the road with Elton last year, he said he was going to retire for a year or two, and I've never been very good at sitting around. So I met this lyricist from Detroit named Steve Trudeau, and we started writing together. I also happened to be in touch with Nigel at the time, and he really expressed interest in doing a band-thing with me. Although we hadn't played together in years, we always played well together, and we thought it would be fun." Johnstone brought in Guy Babylon, bassist Bob Birch and local singer Billy Trudeau (no relation to Steve) and "what started out as a fun project has turned into the main thing in my life right now."

Johnstone began his professional career as a session player in London during the early Seventies after leav-

ing his Scottish homeland. It was his mastery of acoustic guitar, mandolin, sitar, as well as his in-born talent for musical creativity, that soon garnered him recognition as a top-flight musician.

Johnstone was in a band called Magna Carta when he got the call from rock's premier pianist in 1971. It was during the recording of Elton John's *Madman Across The Water* that Davey Johnstone's career would reach new heights. Following the *Madman* sessions, Johnstone was asked to permanently join Elton's band.


"I think the biggest contribution I made was the amount of different instrumentation I brought to the band. The cool thing about those early days was, we never had to hire anybody else. Between Nigel [Olsson, drums], Dee [Murray, bass] and myself, we did all the back-up vocals. And with Ray Cooper on percussion, we were a totally self-contained unit. We'd just lock ourselves away for a couple of months without needing anybody else."

The phenomenal success of Elton John also led to some wild escapades, something that Johnstone says was not widely known at the time. "During the *Rock Of The Westies* period [1975-76], it was an extremely outrageous band. I have no idea how we survived. The funny thing is, Elton and the band had an image of making good music, so we never really had a reputation for being a hard-partying band. But in actual fact, it was completely nuts."

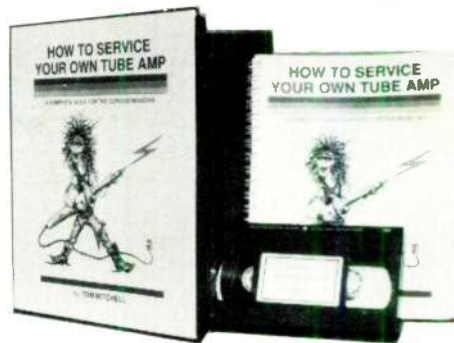
It was during his early years with Elton John that the folk-influenced Johnstone made the switch to electric guitar. "The one thing that you have to learn to do is turn it way the fuck up," the good-natured guitarist says with a laugh. "I'm happy I started out on acoustic, though, because I learned a lot about dynamics—something that an awful lot of guitar players have no idea about. Although there are some tremendous technicians, in terms of how fast they play, when it comes to dynamics, I don't think they've got a clue."

When it comes to session work, there are no strict guidelines about finding work. "It helps if they ask you [laughs]. I mean there are a lot of people that I would love to work with.

As for production, Johnstone has played for some of the best producers in pop music history. "I've definitely been influenced by every producer I've ever worked with. But in some cases, it's a matter of learning what not to do. I think you have to have your own set of rules."

Strangely enough, Johnstone's notoriety as Elton John's longtime guitarist has been somewhat of a hindrance in his desire to become a well-respected producer. But he hopes his current projects will eliminate the second-guessers. "A lot of people say that I've done fantastic work with Elton, but they point out that I haven't produced anything that has been a huge hit yet. My point is that you have to be given a shot to prove yourself, so I'm glad that I'm going to be judged by what I'm doing now. Hopefully, people will start calling me." 

NEW TOYS—BARRY RUDOLPH



How To Service Your Own Tube Amp from Media Concepts

How to Service Your Own Tube Amp is a fully illustrated 247 page guidebook and 75-minute VHS video written by Tom Mitchell. Guitar tube amp electronic theory, care, service and modification is taught in easy-to-understand steps.

Some notable sections are: intro to electronics, recognizing electronic components, all about tubes, transformers, speakers and enclosures, learning about schematics, test equipment used, troubleshooting flowcharts, maintenance, international voltages and modifications that you could perform to your

own amp.

This manual and tape is perfect for anybody who feels slightly baffled by the technology or just feels at the mercy of the repair technician when that good 'ol classic amp goes on the blink. Mitchell teaches guitarists to be more self-sufficient about their knowledge of tube amps.

How to Service Your Own Tube Amp with video sells for \$69.95 and comes with a storage binder. If you are interested, Media Concepts is at P.O. Box 1408 Norwalk, CA 90651-1408 or call (213) 868-8615.



Spatial Gesture MIDI Controller from Buchla

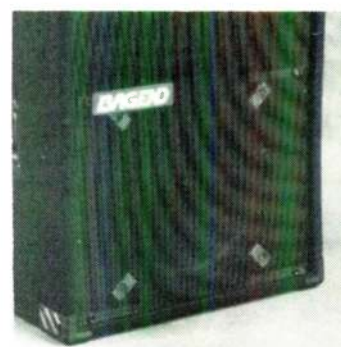
The Buchla Lighting is an instrument that gathers gestural information from a performer and translates it into usable MIDI data. This is a case where advanced technology may open up a whole new avenue for musical artistic expression.

The Buchla Lighting is a small box placed in front of the performer that receives information from small infrared transmitters used by the performer. There are three types of transmitters available: one is built into a ring which leaves your hands to play a keyboard, a wand or conductor's baton and a drumstick for percussionists.

The Lighting senses the horizontal and vertical position from both a left hand and right hand transmitter. From these four coordinates in space, the Lighting's microprocessor computes velocity and acceleration vectors and translates them into MIDI data and thus musical response. The performer's exact gestural relationship with the Lighting can be stored and recalled.

"Playing Fields" can be organized to allow for similar gestures in different areas to mean different musical-nuances. For example, a lateral movement (that is a left to right motion) in one area may cause pitch bend while the same gesture in another area can be read and interpreted as mod wheel data. With enough preprogramming, you can create a complete percussion ensemble with different instruments responding to separate, downward strokes in eight different zones.

Expanding on the theme, Buchla has also included a special conducting program




Two-Way Speaker System from Bag End

The TA15 is the next step up from the TA12 Time-Aligned loudspeaker system introduced by Bag End. The TA15 is perfect for P.A., theatres, keyboards or mobile disco rigs. It produces much the same sound as the TA12 but with increased bass and acoustic output—it's louder.

Weighing 78 pounds, the TA15 is just slightly larger and heavier than the TA12 but handles up to 250 watts of clean program. The E-15 woofer and E-500 titanium driver provide super transient response and punch in a fairly small size. Dimensions are: 26 inches high by 22 inches wide by 18 inches deep. The cabinets are available in either black-carpeted covering or in a hand-rubbed oil finish. The TA15 is also available in a floor monitor cabinet.

For more information, contact: Bag End Loudspeaker Systems at P.O. Box 488, Barrington, IL 60011 or call (708) 382-4550.

that will analyze a conductor's gestures and display deviations from a nominal tempo and indicate missed beats. Simultaneously, the Lighting will output MIDI clocks to synchronize external MIDI sequencers or drum machine to your conducting gestures.

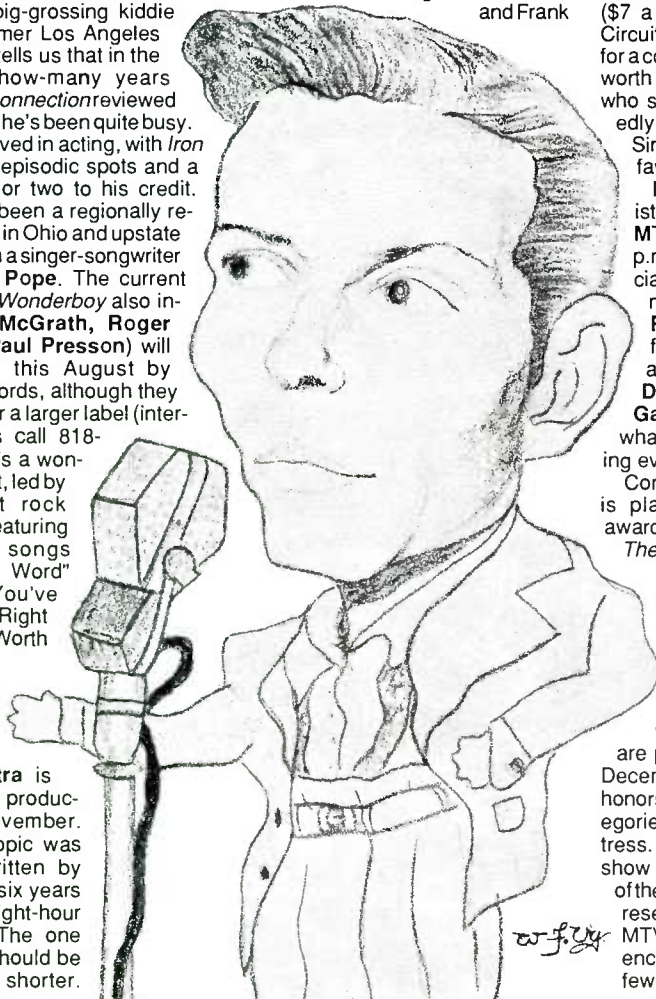
If you have further interest, give Buchla and Associates a call at (415) 528-4446. The address is P.O. Box 10205 Berkeley, CA 94709. 



Robbie Rist

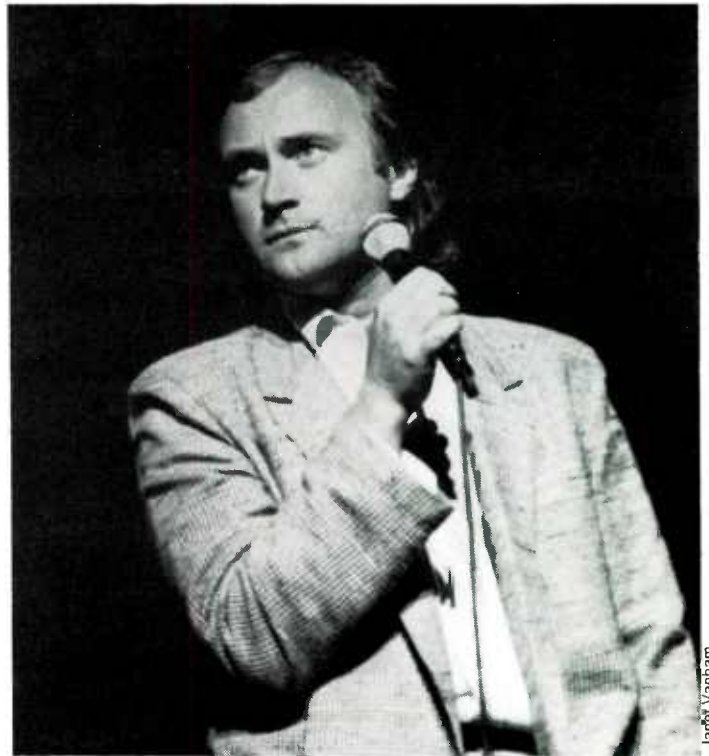
It's always great to hear from our local heroes, and so Show Biz was pleasantly surprised when a new tape called *Wonderboy* passed over our desk. This is the new demo from actor/musician **Robbie Rist**, who you may recall was a regular during the waning days of *The Brady Bunch* and the voice of one of the **Teenage Mutant Ninja Turtles** in the sequel to the big-grossing kiddie flick. The former Los Angeles club favorite tells us that in the God-knows-how-many years since *Music Connection* reviewed his club band, he's been quite busy. He's still involved in acting, with *Iron Eagle*, some episodic spots and a failed series or two to his credit. There's also been a regionally released album in Ohio and upstate New York with a singer-songwriter named **Paul Pope**. The current band demo (*Wonderboy* also includes **Pat McGrath, Roger Smith** and **Paul Presson**) will be released this August by Burbank Records, although they are looking for a larger label (interested parties call 818-592-0062). It's a wonderful product, led by Rist's great rock pipes and featuring memorable songs like "The F Word" and "Now You've Proven Me Right About Girls." Worth a listen.

A biographical miniseries on the life of **Frank Sinatra** is due to begin production this November. The CBS biopic was originally written by **Abby Mann** six years ago as an eight-hour production. The one we will see should be three hours shorter.



According to **Gregg Maday**, Vice President of movies for TV and miniseries for Warner Bros., the miniseries promises not to be a puff piece, despite the fact that it's being produced by Sinatra's daughter, **Tina**. "I think people will be surprised by the candor of the piece," he says. Sinatra himself won't be heard or seen on screen. There were going to be voice-overs, but those were eliminated during the rewrite. The only time you'll hear Ol' Blue Eyes is during the music, which will either be all original or the result of re-scoring previous recordings.

Arthur Mossner recently received seven cassettes of **Frank Sinatra's** latest releases courtesy of the artist himself. Sinatra had read how Mossner lost 400 valuable pieces from his collection of Sinatra recordings when they were destroyed or sold by his irate ex-wife. "To Arthur Mossner. Enjoy!" was inscribed on a card accompanying the tapes. It was signed: "Barbara and Frank



Phil Collins

Sinatra." The 45-year-old Detroit resident had been awarded only \$2,800 (\$7 a record) by Macomb County Circuit Judge **George Montgomery** for a collection Mossner claimed was worth \$80,000. Barbara Mossner, who spent 30 days in jail for allegedly destroying the collection, said Sinatra was never one of her favorites.

Phil Collins is among the artists you'll enjoy when you turn on **MTV** on Sunday, July 14, at 8:00 p.m. (PST). The 90-minute special will feature the best performances from six **Prince's Trust Rock Galas**, including footage from London's Wembley Arena and the Royal Albert Hall. **Dire Straits** and **Peter Gabriel** are also on the bill for what promises to be an exciting evening.

Coming up in December, **MTV** is planning their first movie awards show called *Attack Of The MTV Movie Awards*. Winners in such irreverent and over-looked categories as Best Kiss, Coolest Special Effects, Best Animal Actor and Best Rock Star Actor will be chosen by viewers several weeks before the awards are presented in early to mid-December. **MTV** will also award honors in more traditional categories such as Best Actor/Actress. According to **MTV**, this show is an inevitable outgrowth of their programming plan. Their research shows that half of **MTV's** 12-to-34-year-old audience sees a movie in its first few weeks of release and over

25 percent attend movies in their opening weekend.

Private Music recently hosted a luncheon at the **St. James's Club** to announce the release of a new benefit record called *Polar Shift*. Monies from this new disc, which features contributions from **Steve Howe, Yanni, Vangelis, Chris Spheris, John Tesh, Suzanne Ciani** and others, are slated to benefit the preservation of Antarctica.

It was wonderful seeing **Natalie Cole** on *The Tonight Show* June 19th. She was there to plug songs from her new album, *Unforgettable*, a collection of songs made famous by her late father, **Nat "King" Cole**.



Steve Howe



Members of Testament with leukemia patient Adam Sierra (in wheelchair)

which decided to assist this nearby organization in their fundraising. The Make A Wish Foundation is dedicated to helping terminally ill children live out their fantasies.

Just a reminder that Sire Records' 900 Hot Line to benefit AIDS research is still operational. You can hear new releases from such artists as Dinosaur Jr., Madonna and John Wesley Harding, or listen to safe sex messages from artists such as the B-52's. Calls cost \$1.25 per minute with all proceeds going to national and local AIDS service organizations. Dial 1-900-999-SIRE.

Founders of the Hard Rock Cafe are planning a \$75 million hotel/casino in Las Vegas with guitar-shaped gaming tables and memorabilia which they say should draw a new generation of gamblers who crave a walk on the wild side. "We did a lot of marketing studies," Hard Rock founder Peter Morton said. "Everything gave us an extremely strong indication that there are a lot of 30-year-olds in America who go to Bruce Springsteen concerts and like to gamble." The resort, to be built beside the Hard Rock Cafe (which opened last September), will have 326 rooms and a 25,000-square-foot casino. There will also be a 2,000-seat tented area to host rock & roll acts. Ground-breaking for the rock-themed complex is scheduled for this fall, with opening planned for late 1992 or early 1993.

All you Dances With Wolves fans will want to pick up the new Narada/Mystique release from Peter Buffett. Along with the track "Fire Dance" from the Kevin Costner vehicle, this laid-back CD also features quite a bit of interesting music. It's just right for all those times when rock & roll gets to be too much.

Rock superstar Bryan Adams has the single "(Everything I Do) I Do It For You" from the Morgan Creek Records soundtrack to Robin Hood: Prince of Thieves, starring Kevin Costner. The single, released on A&M Records, will be co-promoted by A&M and Morgan Creek. It will appear on both the

Morgan Creek soundtrack CD and on Bryan Adams' forthcoming A&M album, which is due in late summer. Aside from Costner, the film also stars Morgan Freeman, Christian Slater, Alan Rickman and Mary Elizabeth Mastrantonio. The score for the film, which is in general release now, was composed and recorded by Michael Kamen using a 110-piece orchestra.

If you missed Dick Tracy in the theaters, now's your chance to see it. The Warren Beatty and Madonna vehicle premieres Saturday, July 13, at 8:00 p.m. (EST/PST) on Showtime and re-airs throughout the month. If you can't get Showtime, fear not, The Movie Channel also has this flick. Check your guide for air dates and times.

Show Biz fave Laurence Juber (It's Fritzi!, Roseanne) is doing an in-store retail visit at CDs Unlimited in the South Coast Plaza in Costa Mesa at 8:00 p.m., July 11. The show, featuring offerings from his Beachwood Records release Solo Flight, will be broadcast over KPCC 89.3 FM. Also look for him July 13 at the Frat House in Covina at 8:00 p.m., with dates to follow in Texas, Chicago, Minneapolis and Seattle.

Touchstone Pictures is so thrilled with the success of What About Bob? that they sent along this cute picture of a bunch of Bobs who were all invited to a special screening of the Bill Murray/Richard Dreyfuss vehicle. Bob grossed over \$9.2 million in its opening weekend and is being regarded as something of a renaissance piece for the Disney dynasty after the comparatively low



Warren Beatty as Dick Tracy

returns from The Marrying Man and Oscar. The company was looking to summer releases like True Identity, The Rocketeer and Billy Bathgate to reverse the trends. The success of Bob was seen as something of a bonus.

