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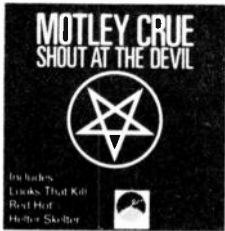
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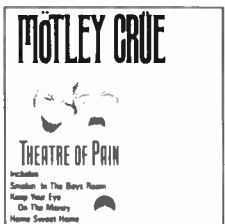
on 15 years of producing
gold and platinum records



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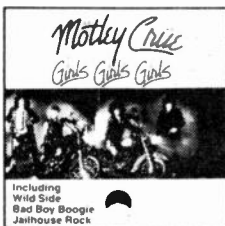
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FEATURES



G. LaFerman

16 TOM WERMAN

This platinum producer is celebrating 15 years of pumping out hits for artists such as Ted Nugent, Cheap Trick, Motley Crue, and Poison. He's now finishing up the debut album for Geffen's Junkyard and already has CBS' Love/Hate waiting in the wings. Find out what makes Tom Werman run!

By Kenny Kerner



26 ICE-T

With a background that would have destroyed a lesser man, Ice-T has not only risen above his personal tragedies, but has gone on to become a role model for the younger generation through his gutsy street raps. You won't want to miss the Ice-man's vividly-realistic story.

By James T. Goad

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FEEDBACK

Zonte Fan

Dear MC:

I read your review on the all sister band Zonte, and I thought it was unfair to call them "nothing new." They are the newest thing I've ever seen in rock & roll.

I like the band's attitude because it projects from the stage. I think they're going to make it quickly.

Sincerely,
L.C. Richman

More Zonte

Dear MC:

Regarding your review on the band Zonte. Let me tell you that I was a bit disappointed. I have seen these girls play and always felt that they had an original look & sound of their own. I felt that you kept going back and forth in your mind like a schoolboy with flower petals—I like them...I don't like them...etc....

If a record company wants something fresh and new, they should come check out this band. I think we could use something exciting out there.

P.S. By the way, it was King Solomon who said, "there is nothing new under the sun." Thanks to Zonte, there now is.

Sincerely,
Anne Hamilton

Praise

Dear MC:

The January 9 issue of MC was really fun to read. The new look and logo are sharp and to the point. As you can imagine, I am very happy to see the Night Life section. The more space devoted to local clubs, the better!

The Radio Airwaves column was, however, my favorite part of the issue. For the sake of nostalgia and the sake of the current radio scene in L.A., I couldn't dream of a more ideal team than Jim Ladd and J.J. Jackson. J.J. was the first "favorite DJ" I ever had back in Boston in 1969 when he was the most exciting and tuned-in man on the radio at WBCN. Ladd, in my opinion, is the best DJ of all time. You guys should put them on the cover and let them really tell you about radio in America as they see it. This would be a fantastic story to read. More power to KMPC. More power to *Music Connection*.

Your Pal,
Barbara Shelley
Publicity Director
the 2nd Coming

In our last issue, we inadvertently misspelled the last name of Pat Lucas, vice president, West Coast operations, SBK Entertainment World. We apologize for the error.

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NEWS

UCLA Course Focuses On Radio and Records

By Michael Amicone

LOS ANGELES—The UCLA Extension Program is offering a course on the critical part that radio plays in the hit-making process. Titled "The Marriage of Radio and Records: Making the Hits," the nine-session course focuses on the inner workings between record company promotional personnel and radio station music directors, how leading radio stations handle their considerable clout, and the role played by

trade publications, influential retail outlets, and listener requests on a record's ultimate chartlife. Guests scheduled to appear include: Mavis Brody, former director of A&R, MCA; John Carter, vp, A&R, Atlantic; Charlie Minor, sr. vp, promotion, A&M; Tom Noonan, associate publisher/director of charts, *Billboard* magazine; and Al Taverra, music director, KPWR-FM. For information on the course, which begins on January 26, call (213) 825-9064. **MC**

Soviet Record Label Seeks American Artists

By Tom Farrell and Jon McTish

CENTURY CITY—In the ever-expanding spirit of glasnost, the Soviet Union has announced that they will be actively seeking American cooperation both technically and artistically in an effort to become a major power in the field of contemporary music. To achieve this goal, Melodia, the Soviet state record label, will be expanding its base of operations in a large-scale effort to catch up with the rest of the rock world.

At a recent press conference held in Century City, U.S. spokesman for Melodia, Ed Malik (a former U.S. recording artist), Sasha

Pleashkov, chief editor of *Sputnik* magazine (a U.S.S.R. magazine dedicated to the music arts), and Victor Solomatin, director general of Melodia, outlined the label's plans to sign promising American musical talent, record them back in the U.S.S.R., and then distribute the finished product worldwide. Melodia is also seeking U.S. technical assistance in the building and updating of their recording studios, as well as actively encouraging joint concert ventures between the two superpowers. Plans are also being finalized by Melodia for the exclusive U.S.S.R. release of a new Paul McCartney oldies album, a record featuring the ex-Beatle performing various rock standards. **MC**



Sasha Pleashkov (left), chief editor of the Soviet magazine, *Sputnik*; Ed Malik (center), U.S. spokesman for the Soviet label, Melodia; and Victor Solomatin (right), director general of Melodia, join hands in their enthusiasm for the label's expansion plans.

SIGNINGS & ASSIGNMENTS/MICHAEL AMICONE



Frazer Smith

Gonzo radio personality Frazer Smith recently inked a new contract with classic rock station, KLSX-FM. The contract, rumored to be the richest ever afforded a part-time radio air talent, corrals the comic/radio jock for several more years. Fans of Frazer's brand of hipper-than-hip comedy can catch him weekly on his wacky 10:00 PM-2:00 AM Saturday night airshift, and each morning on "The Peter Tilden Show" as host of "Fraze At The Flicks."

Noe Goldwasser has relinquished his post as editor-in-chief of *Guitar World*, a magazine he founded and brought to national prominence. Goldwasser will act as consultant and continue to write for the magazine, as well as editing a series of books on Jimi Hendrix for Alan Douglas, curator of the late guitar legend's estate. Goldwasser and Douglas will also be co-producing a series of compilations for Rykodisc entitled *A Who's Who Of The Blues*. Assuming Goldwasser's vacated position at *Guitar World* will be Joe Bosso, formerly his second-in-command.

Independent hard rock/heavy metal label, Red Light Records, has signed ex-Island recording artist Diamond Rexx to a worldwide recording contract. Production is slated to begin the first of the year at Reel Studios in Glendale Heights, Illinois, with a projected March release. Bands wishing to peddle their wares to Red Light can send their tapes and photos to: Red Light Records, P.O. Box 8356, Chicago, IL 60680. Attention: Mark Nawara.

Atlantic Records has named Toby Emmerich to oversee operations for its newly created soundtrack department. Emmerich, formerly an A & R representative with the WEA company, will centralize production activities for movies and television specials, acting as management liaison between film studios, television networks, production companies, music publishers,

and artists' managers. In addition, Lee Ann Schuler has been named to the post of artist relations coordinator for Atlantic, and Jim Gallo has been promoted to the newly created position of director of marketing operations for the veteran label, both employees to be based at the company's New York headquarters.

Furious Entertainment Company, Inc. is currently offering to consult and develop new and established bands and songwriters. Don Paccione and Freddy Wilkes, two industry veterans, will use their combined experience to help develop artist's careers in preparation for future success. Paccione was formerly general manager for EMI Music Publishing, East Coast, and represented the publishing interests of Megadeth and the Smithereens, as well as helping the band Europe break in the U.S. market, and Wilkes, as manager of East Coast A&R for Chrysalis, worked with Billy Idol and Huey Lewis.

Cynthia Miska, former associate director of writer/publisher relations for BMI, will assume the responsibilities of heavy metal consultant for Chuck Kaye's Windswept-Pacific company, effective March 1st.

Veteran record man Danny Sims has announced the formation of a new independent label, Slam Records. Boasting offices in Los Angeles, New York, and London (with the London-based European arm as a joint venture between Sims and the David Simmons-headed Filmitrax Company), the label will initially concentrate on urban music and Contemporary Hit Radio (CHR), and later expand into the jazz and gospel fields. A collection of previously unheard tracks by reggae great Bob Marley is currently in release from the label.

The Enigma Entertainment Corporation and PolyGram Records recently signed a North American distribution deal for long-form music videos. The Enigma Music Video line recently debuted with *Live In Japan*-Stryper, *The Murderess Metal Road Show*-Lizzy Borden, *In The Beginning*-Stryper, and *Live At The Ritz*-D.R.I..

Aphex Systems Ltd., a leading manufacturer of professional signal processing equipment (famous for their sound-sweetening Aural Exciter series) has announced two new appointments: Michael Stewart, formerly a producer for Billy Joel ("Piano Man") and Kenny Rankin, to manager of the company's newly formed Systems Design Group; and Arnie Christensen to sales manager. **MC**



WTG Records, the new CBS West Coast-based label, was given a major promotional launch recently in New York. On hand to wish the fledgling label well were: (from left to right) Jamie and Patsy Kensit, members of the new WTG group Eighth Wonder ("Cross My Heart"), New York rocker Nona Hendrix, and WTG President Jerry Greenberg.

CLOSEUP

PENNY BLACK "Do It Yourself Success"

By Keith Bearen
and Ace Passion

Aspiring matinee idols and budding rock stars still come to Tinseltown thinking they'll be discovered sitting at a drug store counter in classic Hollywood fashion. Though most of them end up spending their idle time sipping ice cream sodas in anonymity, others come West with the realization that it takes a combination of hard work, talent, and ingenuity to make it in today's record business.

However, sobering realisms aside, chance and being in the right place at the right time can still play an important role in the making of stars. A good case in point: Penny Black, a four-member rock band who received a major dose of good luck on the way to their record debut.

Penny Black's story began two-and-a-half years ago when vocalist/guitarist Jeff Wilson, now 27, left Pittsburgh, PA for Los Angeles. Like many who venture westward, he harbored hopes for success in the music industry. Also, like many others, he found himself toiling at odd jobs to make financial ends meet while waiting for his chance, wondering when, or if, things would finally fall together for his music career. One of those odd jobs, working as a film extra, would be all the catalyst Wilson would need.



For most actors, let alone musicians, working as a movie extra provides little hope for fame and

fortune. But one day in June, 1987, while working on a low-budget vampire movie, Wilson happened to ask the film's musical director if he needed any songs for the project. Though no tunes were needed, he *did* need a singer. Later, while recording a vocal track for one of the soundtrack's songs, opportunity knocked again for Wilson when the musical director received a phone call informing him that the band to be filmed for the next day's musical sequence had cancelled. He asked Wilson if he could get a band together for the following morning. "Sure," replied Wilson confidently, obviously caught up in the momentum of this Cinderella story.

There was only one small problem: he didn't have a band and had no idea where he would get one. Searching his brain, the ever-resourceful Wilson remembered "this fantastic guitarist" he had seen named Tony Atkinson. As luck would have it, Atkinson not only agreed, but brought along two of his friends, drummer Jeff Schunk and bassist Dave Randi. After brief introductions, the fledgling band rehearsed and, according to Wilson, "We all just looked at each other and it was magic." They proceeded to jam into the night, practicing material for the next day's club-fight scene. The filming went great, and when it was all over, the four musicians knew that they were no

longer just four guys jamming—they were now a band.

Penny Black, as they were now dubbed, began writing and rehearsing in earnest, five nights a week. By the end of 1987, they had 35 tunes in their repertoire and felt it was time to make a record. After a holiday break, Penny Black entered Cherokee Studios with producer Larold Rebhun (who has engineered for Ringo Starr, George Harrison, and Jimi Hendrix projects), and recorded the six best of the 35 choices.