At the Cannes Film Festival, according to New York magazine, Madonna hosted a dinner party where the guests played a real-life version of "Truth or Dare." Madonna reportedly French-kissed Anne Parillaud (La Fema Nikita) on a dare from Jean-Paul Gaultier, and then dared Sire Records President Seymour Stein to do the same with actor Rupert Everett. Instead, Everett is said to have wound up with a recording contract. Among the other guests were Jack Valenti, Dino de Laurentiis, Alek Keshishian and Roman Polanski. Polanski, it must be noted, would neither deny nor confirm the events of the evening when asked by the magazine. MC



Peter Buffett

Kermit Haynes



Pictured at a special What About Bob? screening are (L-R): Bob, Bob and Bob

Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler, Tom Farrell and Keith Bearen.

FIXXIN' TO PLAY: Impact Records at the Fixx is pictured during a recent early-morning-hours performance at the KLOS studios. The band, currently on the promotional trail hawking their latest wares, Ink, played a smattering of favorites for a group of fans in the KLOS parking lot during Mark & Brian's morning show. Adam Woods (on drums) and Cy Curnin of the Fixx are pictured with guest musicians/morning jocks Brian Phelps and Mark Thompson.

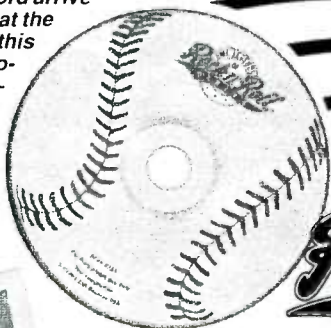


THIS IS SPINAL TANK: Adding new meaning to the term "heavy metal," hard rock stalwarts Alice Cooper (right) and Judas Priest frontman Rob Halford arrive in a tank for a press conference at the Whisky, held to launch one of this summer's biggest tours. The two-month-long tour, dubbed "Operation Rock & Roll," features Alice Cooper, Judas Priest, Motorhead, Dangerous Toys and Metal Church and makes its Southland stop on July 12th at the Irvine Meadows Amphitheatre.—TF



'ORDINARY' PARTY: New York's Hard Rock Cafe recently played host to a party celebrating veteran guitar slinger Joe Walsh's latest album, Ordinary Average Guy, the flagship release from Pyramid Records, a fledgling Epic Associated label. Pictured (L-R): manager David Spero, Pyramid's Allen Jacobi, ordinary guy Joe Walsh and Scott MacLellan and Bruce Garfield of Pyramid Records.

PLAY BALL: In order to promote its Legends of Rock n' Roll reissue series, EMI Records USA has released an imaginative, budget-priced collectible (around \$10) designed for the baseball fan as well as the classic rock fan. This special limited edition package includes a 24-track compilation CD—painted like a baseball—containing one song from each of the series' featured artists, and 24 large-sized cards—designed like baseball cards—sporting original publicity artwork on the front and pertinent info on the back. Among the classic titles on this excellent hit-filled CD sampler—which, in baseball parlance, is definitely a grand slam—are Ricky Nelson's "Poor Little Fool," Fats Domino's "Blueberry Hill," Jan & Dean's "Surf City" and Eddie Cochran's "Summertime Blues."



THE MAGIC BUS: Ever wonder where Guns N' Roses lived before they struck platinum? Or where rock greets from the Sixties worked or played in the City of the Angels? Then check out the upcoming Tanqueray-sponsored guided bus tour, which will take the rock enthusiast on a musical history tour to more

than 30 rock trivia landmarks selected by Art Fein, author of *The L.A. Musical History Tour*. Among the rock landmarks chosen for the two-hour tour are Blue Jay Way, the street which Beatle George Harrison immortalized in a song, the former sites of legendary Sixties rock clubs The Trip and Pandora's Box and the home

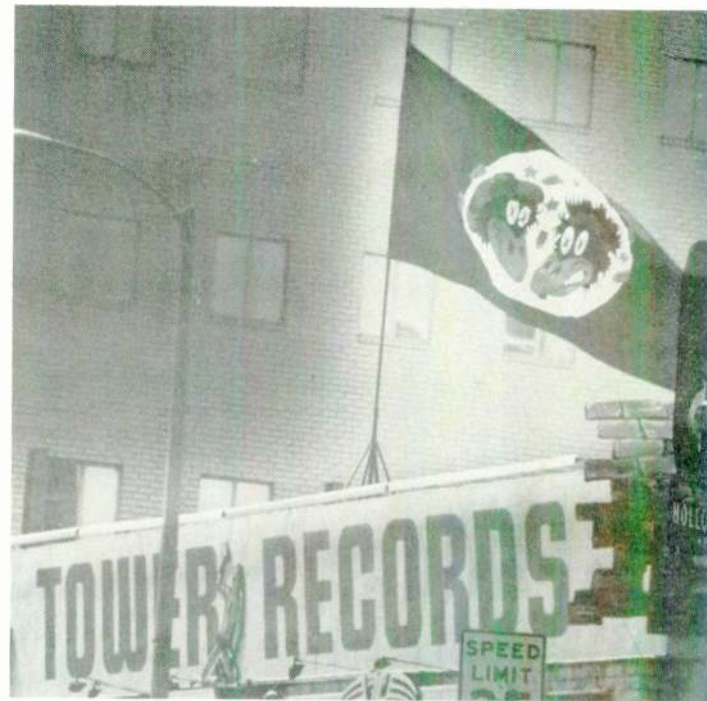
of the Doors business office and recording studio. The price tag for this Fein-hosted bus tour, slated for the weekend of July 13-14, is \$10, with the proceeds earmarked for the T.J. Martell Foundation. For ticket info, call Ticketmaster at (213) 480-3232. In addition to the bus tour, rock trivia fans in the L.A. area can obtain a free

copy of the Tanqueray L.A. Rock-N-Roll Trivia Map, a four-page guide to more than 50 rock history locations, at the Tower Records Sunset store and in the July double issue of *Rolling Stone*, or by sending your name and address to Tanqueray L.A. Rock-N-Roll Trivia Map, P.O. Box 671, Gibbstown, NJ 08027. —KB

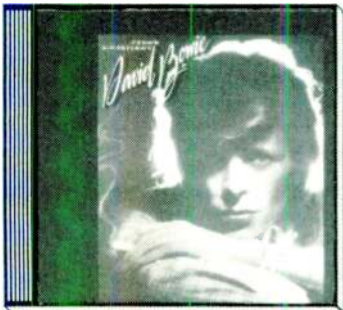
ARKENSTONE'S WAKE: Narada Records recently hosted a party to celebrate the release of *In The Wake Of The Wind*, currently the Number One new age album in the country. The fourth outing by composer/performer David Arkenstone, the LP paints a musical landscape akin to *Lord Of The Rings*. Certainly Arkenstone's best to date, the album rocketed straight to the Number One position on the Billboard New Age chart, knocking fellow new age stalwart Yanni out of the top spot. Pictured (L-R): Narada's Bridget Sholin, Arkenstone and the WAVE's Chris Brodie and Ralph Stewart. —TF



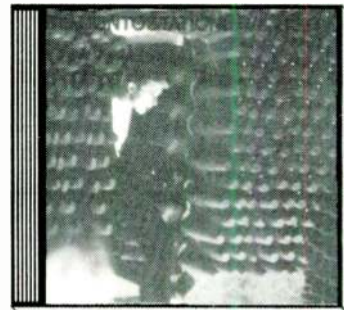
MORRISON'S FEAST OF FRIENDS: Close friends of Jim Morrison recently gathered at the Highland Grounds to read Morrison's poetry and relate fascinating accounts about life with the former Doors leader. Filmmaker/author Frank Lisciandro read passages from his recent book, *Morrison: A Feast Of Friends*; screenwriter Randy Johnson read excerpts from his script for the film *The Doors* that Johnson says were "written five years B.S. [Before Stone]"; and former Doors secretary Kathy Lisciandro and poet Michael C. Ford read some autobiographical passages from Morrison's notebooks. Pictured: (top left) Michael C. Ford, (L-R) Kathy Lisciandro, Frank Lisciandro, Randy Johnson, Cheri Siddons and Georgia Pulos. —SW



BLACK CROWING: "We are mourning the death of roll & roll," proclaims Chris Robinson, the gravely voiced lead singer of multi-platinum Def American act the Black Crowes. To commemorate its passing and draw attention to what the band feels is a dearth of creativity in the rock world, a 10' x 20' black flag emblazoned with the Crowes' distinctive logo was placed on the roof of the Tower Records Sunset Blvd. store (at half-mast) during the weekend of the band's recent sold-out Greek Theatre shows (June 15-16). To further emphasize his point, an outdoor display board was put up, written in Chris Robinson's hand, offering the band's collective opinion on the state of the art: "Notes from an ex-patriot living inside the so-called recording industry... Wake up—try and remember a time before you believed everything you've seen or read. And remember a time when things were electric and beautiful. Peace & Soul, the Black Crowes." —SW



THE RETURN OF THE THIN WHITE DUKE: The latest two releases in Rykodisc's ongoing Bowie/RCA reissue series, *Young Americans* and *Station To Station*, represent some of this rock chameleon's most accessible work. Recorded during the mid-Seventies period immediately following Bowie's ill-fated *Diamond Dogs* album and corresponding live extravaganza, Bowie stripped away his usual theatrical rock trappings and conjured up a potent, commercially



mindful mixture of blue-eyed soul and tight rock ensemble playing. *Young Americans*, known as Bowie's "soul" album, was recorded in 1974 at Philadelphia's Sigma Sound and contains two of his best singles: the title track and the John Lennon co-penned smash "Fame" (Bowie's first Number One U.S. hit). Though *Young Americans* is ultimately a wildly uneven effort (there are some real clinkers), *Station To Station*, shows Bowie's creative drive firing on all cylinders. In fact, the consistent quality of *Station To Station*, which features Bowie's best studio band, a lean, tough-fisted rock combo consisting of fretmen Earl Slick and longtime Bowie cohort Carlos Alomar, E Street Band piano man Roy Bittan, anchored by bassist George Murray and drummer Dennis Davis, qualifies it for "best album" ranking (he certainly never topped it). Standout tracks abound: "Golden Years," "TVC15," "Stay" and the title track, during which Bowie introduces his anorexic disco dandy alter-ego, the Thin White Duke. The former CD contains three bonus tracks, including "John, I'm Only Dancing Again," a song Bowie recorded several times during his career, while the latter CD boasts previously unreleased live versions of "Word On A Wing" and a blistering "Stay," both culled from Bowie's 1976 tour. Of special note, Rykodisc's attention to detail: The *Station To Station* CD sports the album's original cover art—a full-color, full-frame photo from the movie *The Man Who Fell To Earth* which was eventually cropped and printed in black & white for the released version.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

THEY MADE ME A CRIMINAL: Video pirates—those who tape copyrighted programs off the television airwaves—have drawn the ire of Cliff Richards, Elton John, Sheena Easton and Andy Summers of the Police in England. They and others have launched a campaign to urge the government to impose a levy on blank tapes. The government is backing the move, and royalties will be split among performers, writers, composers and publishers. No word yet on the amount of the levy.

BEFORE VAN HALEN: Sammy Hagar has signed with Geffen Records and is beginning to record his first LP for the label. It'll be produced by Keith Olsen, who's worked with Pat Benatar, Fleetwood Mac, Foreigner and Santana.

JESUS JONES



Simon Fowler

By Oskar Scotti

He glibly refers to American radio as “apartheid radio” and damns it rudely for its narrowness and one-dimensional attitude. In the same breath, Jesus Jones lead vocalist and self-appointed ringleader Mike Edwards readily admits he would relish the idea of hearing his quintet’s material “on every music-oriented station in the country.” Such are the anomalies of this introverted kingpin who is as shy and withdrawn offstage as he is ribald and frenetic on.

Do not, however, confuse his genteel nature during leisure time with meekness, for Edwards can be—if the situation demands—as bitingly acidic as Rasputin. At one point during the conversation, I asked him what qualities his group shared with other bands from the Manchester Industrial scene and was practi-

cally shown the door for my imprudent query. For the band is from London—not Manchester, as many believe—and this lad can, in correcting the misguided, modulate his tone with the passion of the German Führer during a party rally.

“Look here, I’d really like to set the record straight once and for all regarding our home base,” he barked. “This is mad to think that every non-dance act from England automatically hales from Manchester. It would be just as irrational for someone from England to assume that every tourist he meets on the streets of London is from New York.”

After a telltale moment of silence, the perceptive Edwards sensed he had short circuited the healthy syncopation of our conversation and diplomatically amended the re-

mark. “It’s funny how many people ask us that and even how many articles associate us with that scene,” he says, suddenly shifting gears. “We feel we’re miles away from that industrial dance scene—not only geographically, but spiritually as well.”

The current edition of the band (Jesus Jones has existed in one form or another since 1987) was spawned when guitarist Jerry De Borg and drummer Gen convened in Spain for a summer of “psychic cleansing and musical re-evaluating” in 1988. According to Edwards, the band’s unique moniker—which has raised more than a few eyebrows—evolved not as a gesture of irreverence, but as an inside joke. “In Spain, Jesus is pronounced hay-soos and is a fairly common name. For fun, we began calling ourselves Jesus Schmidt, because there were so many German tourists milling about. Somehow, during the course of a few weeks, that metamorphosed into Jesus Jones.

“We never meant to offend anyone,” adds Edwards. “With the international situation the way it is, calling ourselves Mohammad Jones would have been far more alarming to a lot more people.”

With the new moniker in hand, the troupe headed back to London to augment their burgeoning following and, if possible, land a record deal. For stability, all three members turned to their vocalist/writer, Edwards—who bares a striking resemblance to Ichabod Crane (all legs and arms)—is not shy about taking credit for shaping and directing the group’s sound. He pragmatically claims that the other members would just as soon “head downtown to the local pub for a pint of bitters,” rather than hunker down for any length of time to arrange one of the songs he’s written.

Actually, only when Edwards confesses that he asked keyboard player Barry D (Iain Baker) to join forces with the then-synth-less band due to a mutual interest in skateboarding, does the truly offbeat nature of the group rise to the surface. “He’s not your average keyboard player—he adds textures and samples to our sound and doesn’t employ the instrument in a conventional way,” he says of Barry D. “By taking an unorthodox approach to his role—as Brian Eno did with Roxy Music—we think we turn his liabilities into assets.”

Clearly, Jesus Jones’ route to success was not mapped out with conventional strategies. As is often the case with these “out of the blue” success stories, happenstance played a pivotal role in shaping this band of Brits. “I guess the winds of change were blowing in London during the most critical period of our evolution,” states Edwards. “When we first arrived back from our airing out period in Spain, I discovered drum machines and samplers. And it occurred to me that the capacity to really challenge myself was within my grasp. It was just a matter of saving up our pennies and indulging ourselves with what was out there and experimenting like mad.

"I was up until five o'clock in the morning experimenting with the stuff when our roadie first installed it," adds Edwards about the fateful day he discovered sampling, "despite the fact I had to rise at the crack of dawn the same day. It was the first time in my life that I felt destiny at my doorstep. I felt energized, like this new capability was invented solely for my own amusement. It was a real watershed day for me."

With hi-tech gadgets flowing into the group's music room as fast as they could be purchased, things began to progress at a dizzying clip—though the articulate ring-leader insists this is no "Milli Jones" in the making.

"Obviously, the way we integrate technology is one of the things that makes our live show sound crisp and invigorating," says Mike. "But we will always make the distinction between controlled use of sampling and using tapes, which we abhor. To us, tapes wind up controlling musicians, which is not only limiting from a creative standpoint, but devious as well. We will never use them," he promises emphatically. "That's one of the only absolutes in our vocabulary."

Doubt, on the strength of the smash hit "Right Here, Right Now," is bolting aggressively up the charts. With the help of MTV and radio, the platter has firmly entrenched itself in the minds of contemporary pop observers.

However, *Liquidizer*, their debut SBK platter, did not fare as well. Perhaps being guilty of over ambitiousness, the disc stumbled gamely out of the starting blocks. Says Edwards, "It may have suffered from a lack of breathing room. We crammed it with every clever idea we could come up with. We had lots of energy and novelty happening, but in retrospect, some of it might have been a bit distracting. It was also a vary brash record, almost bordering on self-righteousness."

Ah, the indulgences of youth. It's reassuring to know that even a gangly troubadour like Edwards suffered from a lack of discretion during key turns in his life. As for his first memories of British music, Edwards says he



Jerry De Borg

Al Jaworski

Mike Edwards

Barry D

Gen

Simon Fowler

"I don't worry about what's on the radio or what's commercial when I'm working on songs. I just let things flow."

—Mike Edwards

completely rejected a great deal of the stuff that his parents were constantly spinning around the house—mainly mid-Seventies relics like Queen. "I feel it's the duty of every anglo teenager to reject his or her parent's record collection," he chortles while unbuttoning his collar in reaction to the thick early summer atmosphere of Southern California. "But after a while, due to the constant exposure, I did begin enjoying those records. I began focusing on what the guitar, keyboards and drums were doing and thought to myself,

"Yeah, I can do that as well."

Much of the material on *Doubt* is varied, from the blatant punk overtones of "Trust Me" to the Kinks-like strains of "Welcome Back Victoria," an approach which comes naturally to Edwards. "I don't worry about what's on the radio or what's commercial when I'm working on songs," he explains. "I just let things flow. The best thing about the technological advancements of today is, I can be more or less self-contained about the creative process. I have a little portable studio, and I put all my ideas straight on tape before I present the songs to the group."

Does this mean he excludes the other members from the creative aspect com-

pletely? "Writing and arranging isn't something the other guys feel comfortable with—and I do," explains Edwards. "If they want to have a stake in how things evolve aesthetically on the next record, then we'll approach it from a different angle when that time comes. We have a working agreement right now and a hit record, so why rock the boat?" rationalizes Mike Edwards, somewhat irked at having to field so many questions regarding hegemony within the ranks.

For now, Mike Edwards, who billed himself as Jesus H. Jones on the first album, is as synonymous with the image of Jesus Jones as Ian Anderson was with Jethro Tull fifteen years ago. And the music, in all its myriad figurations, is a direct extension of its angular purveyor. "I'm an observer, who, depending on what frame of mind I'm in at the time, can see good and bad in virtually every situation," relates Edwards. "My music reflects that. It captures a little slice of where I am mentally at a given moment in time."

And the results certainly speak for themselves: *Doubt* is as fertile a musical oasis as has been released in quite some time. Instead of viewing some polychromatic vignette on a scrap of Kodak paper, we have a far more invigorating medium with which to enrich ourselves: the cranked-up snippets from the ever-changing perspective of Jesus Jones' leader Mike Edwards.

MC

JEROME BOWIE



Jessica Altman



By Sue Gold

By keeping a low profile and concentrating on pushing their product instead of their image, JCI has become one of the most successful independent record labels in recent years. Conceived in 1984 by a group of K-tel veterans with big ideas and \$150,000 in their pockets, JCI has built a substantial catalog of videos, compilations and reissues, most notably its Baby Boomer series which collects hits from the Fifties, Sixties and Seventies.

In the past year, JCI has acquired two labels, Artful Balance and 214 Records, and has signed several new artists to them in an effort to expand their services. The company will use these labels for front-line acts, while keeping JCI for their midline product, which already includes an extensive list of oldies—

from Chuck Berry to Cream, as well as vintage recordings by such blues artists as Jimmy Reed, John Lee Hooker and Muddy Waters. According to JCI President Jerome Bowie, "We've also developed 214 Records, which is really a Christian label with Star Song Communications, one of the top Christian labels in the country. We will handle the distribution in the secular marketplace and will be releasing some additional product as well."

Bowie says their new artists will represent all areas of music. "They will include metal, urban and jazz. If we find the right artist, we're not afraid of what category they're in. Because our distribution is excellent and our flow of catalog is so good, we can be in the business of launching new artists."

Profits from both video and audio product are allowing JCI to expand. "The only way to do new things is to make enough money to pay the bills and develop a slush fund to put into new projects and not be afraid to say it may not work," Bowie explains. "You can't go in saying, 'We can't afford to lose it.' If

you do, you shouldn't be in the business. You have to be able to take those periods when things don't work."

Having the luxury of time and patience to develop new artists is important to Bowie. He feels it's the biggest advantage to being an independent label. "Your ability to sit there and focus on one or two pieces of product verses 40 or 100 pieces gives you a little bit more opportunity to be successful in terms of marketing a new artist.

"There are disadvantages to it also," he continues. "If we were going to break George Michael, we'd probably have to spend a million dollars up front doing it. Most independents can't take the risk of losing that much money on a new artist right out of the box."

Bowie says there are other advantages to being an independent label. "There is more sensitivity by the organization when you're smaller than when you're bigger. We get calls from people who have been on major labels before and who want a little more say-so in their career, and that's what an inde-

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"It's much easier to put a compilation record together. You can go out and sell 100,000 units right out of the box. With new artists, it's more of a game of patience and dedication."

—Jerome Bowie

pendent or smaller label should provide for the artist. You can have more one-on-one contact with the principals. A lot of artists don't want to get a report every four or five weeks on what the status is on their product. They want to be able to call and find out right away."

While he enjoys working with new artists, Bowie admits it's difficult. "It's much easier to put a compilation record together of established artists or a re-release of Chuck Berry's greatest hits; that's the easy road. You can go out and sell 100,000 units right out of the box. With new artists, it's more of a game of patience and dedication."

One of the secrets to JCI's success, according to Bowie, is their distribution setup. "We sell a large amount of product direct to places like the Handlemans and Tower Records. When we choose not to distribute direct—for whatever reason—we use a distributor who can do a better job with those people than we can. We don't miss too many people."

Depending on the type of product a company is pushing, Bowie says an independent must have its distribution in place. "If someone's out there with a straight ahead piece of rock product and wants to break it big, they're going to need the mass merchants and the major chains. If they don't have those, then ultimately, they can't be that successful. If, however, it's a jazz product, serving K-mart probably isn't that important."

While he is proud of their success, Bowie admits there are problems being an independent. "The biggest problem doesn't come from retail, it probably comes from getting equal time on the radio and in publications. It's more of a promotion thing. From a standpoint of getting a major sweep of publicity in one swoop, there's a disadvantage for an independent because they don't start from the same square as the majors."

Bowie predicts JCI Records will put out about 70-80 pieces of product this year—45 compilations or reissues, about 25 Christian

artists and ten new artists. They hope to make at least \$8-9 million this year in audio product. The amount of product they need to sell to reach that margin depends on the type of record. "If you're talking about mid-line, where there's a lower margin, we need more. When there's front-line product, there's a higher profit margin. Compilations are midline. We are looking at \$6-7 million in mid-price and \$2-3 million in front-line."

JCI issues many of their compilations in conjunction with Warner Special Products. "We have a very good relationship with Warner for the compilations," Bowie explains. "Although it's not legally a joint venture, we are planning to put out 30-40 albums together this year. It's very much a partnership with meetings to discuss songs

and things like that."

While Bowie looks ahead at what he hopes will be JCI's biggest year ever, he does offer advice to others who want to start their own independent label. "Have a pretty good bankroll before you start it, because you have to go in as realistic businessmen and be prepared for things not to work," he says. "I would think it's no different than any other business: You have to have a good piece of product, good distribution and be able to sustain a lot of lean months."

He concludes, "The opportunity at this particular time is very good for independents. They can offer an alternative to new artists who want to get more personal attention. I would think, if I was a new artist, that would be important." **MC**

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INDIE EVERYTHING

The following is a select listing of independent record labels, distributors, publicists, promo & marketing firms and college radio stations in the SoCal area. Our definition of "indie," as it pertains to labels, is any record company that is not owned, a subsidiary of or funded substantially by a major label. Attempts were made to contact as many as possible. Some did not want to be listed, and several did not want to release all the info requested. Labels were asked to give several examples of artists on their roster. We apologize for those we missed.

Compiled by Sue Gold

INDEPENDENT DISTRIBUTORS

AMERICAN PIE

P.O. Box 66455
Los Angeles, CA 90066
(213) 821-4005
Styles/Specialties: 7" vinyl singles, oldies

BALY RECORDS AND TAPE DISTRIBUTORS

P.O. Box 20832
Los Angeles, CA 90006
(213) 487-2155
Styles/Specialties: Spanish music

CALIFORNIA RECORD DISTRIBUTORS

255 Parkside Dr.
San Fernando, CA 91340
(818) 361-7979
Styles/Specialties: All types of music

IMPORTANT RECORD DISTRIBUTORS

20525 Manhattan Place
Torrance, CA 90501
(213) 212-0801
Styles/Specialties: Hard rock, jazz, death metal

JDC RECORDS

6100 Palos Verdes Dr. South
Rancho Palos Verdes, CA 90274
(213) 544-4888
Styles/Specialties: 12" dance singles, some cassettes and CDs

SHOW INDUSTRIES

2551 S. Alameda St.
Los Angeles, CA 90058
(213) 234-3336
Styles/Specialties: All types of music

INDEPENDENT LABELS

AMERICAN RECORDS

1500 E. Chevy Chase Dr.
Glendale, CA 91206
(818) 500-0090
Contact: Edward Sax
Styles: All
Distribution: CEMA
Roster: Ronnie Laws, Boston Dawn

AVC

6201 Sunset Blvd., #200
Los Angeles, CA 90028
(213) 461-9001
Contact: Jim Warsinske
Styles: Pop, rock, soul, rap
Distribution: CEMA
Roster: Leklass, Rocca Madrok

BAINBRIDGE RECORDS

2507 Roscomare Rd.
Los Angeles, CA 90077
(213) 476-0631
Contact: Harlene Marshall
Styles: Easy listening, new age, sound effects, new wave
Distribution: Direct and other distribution outlets
Roster: Michael Lee Thomas, Mantovani, Mystic Moods Orchestra

BARKING PUMPKIN RECORDS

P.O. Box 5265
North Hollywood, CA 91616
(818) 764-0777
Contact: Dottie Flynn
Styles: Zappa
Distribution: CEMA
Roster: Frank Zappa, Dweezil Zappa

BLUE PLATE RECORDS

P.O. Box 36D76
Los Angeles, CA 90036-0099
(213) 385-2832
Contact: Al Bunetta, Dan Einstein
Styles: Contemporary alternative
Distribution: Various
Roster: Best of Mountain Stage

CEXTON RECORDS

2740 S. Harbor Blvd., Suite K
Santa Ana, CA 92704
(714) 641-1074
Contact: John Anello, Jr.
Styles: Jazz
Distribution: Indie
Roster: Chiz Hiatt, Bruce Ekowitz, Beachfront Property

CURB RECORDS

3907 W. Alameda Av.
Burbank, CA 91505
(818) 843-2872
Contact: Phil Gernhard
Styles: All
Distribution: CEMA

DDC COMPACT CLASSICS

8300 Tampa Av., Suite G
Northridge, CA 91324
(818) 993-8822
Contact: Stan Layton
Styles: Pop, rock, classical, jazz
Distribution: Indie
Roster: Ray Charles, Sammy Davis Jr., Leon Russell

DEF AMERICAN

9157 Sunset Blvd., #200
Los Angeles, CA 90069
(213) 278-6699
Contact: Rick Rubin
Styles: All
Distribution: WEA
Roster: Black Crowes, Slayer, Andrew Dice Clay

DELICIOUS VINYL RECORDS

6607 Sunset Blvd.
Los Angeles, CA 90028
(213) 465-2700
Contact: Orlando Aguillen
Styles: All
Distribution: Island
Roster: Tone Lac, Brand New Heavies, Des Jes

FRONTIER RECORDS

P.O. Box 22
Sun Valley, CA 91353
(818) 506-6886
Contact: Lisa Fancher
Styles: Black
Distribution: BMG
Roster: The Weiridos, Dharma Bums, Young Fresh Fellows

GNP/CRESCENDO RECORDS

8400 Sunset Blvd.
Los Angeles, CA 90069
(213) 656-2614
Contact: Randi Hill
Styles: Jazz, blues, rock, pop
Distribution: Indie
Roster: Savoy Brown

GOLD CASTLE RECORDS

3575 Cahuenga Blvd. West
Los Angeles, CA 90068
(213) 850-3321
Contact: Jeff Heiman
Styles: Folk, new age, jazz
Distribution: CEMA
Roster: Chuck Greenberg, Bobby Dupree

GOOD NEWS RECORDS

8319 Lankershim Blvd.
North Hollywood, CA 91605
(818) 767-4522
Contact: Teri Piro
Styles: Contemporary Christian
Distribution: Word, Inc.
Roster: Roby Duke, Becky Fender

HIGHER OCTAVE MUSIC

8033 Sunset Blvd., #41
Los Angeles, CA 90046
(213) 856-0039
Contact: Scott Bergstein
Styles: New age, new adult contemporary
Distribution: Indie
Roster: Ottmar Liebert

HOLLYWOOD RECORDS

500 S. Buena Vista Blvd.
Burbank, CA 91521
(818) 560-5670
Contact: Rachel Mathews
Styles: Metal, rock, pop, rap
Distribution: WEA
Roster: The Party, Queen, Circle of Soul

INCREASE RECORDS

6860 Canby Av., #118
Reseda, CA 91335

(818) 342-2880
Contact: Howard Silvers
Styles: All but classical
Distribution: Indie
Roster: Crusin' Series, Duke Ellington, Ella Fitzgerald

JCI

21550 Oxnard St., #920
Woodland Hills, CA 91367
(818) 593-3600
Contact: Gino Cunico
Styles: jazz, rock, R&B, Christian, classical
Distribution: Indie
Roster: Warpipes, Joe Gilman

MESA/BLUE MOON

209 E. Alameda St., #101
Burbank, CA 91502
(818) 841-8585
Contact: Tim Weston
Styles: World Music, New Wave
Distribution: Rhino
Roster: Sarah, Exchange

METAL BLADE RECORDS

18653 Ventura Blvd., #311
Tarzana, CA 91356
(818) 981-9050
Contact: Chris Lybengaud
Styles: Heavy metal
Distribution: WEA
Roster: Armored Saint, Ignorance

OCEAN RECORDS

435 S. San Fernando Blvd.
Burbank, CA 91502
(818) 955-9010
Contact: Fred Piro
Styles: All contemporary
Distribution: Word, Inc.
Roster: N/A

ORIGINAL SOUND RECORDS

7120 Sunset Blvd.
Hollywood, CA 90046
(213) 851-2500
Contact: Art Laboe
Styles: Oldies, latin rock, rap, soul
Distribution: Indie
Roster: Alma, Jakki-L,

PAR RECORDS

1800 N. Argyle Av., #409
Hollywood, CA 90028
(213) 962-6093
Contact: Stuart Alan Love, Chuck Fassett
Styles: Rap, metal, jazz
Distribution: Indie
Roster: Ronnie Laws, Scrap Metal, Cole Johnson

PRIORITY RECORDS

6430 Sunset Blvd., #800
Hollywood, CA 90028
(213) 467-0151
Contact: Guy Manganiello
Styles: Rap, metal
Distribution: Indie
Roster: KMC, N.W.A

PRIVATE MUSIC

9014 Melrose Avenue
Los Angeles, CA 90069
(213) 859-9200
Contact: Jamie Cohen
Styles: All
Distribution: BMG
Roster: Leon Redbone, Yonni, Andy Summers

QUALITY RECORDS

8484 Wilshire Blvd.
Suite #650
Beverly Hills, CA 90211
(213) 658-6796
Contact: Russ Regan
Styles: All
Distribution: Indie
Roster: Timmy T, Michael Crawford

RED PAJAMAS RECORDS

Box 36E77
Los Angeles, CA 90036
(213) 385-2832
Contact: Dan Einstein
Styles: Folk
Distribution: Indie
Roster: Steve Goodman

RHINO RECORDS/RNA

2225 Colorado Av.
Santa Monica, CA 90404
(213) 828-1980
Contact: Gary Stewart
Styles: Alternative
Distribution: CEMA
Roster: Steve Wynn, Holsapple and Stamey, Exene Cervanka

ROAD RUNNER RECORDS

9157 Sunset Blvd.
Suite #310
Los Angeles, CA 90069
(213) 962-3796
Contact: Bob Nalbandian
Styles: Metal, alternative
Distribution: Important
Roster: Sepultura, Last Crack, King Diamond, Heathen

SILVERTONE RECORDS

6777 Hollywood Blvd., 6th Floor
Hollywood, CA 90028
(213) 464-7409
Contact: Michael Tedesco
Styles: Alternative rock, blues
Distribution: BMG
Roster: Buddy Guy, Stone Roses, Sonic Boom

STARBORN RECORDS

P.O. Box 2950
Hollywood, CA 90078
(213) 662-3121
Contact: Brian Ross
Styles: Top 40, jazz, dance, techno-pop, jazz-fusion
Distribution: Indie
Roster: N/A

WELK GROUP

1299 Ocean Av.
Santa Monica, CA 90401
(213) 451-5727

Contact: Kent Crawford
Styles: MOR, jazz, folk
Distribution: Indie
Roster: Joan Baez, Lawrence Welk

INDEPENDENT PROMOTION & MARKETING FIRMS

ACCELERATED CHART MOVEMENT

19725 Sherman Way, #160
Canoga Park, CA 91306
(818) 341-8414
Contact: Jack Ashton
Average No. of Clients: 20
Styles: CHR, Top 40
Clients: Major labels

ACTION LINE

1630 Hills Av., #107
Los Angeles, CA 90024
(213) 474-2019
Contact: Bill Hons, Vicky Hons
Average No. of Clients: 20
Styles: CHR, Top 40
Clients: Warner Bros., MCA, Sony

BLUE VIKING PROMOTIONS

P.O. Box 1022
Studia City, CA 91614
(818) 888-3436
Contact: Bill Lorson
Average No. of Clients: 2-5
Styles: Heavy metal, hard rock
Clients: Warrant, Great White

BRUCE CAPLIN & ASSOCIATES

P.O. Box 3077
Ventura, CA 93006
(805) 658-2488
Contact: Bruce Caplin
Average No. of Clients: 6
Styles: AOR, metal, rock
Clients: Atlantic Records, Dweezil Zappa

JOE GROSSMAN ASSOCIATES, INC.

9111 Sunset Blvd., 2nd Floor
West Hollywood, CA 90069
(213) 285-9515
Contact: Joe Grossman
Average No. of Clients: 25-30
Styles: Top 40, CHR
Clients: Stevie Nicks, Def Leppard, Tears for Fears

HGC MARKETING

14755 Ventura Blvd., #790
Sherman Oaks, CA 91403
(818) 905-5174
Contact: Mitch Huffmar, Vic Ginocchio
Average No. of Clients: 10-20

Styles: All
Clients: Geffen, Warner Bros., Starship

IMAGE CONSULTANTS
7958 Beverly Blvd.
Los Angeles, CA 90048
(213) 658-6580
Contact: Shelley Heber, Leanne Meyers
Average No. of Clients: 10-20
Styles: All
Clients: R.E.M., Salt n' Pepa

JOY OF MUSIC
P.O. Box 17744
Encino, CA 91416
(818) 907-1366
Contact: Joy Hall
Average No. of Clients: 7
Styles: AOR, rock
Clients: Charisma, Island

KITCHEN SYNC
8530 Holloway Dr., #208
Los Angeles, CA 90069
(213) 855-1631
Contact: Laura Grover
Average No. of Clients: 3
Styles: Contemporary, pop, rock
Clients: A&M, Warner Bros., K-Rock

JAMES LEWIS MARKETING
P.O. Box 69
Pacific Palisades, CA 90272
(213) 820-4006
Contact: James Lewis, Barry Korkin
Average No. of Clients: 30
Styles: Jazz, adult alternative
Clients: Giant, Arista, A&M

MACEY LIPMAN MARKETING
8739 Sunset Blvd.
Los Angeles, CA 90069
(213) 652-0818
Average No. of Clients: 5-10
Styles: Pop, rock
Clients: Nelson, Paula Abdul

MUSIC AWARENESS
30 Hackamore Lane, #18
Bell Canyon, CA 91307
(818) 883-7625
Contact: Jon Scott
Average No. of Clients: 5
Styles: All
Clients: Tom Petty, Billy Idol

NATIONAL MUSIC MARKETING
12424 Wilshire Blvd., #730
Los Angeles, CA 90025
(213) 820-4006
Average No. of Clients: 15
Styles: A/C
Clients: Atco, Interscope, PolyGram

ONE WAY INC.
8110 Gould Av.
Los Angeles, CA 90046
(213) 874-7222
Average No. of Clients: N/A
Styles: Alternative
Clients: Major and indie labels

PEER PRESSURE PROMOTION
30844 Mainmast
Agoura Hills, CA 91301
(818) 991-7668
Contact: Roger Lifeset
Average No. of Clients: 6
Styles: Jazz, new age, vocals
Clients: Capitol, Atco

RADIOACTIVE PROMOTION
1234 Third Street, #16
Santa Monica, CA 90401
(213) 394-4295
Contact: Christine Sturgis
Average No. of Clients: 500
Styles: All
Clients: N/A

HOWARD ROSEN PROMOTION
5315 Laurel Canyon Blvd.
North Hollywood, CA 91607
(818) 985-7700
Contact: Howard Rosen
Average No. of Clients: 50
Styles: Pop
Clients: Paula Abdul, MCA, Warner Bros.