Wilson claims that the band was so confident of the finished tape's quality, they decided to put it out right away—themselves. Only one problem, the band had no record label. Never one to let inexperience dampen his enthusiasm, Wilson and the band formed Blacksmyth records, releasing the finished album in September, 1988.

One of the songs that made the final cut is a cover of Percy Sledge's immortal R&B standard, "When A Man Loves A Woman." Engineer/producer Rebhun brought in veteran Steely Dan/Doobie Brother Jeff "Skunk" Baxter to play Hammond B-3 organ on the track. Wilson recalls, "He was great. He called Percy Sledge and told him to listen to our version of the song, and he gave his seal of approval by saying 'not bad for four white guys.'"

Wilson believes that releasing a self-distributed album, which has been selling well at gigs and in stores, has been a valuable educational experience, and one that has brought the band closer together. "I'm so glad I finally found a band that thinks like me," enthuses Wilson. "It really is a band. And we're friends, which makes it even easier. We enjoy each other's company and look forward to rehearsing." In keeping with this sentiment, all original songs are all credited as group compositions.

Following the release of their debut album, the band wisely played some out-of-town engagements away from the glare and pressures of L.A. to tighten up their chops and iron out any performance kinks. Back in the City Of Angels, they are now packing them in at clubs such as the Troubadour and the Palomino—and drumming up some major label interest in the process.

"Everything is opening up for us" says Wilson, ever the optimist. "I can't wait for the future." So who says dreams can't come true? All you need is some talent, some drive, some opportunity, and maybe a little white lie!

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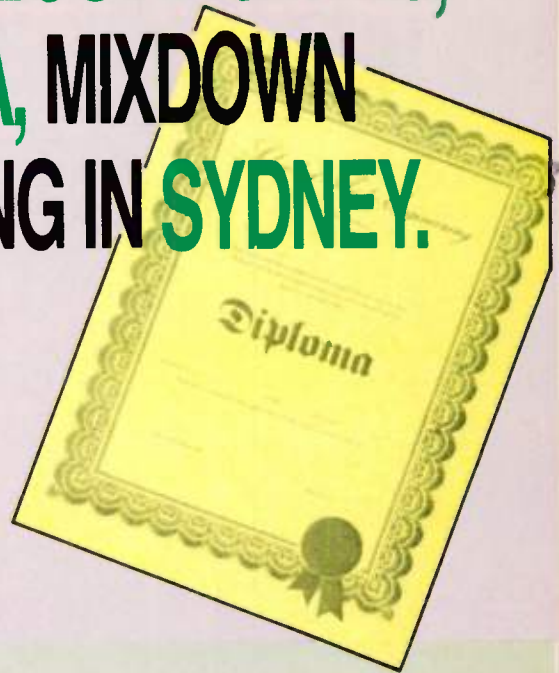
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NEWS

MCA Launches "Magic Of Hollywood" Tour

By Keith Bearen

UNIVERSAL CITY—"MCA Presents...The Magic Of Hollywood," a unique, travelling promotional extravaganza featuring live musical performances, legendary Hollywood memorabilia, and audience participation games, will make its way across the shopping malls of America throughout 1989. Inspired by the success of Tiffany's "Mall Tour," a clever promotional idea that helped the teenage sensation reach her target audience, "The Magic Of Hollywood" features the debut of Boys Club and the Boys, two new MCA/Motown acts currently making waves on the charts with "I Remember Holding You" and "Dial My Heart," respectively.

In addition to the musical performances, the tour will display various Hollywood treasures, including one set of the ruby slippers worn by Judy Garland in *The Wizard Of Oz*, along with contests and prizes in which participants can recreate a scene from TV's *Miami Vice*. The tour, scheduled for weekend stints at shopping malls, amusement parks, and county fairs throughout the U.S., makes its debut January 18-22 at the Glendale Galleria in Los Angeles, and eventually winds down November 17-19 in Dallas/Fort Worth. **MC**

SONGWRITERS SUPERSHOP



The Songwriters Guild of America Foundation is sponsoring "Supershop," a new networking and marketing program designed to help up-and-coming professional songwriters gain access to successful producers who are looking for material. Several writer's songs have already been picked up by such heavyweight producers as George Duke and David Kershenbaum. Pictured (left to right) are: Steve Wylmz, Chip Halstead, Jimmy Hammer, Supershop coordinator Leslie Brenner, Ron Jankowski, producer Marti Sharon ("Jump" by the Pointer Sisters) and her dog Chow-Chow, George Michael Elian, SGA Director B. Aaron Meza, and Jan Cheatum.



I.R.S. Records Banks On Future Of Instrumental Music

By Pat Lewis

UNIVERSAL CITY—I.R.S. Records, with its belief in the timeless appeal of rock instrumental virtuosity, has released eight albums of instrumental music featuring some of rock's top musicians. The project, known as the No Speak series, is designed to fill a gaping void in the rock marketplace and provide an upbeat alternative for the many fans who,

in recent years, have turned away from banal teen-oriented rock but don't relate to jazz or new age.

The No Speak series is a highly ambitious undertaking, although, rock instrumental music is not a new concept. Just a short sampling: Guitarist Duane Eddy scored fifteen Top 40 hits during the Fifties and Sixties, Edgar Winter's "Frank-

enstein" was a huge success in the Seventies, and Kenny G scored a Top Five hit in 1987 with "Songbird."

"The basic premise of the No Speak series is to demonstrate that instrumental music can be very modern and listenable," says guitarist Steve Hunter who has worked with an impressive list of superstars throughout the years including Lou Reed, Alice Cooper, Peter Gabriel, and Mitch Ryder. "We wanted to prove that rock instrumentals can be a melodic, very emotional music that doesn't sound old—that doesn't age. I think Joe Satriani [new guitar sensation whose current EP *Dreaming #11* is on the *Billboard* charts with a bullet] was a big help in that he opened the door for everybody."

The most recent additions to the No Speak series are: harmonica/sax player Jimmy Z's *Anytime...Anywhere*, Ultravox instrumental mainstay Billy Currie's *Transportation* (with guest guitarist Steve Howe), and Steve Hunter's *The Deacon*. But I.R.S.' most elaborate undertaking is a compilation of twelve tracks by twelve veteran guitarists entitled *Guitar Speak*, featuring guitarists Steve Howe (Yes, Asia, GTR), Robby Krieger (Doors), Alvin Lee (Ten Years After), Randy California (Spirit), and Steve Hunter. A concert tour to support the *Guitar Speak* album is due to hit Los Angeles in March, 1989.

So who is this alternative audience I.R.S. hopes to attract with these rock instrumental albums? "Initially, *Guitar Speak* is going to appeal solely to guitar players," says Hunter. "But as it's played and heard, the audience should widen. There's a huge audience of rock 'n rollers out there who are in a certain age group that don't necessarily want to hear songs about teenage love or heavy messages." **MC**

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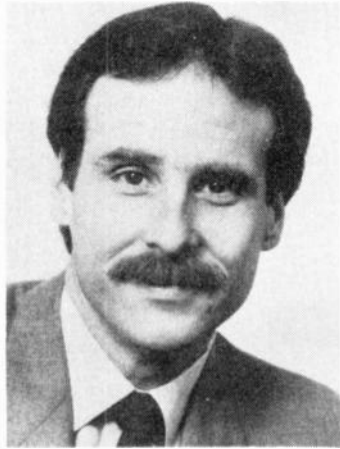


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AIRWAVES: RADIO

By F. Scott Kirby



Ken Kohl

Mention talk-radio in Los Angeles and it's almost a certainty you're referring to the venerable giant KABC—as that station has so thoroughly dominated the gab arena for so long.

But recently, KABC's dominance of the AM talk circuit has been challenged by a formidable new contender, KFI, which is now quietly siphoning listeners away from the L.A. ratings leader.

The man responsible for KFI's rebirth is a dynamic innovator named Ken Kohl who also directed a format overhaul at another floundering AM pullstop—Seattle's KOMO—with blue chip results.

While the station had suffered an unfortunate series of setbacks in 1986 that culminated in ever-worsening Arbitron books, Kohl (who arrived in early '87) knew that in morning man Gary Owens and evening stalwarts Toni Grant and Larry King, he possessed some piquant personalities with which to build a winner.

"The problem with KFI when I got there," recalls Kohl, "was that they were much too broad in focus. My experience in Seattle (at KOMO) taught me that in a market as immense and diffused as Los Angeles the only way to gain a foothold is to 'narrowcast' (concentrate on one specific demo group)."

What Kohl realized was that there were many talk-oriented Angelenos who, if given the choice between Michael Jackson extrapolating on the merits of French wine or KFI's Jeff Edwards discussing world politics with Alexander Haig, would gladly opt for the latter.

"Our goal is not so much to dominate talk radio in Los Angeles, but more precisely, to keep KABC

from dominating," he says. In addition to the aforementioned Grant, Owens, and Edwards, Kohl can also gloat about pulling in two new heavyweights, Tom Leykis and Chuck Ashman, the latter a former KABC regular. And in Leykis, Kohl thinks he has discovered "the next giant of Los Angeles radio."

Perhaps Kohl's string of successes as a talk programmer stems from his ongoing love affair with pop music. But at 41, he understands that somewhere during a person's mid-thirties, their priorities change. "I can vividly remember waiting in New York at a record store for the new Beach Boys album thinking that it was the most important thing in the world at the time," he remembers wistfully thinking about the days of Woodies and beach blondes. "Many of our listeners shared similar interests at one time, but have now become more concerned with braces and mortgage payments. These are baby boomers we're catering to," he proclaims. And judging by the station's increasingly encouraging Arbitron books, Kohl and KFI are well on their way to being a major thorn in the side of rival KABC who are now looking over their shoulders with ever-increasing concern.

According to *Radio & Records'* 1988 year-end industry summary, here's how some of your favorite hits placed (in terms of airplay) for the year: Bringing up the Number One prize on the Top 40 side of the ledger was soulful crooner Billy Ocean with the rhythmic romper "Get Out Of My Dream, Get Into My Car," and pop luminaries like Steve Winwood, George Michael, and Michael Jackson close behind.

Topping the list of urban contemporary winners was Terence Trent D'Arby, with Prince and Anita Baker next up. Some new as well as "tried and true" crooners crossed the line on the adult contemporary sector with Brenda Russell, Whitney Houston, and the Beach Boys heading the list.

Finally, your correspondent's personal faves: the Sugarcubes, who nailed down top honors in the ever-challenging alternative side, and Siouxsie & the Banshees, Midnight Oil, Robyn Hitchcock, and the excellent Aussie quartet, the Church, four other bands destined to cross over into Top Forty territory. MC

TELEVISION

By Douglas Raskoff



Singer/songwriter Tom Waits (L) portrays Zack in the Island Pictures film, *Down By Law*, airing midnight, Jan. 23 on the Movie Channel. Also pictured are John Lurie and Roberto Benigni (R).

THURSDAY, JANUARY 19

7:30 & 11:00 p.m. **THE NASHVILLE NETWORK—New Country:** Veteran country rockers, the Nitty Gritty Dirt Band perform tunes from their most recent LP, *Workin' Band*.

FRIDAY, JANUARY 20

7:00 p.m. **CINEMAX—Otis Redding:** A half-hour's worth of concert footage of the legendary soul man taken at the 1967 Monterey Pop Festival.

7:30 & 11:00 p.m. **THE NASHVILLE NETWORK—Rock 'N' Roll Palace:** Did you ever wonder if Ace Cannon, the star of all those late-night ads for LP sets featuring his plodding baritone sax solos, can still play? Find out in this program hosted by Wolfman Jack.

SATURDAY, JANUARY 21

8:00 p.m. **NBC—Bob Hope's Super Bowl Special:** The slide-nosed comic and two more venerated showmen, George Burns and Sammy Davis, Jr., run the risk of raising their blood pressure when they are joined by Tiffany to toast the Winter classic.