RPMC
17514 Ventura Blvd., #201
Encino, CA 91316
(818) 501-7762
Contact: Robert Olshever
Average No. of Clients: N/A
Styles: All
Clients: N/A

KENNY RYBACK PROMOTION
P.O. Box 93666
Los Angeles, CA 90093
(213) 468-1010
Contact: Kenny Ryback
Average No. of Clients: Varies
Styles: Platinum artists
Clients: Warrant

RAY TUSKEN & ASSOCIATES
1900 N. Vine St., #307
Los Angeles, CA 90068
(213) 466-6907
Contact: Ray Tusken
Average No. of Clients: 4-6
Styles: Rock, rock alternative
Clients: Stravinski Brothers, Sanctuary Music, L.E.D.

SRO MARKETING
373 N. La Cienega Blvd.
Los Angeles, CA 90048
(213) 652-9002
Contact: Scott Martin
Average No. of Clients: 10
Styles: Alternative, rock
Clients: Phil Collins, George Michael, MCA

SCOOP MARKETING
3701 Wilshire Blvd., 7th Floor
Los Angeles, CA 90010
(213) 381-2277
Contact: Larry Solters
No. of Publicists: 3
Styles: All
Clients: N/A

INDEPENDENT PUBLICISTS

ARSLANIAN & ASSOCIATES
6671 Sunset Blvd., #1502
Hollywood, CA 90028
(213) 465-0533
Contact: Oscar Arslanian
No. of Publicists: 2
Styles: Fifties and Sixties
Clients: Fabian, Dodi Stevens

BAKER/WINOKUR/Ryder
9348 Civic Center Dr., #401
Beverly Hills, CA 90210
(213) 278-1460
Contact: Paul Baker, Larry Winokur, Nancy Ryder
No. of Publicists: 10

Styles: R&B, pop
Clients: Paul Anka, Anita Baker

THE BROKAW COMPANY
9255 Sunset Blvd., #706
Hollywood, CA 90069
(213) 273-2060
Contact: Sandy Brokaw, David Brokaw
No. of Publicists: 4
Styles: Country, Christian rock
Clients: Reba McEntire, Rachel Rachel

BURSTON-MARSTELLER
3333 Wilshire Blvd., #400
Los Angeles, CA 90010
(213) 386-8776
Contact: Sam Mahoney
No. of Publicists: 35
Styles: Varies
Clients: Frank Zappa, GRP Records

COAST TO COAST
6253 Hollywood Blvd.
#1003
Hollywood, CA 90028
(213) 461-3068
Contact: Renee Coursen
Publicists: 4
Styles: All music
Clients: Little Caesar, Y&T, Babylon A.D.

GREAT SCOTT PRODUCTIONS
135 N. Doheny Dr., #203
Los Angeles, CA 90048
(213) 274-0248
Contact: Rick Scott
No. of Publicists: 1
Styles: Pop, rock, alternative, rap and jazz
Clients: The Party, Vanity Kills

THE GROUP
723 1/2 La Cienega Blvd.
Los Angeles, CA 90069
(213) 657-2211
Contact: Patti Mitsui, Bob Gibson
No. of Publicists: 4
Styles: All
Clients: American Gramophone Records

INTERNATIONAL MEDIA NETWORK
3575 Cahuenga Blvd.
West, #218
Los Angeles, CA 90068
(213) 969-9914
Contact: Parvene Michaels, Jeff Urdank
No. of Publicists: 8
Styles: All
Clients: Tattoo Rodeo, Michael Masser

JENSEN COMMUNICATIONS
120 S. Victory Blvd., #201
Burbank, CA 91502
(818) 841-3343
Contact: Michael Jensen
No. of Publicists: 5
Styles: Rock, heavy metal, jazz
Clients: Santana, Herb Albert

LEVINE/SCHNEIDER PUBLIC RELATIONS
8730 Sunset Blvd., 6th floor
Los Angeles, CA 90060
(213) 659-6400
Contact: Michael Levine, Mitchell Schneider
No. of Publicists: 10
Styles: All
Clients: Janet Jackson, Faith No More

LEVINSON ASSOCIATES
650 N. Bronson Av., #250
Los Angeles, CA 90004
(213) 460-4545
Contact: Bob Levinson, Sandra Levinson
No. of Publicists: 3
Styles: All
Clients: Ray Charles

LOBEL COMMUNICATIONS
8995 Elevado
Los Angeles, CA 90069
(213) 271-1551
Contact: Phil Lobel
No. of Publicists: 3
Styles: All
Clients: Martika, George Michael

MCMULLEN DOZORETZ & ASSOCIATES
9255 Sunset Blvd., #614
Los Angeles, CA 90069
(213) 859-2725
Contact: Sarah McMullen
No. of Publicists: 5
Styles: Country, pop, rock, nostalgia
Clients: Elton John, Billy Idol

MIRROR PUBLIC RELATIONS
6430 Sunset Blvd., #522
Hollywood, CA 90028
(213) 466-1511
Contact: Janie Bradford
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UC Santa Barbara
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Format: Alternative
Charts reported to: CMJ, Rockpool

KCSN 88.5 FM
Cal State University
Northridge
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Northridge, CA 91380
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Format: Classical, jazz, rock, rap
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KHSU 90.5 FM
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Arcata, CA 95521
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Format: Talk and music, all types
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Los Angeles, CA 90045
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Music Director: Daniel Makadon
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Charts reported to: CMJ, Rockpool



By Kastle

Derek Frigo

Chip Z'Nuff

Vikki Foxx

Donnie Vie

On the phone from his hometown of Chicago, Chip Z'Nuff's gruff, sandpaper voice carries a charm that reaches across the wires. Always a great conversationalist, Chip knows the power of remaining modest and personable.

Since the band debuted in 1989 with their surreal pop rock anthems, bassist Chip Z'Nuff, vocalist Donnie Vie, guitarist Derek Frigo and drummer Vikki Foxx have learned what it is to be in a successful rock band. Now, maintaining that status is their top priority. Z'Nuff says the key lies in accessibility: "I've always said we're for the people. We are going to be the most successful band in rock & roll, and we have to live that. When we pull into a town, and kids are standing out there and they want an autograph or they want to shake your

hand, they deserve to. Rock stars have always been for the people. That's what it's about."

Of course, Enuff Z'Nuff also knows the power of reaching people through attention-grabbing songs, and they prove it again on their second offering, *Strength*.

But there are some changes. Not only do the songs hit with a harder edge this time, but they decided to lose their cartoonish heavy makeup/glam image that seemed to cause a stir when they first came out. "In the beginning, our look was a little bit glamy," Z'Nuff revealed. "We didn't mean it to be, but we just didn't know what we were doing, and we just grabbed onto anything. Now we found out that we offended a few people by that. But we're not going to change our colors and come out like Def Leppard in jeans and T-

shirts. We still have our peace sign motif—we've still got the hippie thing happening. We're still colorful."

With *Strength*, they continue to churn out what seems to be a long lost art—solid songs. Though the songwriting team of Z'Nuff and Vie may bring flashbacks of the Lennon/McCartney days, it has also generated some criticism for crossing that fine line between ripping off and paying tribute to your influences. However, Enuff Z'Nuff is proud to have come from the Beatles school of music and never pass up an opportunity to give credit where it is due. "Well, maybe in some respects we have that Beatles influence," said Z'Nuff, "but show me a band without influences and I'll show you a band that hasn't written one note. We always pay respect to



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forebearers and all the bands who we've loved in the past. Instead of being a band that doesn't respect and talk about their idols, we're totally different. We always mention the guys we've grown up with and love, because if it wasn't for those bands, we might not be here right now." Not only do they pay tribute to the music they love, they've been able to give some back. Keeping an intensely busy schedule, Z'Nuff has been producing not only his band, but working with some up-and-coming locals as well. "When I was growing up, I didn't have any successful rock musicians helping me out. But we're doing pretty good right now, and there are a couple of bands which were friends of mine that I wanted to help out a little bit."

Also on their list of things to do may be branching out into the world of acting as Z'Nuff said they've been offered scripts, but are currently concentrating on getting their music into films.

Z'Nuff and Donnie Vie have also been writing songs with some of their idols, such as Cheap Trick, Steve Stevens and Rod Stewart. So how does it feel to work with your influences? "It's so much fun, I can't describe it," exclaimed Z'Nuff, "Just to hang with them guys, sit in the same room and just talk about stuff. And the stories they can tell—like when Rick [Nielsen] was in the studio with John Lennon, and they were doing the *Imagine* stuff...ya know, great stories about Yoko."

Though the excitement and gratification of being successful musicians has become just another day in the life for this foursome, it hasn't always been that way. Growing up in



big-city Chicago was the inspiration for some of the heavier attitudes expressed in their new songs. "A lot of the stuff we write about, we've experienced," said Z'Nuff. "If you listen to 'The World Is A Gutter,' that was across the street from where we lived and grew up; that was the real world. Then, two blocks away, there was a Catholic school with everybody hanging out and playing baseball, football and stuff, so we were surrounded by both sides of it. I think that's cool because we got to be more cultured and learned about different things. When you've lived on both sides, you can talk about it without having to make up stories. In order to feel emotion, joy or anything like that, you have to feel pain. All four of us—not to say that we're poverty stricken cats, cause we're not—but we've all

been through a lot of shit, and I think it showed up a little bit in the songwriting."

Taking their experiences on the road, Enuff Z'Nuff's live shows can best be described as, according to Z'Nuff, "The Banana Splits meet Cheech & Chong!" You won't catch them in the middle of any lip-synching controversies either. With them, what you see is what you get. "If you look at a picture of us, you know we're destined to do something! We're not like the conventional band with four guys that are super-skinny and chiseled with the best, thickest, longest hair in the world. We're real guys. And I think the same thing applies to our live shows. When you come out and see us, you're not going to hear tapes and sequencers, you're going to hear the band. So, if Donnie sings a bad note or there's a weird guitar part, well, you're fuckin' right! We're really playing, and we're really singing!"

Through it all, the color and spirit of Enuff Z'Nuff remains consistent. And though they are confident in themselves, they won't forget what got them where they are. "We've all been blessed," said Z'Nuff. "When I put this band together, I obviously didn't gear it up for failure. I really think that we are a great band, and that we have a lot of potential. But not too many bands get the chance that we're getting right now. We've got a lot of people on our side helping us out, and it's because we've been humble and we're the same guys, even though we're making it. We're still a little bit out of our minds, still a little bit obnoxious, still burning the candle at both ends, but those are good elements that all rock bands should have. We're just carrying on a tradition." **MC**

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Joey DeFrancesco



Carrying On The Tradition

By Frankie Nemko

Joey DeFrancesco was born in Philadelphia in 1971, and by the time he was four, he was playing the Hammond B3. Joey's father, John DeFrancesco, was a keyboard player at the time and encouraged his son to pursue music professionally. He fiddled around with it constantly, mastering the tricky double manual keyboard on his own and working on learning the blues and some jazz standards.

By the time he was ten, Joey had an opportunity to sit in with fellow organist Jack McDuff, 45 years his senior! Another turning point came when, barely into his teens, DeFrancesco was leading a band for a local TV program called *Time Out*. Though his career kept moving forward, Joey was still waiting for that big break, which came when

none other than the great trumpeter Miles Davis was a guest on the show. Very impressed with the young man's performance, he took Joey's phone number and requested a tape. Soon after, Joey was on tour with Davis. Not bad for a beginner!

He has since won a McCoy Tyner scholarship, placed third in the first Thelonious Monk Competition and before his eighteenth birthday had worked with some of the creme de la creme of jazzdom, including trumpeter Clark Terry, bassist Percy Heath of the Modern Jazz Quartet, Thelonious Monk, Jr. and, of course, Miles, on whose *Amandla* album Joey can be heard playing keyboards on one track.

With the release of *Part III*, the DeFrancesco recording career moves into its third phase. Columbia signed him in 1989, putting out *All*

Of Me, which rose to Number Seven on the *Billboard* jazz charts in a matter of weeks. 1990's effort, *Where Were You?*, elicited critical acclaim from press and public alike and an appearance at Catalina's in Hollywood in August of 1990 proved fruitful.

Part III carries forward this remarkable young stylist's concept of jazz for a new generation. While adhering to tried-and-true standards, there is also the sense of daring and adventure on every track. For instance, not content with his mastery of the organ and inhabiting the bass spot with his very busy feet, on several tunes—most notably "If I Were A Bell" and his own languid "O.E.I."—he's heard on acoustic piano. And, just to break the monotony, no doubt, he emerges as a Miles-inspired trumpeter on three tracks! Of course, his regular sidemen—Glenn Guidone on tenor sax, Robert Landham on alto sax, Paul Bollenback on guitar and Byron "Wookie" Landham on drums—still includes trumpeter "Big Jim" Henry on most of the other tunes.

DeFrancesco has been quoted several times as saying: "I just like to swing," and there has been the obvious comparisons to his forebears, such as McDuff, Jimmy McGriff, Richard "Groove" Holmes, Larry Young, Shirley Scott and especially Jimmy Smith. But DeFrancesco insists that he doesn't play like any of them. "I play a lot different from the older cats. I use different lines. If you listen to a Jimmy Smith record, then to one of mine, you'd realize right away there's a big difference. But, yes, I have been influenced by all of them—even Count Basie who wasn't particularly known for his organ playing."

Now that the ball is rolling along, Joey and company will be showing up at all the major festivals, both at home and abroad. He has recently returned from a short tour encompassing Las Vegas, San Diego, San Francisco, Seattle, Portland and Vancouver. The East Coast is next, then on to Europe for the summer. Los Angeles, however, can look forward to another visit by the band—this time, in addition to his standard organ, Joey will be unveiling his new toy, a lightweight version of the B3 called a Voce (which he'll be endorsing), built especially for him to be portable yet still have the capabilities of the B3. He'll also be back in the studio this year for his fourth recording. A true keeper of the jazz flame! **MC**

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Phone: (213) 851-7038
Booking: N/A
Legal Rep: N/A
Band members: Karen Blankfeld, Robin Fox, Rachel Murray, Cheryl Bullock
Type of Music: Pop/rock
Date Signed: May, 1990
A&R Rep: Miles Copeland

By Jonathan Widran

When I first saw the Rebel Pebbles in September, 1989 at Madame Wong's, long before they were signed to I.R.S., I wrote, "The name makes you anticipate two things: pretty girls with more on their mind than cotton candy pop and a lot of aggressive emotions springing to life." They had a lot of Bangles and Go-Go's in them, but I could tell that their special rock edge would someday lead them above the throngs of L.A. club groups.

Well, someday has arrived. They have a hot new album, appropriately titled *Girls Talk*, and its first single, "Dream Lover," has splashed onto *Billboard's* Top 100.

Many new bands accused of being too much like more established and successful acts resent comparisons. But the Pebbles, named after bassist Robin Fox's childhood dog, are philosophical when it comes to standing alongside the other all-girl groups. "It's inevitable that we're compared to them, and that's okay, because they've been popular," says guitarist Karen Blankfeld, whose first musical purchase was the groundbreaking Go-Go's debut *Beauty And The Beat*. "I think our sound, however, is more Nineties than Eighties...more sophisticated with a little more of an edge than the Go-Go's. And we do have the pop har-

monics like the Bangles—to a lesser extent."

The problem of being accepted as serious musicians rather than just "cute chicks playing music" has never ceased to plague ambitious girl groups, and the rise of the Pebbles has certainly excited rock & roll skeptics looking for an easy target. But the truth is, Fox, Blankfeld, drummer Cheryl Bullock and lead singer Rachel Murray are all accomplished musicians with years of experience, trials and tribulations under their belt. And when you catch them live, you'll see they can jam with the best of the male musicians in this city. Discussing an intentionally self-deprecating quote she made in the band's official biography, Fox laughs, "We always have to prove ourselves. For some reason, people are still shocked by girls playing their instruments. But we haven't gotten too much of that attitude once people come and see us. Before that, though, people were always asking, 'So, did you play your own instruments?' Even our producer heard our demo and wanted to know if we could get the same musicians and songwriters for the album!"

The Rebel Pebbles began life when Fox, who lived with the bass player of the Untouchables and his girlfriend, began to toy around with the bass. She taught herself every Untouchable song there was, then studied at Grove School of Music, eventually deciding to start a band rather than joining one "because I didn't think I was good enough yet to audition for someone else."

Since she started the Pebbles five years ago, Fox has found herself playing with an ever-evolving series of players. Things really didn't start to click for the band until two and a half years ago when Murray responded to an ad for a singer in *Music Connection*—a call which turned out to be a blessing for both her and the group.

"I was mostly collaborating with other songwriters, doing a few demos here and there, plus I was in a few fly-by-night bands," Murray recalls. "Normally, another audition isn't a big deal, but the minute I heard their tape, I loved the songs and I wanted the gig. It was rare to find such a perfect situation."

For an L.A. club band, the Pebbles were doing quite well, releasing an independent EP and securing bookings opening for the likes of Dread Zeppelin. But their real break came when they met their manager, Chris Lamson, who got the ball rolling by introducing them to Miles Copeland at I.R.S. Records. Copeland was so knocked out by the first live gig he saw that "he helped us load our instruments afterwards!" remembers Fox.

Blankfeld continues, "He came to see us at the Natural Fudge Company, which is a tiny dive. He drove by and didn't even want to go in at first because of the neighborhood. But he jumped immediately and said, 'I want these girls right now!'" The Pebbles had received interest from several other labels, including Capitol and the now-defunct Enigma, but are happy to be with I.R.S., because, according to Fox, "They develop acts. No matter how long it takes to break a band, they'll stick with you. They'll work with us."

Judging from the response to *Girls Talk* thus far, it seems to be a relationship with as kinetic and powerful a chemistry as the four Pebbles share with each other. Any success they gain from this point on should perk up the spirits of every L.A. musician who had to struggle along before talent and dedication won out over the odds. As Blankfeld concludes, "Our goals haven't changed. They're still to get out there, get known, sell a lot of records and have people enjoy our music." Spoken like a true Rebel Pebble.



The Rebel Pebbles

Girls Talk
I.R.S.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Tony Peluso
 □ **Top Cuts:** "Dream Lover," "Anthony's Attic," "No More Cryin'," "How Do You Feel."

□ **Material:** There is a strong balance between strictly Top 40, deliciously fluffy pieces and more adventurous edges, something which will set the Pebbles apart from other successful groups of the female gender. Hooky gems like "Dream Lover" (the natural first single) are short, sweet and bouncy, but those looking for more substance will be more rewarded by the thoughtful and jazzy grooves of "Anthony's Attic" and less commercial fare such as Blankfeld's "Elephant Revenge" and the oblique "Eskimo And Butterflyly."

□ **Musicianship:** Make no mistake, these "chick musicians" can rock & roll! Though their material doesn't always challenge their chops, they keep a solid, engaging, rolling rhythm scheme throughout. Particularly impressive are Blankfeld's fluid guitar lines and Fox's bluesy bass riffs on the irresistible "Anthony's Attic." The infrequent brass and keyboard touches from outer sources make you wish for more. Despite their individual strengths, what comes across most is their desire to be a seamlessly tight unit, and they succeed on that point with flying hooks!

□ **Performance:** As I said in my original club review, Murray is an engaging singer. But her raspy little-girl voice is better suited for the cutesy tunes than for more artistic pieces; a comparison to Susanna Hoffs wouldn't be too far off the target. Nonetheless, complemented by some sweet harmonizing by the others in the band, the vocals are a lot of fun to listen to, if not incredibly deep and thought-provoking.

□ **Summary:** You never know what's going to be successful in this business, but there was something special at Madame Wong's that night which told me these girls were headed for the skyline of pop music. Could it have been their rockin' edge and energy? Their looks? Murray's frisky performance? Or more likely, a combination of all that and the passion that goes with it? Either way, the Rebel Pebbles are more than cute girls with a tasty name.

—Jonathan Widran

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NIGHT LIFE



ROCK

By Tom Farrell

HOW TO GET A RECORD DEAL



I decided to take a night off from clubbing to pop the new VPI/Harmony video *How To Get A Record Deal* into my VCR. Presented by the National Academy of Songwriters and distributed by BMG Video, I found the hour-long tape to be a gold mine of information and advice for those interested in a career as a musician. For \$19.98 (the price of 1,000 flyers or a few drinks for you and a date at the **China Club**), it's a worthwhile investment and a welcome diversion to the rigors of our local club scene.

Gazzarri's will be handling all of their bookings in-house from now on, parting ways with **Bryant Markovich**, who performed those chores exclusively since mid-January. A seven-year veteran of club promotion (who lists **Great White**,

Lita Ford, **Tuff**, **Bang Tango**, **Pretty Boy Floyd** and **Poison** as some of his former clients), **Markovich** will continue to promote on the **Sunset Strip**, adding his name to the ever-expanding list of promoters who book the **Roxy** and **Whisky**. **Markovich** also books **Van Halen's Cabo Wabo** cantina in Cabo San Lucas. All interested can reach **Bryant Markovich** at (818) 336-1615.

More and more local bands are getting into video. Check your local cable stations for releases by **Trippin'**, **Gunslinger**, **Citadel** and **Long Gone**.

Freight Train Jane is pouring on the steam, increasing their gigging schedule and drawing interest from veteran producer **Tom Werman**. Could a deal be right around the corner?

God Save The Queen and Saturday's version of **Helter Skelter** have been sidelined from their 906 S. San Pedro location in Downtown Los Angeles. Seems the venue had a run in with the liquor license authorities.

Yes, that was **Jimmy Page** you saw! The guitar legend turned up at **Spice** on **Scarlet Letter** night to catch a set by the **Beauties**, who feature ex-Kill For Thrill guitarist **Jason Nesmith**.

El Monte's favorite sons, **Dread Zeppelin**, make their long-awaited return to the Southland, opening for the **Buzzcocks** on July 20th at the **Universal Amphitheater**. **Life, Sex and Death** have just been added to the bill and will start the evening's festivities.

Spice is hosting an alternative night on Fridays.

MTV VJ and comedian **Pauly Shore** kicked off his new **Club Wease** venue Tuesday night, June 18th, at the **Comedy Store's Main Room**. **Club Wease** happens every Tuesday night from 10 p.m. until 2 a.m. at the Store. "It's sort of a cross between **Roxbury** and the **Whisky**," says Shore.

C&W

By Billy Block



Marlboro men Mike Thomas and Bob Moore

The Marlboro Music Round-up rolled through with exciting competition at two Southland nightspots. In semi-final rounds at the **Palomino**, **Jolene Kay**, **Lisa Scott** and **Wylie and the Wild West Show** advanced to last Wednesday's final round. From the **Rusty Horn** first round, **Picket Line**, **Ric Kirk** and the **Sidewinders** and **T. Cane Honey** found themselves in the finals. The competition on the second night was just as fierce as the **Silver Spurs**, **Robin Pearl** and **Southland Express** emerged as finalists.

The scene for the final round of competition was the **Bandstand** in scenic Anaheim, CA. The judges included several well-known local music biz luminaries such as country columnist **Alice Nichols**, **O.C. CCMA Prez Tom Potts**, **Pacific News' Randy Jay Matten** and the **ACM's Al Bruno**. From Nashville, judging the finalists, were **Arista's Anthony Von Dollen**, **W.B.'s Doug Grau**, **Atlantic's** newest A&R gal **Carol Lee Hoffman**. After listening to consistently fine performances from all the finalists, **Lisa Scott** took third place, winning one thousand dollars. In second place was **Robin Pearl**, earning three thousand dollars. The big winner who advanced to the Nashville competition and took

home a whopping \$7,500, was **Wylie and the Wild West Show**. Everyone seemed pleased with the outcome and all the bands who found themselves at the finals went home feeling like a winner.

Dale Watson's new **Curb** single, "You Pour It On And I Pour It Down," is making its way up the charts. Call your favorite country station and request it.

George Highfill has been recording in Nashville with **Al Perkins** producing. Highfill is one of L.A.'s best hard-core honky tonkers. Look forward to hearing his latest.

Bassist **Jim Hanson** hits the road with **Rosanne Cash** for a twenty-five date tour. Jim also holds down the bass spot with **Rodney Crowell**.

Rose Maddox is currently holding down the fort at **Mama's HonkyTonk** in San Berdoon on Friday and Saturday nights. **Donny Baker** is now playing guitar with **Rose**, along with her grandson **Donny**. Jam night is Sunday, so head on down. Thanks, **Rusty**.

Byron Berline was in **Juniper Studios** producing tracks for **Southern Pacific Railroad**. Also on the sessions were engineer **Jim Emrich**, pickers **Will Ray**, **John Moore**, **John Hickman** and **Steve Spurgeon**, who also wrote and sang on the project.

At **Dave Pearlman's Rotund Rascal Studios**, **Mandy Mercier** is currently finishing her latest tracks; also, **Katy Gadette**, **Laura Tate**, **Chad Watson**, **Mel Harker** and **Jim Leslie** all working on projects.

The **Ruby Trees** played at **Molly Malones** to an enthusiastic crowd. They continue to create a nice buzz around town. **Dan Fredman** and **Hugh Wright** added bass and drums, respectively.

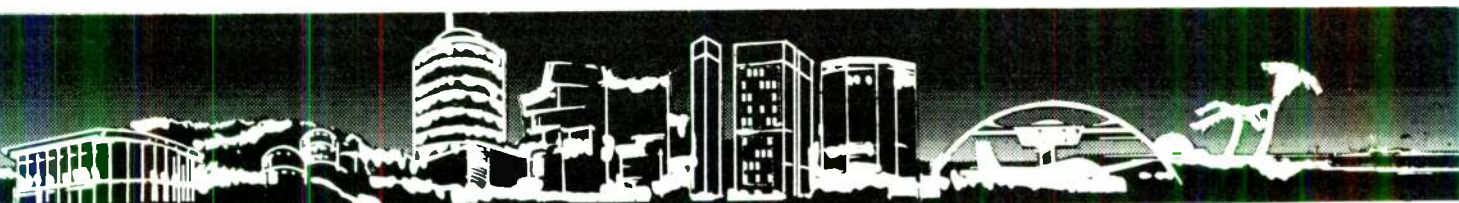
Dave Garr is presenting a great **Chank-A-Chank Cajun Dance** every Sunday at **Club Radio**. Located one block east of **Bundy** on **Pico**, this is the place for great music, food and dancing. Upcoming shows will feature **T. Lou** and the **L.A. Zydeco** and **Texas conjunto** master **Steve Jordan**.



Pauly Shore and Billy Idol



Marlboro talent winners Wylie & the Wild West Show



JAZZ

By Scott Yanow



Dianne Reeves

The Thirteenth Annual Playboy Jazz Festival, held June 15-16 at the Hollywood Bowl, featured 21 different groups during its two marathon concerts, and there were plenty of highs and a few remarkably awful lows. Starting with the latter, why were folk singer Miriam Makeba, Tower of Power, Ray Charles and the Neville Brothers booked at a jazz festival? Bill Cosby, supposedly a great jazz fan, put together an impressive group (including altoist Bobby Watson, veteran tenor Jimmy Heath and trumpeter Rebecca Franks) that was completely wasted backing a gospel show led by Mavis Staples. Also, Cos constantly interrupted the solos of other performers by repeatedly shouting to the crowd at maximum volume, "Give 'em some!" Isn't it about time that *Playboy* choose an M.C. who

will put a little imagination and planning into his work? How about Billy Crystal or Mort Sahl?

Otherwise, no complaints! The Rebirth Brass Band played some wild, if overcrowded, ensembles in a set of infectious parade music. Drummer Elvin Jones headed a brilliant quintet that included the saxophones of Sonny Fortune (one of the giants) and Ravi Coltrane (talented son of you-know-who). Saturday also featured the hard bop of the Harper Brothers (with guest organist Jimmy McGriff), the dynamic singer Dianne Reeves, the rhythm and jazz of Spyro Gyra and an outstanding set by the Mercer Ellington Orchestra that ranged from a revival of 1928's "Hot And Bothered" (complete with exciting dancing by Patti Holley) to the complex suite "The Three Black Kings."

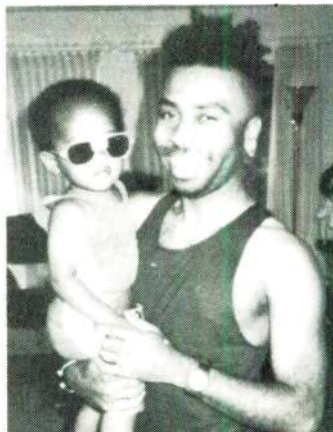
Sunday was even better. The virtuoso Cuban trumpeter Arturo Sandoval (who is also a dazzling scat singer) was followed by Jazz Futures, a pick-up group which showcased eight superb young jazzmen (including trumpeters Roy Hargrove and Marlon Jordan) in a very well-organized set. Bela Fleck's unusual fusion banjo was colorful, as was the truly outstanding Toshiko Akiyoshi Jazz Orchestra. Veteran Ruth Brown had no trouble holding the crowd with her mixture of oldtime blues and R&B hits, even if John McLaughlin's acoustic trio was too thoughtful and lyrical for the party, finding it hard to complete with the 130 beachballs! Dizzy Gillespie's United Nation Orchestra was outstanding, if predictable, but it was up to Wynton Marsalis to steal the show. After playing some advanced originals and a tasteful "Stardust" with his excellent septet, Wynton (unquestionably jazz's top trumpeter) surprised everyone by leading his group through a Dixieland blues. The fifteen or so hot ensemble choruses caused the audience to explode with joy and provided a memory that should last until next year's festival.



Wynton Marsalis Group

BLACK MUSIC

By Wayne Edwards



Steven Ray & mystery guest

If you haven't spent a Wednesday night at R&B Live! recently, you're really missing something. Since moving from Tramps in the Beverly Center to its more spacious digs at the 20/20 Club in Century City, R&B Live! has been cooking with gas. As you already know, the club's speciality is showcasing hot, unannounced R&B talent in a loose, almost jam session-like speakeasy atmosphere. Guests during the past few weeks have included George Benson, Evelyn King, Leon Ware, Bobby Caldwell and Najee, among others.

If you're into people watching, the audience is just as captivating as the talent. Seen hanging out recently: Hollywood's Robin Givens, Karyn Parsons, Wesley Snipes, Robert Townsend, Keenan Ivory Wayans, Eddie Murphy, Damon Wayans and Leon. Also spotted were Vanessa Williams, Siedah Garrett, record producer Vassal Benford and BMI's Dexter Moore.

Record execs who frequently cruise through the club include Mercury Co-President Ed Eckstine, RCA's Skip Miller, Warners' Benny Medina and Qwest's Raoul Roach. Seen there last week was former Capitol A&R man Steven Ray, who wrote and produced much of the music for the forthcoming film

Hangin' With The Homeboyz.

R&B Live! is an exclusive club with limited seating, so you must call ahead of time—often a couple of weeks in advance—to make reservations. If you just walk up expecting to get in, you will be disappointed.

Speaking of movies, former N.W.A member Ice Cube gives a stellar performance as a crack-dealing gangbanger in *Boyz N The Hood*. Scheduled for a mid-July opening, this movie may turn out to be the surprise hit of the summer with its strong story line about three friends growing up together in South Central Los Angeles and the different paths they take as they mature into adulthood. Starring opposite Ice Cube in John Singleton's emotional directorial debut is Cuba Gooding, Jr., son of the silky-smooth lead voice of the *Main Ingredients*.

And since we're on N.W.A., it'll be interesting to see if the Southland's drought on rap concerts changes any with N.W.A taking over the charts the way they have. Number One Pop in two weeks—who would've predicted that? Even group leader Easy-E told me in a recent interview, "Truthfully, it's shocking. Who would believe we'd be Number One?"

And speaking of rap, are you hip to the female answer to Heavy D.? She goes by the name of Overweight Pooch and is signed to A&M Records. I hope the heavy lady realizes how many jokes she's setting herself up for if her record's a dog.

MELLOW NOTES: Freddie Jackson returns to the *Celebrity Theatre* (July 7); the *Strand* plays host to Al Jarreau (July 5), Jeffrey Osborne (July 11 & 12), Flora Purim and Airtio (July 10), Wynton Marsalis (July 17), Richie Havens (July 25) and Alexander O'Neal (July 26); and don't forget Diana Ross' four nights at the *Universal Amphitheatre* (July 25-28). **MC**



Overweight Pooch

CONCERT REVIEWS

Jesus Jones

Ackerman Hall
Westwood

It just wasn't fair somehow. Jesus Jones, the bold British quintet who have almost single handedly injected new life into the stagnating alternative music scene, were forced to perform the Los Angeles gig of their debut American tour in the world's most atrocious concert facility: Ackerman Hall, on the campus of UCLA. The imagination boggles at how great it *could* have been, had this London-based troupe been showcased at an acoustically friendly venue like the Wiltern or the Roxy.

They certainly came prepared. Armed with an arsenal of razor sharp material culled from their two crafty SBK albums, they were, along with a massive hoard of fans, primed, pumped up and ready to detonate and resonate. Yet the minute they jumped into their opening number, "Are You Satisfied," from the end zone of a hall whose physical dimensions resembled the Goodyear blimp hangar, all hell broke loose. The chords from Jerry De Borg's guitar began bouncing madly off the linoleum ceiling and then began drifting back in nauseating waves. Searching for a downbeat in the middle of this confusion, beleaguered lead singer Mike Edward vainly tried to coordinate his lyrics with the ringing, muddled din. Meanwhile, somewhere in the shadows, stickmaster Gen banged away at his kit, trying to give structure to the chaos. Give them all Purple Hearts for a first-class effort; less determined groups would have lynched the promoter and headed home muttering expletives under their breaths.

Where the songs bounced around crazily in the cavernous expanse, at least the visuals worked. From the beginning, the band relied on hippie-era strobe lights to offset the numbing blitz of sound, while they moved around the stage like dazed moths bouncing off a porch light, never straying far from their spindle-limbed leader, Edwards.

A bit of comic relief was provided by key-flogger Barry D, who, not content to remain static like most ticklers of the 88's, jerked up his



Jon Anderson of Yes



Mike Edwards of Jesus Jones

cumbersome Roland synth like a punked-up Apollo and—in a truly heroic pose—hoisted it overhead in a grand display of muscle over technology. Anyway, it was all grand fun even if every lyric was inaudible and every guitar chord strident. It was an evening of dashed hopes and myriad "if onlys."

At the after show party, one bubbly coed who had been following the group during their California dates and witnessed their well-received Tijuana gig, remarked, "Man, you should have seen them in Mexico last night. *That* was the show!" I bet it was.

—Oskar Scotti

Yes

Great Western Forum
Inglewood

Over the past twenty-five years or so, mainstay progressive rock outfit Yes has featured a colorful and quasi-rotating cast of musical characters.

Their latest release, *Union*, marks the latest and probably most interesting combination of Yes talent to date. It features eight of the eleven musicians who have, throughout Yes' long and sometimes turbulent history, been members: vocalist Jon Anderson, bassist Chris Squire, guitarist Steve Howe, keyboardists Rick Wakeman and Tony Kaye, drummers Bill Bruford and Alan White and newest Yes man, guitarist/vocalist Trevor Rabin.

Yes' two-hour-plus extravaganza opened with "Yours Is No Disgrace" and featured material (usually the "hit") from just about every one of their fourteen studio albums. The best represented album was 1972's

critically acclaimed *Fragile*—with both "Roundabout" and "Long Distance Runaround" being performed in their entirety. As was the case with the *Tormato* tour, the band performed on a round, rotating stage placed in the center of the arena.

A concert that had the potential to be a let's-cash-in-on-the-nostalgia-thing, turned out to be one of the most inspired and tight Yes concerts to date. Howe, Rabin and Wakeman each performed entire songs solo and even drummers Bruford and White were given ample time for a dueling drum solo. Most of the songs were performed similarly to the original recorded versions, but when the band did alter a song, it was done in a creative and ear-perking manner. Anderson's angelic voice seemed a tad road weary, but as always, was a pleasure to experience. South African-born Rabin (who, at one point, was draped with an American flag to honor his becoming an American citizen on this particular day) lent a helping hand on lead vocals for both "Lift Me Up" and "Owner Of A Lonely Heart."

In a musical climate where young bands are coping "the sound of the Seventies," it's good to see Yes, a band that pioneered that sound, still performing and even growing in popularity.

—Pat Lewis

The Fixx

Wiltern Theatre
Los Angeles

"How Much Is Enough?" is one of the better tunes from both the Fixx's current concert set and their new Impact Records release, *Ink*. Ironi-

cally, that title could also serve as the theme of the entire performance.

How many tunes must be built on a repeating one-note/eighth-note bass pattern? In the case of the Fixx, most of them. Everything, from the hit "One Thing Leads To Another" to the obscure "Calm Animals," was based around that repetitive bottom note. While this boring, droning artifact from the punk days may have been viewed as driving during its day, now it seems as heavy as tar. Even though the newer numbers benefited from a somewhat lighter approach, these annoying bass figures, kept way too high in the mix, made the entire set plod along like a dinosaur looking for a final resting place.