8:30 p.m. **THE NASHVILLE NETWORK—Rock 'N' Roll Palace:** Wolfman Jack hosts another vintage night of vintage rock music, this time with a British Invasion show which includes Spencer Davis and Billy J. Kramer.

SUNDAY, JANUARY 22

9:00 p.m. **THE DISNEY CHANNEL—Mary Martin's Sound of American Musicals:** Premiere. The star of some of Broadway's best-remembered musicals, *South Pacific*, *Peter Pan*, and *I Do, I Do*, profiles the music of Rogers and Hammerstein. REPEATS: Jan. 30, midnight.

MONDAY, JANUARY 23

6:30 p.m. **THE NASHVILLE NETWORK—Celebrities Offstage:** If you're a fan of Ricky Skaggs, this is the show for you. Cameras follow Skaggs as he tours the small Kentucky towns where he grew up.

12:00 a.m. **THE MOVIE CHANNEL—Down By Law:** If you missed

Tom Waits and John Lurie at the Wiltern on New Year's Eve, here's your chance to see them in this dark Jim Jarmusch comedy.

TUESDAY, JANUARY 24

7:30 & 11:00 p.m. **THE NASHVILLE NETWORK—New Country:** Johnny Rodriguez plays tunes from his latest LP, *Gracias*.

THURSDAY, JANUARY 26

8:00 p.m. **BRAVO—Tap Dance:** Tribute to Bill "Bojangles" Robinson shot in London with tap greats Honi Coles, Will Gaines, and Chuck Green.

FRIDAY, JANUARY 27

7:00 p.m. **CINEMAX—Vintage Performances:** Jimi Hendrix at the 1967 Monterey Pop Festival playing "Wild Thing," "The Wind Cries Mary," and more.

SATURDAY, JANUARY 28

10:00 p.m. **SHOWTIME—Gloria Estefan and Miami Sound Machine:** The Cuban firecracker returns to her home town for a live concert that features her dance hits "Conga" and "1-2-3." REPEATS: Jan. 29, 2:35 a.m.

10:00 p.m. **HBO—Barbra Streisand: One voice:** A repeat of Babbs' first full-length concert performance in 20 years. Taped at Streisand's Malibu ranch, the program includes "Evergreen" and "The Way We Were."

SUNDAY, JANUARY 29

9:00 a.m. **PBS—Shining Time Station:** Wake up early and you'll get to see Ringo Starr's debut in his first TV series. Ringo plays the part of "Mr. Conductor," an 18-inch man with magical powers in this 20-part children's series.

MONDAY, JANUARY 30

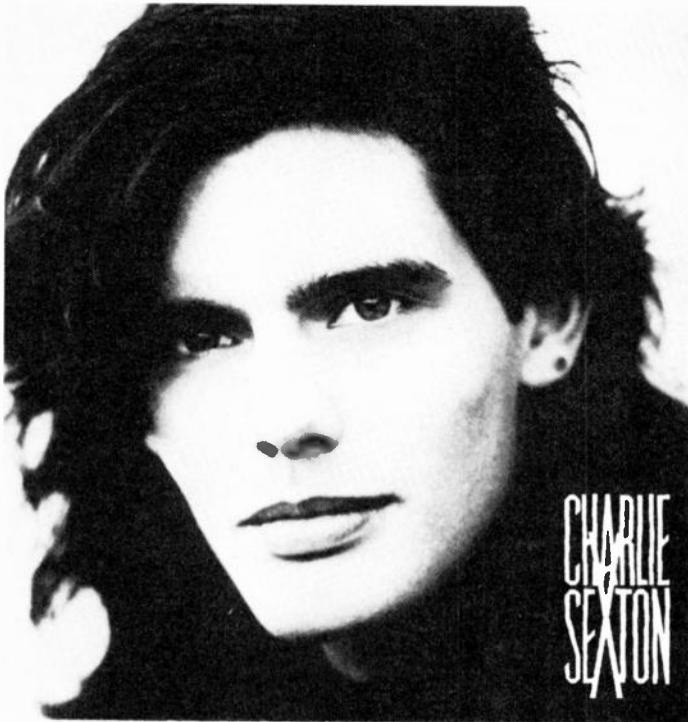
7:30 & 11:00 p.m. **THE NASHVILLE NETWORK—New Country: Roger Whittaker.** You've seen the commercials for his honey-sweet ballad albums hundreds of times. Now, find out if Whittaker can do more than just lip-sync in this live concert appearance.

TUESDAY, JANUARY 31

11:45 p.m. **THE MOVIE CHANNEL—Something Wild:** Jonathan Demme's comedy of errors features Melanie Griffith and a great soundtrack with all the following and more: David Byrne, Oingo Boingo, New Order, Jimmy Cliff, and the Fine Young Cannibals.

WEDNESDAY, FEBRUARY 1

6:30 & 11:00 p.m. **THE NASHVILLE NETWORK—American Music Celebration:** A special taped at the Grand Ole Opry in Nashville, featuring Ray Stevens, Brenda Lee, T. Graham Brown and others. If you missed hearing it for the last 15 years, Ray Stevens revives his saga of brazen nude jogging, "The Streak." REPEATS: Feb. 2, 3:30 p.m. MC



Dewey Nicks

Charlie Sexton's debut album released almost three years ago met with somewhat of an image backlash. Many argued that, despite two successful singles, "Beat So Lonely" and "Impressed", the LP was sold on Sexton's pretty-boy looks. January 23rd marks the release date of Charlie's follow-up, simply titled *Charlie Sexton*, with the initial single, "Don't Look Back," already being serviced to radio. Clearly, it will decide what kind of career lies ahead for the talented singer/songwriter.

Dialogue:

Bret Hartman: West Coast A&R manager, MCA Records

Making the Switch:

"The reason I made the switch from Columbia A&R over to here is because I feel that MCA is going to be a lot more aggressive. I think they're gonna be like the next Gefen. They're bringing in people from all over which will enable me to learn more and work on a lot more projects. I've already been assigned to do maintenance on a few bands and I'll sorta be the liaison for Mechanic Records which will be releasing the Bang Tango album *Psycho Cafe*. Also, I report directly to the president—Al Teller. And lastly, MCA is a West Coast-based company so everything's done right here."

A&R Philosophy:

"As you know, this label is Number One in country and R&B and dance. I also think we're Number One in pop. What we want to do now is to break a few rock bands and get into some alternative music. So we're looking. I lost *Love/Hate* to Columbia. That was a heart-

breaker! We were gonna sign them without Al (Teller) even seeing the band. That's how strong their demo tape was. The band just jumped at the Columbia offer. I brought that tape to Ron Oberman's attention at Columbia before I left, and he acted on it while I was in my transition period."



After spending some five years and three albums with Odin, local favorite Randy O has put together Lost Boys. On the way to landing that elusive label deal, the band picked up Vicky Hamilton as their manager. That in itself is enough to get the A&R reps out. Keep an eye on these guys.

A Learning Experience:

"It's really hard to keep your priorities straight about what you like because you're always thinking about what's gonna sell. It's like what Tom Zutaut said in the recent *Music Connection*... 'the good thing is to be able to sign things that you love as well as things that will make money.' A lot of times an act might not be your personal favorite, but you do recognize that it will make money. I think I have to be a little more secretive about things and just go about the business of getting the band signed. I've learned to get all of my stuff done first. Get the band a manager or a lawyer or whatever and then go about signing them."

Future Plans:

"I'm gonna be doing a lot more traveling in the future. I was just up in Seattle looking at bands and I'll be going to Texas soon. Even though our territory is this side of the Mississippi, we're open to bands on an international level."

Stacy Banet: director A&R/artist development, I.R.S. Records

A&R Duties:

"Most of my duties concern taking care of the bands: working with the bandmembers, booking the studio time, meeting with the record producer. The artist, producer, and label usually decide on the studio. We also decide on the proper choice of producers based on who is best for the band and the monetary considerations listed in the actual recording contract. Once the producer is selected, we all meet again to

decide on a recording studio. Lots of times, the producer will have a favorite studio which gives him a great rate. That always helps. Then, we discuss the actual cost of the recording itself. When all this is done, the band goes in to record. Upon completion, the LP is mastered, the art work is completed, and the project is given a release date by the label."

Unsolicited Tapes:

"Our policy is that we pretty much do accept unsolicited tapes. In fact, I've made a New Year resolution to try and get through all of them. I'm trying to take home a box a night! If an unsolicited tape comes in, it'll probably take a couple of weeks before I get around to listening. I think that a band that expects to get signed off of a tape is taking a shot in the dark. Bands should just concentrate on being the best they can in their town."

Change In Image?:

"We're aware of the fact that I.R.S. has the reputation for being a rather eclectic label. But this year we're going to be surprising a lot of people. We spent most of 1988 signing bands and putting them in the studio. Well, now those records have been made and they're ready to be released. We picked up this group called Candi and they'll be releasing kind of an urban-pop record which is something completely new for I.R.S. We're also releasing sort of an acid-rap record from MC Twix in February. We have an eclectic act called Christmas, another pop band called One Nation, and we've also signed Black Sabbath."

A&R REPORT (Cont'd)



Once the trio of Amir Derakh, Matt Thorr, and Dave Alford decided to leave Rough Cutt for greener pastures, things really started to rock. Regular headliners at the Whisky, Jailhouse has enlisted the services of legal heavyweight Owen Sloane to shop their tape. And the buzz just keeps gettin' stronger.

Grapevine:

Whitesnake leader David Coverdale has announced that guitarist Vivian Campbell will no longer be a member of that band. No replacement was named.

Pete Comita (formerly of Cheap Trick and Dirty White Boy) has now joined the ranks of Lions & Ghosts.

Ted Nugent and Tommy Shaw (Styx) spent a week together back east working on new material. Could this be the beginnings of a new band?

Josh Blake (guitarist/vocalist) is no longer with Black Cherry. The band will be replacing him in their lineup. If you're interested in auditioning, call (818) 784-8757.

Ian Hunter and Mick Ronson have been signed to PolyGram and are currently seeking a producer for their project.

Bang Tango's debut for Mechanic Records entitled *Psycho Cafe* is now scheduled for an April release.

Veteran guitarist Craig Goldie has officially left Dio, and has teamed with keyboardist Steve Isham, who earlier this year left his band, Autograph.

Chart Action:

This is going to be the year that

rap music absolutely dominates the national charts. Expect a flurry of hit rap tunes to be scattered throughout the charts on a regular basis. The music is international in scope and universally appealing. It has its very own lingo—kinda like the early days of rock & roll—as well as a true street attitude and fashion code. Rap is The Next Big Thing!

There's an interesting way of looking at UB40's recent chart success. "Red Red Wine" brought the band to the top of the charts in America, but because of its lasting success (the single is still getting moderate to heavy play in many large Top 40 markets), it killed any potential acceptance to "Breakfast in Bed," the follow-up record. At this point, their best bet is to wait for the next album and start again.

On The Move:

Andy Factor has been promoted to the position of A&R rep, West Coast for Virgin Records. Factor will be responsible for seeking out new talent for the label.

Cypress Records has appointed Lori Nafshun to the post of vice-president, A&R/creative affairs. In addition to performing her A&R responsibilities and acting as liaison with A&M (the label's distributor), Nafshun's duties will expand into soundtrack packaging, and music and video supervision.