The festivities weren't helped by the tempo changes, or lack thereof. Only the classic "Red Skies At Night" and the new "Crucified" were given anything other than a mid-tempo feel, and they were kicked up only a couple of BPMs.

This laconic sameness wouldn't have been as annoying with some attention to arrangement. On a couple of numbers, lead singer Cy Curnin donned a guitar to add new flavorings, but ultimately these shafts of light were darkened by a bunch of bandmates who never heard of letting the material breathe.

Unfortunately, Curnin was at his best as a showman when saddled with an instrument. The rest of the time, his natural inclination was toward histrionics—something which could have been interpreted as a parody of rock star excess if one didn't know that the man was completely serious (for the uninitiated, Curnin is given to that particularly Gaelic tendency to plop the weight of the world on the shoulders of his listeners and then exhort them to be exalted about it. Think of William Shatner fronting a mid-Seventies rock band and you'll have it).

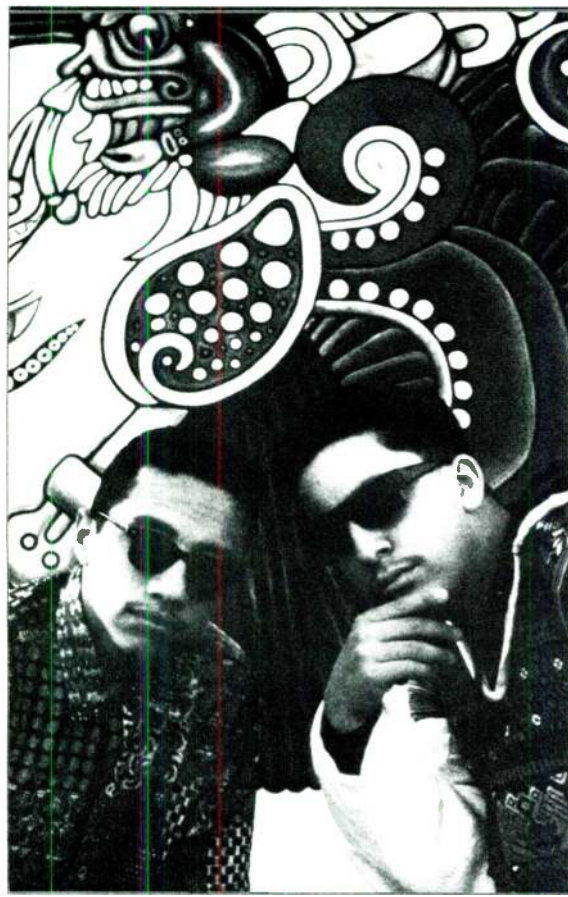
How much is enough? For the faithful who got to sing the choruses to all their favorite songs, like "Stand Or Fall" and (surprisingly) the new "Shut It Out," the concert probably seemed like a short fix. For this reviewer, who had the band's entire schtick memorized by the third or fourth number, enough came none too soon.

—Tom Kidd



Cy Curnin of the Fixx

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CLUB REVIEWS

Time And The 3 O'Clock Hour

The Whisky
West Hollywood
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Orlando: (213) 588-8387

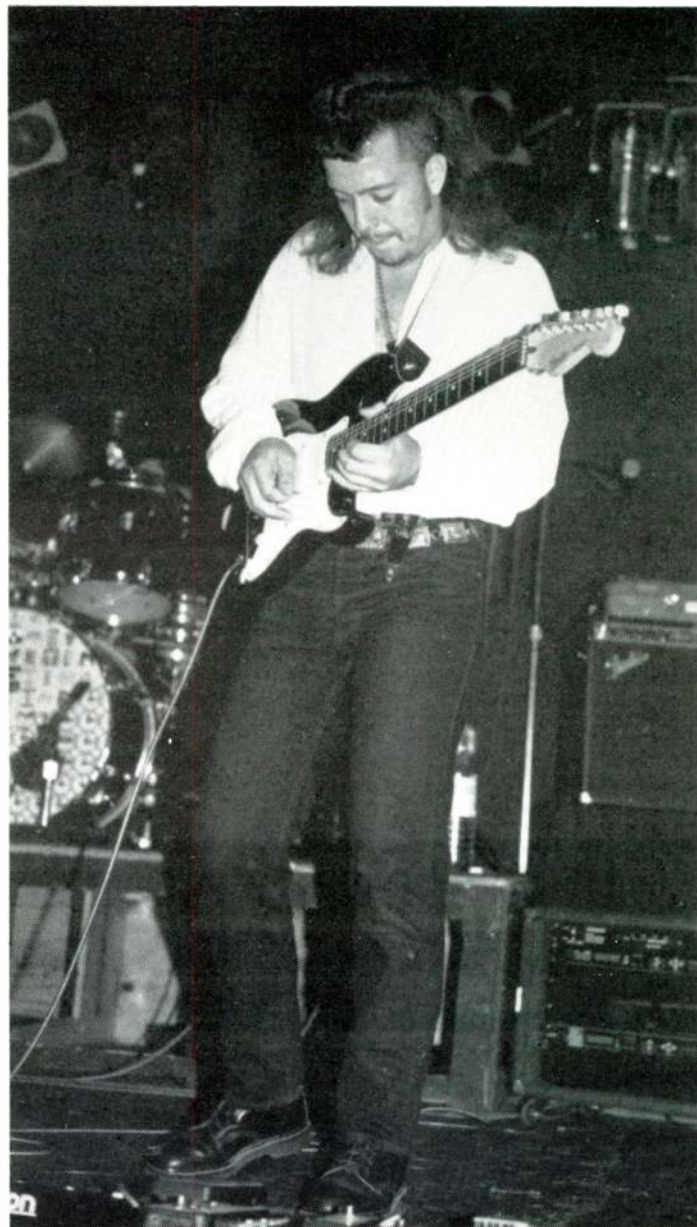
□ **The Players:** Vernon Taylor, bass and vocals; George Pajon, guitar; Time, drums.

□ **Material:** It would be very easy to pan Time and the 3 O'Clock Hour's material as an outfit simply shadowing the finer works of the Police a wee bit too closely for their own good. Sure, they draw their blood from the same vein, but they inject enough of their own inspiration and heart through a hearty reggae touch which drowns any cries of plagiarism that may swell. From "Flowers For The Living," with its simple, hypnotic bass line, through "Victims Of Society" and the stirring six-string flurry which closes it, there isn't anything too close to a sour grape in the whole bunch.

□ **Musicianship:** This band's star was plainly their drummer named Time. Although Taylor and Pajon proved to be capable and adequate players, Time's stickwork shined throughout every song in their set, including their competent covers of the Police's "When The World Is Running Down, You Make The Best Of What's Still Around" and "Walking On The Moon." Time is powerful and overwhelming, yet possessing enough character and confidence in his abilities to know the value of dynamics, and that playing ability isn't measured by volume or how long your solo is. Add to this Taylor's genuinely soulful voice (though the voicings themselves could stand an injection of soul) and a guitarist who seems to be more comfortable playing textural chords over scathing fretboard histrionics, and you've got the makings of an interesting and—heck, I'll say it—refreshing combination.

□ **Performance:** As a trio, you're not afforded the luxury of having the focal center point that a quality vocalist/frontman will provide any band. This translates into an added weight that the two players up front must carry. However, at this point, Taylor and Pajon are still too self-conscious, or perhaps introverted, to play off this proposition as a completely affecting live entity; or at least as affecting as their material and, more importantly, their promise would seem to warrant. This reticence from physical involvement onstage only serves to stack the deck in Time's column (not that he needs it) and constitutes the source of this band's darkest shade of gray.

□ **Summary:** Despite being more than pleasantly surprised by what I did find, I have to wonder whether the band is going to find it within themselves to drum up the courage and step out from the blaring spot-



Time & Co.: Where's the material?

Toni C. Holiday

light of what appears to be their predominant collective muse. (Did they play two Police covers because they love the band so much, or had the original material well evaporated? It's going on four years for this band and the interim for getting by on more than a faint scent of hope for the future has nearly elapsed. In other words, will time run out?

—Carlos Loera

Kuh Ledesma

Shrine Auditorium
Los Angeles
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Joe Godfried: (213) 873-7370

□ **The Players:** Kuh Ledesma, vocals; Danny Jacobs, guitar; Sergio Gonzales, drums; Matt Bissonette, bass; Ken Rarrick, keyboards.

□ **Material:** Kuh Ledesma is known in her Philippine homeland as the Tagalog-speaking Streisand of the islands. In that market, she tops the charts with beautiful songs such as the decade-old hit "Til I Met You," one of the best tunes she performed this evening. But Ledesma has her eyes on America. Her Sheena Easton-type interpretations of new, faceless Janet Jackson-style material, though, sacrificed the more traditional material's showcase of vocal ability for what amounted to an ill-informed attempt at selling out. One might excuse an upbeat reading of U2's "I Still Haven't Found What I'm Looking For" as typical of cabaret, but one can't forgive the original song about man's inhumanity to man which contains the line, "someone shot the Beatles' lead guitar." George Harrison is still alive.

□ **Musicianship:** Ledesma's soaring vocal range was especially well-

CLUB REVIEWS



Stormy Weather: Need stronger songs.

Toni C. Holaday

featured on the older-style songs, which more than reinforced the comparisons to Streisand. Unfortunately, the newer material was not suited to the wondrous vocal pyrotechnics of which the former nurse is capable. She either needs to find modern material which is suitable to her voice, or she needs to expend more effort applying her voice to the material at hand. Her journeyman backup band, led by keyboardist Ken Rarrick, did an admirable job of staying out of the way, which was all that they were required to do.

Performance: The singer had good control of the audience, as well she might after a decade in the spotlights. She joked with the crowd, told mostly English-language stories and used every available inch of the Shrine's ample stage. She is attempting to leave behind the days of sequins, she said in the program, and put the emphasis on body-conscious fashion. She did that, and though it's still a bit tacky, the look is up-to-date. The times between costumes were filled alternately by a Tagalog-speaking comedian and a shirtless male dancing duo that joined Ledesma on several numbers during her set.

Summary: While the full house greeted her every move with the polite adoration reserved for most of their homegrown idols, those of us lacking a background in the artist's work came away feeling as if we'd seen nothing more nor less than a really fine cabaret singer. There's a lot of talent there, but Ledesma needs to better focus her work toward the jaded American ear. The trick is to do so without losing the core audience of Filipino fans who are all important to Ledesma's continuing success back home.

—Tom Kidd

Stormy Weather

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Contact: Gary Gilbert: (213) 859-6800.

The Players: James Lockhart, lead vocals; Mark Becker, drums, backing vocals; Jojo Zarrillo, bass, backing vocals; Don Sprouls, guitar, backing vocals.

Material: Power-pop metal, with a passing influence from lounge-lizard jazz. This is an appealing four-some, packing an entertainment-filled punch with cohesive, skilled musicianship, strong vocal harmonies and lyrics that, if not compelling, are never vapid or sappy. Their hooks—and onstage frolics—are contagious, but can at times beg for a comparison between the young Van Halen or/and the Bullet Boys (without leather chaps).

Musicianship: The band's strongest suit. Although he might not have the octave range of, say, a Cory Glover, Lockhart is nevertheless a hard-working vocalist with good pitch and better timing. Sprouls is totally fluent on guitar, reaching beyond a mere repertoire of chops to achieve a fluidity on the strings that is a joy to watch. Becker and Zarrillo provide a tight rhythm section—particularly remarkable since the two are the band's newest members. Sans synthesizers or other electronic aid, Stormy Weather executes ambitious vocal harmonies, most notably on "I Don't Know How To Dance," "Nasty Habit" and "You Ain't My Baby." "You Don't Ever Take Me Anywhere," ironically, didn't go far either, but that was more a problem of arrangement than

any reflection of the members' ability, or even the song itself.

Performance: They must run on Duracell batteries because they never wear out. Their combined energetic, animated moves can't help but infuse the audience with a sense of fun. Lockhart's facial expressions and head-swing of blond hair can seem a touch too practiced—less spontaneous than an audience would like to imagine. Thankfully he doesn't bog down the performance with between-song banter, but does provide useful segues. His trip through the crowd during one number helped liven everyone up for the rest of the set, and managed not to turn kitschy or snag the momentum of their performance. Zarrillo and Becker never seemed strained or nervous, always looking as if they were just having a good time. Sprouls springs around on stage, emitting an infectious good humor. But, again, he has to be careful. With his shoulder-length hair, constant smirk, and righteous riffs, he can easily resemble you-know-who. Their final jam—a cover of Rick Derringer's "Rock 'n Roll Hoochie Coo"—showcased the best of their talents, ending the performance to robust applause.

Summary: Stormy Weather takes nothing for granted. The members work hard, don't lack ability and deliver a package that is engaging, entertaining and accessible. Like many bands on the circuit, their songwriting needs to ripen. The greatest obstacle they battle, though, is the tendency for their sound to be hackneyed. Here's hoping that these promising four will follow their own intuition and mature into a bold, independent musical unit.

—Sam Dunn

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CLUB REVIEWS



Young Dubliners: A mixture of Irish goodies.

The Young Dubliners

Two Drops 'o Scotch
 Santa Monica

① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

☐ **Contact:** John Aungier: (213) 479-2447

☐ **The Players:** Keith Roberts, guitar and vocals; Paul O'Toole, guitar, mandolin, harmonica, and vocals; Brendan Holmes, bass guitar; Randy Wolford, lead guitar, Doug James, drums. Plus regular guests Lovely Previn, electric violin; Jimmy Sax, sax.

☐ **Material:** Playing about one-third traditional Irish music, one-third contemporary Irish covers and one-third their own compositions, the Young Dubliners are a folk-rock band of not just local but national/international popularity. Originally among the more traditional artists on the Irish/American circuit, they've rocked up and crossed-over.

☐ **Musicianship:** With seven people and sound problems, musicianship can be a close call. Then, too, their flavor resembles a late-night jam

more than concert-hall exactness. Suffice it to say, the core of the group is able to handle the diverse rhythms necessary to modernize the traditional without camping it up. The high-floating sound is analogous to U2 and the old-world approach reminds us of where much of American pop comes from in the first place.

☐ **Performance:** The Dubs (as they're affectionately nicknamed) don't so much play a performance as play a party. But their loose rambling approach is deceptive; it actually hides a lot of discipline. They play a folk song here, a social commentary there, a cover of the Hot-house Flowers somewhere else.

☐ **Summary:** Most scene-watchers agree a record contract for the Dubs is only a matter of time. They've been well-received up north and on the East Coast, and the industry's ears have perked up, too. Every once in awhile, a group can come out of the corner of the scene's eye like this, and everyone acts surprised. There really isn't any need to be, as long as one remembers that the formula for success needs modification now and then. We've always got to allow for good music, no matter how hip it may be to be Irish.

—Holly Ian



Mary Schindler: A charming vocalist.

Mary Schindler

Genghis Cohen
 West Hollywood

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

☐ **Contact:** Bonita Alford, Hot Shot Management: (213) 465-5292

☐ **The Players:** Mary Schindler, vocals, acoustic guitar; Jeanine Del Arte, saxophone; Vicki Kalyn, Nate Kennerly, background vocals.

☐ **Material:** Stylistically, Schindler's simple yet effective pop-folk sentiments aren't too far from those of Tracy Chapman, but are ultimately less creative as the tempo too often stayed the same and the lyrics tended to stick to the common love theme.

The one powerful exception was Schindler's honest and emotional portrayal of helplessness in the face of social injustices on "Can't Right The Wrong." More faster-paced material, such as "Kiss Me Goodbye," would have helped, and the powerful ballad "Soul Lover" seemed to have the most crossover potential. Schindler is an above-average songwriter; she simply needs to expand her scope.

☐ **Musicianship:** It's direct, clear coffeehouse folk, and that means a minimum of instrumentation with attention focused on the songs and the singer. Schindler is a fine guitar player, but she scored her points with the stronger songs and the rich textures of her voice. Sax player Gelarta's one extended solo made me wish for more, but it unfortunately came on the last number.

☐ **Performance:** Quite honestly, Schindler has a great voice—a lot of conviction, clarity and urgency, and sincerity abounded throughout the small room when she sang. Her abilities to be both a frilly soprano and a husky alto on the same tune earn her complimentary comparisons to Judy Collins and Christine Collister of Gregson & Collister. A nice, sunny personality rounds out the attractive package. Kalin and Kinelly got a few chances to shine with some gospel-infused vocals and helped to add breadth to Kindler's already fine timbre.

☐ **Summary:** The folk rock market is always looking for new voices, and Schindler could find a niche on the basis of her voice alone. On a great song like her encore of "Ooh Baby Baby," she rivaled Linda Ronstadt's interpretation. It's clear, though, that she prides herself on her own songwriting, something she'll need to improve on to put her still developing talent over the top. Clichéd titles like "My Love Is Yours," "Kiss Me Goodbye" and "Love I Left Behind" aren't exactly groundbreaking—but Schindler's many charms certainly are. —Nicole DeYoung

CLUB REVIEWS



ROF: Team players.

Rain On Fire

Club Petting Zoo
Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Jim Johnson, Hard To Handle Management: (215) 889-3166

□ **The Players:** Anthony, vocals, guitar; Todd, guitars, vocals; Steve, bass; Chuck, percussion.

□ **Material:** The material is not-typical Sixties-revisited fare, with the lilt of Enuff Z'Nuff and the funk of Electric Boys—not that Rain On Fire particularly sounds like either of these two bands. The songs were solid, but not terribly catchy. "Mother Freedom" is the only tune that stuck in my head. The band only did seven songs, but they were long songs. Probably my only complaint about the material is that everything went on a bit too long.

□ **Musicianship:** Rain On Fire's drummer is phenomenal! If for no other reason, go see this band to see a good example of a great drummer. The Jane's Addiction influence was there, but imagine Jane's drummer backing up a Sixties-psychedelia-flavored band. Totally original! I kept waiting, hoping to catch Chuck's meter falter. It never happened. And the bass player was completely locked up with the drums. I can't stress enough the "team players" attitude of this band. The guitarist's solos were appropriate for the songs and his tone complimentary. His choice of rhythms, although unusual at times, gave an added touch of originality.

□ **Performance:** Vocalist Anthony

totally copped the early-Seventies vibe, with his orange and brown striped, too-tight T-shirt and scraggly one-length hair. He communicated well with the audience. The bass player lacked any stage presence whatsoever, but he made up for it in sheer tastefulness. Besides, the rest of the band was so interesting to watch, his stoic behavior didn't bother me. The guitarist moved around onstage a bit and flipped his hair a fair amount of times. Nothing different, but good enough. The energy level was high, despite the small crowd.