DEMO CRITIQUE Product Analysis of Unsigned Talent



the Uninvited

Contact: John Taylor
(213) 935-7390

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

There's nothing quite like reading an arrogant cover letter before sitting down to critique someone's tape. It kinda gets your juices flowing if ya know what I mean. The truth of the matter is, however, that the Uninvited are quite good; sorta like Bon Jovi with a bad attitude. The songs themselves are raw, powerful, and gutsy. I really liked all of them. My advice would be to put some time into the band image, play out some more, and keep pumping out those tunes. In a couple of months, the Uninvited will be more than welcome—especially if they continue writing tightly-structured songs. They're worth keeping your eyes on.



Aces & Eights

Contact: Dean Schachtel
Platinum Entertainment
(818) 888-9597

Purpose of Submission: Seeking a label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Solid, crunching rock highlights this tight four-song demo from L.A.'s own Aces & Eights. Once again, another local band has fallen into the trap of clichéd material. "L.Y.A.R. (Loose, Young and Reckless), and "Rock U.N. Your Trax" both take a shot at anthem rock, but fall short. "Black Roses," which appeared on the KNAC *Son of Pure Rock* album, is strong, but one out of four doesn't make for a label deal, guys. Remember the TV commercial that boasted "we will serve no wine before its time?" Well, maybe bands should adopt the same approach to sending out demo tapes. Everyone's in a hurry to get signed, but few are really signable. There's just no shortcut to writing good songs.



Shame

Contact: Laurie Gorman
Front Line Management
(818) 777-6021

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Shame has already captured the imagination and interest of many A&R people and producers. This L.A. quintet features some very stylish, well-produced rock—complete with hooks and backing vocals. Their four-song demo is truly action-packed and brimming over with flashy guitar solos and sprinkles of production brilliance. However, the songs themselves could be better. They're already creating quite a buzz on the Strip and if they can find the right A&R person, things are likely to fall into place. It's a solid bet that Shame is likely to land that elusive record deal sometime in the near future. Most of the pieces to the rock puzzle are there!

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

Local Notes

Compiled by Michael Amicone

Contributors include Pat Lewis, Keith Bearen, Ace Passion, Steve Bear.

WOLFGANG PUCK, EAT YOUR HEART OUT:

Sure, you've heard Sting's latest record, but have you tried his fusilli and zucchini dish? What about the Bangles? You know the records, but did you know about their Holiday Quiche? How about Fleetwood Mac's Fiesta Dip? These and many other rock star recipes were served to the star-studded throng at the premiere party for the new book *Rock 'n' Roll Cuisine*, a collection of musician recipes authored by Robin Le Mesurier and Peggy Sue Honeyman-Scott. Most of the stars in attendance tended to shy away from the food (perhaps they knew better) in favor of schmoozing. Belinda Carlisle politely declined a taste of Weird Al Yankovic's peanut butter and jelly sandwich, while Cher's boyfriend-approved pasta salad went practically unnoticed.

The rock press, always available for free food, seemed to be the only ones who really enjoyed the rock feast, especially Twisted Sister's Garden Tuna Melts. —AP

A STAR IS RE-PACKAGED: Capitol Records has announced the release of *Judy at Carnegie Hall*, a twin-CD package of Judy Garland's April 23, 1961 concert at the historic New York concert venue. The show, which demonstrates why Garland was such a captivating performer, includes versions of "Over The Rainbow," "The Man That Got Away," "After You've Gone," "Chicago," and "The Trolley Song." Originally released in 1961 as a double-record vinyl set, the tapes were dusted off last year and given a CD launch—albeit in an abridged version to pack it onto a single disc. Critic's complaints and negative fan reaction to the truncated compact disc version eventually caused Capitol to reconsider its strategy. In addition to releasing the complete concert with no deletions, Capitol has paid particular attention to the sound this time around, carefully doctoring the original tapes to remove unwanted tape hiss and to improve the overall sound quality of the three-track masters. The release of *Judy At Carnegie Hall* heralds a major compact disc release campaign for the Vine Street Giant of classic, vintage, and previously unreleased material culled from its extensive catalog and vaults that will continue throughout the coming year.

CHESSE MASTERS: MCA Records, in its continuing rerelease campaign of original Chess masters, has just released a new six-record/three-cassette/three-compact disc set containing a comprehensive overview of rock & roll legend Chuck Berry's recording career. Titled *Chuck Berry: The Chess Box*, the 71-song collection offers over 200 minutes of essential rock & roll from the undisputed master of the rock song form. Included are all of Berry's hit singles, from "Maybellene" and "Roll Over Beethoven" to his last two charting hits, the live "My Ding-A-Ling" and "Reelin' And Rockin'." In addition, there are numerous rarities and three previously unreleased tracks. An accompanying 32-page booklet detailing chart positions, session personnel, and recording dates, along with rare photographs and an interview with the man himself make this an essential addition to any self-respecting rock fan's library. Another boxed set of note is *Willie Dixon: The Chess Box*, a collection of 36 songs written by penultimate blueswriter Willie Dixon, and performed by Dixon and a host of legendary bluesmen including Muddy Waters, Howlin' Wolf, Little Walter, and Sonny Boy Williamson.



TOP DOG: *Nipper's Greatest Hits*, named in honor of RCA's famous canine logo/mascot, is a five-CD series documenting RCA Records' greatest hits from the Fifties, Sixties, and Seventies. With songs ranging from pop to rock to country to R&B, performed by such disparate artists as Elvis, Harry Belafonte, Neil Sedaka, Sam Cooke, the Guess Who, Jefferson Airplane/Starship, and Hall & Oates, it has to be one of the most eclectic concentrations of music ever released. It's also an ambitious, well-packaged history of the label's best-selling singles guaranteed to please three decades worth of music fans—and an idea that other labels would be wise to emulate. The collection, recently made available on cassette, is arranged chronologically, giving the listener a good overview of the evolution of popular music. Reading about the rock & roll explosion of the Fifties is one thing, but

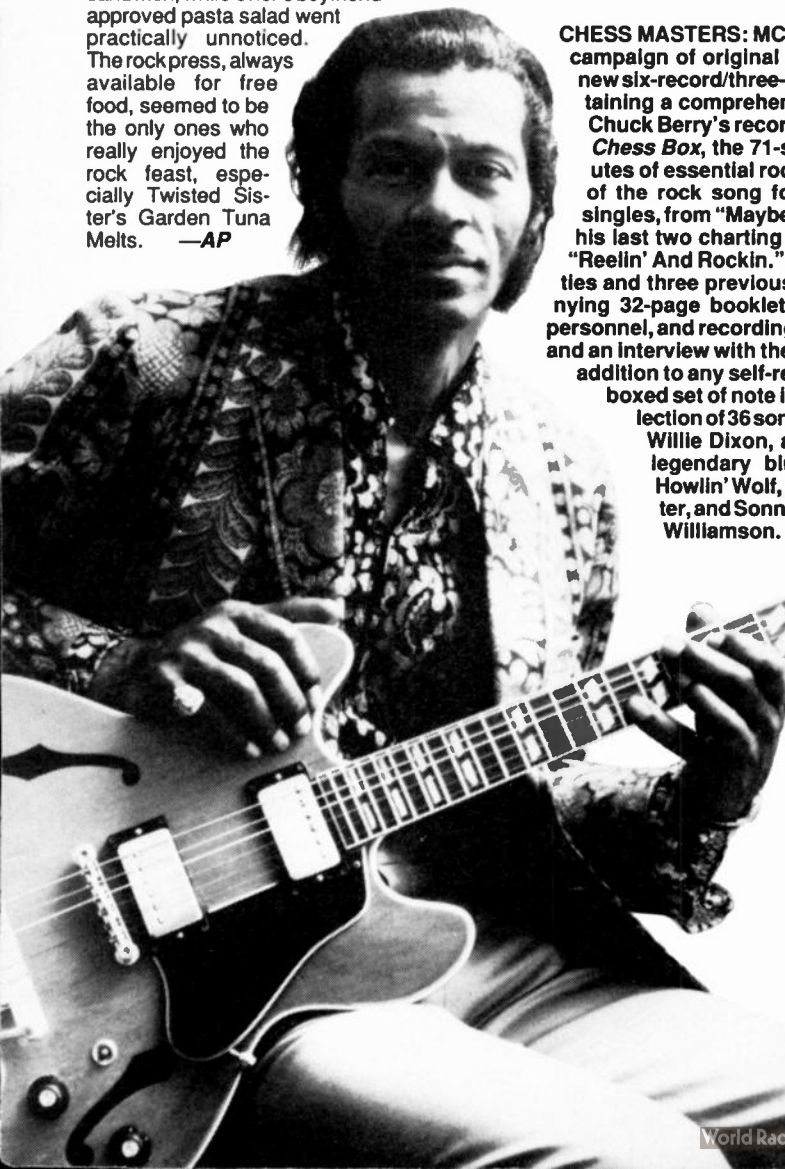
listening to straight pop hits like Perry Como's "Catch A Falling Star" alongside Elvis belting out "Heartbreak Hotel" gives you a better idea of the impact of rock & roll.

ing medical bills. Featured were some of L.A.'s top stick men, including Terry Bozzio (Missing Persons), Steve Smith (Journey), and Gregg Bissonette (David Lee Roth). Grombacher tells us that Craney is doing just fine, thank you, and that he has even begun beating the skins again. Keep up the good work, Mark.

—PL
WOMEN IN MUSIC: One of the Southland's best nightclubs, At My Place, recently played host to "An Evening Of Women In Music," a four-act show blending musical innovation with performance art. The eclectic event, jointly presented by Harmonium Music and Los Angeles Women In Music, featured singer-songwriter Marcee Zari, an electric and acoustic guitar virtuoso whose powerful vocal delivery perfectly suits her high-content lyrics; performance artist and classical jazz pianist Sandra Tsing Loh, in a set that alternated between the hilarious and the amazing as she effectively mixed stand-up comedy and avant-garde instrumentation into intriguing set pieces; the Beef Sisters, who rushed through a short set that, unfortunately, didn't give them enough time to show off their sparkling harmonies (they've recently undergone some radical personnel changes); and Sending Unit (Los Angeles Women In Music's contribution to the evening) who played a short, tight set blending ska and third-world influences. —KB

BANGING THE DRUM FOR CRANEY:

Veteran drummer Mark Craney, who has recorded and toured with the likes of Tower Of Power, Jeff Beck, Jean Luc Ponty, Gino Vannelli, and Jethro Tull, is currently recovering following a successful kidney transplant. According to his close friend, Myron Grombacher (himself a drummer with Pat Benatar), "Mark's courage and depth of spirit have been an inspiration for all his friends both in and out of the drumming community." A recent drum benefit held at the Guitar Center in Hollywood raised over \$20,000 to help Craney meet his mount-



THE NAME GAME: Former Jet/CBS recording group Madam X (without an "e") is suing Atlantic recording artists Madame X (with an "e") over the use of their almost-identical monikers. Guitarist Maxine Petrucci and Chris Doliber formed the heavy metal band, the one without the "e," back in 1981. After making a name for themselves on the touring circuit, Madam X scored a record deal and recorded one album, the aptly-titled *We Reserve The Right*, produced by guitar veteran Rick Derringer. Several years later, unbeknownst to these heavy metallers, a trio of girls playing R&B dance music adopted the very same moniker. Hearing of the imminent release of their competitor's debut album, Petrucci and company quickly contacted the band and their label, Atlantic Records, informing them that "Madam X"—with or without the added "e" legal fudging—had already been copyrighted. The second Madame X, however, refused to change their name, and to add insult to injury, have out-distanced the original girls career-wise; Madame X is currently signed to Atlantic Records and readying their second release, whereas Maxine Petrucci and company are starting from scratch (label problems beset the band after the first album) and preparing a demo tape in hopes of securing a new label deal and getting back on the right career track.