□ **Summary:** Rain On Fire is comprised of four talented guys (although the drummer stands out above the rest) with some decent songs. They're a fun band to watch, as well as pleasant to listen to. More than anything, though, they are team players, who seem to love what they do, and that sincerity comes across in their performance.

—Nannette Freeman

Stop

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Abbey St. John: (213) 850-8817

□ **The Players:** Abbey St. John, lead vocals; Kurt Burchart, guitar; Jimmy Poe, bass; Kevin Jones, keyboards, Josh Kelly, drums.

□ **Material:** Anyone for progressive rock meets Motown? A cross-pollination between Asia and the Temptations? Well, why not? Funk-rock is

all the rage these days, but Stop takes off on a different tangent. They use the power chords and solos of guitarist Kurt Burchart and the soaring keyboard sounds of Kevin Jones and blend them with Abbey St. John's rich soulful vocals and the classic gospel sound of the band's female backup singer (whose name was unavailable at press time). The band is very fresh and different, and really challenges the audience to listen carefully to what's going on.

□ **Musicianship:** St. John is a line-backer-size singer with a deep, booming voice to match. Complimenting him was their backup singer, who had a hell of a set of pipes when she cut loose. Burchart, Jones, bassist Jimmy Poe and drummer Josh Kelly had their chops down solid, and there were no displays of musical excess. The few solos that Burchart did take were short and tasteful.

□ **Performance:** You know how some people have to work hard at being cool, while it comes naturally to others? St. John is such a natural he was probably born wearing sunglasses. Every move he makes is so casual and smooth, he makes Rico Suave look like a stiff. He visually accentuated his style by dressing in a black T-shirt under a stylish black suit, and his first move of the performance was to toss the top hat he was wearing into the crowd. Although it's no slight on the rest of the band, St. John's presence was so strong that the others had no choice but to take a supporting role performance-wise.

□ **Summary:** Stop is almost like two different bands. There are the rock guys on guitar, bass, keyboards and drums, and the soul team on vocals. Like a kid playing with a chemistry set, they mix everything together, and in this case, the experiment was wildly successful. Being the final band of the night, Stop didn't get on stage until 12:30 in the morning. Despite that, there was still a good crowd in the Roxy, and even more impressive, they were very vocal in their support. Smart audience.

—Richard Rosenthal



Stop: Rockin' soul at its best.



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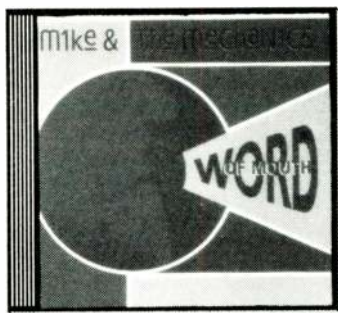


Huey Lewis And The News

Hard At Play
EMI

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Bill Schnee & Huey Lewis and the News
 □ **Top Cuts:** "Couple Days Off," "It Hit Me Like A Hammer."
 □ **Summary:** There are a few sappy mid-tempo "Stuck With You" type exercises, but for the most part, its good News as Lewis and the boys get back to their cookin' bar-band origins for their most likeable, energetic LP since *Sports*. "Time Ain't Money" is delicious honky tonk, while "Couple Days Off" captures every working man's desires with gusts of gusto. Behind even the lesser cuts are the thoughtful, bluesy riffs of Newsmen Chris Hayes (guitar) and Sean Hopper (keyboards). More rockers would've put this one over the top.
 —Nicole DeYoung



Mike + The Mechanics

Word Of Mouth
Atlantic

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Everybody Gets A Second Chance," "Word Of Mouth."
 □ **Summary:** While Phil Collins gets more hype, Genesis guitarist/bassist Mike Rutherford churns out gems just as infectious and thought-provoking—and mercifully with more than two changes in style and tempo. Vocalists Paul Young and Paul Carrack carry scores of passion on heartbreakers and slap-happy pieces alike, and special attention is also given to Rutherford's snappy stringwork and the keys of Carrack and Adrian Lee. This is that rare LP which mixes artistry with commercialism. The best pop disc of the year to date.
 —Jonathan Widran

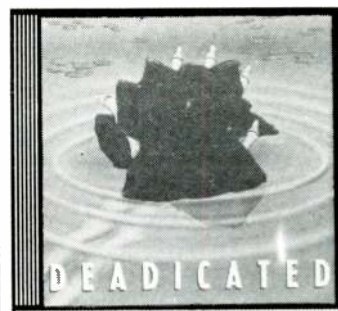


Lenny Kravitz

Momo Soid
Virgin

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Lenny Kravitz
 □ **Top Cuts:** "Stand By My Woman," "It Ain't Over Till It's Over."
 □ **Summary:** Musically, Kravitz offers an uneven yet intriguing and often engaging album owing a debt to an early Seventies production style which is part bubblegum soul, part Plastic Ono-phase Lennon. Lyrically, he's cliché city. As a singer, he has a kinky falsetto and should stay away from the raucous rockers. This is a pretty erratic listen, but it's frequently challenging and certainly never boring. Best are Kravitz's use of artsy touches like the cello, sax, horns and strings. Sean Ono Lennon co-wrote and plays piano on a tune reminiscent of his daddy's "God."
 —Jonathan Widran

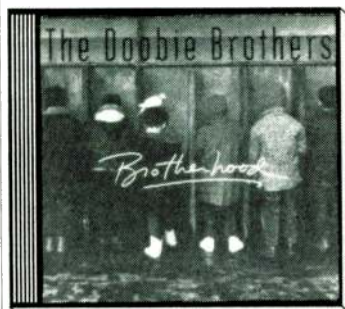


Various Artists

Deadicated
Arista

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Bertha," "Jack Straw," "Truckin'," "Casey Jones."
 □ **Summary:** At last, Grateful Dead songs interpreted in such a way that even non-Deadheads can relate. This all-star tribute features fifteen down-home and mostly countrified Dead originals done with style and diversity as dynamic and unique as the participants. The more accessible readings come from the likes of Bruce Hornsby, Los Lobos, Elvis Costello, Dwight Yoakam, Warren Zevon and Dr. John. Midnight Oil and Jane's Addiction don't fare quite as well, but listeners will still garner a renewed appreciation for some mighty fine songwriting.
 —Chas Whackington

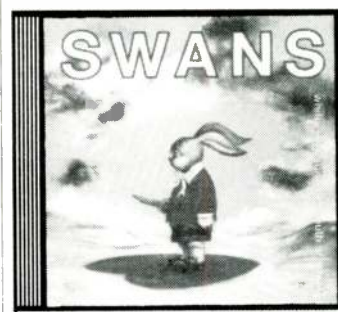


The Doobie Brothers

Brotherhood
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Rodney Mills
 □ **Top Cuts:** "Dangerous," "Is Love Enough," "Divided Highway."
 □ **Summary:** After numerous line-ups, breakups and reunions, the Doobies go back to their Bay Area bar-band roots for some rollicking, guitar-driven gems reminiscent of their distinctive pre-Michael McDonald phase. While those sweet, laid-back harmonies still abound, original members Pat Simmons and Tom Johnston lead the crew through a surprisingly energetic collection, less concerned with commercialism and more focused on the sound which endeared them to us in the first place. After twenty years, it's lots of fun to see the Doobies still rolling.
 —Chas Whackington



The Swans

White Light From The Mouth Of Infinity
Young God

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Michael Gira
 □ **Top Cuts:** "The Most Unfortunate Lie," "Failure."
 □ **Summary:** "I've been lonely and I've been blind and I've learned nothing/So my hands are firmly tied to the sinking leadweight of failure." So drones Michael Gira on the Swans' latest plunge into the gothic sea of despair. As expected, the band's latest LP is another grim work with plenty of dirgy rhythms and medieval overtones. But this disc also has a few relatively idyllic moments. With its softer acoustic textures, a song like "The Most Unfortunate Lie" sounds merely melancholy rather than outright hellish, though just a little. A pretty effective slab of gloom rock.
 —Jon Matsumoto

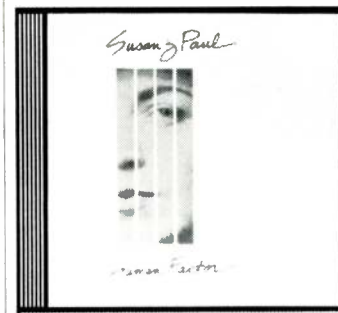


Lalah Hathaway

Lalah Hathaway
Virgin

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producers:** Various
 □ **Top Cuts:** "Somethin'," "I'm Coming Back," "Obvious."
 □ **Summary:** Papa Donny would be mighty proud of his daughter's multi-textured debut album, which mercifully showcases Hathaway's rich, sultry and husky voice (much like Brenda Russell's) without allowing it to get lost in the machinery. It's clear from the use of pop/R&B/jazz-oriented producers like Andre Fischer, Craig T. Cooper and Chuckii Booker that Hathaway is looking to leave a sophisticated soul legacy, rather than just be another run-of-the-mill dance diva. She excels on the emotional ballads, but the funky stuff is tasty, too.
 —Jonathan Widran



Susan J. Paul

Human Factor
Vantage

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Michael Gayle
 □ **Top Cuts:** "One More Time," "Jaimie," "Inside of You."
 □ **Summary:** Every once in a while, persistence pays off and a local girl (from Long Beach) with a style all her own makes it into the national market with a long-awaited bang. With a voice similar but more palatable than that of trendsetter Rickie Lee Jones, this dynamic singer-songwriter debuts with some smart and memorable AC material destined for the top of the sophisticated charts. Some of the messages are a little simplistic, but both their melodies and medium are nothing less than stunning. Overall, a refreshing reminder of the power of the human factor in fine pop music.
 —Nicole DeYoung

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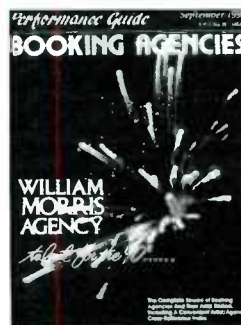
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Lighting: Yes
Piano: No
Audition: Send promo package.
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CENTRAL
8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Lynda Knorr (213) 652-1203
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Club Capacity: 120
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky Pay: Negotiable.

CLUB SIMI
995 Los Angeles Ave., Simi Valley, CA.
Contact: Larry Kingsley (818) 347-6276
Type of Music: All kinds, any type.
Club Capacity: 300
Stage Capacity: 12-15
P.A.: No (must bring your own).
Lighting: Yes
Piano: No
Audition: Call Larry Kingsley
Pay: Percentage of the door.

COFFEE EMPORIUM
4125 Glencoe Ave., Marina Del Rey, CA 90292.
Contact: Eric Hunt, (213) 391-2594.
Type of Music: 2 & 3 piece jazz bands & solo/combo acoustic guitar.
Club Capacity: 3 or 4.
Stage Capacity: 50
P.A.: No
Lighting: Yes
Piano: No
Audition: Send tape & bio.
Pay: Negotiable.

COFFEE JUNCTION
19221 Ventura Blvd., Tarzana, CA. 91356
Contact: Sharon (818) 342-3405
Type of Music: Original, Acoustic, New Age, Jazz, Folk, Blues.
Club Capacity: 40
Stage Capacity: 3
P.A.: Yes
Lighting: Yes
Audition: Send tape to above address.
Pay: Tips and drinks.

FROGS
16714 Hawthorne Blvd., Torrance, CA, 90504
Contact: Rockin' Rod Long, (213) 371-2245.
Type of Music: Rock
Club Capacity: 400
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Pay: Negotiable.
Audition: Send promo package to P.O. Box 7581, Torrance, CA, 90504.

IGUANA CAFE
10943 Camarillo St., North Hollywood, CA. 91602.
Contact: Tom, can leave message on machine, (818) 763-7735.
Type of Music: Original, soft rock, jazz, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
P.A.: Yes
Lighting: No
Audition: Open Mic Night Sundays starting at 7:00.
Pay: Negotiable.

LIGHTHOUSE CAFE
30 Pier Ave., Hermosa Beach, CA 90254
Contact: Billy (213) 376-9833 Mon 12-6pm. Thurs, Fri 12-10pm.

Type of Music: Rock, reggae, R&B, blues, jazz & world beat.
Club Capacity: 200
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call &/or mail promo package.
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
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

NATURAL FUDGE CAFE
5224 Fountain, Hollywood, CA 90029
Contact: John Roberts (818) 765-3219
Type of Music: All original/except punk & HM. Also known for successful showcase.
Club Capacity: 60
Stage Capacity: 5
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call John.
Pay: Negotiable.

NITE ROCK CLUB CAFE
7179 Foothill Blvd., Tujunga, CA 91042
Contact: Brent Hunsaker, (818) 896-6495.
Type of Music: All styles.
Club Capacity: 440
Stage Capacity: 15
P.A.: Yes - house soundman.
Lighting: Yes
Audition: Call Brent &/or send promo to above address.
Pay: Negotiable.

PELICANS RETREAT
24454 Calabasas Rd., Calabasas, CA 91302.
Contact: David Hewitt (818) 710-1550.
Type of Music: All types, except heavy metal.
Club Capacity: 300
Stage Capacity: 10
P.A.: No
Piano: No
Lighting: Yes
Audition: Send tape, promo pack to David Hewitt at above address.

POSITIVELY 4th STREET
1215 4th St. Santa Monica, CA 90401
Contact: George
Type of Music: Jazz, blues, folk.
Club Capacity: 30
Stage Capacity: 1-3 players
P.A.: No
Audition: Send tape, promo pack.

SASCH
11345 Ventura Blvd., Studio City, CA. 91604
Contact: Barry Duff or Marlon Perry
Type of Music: All
Club Capacity: 350
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Percentage of door

SILVERADO SALOON
14530 Lanark St., Van Nuys, CA 91402
Contact: Stan Scott, (818) 398-1294
Type of Music: Hard rock & heavy metal.
Club Capacity: 200
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.
Pay: Negotiable.

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

THE WHISKY
8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Louie the Lip (213) 652-4202
Type of Music: All original, Heavy Metal, Pop, Funk.
Club Capacity: 400
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Must pre-sell tickets.

ORANGE COUNTY

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

GOODIES
1641 Placentia Ave., Fullerton, CA 92631
Contact: Dave or Sharon, (714) 524-8778
Type of Music: Original, all styles.
Club Capacity: 367
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No

JEZEBEL'S
125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256
Type of Music: R&R, metal, original rock.
Club Capacity: 368
Stage Capacity: 5-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call for booking.
Pay: Negotiable.

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. To place your Miscellany ad - mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. Please call when you wish your ad to be canceled.

PUBLICITY INTERN for entertainment co. My last MC intern was stolen by Malcolm Jamal Warner. Serious minded future publicist needed, will train. Call Spike (213) 652-0600.
INTERN/ASST. mgr. wanted for recording studio and management co. Handle promotion, band management and general business. Good experience, opportunity, studio time, 10 hrs/wk. (818) 988-4924.

STAGE CREW interns needed immediately for Bombs Away. Experienced or apprentice considered. Require transportation, reliability, enthusiasm. Unique opportunity. Eric Hall Artist Management (818) 760-4328.

NORTHERN CALIFORNIA record co. seeks interns for Southern Ca. area. Marketing and publicity. R&B, hip-hop, rap/jazz. OverGroove Recordings. Call (415) 653-0863.

IMPACT RECORDS in Hollywood is seeking interns for various depts. to assist with phones and correspondence. Computer experience helpful. Please contact Gina C. at (213) 962-5511.
IMPACT RECORDS needs interns (non paying) for the publicity, and marketing departments. We are looking for outgoing and energetic people. Office is in Hollywood area. Please contact Christine at (213) 652-5511.

ARTIST MANAGEMENT seeks reliable intern. Assist with phone research, promotions, shows and varied duties. Excellent experience. No pay. Must have own transportation. GRS management. (213) 558-3269.

GIRL FRIDAY to assist in busy concert and video production office. Part-time, 30 hours, low pay for hard work and good contacts. Call 11:00-12:00. (213) 466-3417.

PRODUCTION/SOUND assistant wanted for alternative rock band. Enthusiasm over experience. Must have transportation, good attitude, interest in all phases of sound support. David (818) 357-9030.

INTERN WANTED for month of June for new alternative record label. No pay to start but great opportunity. Call (213) 466-4142.

INTERNSHIP FOR full service production company. Assist in all areas. Top connections, learn business. Transportation, reliability, enthusiasm. Music/computer experience helpful. Flexible hours. Contact (213) 455-1841.

INDEPENDENT RECORD label seeks summer interns. Positions available in publicity and retail marketing. Computer knowledge and strong phone skills required. Please call (213) 957-4357.

INTERN WANTED management office of major rock bands, seeks intern/general office assistant. Hours flexible. Great opportunity. Contact Steve at (213) 851-8800.

INTERN WANTED: Assist in promotion, tour support, label relations for Triple X Mgt. during summer. Must be organized self-starter with strong phone skills. Call (213) 663-2244.

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON
Phone: (213) 379-1568
Instruments: Fully automated 24 trk. digital recording studio w/exceptionally competitive rates. 3 Atari 1040 computers w/Hybrid Arts SMPTE track, Cubase 20 sequencing & scoring program. 80 MIDI channels. Korg T-3, Casio FZ-1 sampler. Ensoniq ESQ-1, Yamaha DX-7, Akai MPC 60, Tascam 8 trk.
Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/worldwide air-play including KTWV, KKKO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*. Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists. Blues, jazz keyboard instruction book/cassette package now available.

ACE BAKER
Phone: (818) 908-9082
Instruments: M1, Proteus, DSS 1 sampler w/ large library, Linn 9000 w/SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7.
Read Music: Yes
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).
Styles: Melodic rock, hip hop, dance pop, industrial pop.
Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, insbee.
Qualifications: Veteran of sessions, national & world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. Production & writing w/Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Shendan, Rich Donahue, Mark Keefner & Ross Vanelli.
Available For: Producing, arranging, writing, and/or recording of special music projects.

YALE BEEBEE
Phone: (213) 254-8573
Instruments: Kurzweil Midibord; Korg T2 Music Workstation; EMAX II 16-bit Stereo Digital Sound System; Roland D-550, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha TX802, TX816; processing equipment; Macintosh computer with SMPTE.
Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial rock, plus all contemporary and traditional idioms.
Read Music: Yes
Vocal Range: Tenor
Qualifications: B. M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory & Composition. Richie Sambora (Bon Jovi/PolyGram records), Paul Cotton (Poco), ASCAP/BMI Film Scoring Workshops. Extensive professional recording, performing, programming, touring, video, conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation.