MORE NAME CALLING: The seminal Sixties folk-rock group, the Byrds, are also having their share of "name that band" legal problems. Recently, three-fifths of the original Byrds lineup, Roger (Jim) McGuinn, David Crosby, and Chris Hillman, played three Southland dates in order to maintain their legal rights to the name. Opposing them is original drummer Michael Clarke, who didn't sing, write, or do anything but pound dead calf skin in the band's heyday. Clarke thinks that one original member and a score of lesser stand-ins is enough to justify his use of the band's name. Gene Clark, whose vocal and tambourine work were trademarks of the early Byrds sound, thinks it should be all the members or nothing. Meanwhile, in another legal tussle, the Sixties girl group, the Shangri-Las ("Leader Of The Pack"), who are no longer actively involved in the music business, have filed a lawsuit against a group of newcomers billing themselves as the Shangri-Las. All of this raises some interesting legal questions: how many members of a group's original lineup does it take to legally claim the band's name/trademark, and if said band is no longer actively touring or recording, can the original members lose the rights to the name? Heady legalese, and something that will obviously pay a few music lawyer salaries for awhile.



Alex Remijn

Julian Lennon, whose new album is scheduled for a February release, was one of the rock stars sampling the culinary delights at the Palace party held to launch the new book, *Rock 'n' Roll Cuisine*.



NAME THAT BAND: Embroiled in a name-calling controversy are guitarist Maxine Petrucci (above) of the heavy metal band Madam X, and Atlantic recording artists Madame X: (left to right) Iris Parker, Valerie Victoria, Alisa Randolph.



IT'S A NEW AGE COMING: The First International New Age Music Conference will be held at the Hollywood Roosevelt Hotel on February 15th, 16th, and 17th. Presented by the New Age Music Network, in association with *Music Connection*, the three-day event will cover all aspects of New Age music. Panelists including John Sebastian, program director of KTWV, Michael Hoppe, president of the Landscape Channel, Jeff Gelb of Radio & Records, artist Suzanne Ciani (nominated for a Grammy in the New Age category), and Darryl Pitt, manager of New Age artist Andreas Vollenweider, will conduct in-depth seminars focusing on New Age videos, science & technology, marketing and distribution for New Age record companies, and the Wave radio format. This first-of-its-kind conference, which will also include live performances from various New Age artists, provides a unique networking forum for New Age music industry people from all over the world. For registration call: (213) 935-7774. —SB

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

GETTING THE KNACK: Things are finally starting to happen for many of the local new wave bands who recently scored recording deals. The Knack is getting the big promotional push from Capitol for their new album *Get The Knack*, complete with full-page ads in the trades and banners on the streets of Hollywood. Another Capitol signing, the Motels, are in the studio recording an album scheduled for September release.

CLEANING UP HIS ACT: Rock & roll wildman Alice Cooper will have a comic book based on his latest album released by Marvel Comics. But, in order to get the seal of approval from the Comics Code Authority, the alcoholism angle of the LP had to be dropped. In the comic book, Cooper is confined to an institution, not for alcohol abuse, but to recover from mental and physical exhaustion due to the rigors of stardom and touring.

GREAT EXPECTATIONS: Fleetwood Mac's long-awaited double disc, tentatively titled *Tusk*, has gone into pressing amid the tightest security ever at a Los Angeles pressing plant. The initial shipment will run to more than four million copies. Warner Bros., Big Mac's label, isn't the only ones eagerly awaiting *Tusk's* release; it's reported that all the major labels are hoping that the album will single-handedly pull the industry out of its current slump.

Winter NAMM Overview

By Barry Rudolph

In a spirit of high anticipation and true hyperbole, the winter NAMM (National Association of Music Merchandisers) Show launches into orbit January 20-22.

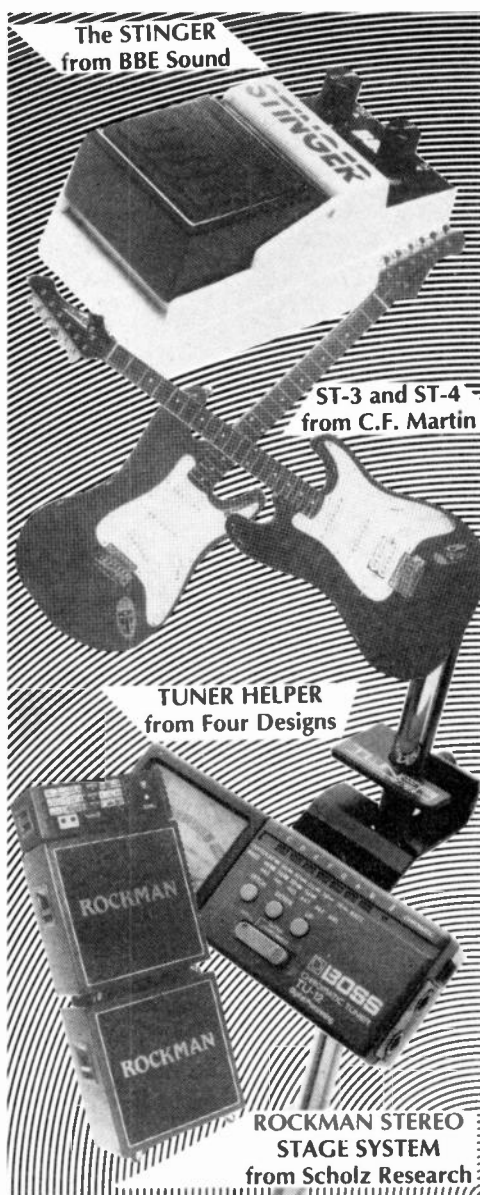
The NAMM Show was originally conceived as a "manufacturers/retailers only" trade show, but now has evolved into an event that should be experienced by anyone interested in music, music artistry, or music production. After all, manufacturers and retailers must respond and cater to the needs of artists and musicians as well as music businessmen. This show provides a direct link between the designer/innovator and the end-user.

New Toys are officially introduced at NAMM shows and this year's show will have more new equipment than ever. For the musician, the show offers the opportunity to try out a new guitar or keyboard weeks before your local music store might even consider ordering it. Furthermore, the show is the ideal place to make comparisons between different new instruments without the dealer's buying preferences, availability, or pressure.

People concerned with music production (i.e. engineers, producers, and artists) will see and hear all the newest as well as established products that are used for recording, staging, lighting, and presenting live music. Just walking around the floor at the NAMM show, it's easy to know and understand which companies are most committed to their product line and which design philosophies and technologies seem most long-lived.

The music businessman looks to expand his business through smart purchase decisions made after careful negotiations with the equipment and instrument manufacturers. The aware buyer watches for emerging new trends and knows that "the buzz around the show", while a little intangible and not conclusive, can be an important indicator of a product's commercial potential.

Although there will be many new, good products at the show, here come some defi-



nite trend-setters for the 1990's: Akai, at International Music Corporation, will have the S-1000 16-bit stereo sampler with CD quality and ease of the famed S-900. Adam is an acronym for Akai Digital Audio Multitrack tape deck that records twelve tracks of PCM, 16-bit digital audio on 8mm video cassettes. BBE Sound will have the Stinger pedal that uses BBE's patented harmonic phase compensation system to add attack and brilliance to any musical instrument.

For guitarists, C.F. Martin will be showing two new "Strat" guitars with top notch sound and features at a good price. They are called the ST-3 and ST-4. From West Germany comes the Red Box Cabinetulator which simulates all the crunch and loudness of a 4x12 guitar cabinet without the hearing loss. The Red Box has a direct output for recording without microphones—perfect for home studios in quiet apartments.

Roland Corp. U.S. needs a separate room for all the wonderful things they make, but the M-16E and M-24E are two new professional audio mixers that are rack mountable with low noise, good EQ, and low distortion. Industrial Strength Industries markets, among a lot of other things, the Sideman which enables you to mix the sound of your Walkman cassette with the sound of your guitar or keyboard together. So get live, wear this unit on your hip and jam out with your favorite album.

Four Designs makes the very handy Tuner Helper to hold your digital tuner to the nearest mic stand. It costs only \$12.95 and you can probably pick up one of these right on the floor of the show. Kahler, the whammy experts, will introduce the Autolatch, an ingenious tremolo-position locking device that allows you to transform any fulcrum bridge into a fixed bridge. Also for the geetar player is the massive, 500 watt Rockman Stereo Stage System from Scholz Research. Made up of all the Rockman modules plus power

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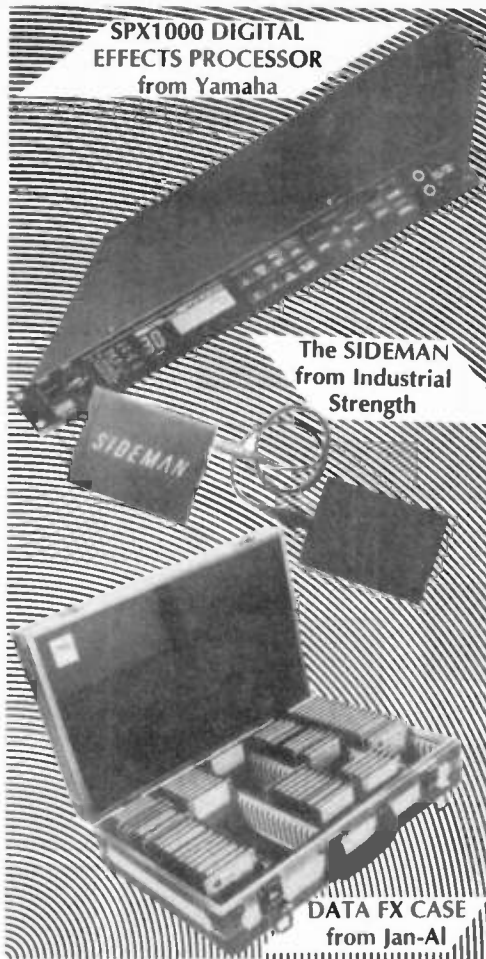
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I'm not against drummers, and they will be kept quite busy at the show just checking out **Drum Workshop**. DW specializes in custom drum kits both acoustic and electronic and I'll



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probably be hanging around looking for old drummer friends to go do a few twelve-ounce curls at the nearest cantina.

Naturally, no NAMM show would be complete without Yamaha. In fact, the NAMM show would be only about 2/3 as big without the "big Y" because of the staggering amount of gear they produce—I'm still catching up with the last show and all the new stuff they came out with then. Anyway, both Digital Music Instruments and Pro-Audio Divisions will be out in force in separate rooms adjoining the main floors. Look for the new **SPX-1000** professional multi-effect processor, the **SPX-50D** cost-effective digital processor (great sound, just a few less options), and the **YS200** FM synthesizer with built-in sequencing, effects, and MIDI.

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See you at NAMM!



Meet Tommy Lee of Motley Crue and record producer Tom Werman—in person at the Pearl International booth #439 on Saturday, Jan. 21st, from 1-2 p.m. at the NAMM show, Anaheim Convention Center. They will be autographing copies of the current issue of *Music Connection* magazine highlighting Tom Werman's 15 years as a hit record producer.



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ROCK & ROLL'S MVP TOM WERMAN

By Kenny Kerner



Tom Werman has a lot to celebrate. Not only is he concluding 15 years of producing hit records, but on the very day of this interview, Poison's single, "Every Rose Has Its Thorn," quietly slid into the Number Ones slot

on the Billboard charts. The Poison project was especially important to Werman who needed to prove the group's musical validity to a doubting world. I guess three hit singles and a quadruple-platinum album are proof enough.

In an industry where you're only as good as your most recent hit, Werman's name has become synonymous with success and longevity. His track record is truly magnificent: 20 Gold and Platinum records; a roster of artists that includes Ted Nugent, Cheap Trick, Jeff Beck, Molly Hatchet, Blue Oyster Cult, Twisted Sister, Dokken, Kix, Motley Crue, and Poison; and Julia's Music—a brand new, blossoming production company.

Through it all, Werman has never lost touch with life as we know it. He has a lovely family, a beautiful home, and a solution to the problem of dealing with stress: Werman jogs. He's a runner in the true sense of the word.

Every morning Werman leaves his home—walkman in hand—and spends 45 minutes to an hour jogging and clearing his head. How else can someone under this much duress manage to stay at the top of his form (both physically and creatively) for over a decade and a half?

Currently finishing up Junkyard's debut album for Geffen, Werman spent some time telling Music Connection about his plans for the future. Plans that include a possible label deal, a second go-round with Poison, and another championship season for the hit-man.

MC: How do you account for your longevity in this industry?

TW: First of all, you have to remember that, for the first six or seven years, I was at CBS as a "staff producer." There, I was constantly being fed things to do and had to find projects and material to generate. I was kept very busy. Back then, there were very few staff producers. John Boylan and I were at Epic together. I had proven to CBS that I could pick hit acts. Rush, Kiss, and Lynyrd Skynyrd were three acts I brought to CBS that they passed on. When those acts broke, they knew I was right so they let me sign Ted Nugent.

MC: In your 15 years of production, were there any long periods of time between projects?

TW: Yes, during my last two years at CBS, right before my brief stint at Elektra. I wasn't very interested in many bands at that time, and was becoming disenchanted with the routine. I was looking for a change. I wasn't happy with the power structure at CBS. Since I have broken out on my own, there hasn't been a day when something isn't available. Actually,

I can remember a two-

month period

when I'd wake

up at

4:00 a.m.,

bolt up-

right from a

deep sleep,

saying to my-

self, "What am

I gonna do?" I

had twelve years

with a CBS pay-

check and expense

account—I had a

pretty good deal

there.

MC: Aside from talent, how much luck is involved in producing?

TW: There are good and bad elements of luck and random timing that come into play. Luck plays a part, but you can't rely on it to make your career happen.

Producers who get lucky once or twice will eventually run out of it. You have to substantiate and repeat your performance. That's the hardest part—repeating your successes.

MC: Let's go back and talk about some of the major acts that you've worked with. Let's start with Ted Nugent.

TW: Sure. With Ted, there were many high-



TOM WERMAN

HEIGHT: 5' 9"
WEIGHT: 172
EYES: Brown

HAIR: Black/Gray
PRODUCES: Right Handed
BORN: Newton, Mass.

HITS

Open Up And Say Aaah—Poison
Girls Girls Girls—Motley Crue
Heaven Tonight—Cheap Trick
Cat Scratch Fever—Ted Nugent
Stay Hungry—Twisted Sister
Dream Police—Cheap Trick
Shout at the Devil—Motley Crue

ON DECK

Junkyard (Geffen)
Love/Hate (Columbia)

HOME RUNS

"Every Rose Has Its Thorn" was
Werman's first Number One single ever.

lights. I'd never met anyone like him before. He's an incredible and fascinating individual. Ted introduced me to many things—hunting and marksmanship, in particular. I remember visiting him at his farm in Hanoi, Michigan to do some pre-production before the first album. It was great! He served me wild boar that he had hunted himself. I loved it. Then he took me out on the farm and we talked about the record. But the real highlights were taking Ted, the artist, from scratch to stadiums. I remember the thrill of seeing the wild, foaming-at-the-mouth, sell-out crowd at Cobo Hall in Detroit. I felt a great sense of pride and terror at the same time. What had I done? (Laughs). What had I helped to create here?

MC: What about Cheap Trick?

TW: I remember being allowed this incredible amount of freedom to do whatever I wanted on my first album with them. It was entitled *In Color*, and I hired a couple of outside musicians to play certain solos and instruments on the record. I was very happy working with those guys. I loved it. I got very involved in their personal lives and our families became very close friends.

MC: What one thing are you most proud of with regard to Cheap Trick?

TW: I think being able to be the catalyst in bridging the gap between Rick's huge collection of ideas and a finished record. They were all brimming over with creativity, but so short on organizational skills.

MC: And Motley Crue?

TW: With them, it was a question of how to

contain their "firestorm" and put it on an album—how to record it without neutralizing the power. And it wasn't easy. It's hard to capture an attitude—that "real" attitude. Guns N' Roses is a good example. It's such an important part of rock & roll.

MC: Poison?

TW: I love those guys! The greatest thing that I got out of working with them was the satisfaction of proving that everyone was mistaken in denying this band the credibility that



Neil Zlozower

Open up and say... "Number One!"

they deserved. You may think that they looked in the mirror a lot, but in terms of ego, they had next to none. In the studio, they came in without pretensions, were completely natural, and would admit when they didn't know how to do something. They'd ask for help and accept suggestions when given. We worked together very well on that album. "Every Rose Has Its Thorn" was a perfect example; it was a breeze putting that song together. A producer's best friend is always a great song. And it is!

MC: What do you think makes a band change producers after working together on three or four albums?

TW: I think a lot of the time it has to do with the band's reluctance to share the credit. Usually the producer becomes well-known, and the group sometimes sees working with that producer as a risk to their own credibility. Or sometimes, people just don't get along. Little frictions can become major problems.

MC: How has the high-tech computer age changed your role as a producer?

TW: It's gotten more complicated and less satisfying. There's too much time spent on setting up gear. But I *do* see a backlash aimed at this. We do virtually no drum triggering anymore, we're moving away from keyboard/synth-textured music, and away from sampled sounds. Bands are very concerned with natural organic sounds and I like that. One of the things I specifically regret about the growth of technology is that it seems as though it takes longer to do an album. Many days, you get very few things done. Going back to Cheap Trick, I can remember laying down three or four different items on three or four different songs in one day. We did *Dream Police* in 30 days!

MC: Doesn't this new technology also mean that bands don't have to have as much talent anymore?

TW: Correct. Bands don't have to be as good to make a good album today. But to have a career, they *do* have to reproduce that music on stage. I've heard many stories about bands

30 >



Tom,

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Mark
Gene

Music Attorneys:

"We can work it out..."

By Douglas Raskoff



People often joke about lawyers, but if you're a musician with the talent and luck to be working professionally, there is little doubt you will be needing the services of a music attorney at some point. And, according to some of the music lawyers that *Music Connection* interviewed, it may be wise for you to see a lawyer sooner rather than later in your career. But when, exactly, do young musicians, bands, and soloists need to see lawyers?

"At the moment of their formation," says Randal Neal Cohen, a 34-year-old entertainment lawyer in practice for five years. "At the point in time that a band decides that it is seriously going to pursue a career in the recording industry, they should have a partnership agreement drafted."

If spelling things out early on with your collaborators seems premature and overly calculating to you, Cohen offers these reasons for giving this advice: "To confirm the understandings among the various band members with respect to royalties and publishing; in the event that somebody becomes disabled or dies—all those things should be set forth. A lot of the bands that come to me are bands that have achieved some success later on, but there are problems within the band agreements. It becomes a more difficult problem to sort out at this point."

Attorney Robert S. Greenstein, 33, a sole practitioner with seven years of experience in music, concurs that performers should seek legal help early. "As early on in their career as

Robert S. Greenstein



"Bands may not have sufficient budget allocations to do a lot of legal work, but it's a good idea to touch base with a lawyer so they can be sensitized to the danger areas to watch out for."

they start generating income and thinking very seriously about committing themselves to the industry as a profession," Greenstein said.

Limited Funds

Some attorneys do not give as urgent a priority to seeing a lawyer early on because of the cost. Peter Paterno, a 37-year-old partner at the large-sized law firm of Manatt, Phelps, Rothenberg & Phillips, who has practiced for nine years, believes bands can wait until they are on the verge of a record deal. "I don't do band agreements until bands I represent sell significant amounts of records," Paterno says. "Not because they shouldn't have one, but if you have a choice between spending your \$2,000 for a partnership agreement or five months rent—unless you've got a trust fund or a rich daddy, you're much better off spending your money on equipment and rent."

Another attorney with a prestigious, but much smaller-sized law firm, Allan Mintz, 34, of Ziffren, Brittenham & Branca, shares the view that where a band's funds are limited, legal services rank below other necessities. "A band ought to get legal help," Mintz says, "when their act is ready to be taken to a label, when their tape is ready to be submitted, and their live show has all the kinks worked out. If you never get your act together, all the legal work prior to that is wasted."

Attorney Robert Greenstein stands by his advice that bands should have some legal

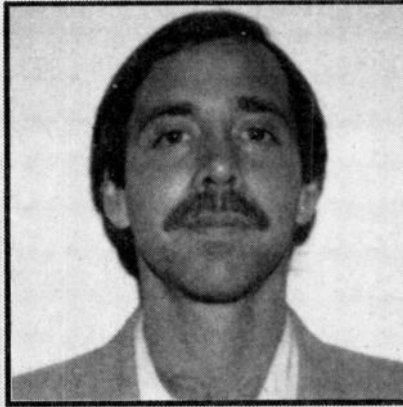
advice early on. "Granted," Greenstein said, "they may not have sufficient budget allocations to do a lot of legal work. But it's a good idea to at least touch base with a lawyer somewhere along the line early on so (a band) can be sensitized to the danger areas they should watch out for—the pitfalls. That's the sort of starting legal affiliation a band should make."

Veteran music attorney, Owen Sloane, takes the middle ground on the question of when a band needs legal help. "It really depends on what sort of involvement the lawyer has," Sloane says. "Somebody that is willing to get involved with a band to help them find a manager or shop a tape, then (see them) as early as possible. But if you already have a manager, or if you're basically playing around and already have some interest going without a manager, I would say (see an attorney) at the point where you need to supplement the clout needed to close a deal at a record company."

What's the Cost?

More on the legal pitfalls facing young musicians later. But first, just how much will legal services cost a band? Like anything else, fees vary. But generally speaking, an attorney will bill you one of three ways. They will charge you on an hourly basis, which ranged from \$140/hour to \$350/hour among the lawyers we talked to. Or you may find attorneys who will handle individual legal transactions, such as partnership agreements,

Jeff Berke



"I generally push hard to work on an hourly basis...It boggles the mind to think that any type of percentage fee can work out fairly for all concerned."

negotiating record deals or even shopping tapes, for a flat fee. Attorneys may also agree to provide legal services to you in exchange for legally binding contracts that give them a percentage—sometimes a hefty one—of record and/or publishing royalties. However, many attorneys caution against entering into a percentage agreement in lieu of paying legal fees.

Jeff Berke, a 34-year-old sole practitioner who has been an entertainment lawyer since 1981, put it this way: "I generally push hard to work on an hourly basis because I think in the long run it's always the best for all concerned. It boggles the mind to think that any type of percentage fee can work out fairly for all concerned."

Berke's assessment of percentage deals is echoed by attorney Peter Paterno: "Basically, we don't take percentages. We don't take pieces. We don't put people on retainer," Paterno said. "We're lawyers. We work by the hour. All these jive-ass guys that say, 'All those guys that work by the hour—if nothing ever happens, then you owe them a lot of money.' But, guess what? If nothing ever happens, I don't collect the bill. You know what I make when a record deal doesn't happen? Nothing! I write my hours down and throw it in the trash can." Because of the risk of being stiffed by a new client, most lawyers are very selective about which asset-poor bands they'll take on as clients for what may amount to a credit relationship at first.

20 ➤



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Can I Afford Help?

Nevertheless, there is enough "give" in the system so that struggling bands, even when they can't get through the doors of the most prestigious firms, can still find affordable legal services, sometimes at flexible rates. Randal Cohen's fee system, which seems to take into account the financial plight of struggling bands, is typical of the way many lawyers work with young talent. "If (the band needs) a fixed event," says Cohen, "like the drafting of a specific contract where the terms are already negotiated, such as a management contract or a partnership agreement—and sometimes even when the terms haven't been negotiated—I come up with a flat fee so the band knows up front the total amount they're going to be paying for legal fees if they retain me. And that's usually paid half up front, and half when I complete the contract."