FUNKY JIMMY BLUE
Phone: (213) 936-7925
Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpite lock-up.
Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.
Styles: R&B, hip-hop, rap, gospel, pop, house music, dance.
Qualifications: Top-20 singles, Top 40 album, video scoring, B.E.T., Soul Train, VH-1, radio jingles, RCA.
Available For: Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

STEVE BLOM
Phone: (818) 246-3593
Instruments: Custom made Tom Smith Strat, modified Ibanez Allison Holdsworth w/EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.
Read Music: Yes.
Styles: R&B, jazz fusion, rock.
Technical Skills: Great look, sound & stage presence. Dynamic soloist.
Qualifications: 3 yrs. classical study at CSUS, jazz study w/Ted Greene, Henry Robinette, the Faut School & more. Have played/toured w/ Maxine Nightingale, David Pomeroy, Tommy



FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., JULY 10, 12 NOON

TO PLACE FREE ADS

If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call (213) 462-3749, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. Ineligible ads or improperly placed ads will not be printed. For display ads, call (213) 462-5772, weekdays and ask for advertising. For Miscellaneous ads, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

2. PA'S AND AMPS

- *'59 Bassman reissue, tweed combo, sacrifice at \$650. 213-850-1476
- *2 Gauss bs cabs, 2 Carvin mid range w/EV's, 2 Carvin horns unenclosed, \$700 obo. Angela, 213-394-6996
- *2 S4115H11 Yamaha spkrs, xint cond, still in boxes, like new, 480 wts, 24x32x18, \$600/pair obo. Teri, 213-964-3740
- *16 chnl PA systm, 3 way w/4 monitors, Kelsey mixer, Crest amps, 31 band EQ, mics, stnds, snake & more, \$3000. Raffi, 213-664-6438
- *Acoustic 124 100 wgt guit amp, 410's combo, \$250. 714-722-8097
- *Ampeg SVT bs amp w/road cs included, xint cond, \$550. Brian, 818-507-6763
- *Ampeg SVT tube amp, \$325. 805-296-1386
- *BBE 422A sonic maximizer, new in box w/mnl & warranty, \$225. Gilbert, 213-962-6223
- *Carvin stereo crossover, \$250; Carvin FET900 pwr amp, \$450. Angela, 213-394-6996
- *Electro Voice 61PM 200 wts, 6 chnl pwr mixer, \$400. Paul, 213-271-9814
- *Fender Bassman head, late 60's, silver face, all stock, grt blues tone, \$165; Fender tweed Champ, very gd cond, \$375. 818-788-0610
- *Fender Champ 12 w/12" spkr & chnl swtchng, \$225; Peavey Heritage tube amp, 120 wts, 2 12" Black Widow spkrs, \$250. Curtis, 213-969-9067
- *Fender Sidekick 50's bs amp, 125 wts, grt cond, rarely used, \$250 obo. Lv msg, 213-935-9050
- *Hartkey cab, 4x10, spkrs, xint for keybrds w/wheels & handles, \$325 obo or trade for twin reverb Fender, Marcell, 818-992-1607
- *Marshall 50 split chnl reverb, xint cond, \$500 obo. Must sell. Ted, 818-988-9479
- *Marshall 50 wtd head, 1978, JMP series, xint cond, all stock, \$425; Marshall style 4x12 straight cab, wheels, black, \$185. 818-783-6782
- *Marshall 100 wtd slant cab, all orig, 1972 w/vinyl cover & wheels. \$625 firm. 818-761-9354

- *Mesa Boogie Mark III Simulcast combo amp, custom modified by Lab Sound, new tubes, 2 foot pdls, vinyl cover, grt cond, \$950. 213-461-5135
- *Mesa Boogie Strategy 400 pwr amp & studio pre amp in anvil cs, w/2 custom spkrs 24x's 200 wtd EV spkrs, \$2750 obo. Carlos, days, 213-691-9886; eves, 714-998-8286
- *Mesa Boogie, 50 caliber, 1 1/2" combo EV spkr, reverb, graphic EQ, xint cond, \$650 obo. 213-878-5560
- *Neoteck Series console, 360x2, 4 band EQ, 4 sends, \$30,000. Bob, 213-462-7051
- *Peavey Citation Mark 4 amp, 160 wts, chnl swtchng w/ft switch & paramtrc EQ, \$300. Rich, 818-243-7784
- *Randall 412 slant cab w/Jaguar spkrs, xint cond, \$350, cash only. Scott, 818-762-9242
- *Randall Switchmaster 150 1 1/2" combo, 120 wts, orig Celestion spkr, chnl swtchng & reverb, brnd new cond, incredibl sound, \$275 obo. 213-667-0798
- *Roland Jazz Chorus 120H guit head w/2x12 cabs, grt chorus, 120 wts, \$350. Tom, 213-931-3992
- *Roland JC120, \$350, must sell. John, 213-931-0093
- *Toa MCX106 PA w/mixer, built in cassette plvr, \$350 obo. Jeff, days, 213-691-9886; eves, 213-691-3676
- *Toa spkr for sale, 1 1/5" spkr, 1 amp 4 chnls, \$395. 213-282-0404
- *Trace Elliott bs cab, 15" spkr, xint cond, \$250; Mitchell 4x10 cab, \$150/ea. 818-545-4550
- *Trace Elliott combo bs amp, model #1110, 4 10" spkrs, 90 wts into 8 ohms, \$850. 213-715-1580
- *Trace Elliott GP12X bs pre amp, 12 band EQ, balanced DI, mid shaped, lx koop, pre amp link, only 8 months old, list \$1100, must sell, \$475 firm. 714-988-7644
- *Yamaha NS10M studio monitors, mint cond, \$275. Naglia, 213-650-7911

- *E16 Fostex w/auto locator, \$5650 obo. Zak, 213-469-6075
- *Tascam 424 multi trk recdr, new in box w/mnl & warranty, \$465. Gilbert, 213-962-6223
- *Tascam model 488 8 trk porta-studio, pristine cond, \$900. Ms msg for Pat, 213-960-8886
- *Used 2" tape, Scotch 250 & Ampex 456, no splices or overdubs, live recrdng only, \$60/ea obo. Carter, 213-542-9222
- *Yamaha MT3X 4 trk tape recdr, 1 yr old, hrdly used, xint cond, must sell. Adrian, 213-726-6741

4. MUSIC ACCESSORIES

- *6 4x12 Marshall type dummy cabs, \$200 obo. Sean, 213-969-9736
- *Acous 300 wtd for sale, \$300, 8x10 cab, 400 wts, \$200 obo. 213-382-9468
- *Alesis drm mcs, HR16, \$200 obo; HR16B, \$225 obo. 818-776-2965
- *Alesis HR16 drm mach, 16 bit sampled sounds, very versitl, easy to progrm, hrdly used w/mnl, \$250. 213-848-9002
- *Alesis MMT8 seqncr, like new w/box & mnl, \$190 obo. Carl, 213-876-2902
- *Alesis Quadraverb +, new in box w/mnl & warranty, \$375. Gilbert, 213-962-6223
- *Anvil flight cs, 26x22x15" for Fender Concert, Deluxe, etc, whrvy duly casters, used once, \$200 obo. Charles, 818-766-0876
- *Aries 16 trk recrdng console avail, \$2600. Zak, 213-469-6075
- *Art SGE multi tr, 9 digital tr at once, \$375; Demeter PGP-3 3 chnl tube pre amp, \$900. Curtis, 213-969-9067
- *Assorted pieces of sheet music, dated 1868-1951, all or none, \$250. Shihoh, 818-980-9122
- *Atlas 8 ft studio mic stnd, boom & casters, \$100. Paul, 714-722-8097
- *Bartolini bs PU's & pre amp for sale, \$175 obo or sold individually. Mike, 213-483-4780

3. TAPE RECORDERS

- *Akai MG614 4 trk, boxed w/mnl, as new, superb sound qual, \$795. 213-848-9002
- *Allen & Heath System 8 Mark III, 16 trk recrdng mixer, brnd new, must see, \$3000 obo. Dave, 213-463-0511

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FREE CLASSIFIEDS

- Boss DD-2 digital delay, \$100; DM-3 analog delay, \$60, xint cond, 213-667-0798
- Boss Dr Rhyth DR-220A drm mach, xint cond w/cs & mnt, \$125 obo, 213-878-5580
- Celebration G1270 sprsr, xint cond, \$55/ea, 213-482-9968
- DBX 166 stereo comprsr, in box w/clean warranty & mnl, \$445, Nagla, 213-650-7911
- Digittech HM8 rck mnt harmony mach w/mnl, \$200, cash only, Scott, 818-762-9242
- Drawer door gate, \$600, Alberto, 213-852-0949
- Furman PQ3 parametric EQ rck, cost \$250, sell for \$125; CE300 stereo chorus by Roland, cost \$300, sell for \$130, 818-761-9354
- JBL Control 5 sub woofer, brnd new, still in box, never opened, \$275, Art Pro Verb, \$140, PPS1 Midt Smpte synchronizer, \$95, Jim, 818-986-1208
- JL Cooper Midt Mutes, 16 chnls of automated mutes for any console, \$390 obo, 714-622-7089
- Nady 400 wireless for guit, top of the line in xint cond, \$1000, Pete, 213-850-6973
- Neumann U87 mic, \$1000 obo; Mylab PIP50 mic, \$1000 obo, Freddie, after 6, 810-548-4969
- Peterson strobe tuner, built in mic pick up, \$100 Steve, 818-349-2363
- Pro VHS recorder w/cable for lock up to Fostex 4030 synchronizr, \$1900 obo, Clark, 818-713-1313
- Pro Violin bow, HR Pretzschner, \$1500, Paul, 714-722-8097
- Proteus sound module by Emu, \$700, Lv msg for Pat, 213-960-8886
- Raymer stereo amp module, grt for keybrds, 800-35, 35 wts, gd cond, \$35 obo, Victor, anytime, 213-388-6287
- RockIron Hushtron 2CX stereo noise reduction, in box, gd cond, \$305, Pauline, 213-665-3374
- Roland PG300 synth progrmmr, brnd new, \$115, Lou, 213-933-1433
- Roland GP16 guit fx, \$550 obo, must sell, barely used, Jeff, 213-396-3295
- Roland MT32 multi timbral sound module, per cond, \$275 obo, Jeff, days, 213-691-9886; eves, 213-691-3676
- Roland PG300 synth progrmmr, brnd new, \$125, Graham, 213-473-8132
- Schultz Rockman w/AC adaptor, \$100, Sean, 213-466-1578
- Tapeo keybrd mixer, rck mnt, 6x1 w/EQ, \$75, Jacques, 213-920-2952

- Top of line Yamaha gut wireless w/auto AD diversity swtching, fits in rck, mint cond, Hillywd area, \$225, Anthony, 213-960-7625
- Yamaha P-2200 pwr amp, pro rck mnt, xint cond, \$450, Mike, 213-662-5291
- Yamaha RX11 drm mach, 12 separate outputs, very gd cond, \$250, Jacques, 213-920-2952
- Yamaha SPX90, \$225, 213-461-5135

5. GUITARS

- 1959 Gibson 175, rare, single PAF w/varying sound, \$5000, 714-695-1996
- 1975 Gibson SG, tobacco sunburst, in mint cond w/cs, \$375; Guild Blade Runner guit, mint cond w/cs, EMG PU's, \$375, 213-876-1954
- 1990 Gibson SG, cherry red, grt cond, grt neck, 24 frets, must see & ply, \$400, 213-663-0498
- Anderson Tele w/Sitral PU, F.Rose, HSC, 1 yr old, mint cond, \$1250, 213-482-9968
- BC Rich Blich bs, American made in '76, cloud inlays, 24 frets, collectors item, \$850 obo or trade, 714-337-9925
- BC Rich Eagle bs, blonde, limited edition, neck, body 1 pc, Active Electronics, handmade, Dimarzio PU's, B/A bridge, HSC, xint cond, \$625 obo, 818-767-4127
- Carvin B220 guit, star shaped, blue w/F.Rose & HSC, \$350, cash only, Scott, 818-762-9242
- Carvin Randy Rhodes model Flying V, pearl white, ebony neck, 24 frets, killer pro trem, \$350 obo, Steve, 213-874-5486
- Custom Fender Jazz bs, EMG PU's, ebony neck, Shaler pegs, uniq aqua color, \$350 obo, Michael O'Brien, 213-650-0351; 213-848-2200
- Destroyer Star, black w/black hrdwr, blonde Chandler neck, F.Rose trem, Jackson PU's, w/cs, rks, plys & sounds grt, \$350 obo, Glen, 213-634-9058
- Epiphone guit, 2 hmbckng PU's w/trem bar, HSC, \$100, Graham, 213-473-8132
- Fender Bullet guit, per cond, new cond, made in USA w/Fender HSC, \$185, Yamaha Strat style, xint cond, w/cs & stnd, \$185, 818-793-8782
- Fender Jaguar, w/new HSC, must sell, \$400, John, 213-931-0093
- Fender Jazz bs, 1975, black w/rosewood bound inlaid neck, compl orig, grt cond w/cs, \$650, 213-878-5560

- Fender Strat, Japanese made, black & white custom paint, rosewood fretbrd, locking nut & trem, grt cond, Heavy Metal pdl & HSC included, \$250 obo, Lv msg, 213-935-9050
- Fender Tele's, 1972 custom color black w/mple neck, all orig, grt cond w/cs, \$825 obo; 1978 sunburst maple neck, mint, unused w/HSC, \$750 obo, 213-841-6914
- Fender Tele, 1972, all orig, maple neck, blonde finish w/cs, \$800, Graham, 213-473-8132
- Gibson Firebird reissue, sunburst finish, xint cond w/cs, \$800 obo, Steve, 714-739-2745
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- Gretsch Sal Salvador, late 50's, F-holes, head stock repair, single DeArmand, \$600; '67 Gretsch thin hollow body, F-holes, single H/Low Iron, \$485, 818-788-0610
- Guild Pilot bs guit, black w/EMG PU's, HSC, strap & strap locks, \$350, Anthony, 213-960-7625
- Hamer bs, custom body wrk, EMG PU's, Active Electronics, \$375, Sean, 213-466-1576
- Hamer Tele w/F.Rose, custom built by factory in '89, xint cond, not in prodn anymore, black w/cream binding, sacrifice at \$1700, 213-850-1476
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- Kramer American Tele, purple, F.Rose, S.Duncan PU's, \$400, Pete, 213-850-8973
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- Clavinet, gd shaper, no cs, \$300 firm, Shloh, 818-980-9122
- Emu Proteus 1, in box w/clean warranty & mnls too, \$720, Nagla, 213-650-7911
- Ensoniq Mirage, \$500; Korg DW800, \$500 or \$850 for both Pat, 213-432-7495
- ESQ1, per cond, \$600 firm, 213-467-5653
- Korg EPS1 elec piano w/strings, transposer 76 touch sensitive keys, xint cond, \$700, 818-990-2328
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- Yamaha DX21, \$185, Jeff, days, 213-691-9886; eves, 213-691-3676
- Yamaha TX18 rck, \$1500, Korg M1, \$1300, Peter, 702-329-3346

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 •Fem bs wid to compl all tem proj. Gd lks & image, pls. Have mainf. Valley area. Inti Extreme, Crue. 818-784-2872
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 •Funky pwr bs wid for xceptnl artistic progrsv rock band. Music comes 1st. Have gigs, lbi intrst. Inti Gabriel, Bush, O'Ryche, Fixx. 213-876-4814
 •Grooving blues rock bst wid. Vocs +, lmspo, dedcin, must. Males under 30 only. We have mngt, demos, gigs. Sly, Aero, Stones, Zep, Frank. 818-508-5193
 •Gult/sngwrt nds young bs or bs & drm team. Forming sng orientd cmrcl rock band. Tint, gear & hr a must. Srs only. Jovi, Skid, Lynch, John. 213-876-3485
 •Gult/sngwrt, dmrv, sk bst for sinister, theatrl, metal band. Inti Kiss, Cooper, Crue. No drugs. Dave. 213-465-6419
 •Gutter sleaze, ultra imaged Hllywd HR grp sks bst. No browns, tats or uglies. Ages 19-23. Inti Skid, Pussycat. 213-851-2825
 •HARD TIMES sks bst. Pro att, pro gear, rock image. Hrd, hvy cmrcl rock. shows pending. 818-761-5301; 818-791-3829
 •Harmonica plyr & voc w/the blues & orig ideas sk bs plyr to start blues band Inti John Mayall, Paul Butterfield, T-Birds Chris. 213-281-1908
 •Hvy rock bs plyr nrd now. Doug or John. 818-831-1525
 •In your face, groove 111 ft hrtfs band sks verstl & open minded bs. Inti. music, Matt. 213-660-2976
 •Jamming bs plyr who can ply, not just ride the E, for straight ahead American band. Inti Petty, Smithereens, Springstein, Stones, Harry. 213-965-9886

•Jive nipple bst wid for band. Inti Liquid Jesus, Alice/Chains, Love Bone, Jell. 213-851-3661
 •KILL SISTER KILL sks tem bst. Stock ply inspired by Cult, Zodiac, AC/DC. Get the picture? Video, gigs + indie deal. 818-377-8951
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 •Lkg for blues based plyr. Must be well versed, steady drive, shuffle, 6/8's, swing, R&B, Robert. 213-656-5946
 •Lkg for bst for rock fusion band, some chart reading req'd. 818-376-1145
 •Lkg for Duran, Kevin Page lype. Sean. 818-785-1553
 •Meldic cmrcl rock band nds bs plyr to compl band. Joe. 213-397-3991
 •Non progrsv bst wid for xplosv HR band. Into old VH, Tesla, Dokken, Skid, Rehrl spc, many sngs, vocs, gd lks, pro att. 818-341-2544; 818-763-3894
 •POOL HALL RICHARD sks bs plyr. Stones, Faces, Aero. If you can groove & have gd meter, call. Bill. 213-462-7465
 •Pro bst wid for cmrcl metal proj w/edge. Must have chops, lks & dependabl att. Don't waste my time. 818-506-6423
 •Sng orientd meldic HR band w/connex sks team plyng bst w/groove, creativity, image & pro att. Music 1st, deal w/come. 818-907-9284
 •Sngwrt duo, both ply keys, 1 sings, nd funky bs plyr who knows what the groove is all about. Must sing & be very animated. Pierre. 818-772-2538
 •Solid grooving atmrv bst w/classic rock Inti wid for wrkg band. Bckng vocs essential. Gigs scheduled, mngt & recrdng pending. Kevin. 818-762-1925
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