The simple truth, if it is not already clear, is: There are no rules about legal fees. But many attorneys offer cost-free or reduced-rate initial phone or office consultations. So, it may not cost much to shop around. Ask any lawyers you talk with for their estimation of the bare essential legal services that your particular situation requires, and how you would be

"Bands should not sign any contracts with investors...and they should never sign to a production company. I've said this a million times to a million bands."

—Peter Paterno

billed. Do you have to pay everything up front? Will an attorney pursue a claim against you for fees if you fail to get a record deal? If there are sharp disagreements among these lawyers on any points, press them on their differences. And always be weary of giving away percentages early on. It can come back to haunt you.

Legal Pitfalls

Returning now to the legal pitfalls facing up-and-coming performers, what are the things they should watch out for? "Most of them relate to making contractual commitments without having adequate representation or thought going in to what's being done," says Owen Sloane. "Because what happens is people will sign agreements with managers and then do damage to their careers if they try to get out of it later. Or, they have to buy their way out of it by having to mortgage their future."

Peter Paterno sums up similar observations about pitfalls with this advice: "This may sound mean to some people, but bands should not sign any contracts with investors. They probably shouldn't sign any contracts with managers, unless the manager is known and reputable. And they should never sign to a production company...I've said this a million times to a million different bands."

If you do decide to seek legal help, how do you go about establishing contact with a lawyer? Is it always necessary to call them, or will they come looking for you the way an agent looks for talent? Almost always, you will initiate the first contact with a lawyer. Attorneys, whether or not they specialize in

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GUIDE TO L.A. MUSIC ATTORNEYS

Following is a select listing of L.A.-based music attorneys eager to help you with your contract negotiations or label shopping. Please select an attorney carefully and be certain that he or she has the time to work with you and can get the job done without exceeding your budget for legal fees. Remember, always call before you commit.

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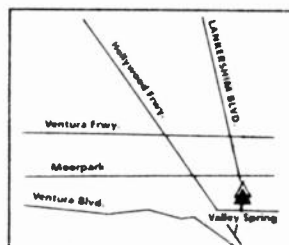
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WARRANT

Ticket to the Top

By Tom Farrell



Leslie Campbell

Joey Allen
Guitar, Vocals

Jerry Dixon
Bass, Vocals

Jani Lane
Lead Vocals, Acoustic Guitar

Steven Sweet
Drums, Vocals

Erik Turner
Guitar, Vocals

When a band is really serious about getting the attention of the industry big-wigs, chances are they'll try just about anything. With that in mind, it shouldn't have surprised anyone to find the five members of Warrant posing totally nude—their private parts covered only by an American flag. Ah, yes, Yankee ingenuity at work! But before you start laughing and dismissing this

as a cheap publicity stunt, keep in mind that the band is now signed to Columbia Records, their debut LP was produced by Beau Hill (Ratt), they've sold out every L.A. venue twice-over—all of it due largely to their attention-getting pranks. Ya gotta love Hollywood! Music Connection met with Eric Turner and Jani Lane in an attempt to shed some light on Warrant's plans for the future.

MC: Tell me about your ride to the top of the L.A. scene.

ET: We just promoted our asses off and tried to do advertising that people would remember or talk about. A lot of it was sexual, but it was all done in a tongue-in-cheek manner..., mostly cheek. Anyway, it seemed to pay off. We broke a lot of attendance records around town. We did some shows with Stryper and

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we opened up for Ted Nugent. All of this was when we were unsigned, and we were wondering why we weren't getting a deal.

MC: Why do you think you weren't getting a deal?

JL: May I be blunt? This isn't meant as a slag on anyone at all, but I think a lot of the labels were looking for Guns N' Roses and Poison, and we didn't really fall into either one of those categories. I don't know, it just seems like the labels have a tendency to want a sure thing, and when they see something that isn't exactly like something else that's successful, they're a little leery of you.

We just played a lot of showcases. We played our asses off. We drew enough people that the labels couldn't ignore us anymore, and once one of them bit, the others followed. We went with CBS, and they didn't even make us the biggest offer.

MC: Would it be fair to say that Warrant had the most sexually-oriented advertising campaign to come out of L.A. in years?

JL: I'd say that's a pretty fair estimate. Motley Crue was pretty sex-oriented...

ET: So was Poison. But so is everybody!

JL: It's basically an attitude. We're pretty much a band that likes to have fun, and fun to us is to play, drink, have sex, eat, sleep—the basic necessities of life. We try to keep the fun in it, nothing serious or rock star-ish.

MC: So Warrant was pretty much a sleazy street band.

JL: Still are.

ET: We can't help it; it's in our genes. And I do mean in our jeans...

MC: Wasn't there a Warrant backlash because of all the blatantly sexual ads?

JL: Oh yeah. I'm sure that we offended a lot of people, but the only people we offended were those that didn't get to know the band. They were the ones that didn't know that it was all done with a sense of humor. I mean, when we showed a flyer with girls going down on us and the caption read 'Quality you can taste'—that's all fun. We really don't make girls go down on us...(fake laughter)

ET: 'L.A.'s #1 Muff Diving Team' was one of my fondest memories.

JL: 'Ten dollars, all you can eat.' I liked that one.

ET: That was nice. 'We're proud to be Americans' is another one. We were naked with American flags covering our groin area.

MC: When was Warrant signed?

JL: April of 1988.

MC: Why did you pick CBS if there were better offers?

JL: Well, there were offers from other labels that had more success in breaking hard rock acts, but they also had larger rosters of hard rock acts. We felt CBS might not be giving quite as much money as someone else, but we felt that we'd be getting a lot more attention than we would have at other labels because there's a mutual need there.

MC: So how do you feel about CBS?

ET: We feel great about CBS. They've pretty much let us do what we want, and they've given us the money we need to do it.

JL: We accomplished a lot of things before the record was released. That's pretty unheard of for a band that doesn't have product out.

ET: They gave us tour support even before our record came out. That's also unusual. We did about thirty shows back East.

JL: We set up a really good following nationwide now with the last six weeks of playing out, and that's thanks to CBS for giving us the tour support to make it happen.

MC: Tell us about your record deal.

ET: It's a two-album deal, with five more at the label's option. So, you'll get at least two Warrant albums out of us.

MC: What kind of advance did you get?

ET: I don't know. I feel a little weird talking about money. Let's just say we got over \$350,000 for the two records.

JL: And we got a good publishing deal with

Virgin.

MC: What did you guys do with your advance money?

ET: We lived. We ate more.

MC: What were some of the stats of your publishing deal?

JL: I don't even remember. To tell you the truth, it was pretty complicated. But it's over a period of four years with a graduating scale money-wise. It's all based on performance. You sell "x" amount of records, you get "x" amount of dollars off your next record. All very business-like. It's great because it gives us another powerful entity in our corner.

MC: When is the record slated for release?

ET: January 24th.

MC: What do you think about the record?

ET: It's a fucking great record. Funny thing is, we went out on tour for eight weeks, and I didn't listen to the album. I kinda got tired of it to tell you the truth. But when I came back, I listened to it and it blew me away.

JL: The most exciting thing about the record is that my worst nightmare didn't come true and the record actually did come out sounding like Warrant. We were so afraid that we would have no creative input and that we would be watered down or turned into something that we didn't want to be—and that didn't happen. We had creative input from beginning to finish. Beau Hill was the nicest, easiest guy to work with, and it really came out sounding like us. It's great because this is what we like to do, and hopefully the whole world will like it too.

MC



John Scarpatti

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STANLEY JORDAN

The Man with the Magic Touch

By Scott Yanow

Although a countless number of guitar wizards have matured during the last two decades, it could be successfully argued that until the emergence of Stanley Jordan in 1984 there had been no new innovators on the guitar since Jimi Hendrix. While Hendrix expanded the potential of the guitar sonically in a rock setting, Jordan's tapping technique (which can be applied to any style of music) completely alters the function of the guitar. Jordan cannot only play a guitar one-handed, he improvises two independent lines (sometimes single notes and chords, occa-

sionally two simultaneous solos), making his instrument sound like two or three guitars. Although Jordan can play two guitars at once, he usually performs his magic on one instru-

ment as a type of string keyboardist.

His solo albums, *Magic Touch and Standards, Vol. 1*, are quite remarkable. His most recent EMI release, *Flying Home*, finds the 29-year-old playing for the first time on record with other musicians in styles ranging from Wes Montgomery and George Benson to out-and-out rock, and all of it colored with his own personality.

Timothy White



MC: How and when did you develop your tapping technique?

SJ: I started with classical piano lessons at five or six and then at eleven switched to guitar. I've always been interested in counterpoint and I wanted to be able to play a lot of parts at the same time. As a teenager, I realized that the guitar was really my main instrument and I felt frustrated that there were so many things that I could do on piano that I couldn't on guitar. For a while I experimented with my finger-picking, having each finger do a different rhythm. I listened to Joe Pass' solo albums to get ideas and also to the great pianists, Oscar Peterson and Art Tatum. When I started working on tapping, it took a long time for me to discover the potential in it. I worked on learning every chord in every scale; everywhere on the guitar neck, not just the standard positions. Once I charted out my course, it didn't take that long to develop independent lines.

MC: It's surprising how few other guitarists have thus far picked up on your technique.

SJ: Well, the guitar has to be adjusted and retuned. It helps a lot to have a pickup so as to properly project the sound. The hard part is allocating the six strings between the two hands; that's the tricky part. Eddie Van Halen uses a similar technique at times, but of course his sound is much different and he doesn't play independent lines. Michael Hedges also does some tapping, but right now there are not a lot of teachers out there to help people.

MC: You started out primarily interested in rock. How did you happen to switch to jazz?

SJ: I discovered Jimi Hendrix when I was eleven, right after he died, and that was a big moment for me. He really stretched the music. Then I started listening to this jazz radio show on Saturday nights and I liked the music right away. When I heard people like Wes Montgomery, Joe Pass, and Kenny Burrell, I was amazed. Their playing and spontaneity was at such a high level. Later, John Coltrane got to be a big influence on me; the way he mastered both the technical and spiritual side of the music, both at the same time. I loved jazz from my first exposure to it. The record companies today say that there isn't a market



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for jazz, so they don't promote it; then it becomes a self-fulfilling prophecy. But I'm living proof that if one hears this amazing music, they'll probably like it.

MC: Tell me about your first LP *Touch Sensitive*. Is it available at all?

SJ: No. I recorded that in 1982, privately, a year after I graduated from Princeton. It's a solo album. I made the most out of meager resources and cut it during a time when I was mentally preparing for years of hard work on the road. Maybe in the future, after a few more albums, it'll return.

MC: In 1984, you first became known for playing on the streets of New York.

SJ: Yes, that was always an adventure. It was an alternative to dealing with the bureaucracy of the clubs, and since I had a strong desire to play my music for the people, I just went out and did it.

MC: It led to your discovery. Your success must have seemed very sudden.

SJ: Yes. One day I was performing in the streets and two days later I played in Avery Fisher Hall, opening for Wynton Marsalis. I knew that success would come eventually since I was able to sell a lot of my records while performing in the streets, but I wasn't expecting such a major change.

MC: Up until this year you were known for playing solo. Had you always planned to form a group?

SJ: In 1983, when I lived in Madison, Wisconsin, I had a trio that played regularly, but then



Timothy White

from 1984 on, I concentrated on performing solo. I'd always planned to end up with a group. I'm proud of my present band (keyboardist Kenny Drew, Jr., bassist Cartwright Adderley, and drummer Codaryl Moffett). The more we play together, the more we sound like one rather than four musicians.

MC: How would you describe the music from your new album, *Flying Home*?

SJ: It's difficult to sum up because it covers a wide area. It's the first record where I've had a lot of time and a good budget. It expresses more sides of me than people might expect.

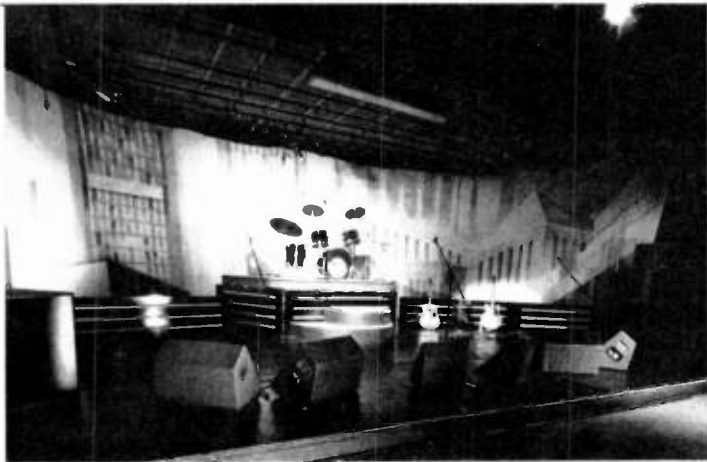
MC: Since you and Bobby McFerrin are on the same label, I've long thought that you two should record a duet album called the McFerrin/Jordan orchestra.

SJ: (Laughs) Well, we've actually done some recording together which was quite fun; he's so creative. But we haven't cut anything that we want released thus far.

MC: Finally, what are your musical goals for the future?

SJ: I'm really going in a million directions at once. I'm working on designing some new guitars, I'm writing music software, I'm working on compositions constantly, and I'm always trying to expand my musical vocabulary. I definitely don't want to be stuck in one rut as a musician. If I'm categorized it limits my growth. Basically, my goal is to become a better guitarist, to give my music a deeper level of feeling. There are still things I can't do yet. There's so much more to learn.

MC



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Mike Jones

The Power of Rap

His recordings rise from the vinyl and breathe because they're extracted from experience. Instead of preaching to those shipwrecked on concrete, he portrays them with tangible compassion. "I try to model myself after the fact that I understand the kids," he says. "I'm not no fuckin' bullshit R&B artist who's gonna pretend like I was born and raised in a studio or developed in some laboratory to make good music and sung in a church choir." He comments without condemning; the rhymes in "Drama" and "High Rollers" depict gangland opulence, but the posh-living players usually get snuffed or smolder behind bars.

By James T. Goad

Anyone who thinks L.A. pulses with nothing but good vibrations doesn't 'round, 'round, git around. Ice-T's topics are as inseparable from the City of Angels as those of the Beach Boys, but the ice-man cruises different neighborhoods.

His voice floats in serpentine calm through poorly lit battle zones. The L.A.P.D. either grows in the rear-view mirror or prowls the darkness. Subjects may be raunchy (sex often is) or deadly (life always is), but Ice contends that his material is no more disturbing and no less real than television news. "The way I rap, I give you the full picture," he reasons. "I

don't do editorials; I do reports...I give you what I see, you know, from my point of view."

Ice-T was born in a jail cell called Newark, New Jersey. While bombs fell in Vietnam, war erupted down his block. "There was like a riot out there," he remembers. "Then I came out here, and there was a riot out *here*, so I just thought riots were something that happened every summer, you know?"

Following both parents' deaths, he relocated to South Central L.A.'s lethal sun 'n' fun while in the seventh grade. He drifted into gang membership's familial warmth, but soon saw his adopted brothers murdered.

Profit doesn't motivate him, for his Ice-box was crammed with cash in bygone felonious days. "If I really wanted the money, man, I'd still be out hustlin'," he says. "I made more money in a weekend on the streets than I've made in this entire rap career *with* the gold records."

Ice now chooses to steal shows, peddle musical dope, and spit words like machine-gun spray. "I say, 'pimp the system.' Don't become a puppet of the system and say, 'the system's too big; I can't handle it.' I can *fuck* the system. Now, I used to fuck it criminally, but then I realized that I was playin' into their *hands*. I realized that bein' a criminal is a part

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HOW'S DAT?

of the system. I learned the best hustle is a legit hustle."

Legitimacy came slowly. "It takes a long time to be able to rap good," says Ice. "I was wack (slang for 'awful crazy') when I first started out." Between minor-label 12-inches, he worked with Tim Conway, Mr. T, and had cameos in the films *Rappin'*, *Breakin'*, and *Breakin' II: Electric Boogaloo*. He refers to this phase as "musical prostitution."

Horny odes, dollar-counting, and luxurious fun comprised most of 1987's *Rhyme Pays*, his long-playing debut. Its lyrical tone shifted with concussive immediacy on the final tracks, "Pain" and "Squeeze the Trigger," as if he decided it's pointless to sing about sneakers and jewelry if your audience is bleeding.

Dennis Hopper contacted him about using the latter cut for the film, *Colors*. Producer Afrika Islam and Ice ultimately scored some scenes and waxed the title song, which broke with percussive gunshots and bloody synthesizer ooze at the zenith of last year's gang hype. Startling, unrepentant raps issued from an anonymous warrior.

The single's broad exposure hastened a national tour, so Ice blitzed through writing, recording, and mixing *Power*, his second LP, in two weeks. Unlike *Rhyme Pays*, even the party raps quake with the jacket's raised-graphic, three dimensional force. Ice's girlfriend Darlene swings a rifle on the front pic, but the flint-eyed, lionlike "T" and his scowling DJ, Evil "E," hide their weapons on the flip side. Ice defends the artwork as truthful, not

sensational. "Yo, that's how I'm livin', man, you know? I might not have a gun in front of me, but I got one ready if you wanna run up on me," he says. "If you ran up on that album cover, you'd find out what I'm really like."

His undiluted candor rankles Tipper Gore's legions, so *Power's* spoken "Intro" and "Outro" fake a shooting over an Ice-T cassette to parodize the concept that music can kill.

**"My message is
don't go to jail...
don't do drugs...
learn how to deal
with the system..."**

The Detroit police have banned him from performing live, claiming his music attracts racketeers. "My attitude with them," he argues, "is they're so stupid. Don't they realize that if those drug dealers and gang members are listenin' to me, then maybe I'm the one chance they got to get to them drug dealers?"

"You can't make everybody happy," he shrugs. "My records are to be listened to, agreed with, and disagreed with. You're not supposed to agree with everything I say.

There's a sayin' that goes, 'If you think everything I think, then only one of us is thinkin'. To me, you ain't an artist unless you're opinionated."

Ice-T is an industry paradox; a performer whose integrity and relevance intensify with success. He claims market analysts and radio programmers have urged him to soften, but promises that his music "is just gonna get more 'core, more hard, because I'm not crossin' over; I'm makin' people cross over to me."

Stardom's cold rush is upon him, but Ice insists that *Power* won't corrupt. "What drives me is to be able to look my friends in the face. My friends got me into this, and my friends have been down with me since I began, and they'll know when I'm selling out. They'll come in here and they'll beat the shit out of me. My boys keep my feet on the ground."

In return, he's taken them into the studio, using the newfound heavy-artillery clout to produce *Rhyme Syndicate Comin' Through*, a compilation package showcasing a stable of pals connected with his "rap Cosa Nostra."

"I feel that I'm more of a negative role model with a positive image," he says. "My message when I go out on tour is, 'Yo—I've been through it, and don't fall into the trap.' Don't go to jail, 'cause they love to lock you up. Don't do drugs, 'cause if you got half a mind, you're much more dangerous, you know. Learn how to deal with the system, get over, and you can do it."

Ice is nice—angry, but not hateful. His last word: "Peace." **MC**

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◀ 20 Attorneys

entertainment, are barred by their professional code of ethics from chasing after would-be clients in one-on-one situations, unless the person has already been referred to them. But the question is more complicated in the music business because of the natural interaction of music personalities at clubs, restaurants, and parties. Most of the music lawyers admit that they have established business relationships through casual encounters around town, but for the most part, it's as attorney Jeff Berke says, "There have been rare instances where I've seen somebody that really knocked me out and made overtures to them. But generally (a band) comes to me."

No Set Rules

All the attorneys, without exception, agreed that there are no hard and fast rules governing a lawyer's general relationship with a band's manager. Nor are there rules when it comes specifically to shopping for a record deal. "It really depends upon the personalities involved, the working relationship, and the (business) strengths and weaknesses of the lawyer and the manager" is how Owen Sloane put it, using words nearly identical to the other attorneys.

When it comes to shopping a deal, most of the lawyers agreed that it is best for a band to have a combined assault—that is, having

Randal Neal Cohen



"If the band needs the drafting of a management or partnership contract...I came up with a flat fee so the band knows up front the total amount they're going to be paying for legal fees."

both a lawyer and a manager involved with the shopping. "My prejudice is in favor of having a team effort on shopping," Owen Sloane added. "But definitely having a manager involved makes it easier and more expeditious. It's best to have a team effort rather than simply having the lawyer shopping the tape."

But if you can only find a lawyer and not a manager to shop for you, you should take him or her up on it, according to Jeff Berke. "Obviously, a band has got to get a record deal any way it can, because it's such a difficult thing to do. And if you find a lawyer who believes in you and is willing to shop for you, then that's probably the way you should go."

If you're faced with a choice between having a lawyer or a manager shop your deal for you, and they insist on working separately or not at all, Allan Mintz offers this advice: "You would rather have an experienced lawyer shopping your deal than an inexperienced manager. And vice versa."

But when you do reach a point in your career that allows you to support both a lawyer and a manager, your primary concern is that they have an effective, if not a smooth, working relationship, however the responsibilities are divided. Or as Randal Cohen put it: "You want to be sure that you have assembled a team that will take care of all your needs so all you have to do is concentrate on being creative." MC

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◀ 17 Werman

using "aids" on stage. There are bands like Motley Crue and Poison that have an obvious, intense live attraction, and the great thing about those bands is that you can love them for their record and their stage show, or for their record alone or their stage show alone. Each one stands on its own and that's great.

MC: As a producer, how do you go about getting work? Do you have an agent or manager?

TW: I have an unlisted phone number. I don't advertise, and I don't have an agent. A&R people, lawyers, and managers call me—that's how I get work. People find me through studios or record companies that I'm working with. And I'm very accessible. I'll talk to anybody. What I have found out is that many bands won't call me because they don't think they have a chance, and that's ridiculous. I won't take just anything, but I do have to keep busy.

MC: All of your success in the industry has been with hard rock or metal acts. Is that deliberate?

TW: Of course, but I'd love to change that. I love hard rock. It's my fave, but I'd be very happy doing more acoustically and vocally-rich music. I think INXS would be a fun band to do, although they've been done very well. I always wanted to work with David Lee Roth. That would be so much fun and there would be much laughter.

MC: Tell me a bit about Julia's Music, your production company.

TW: Initially, it was set up in order to sign bands to me and then make production deals for them, but I never really got around to it. It began to represent a larger responsibility and it was hard enough just making the records. Also, when you're an independent contractor and you don't have an employer, the only way to have a retirement fund or a pension

plan is to own a corporation. The company is active now, and I'm looking to sign bands.

MC: Who's Julia?

TW: Julia's my oldest daughter. She's really into music and is curious about the music business and is a very knowledgeable rocker.

MC: Do you ever get out to see any bands?

TW: No, I don't. Perhaps we'll hire an A&R person to do that. God knows, we need it here.

MC: Is there any Julia's Music office, per se?

TW: No, people just bring tapes to whatever studio I happen to be at. We'll hear about a band or get a tape and investigate it. That's what Julia's Music is all about.

MC: Do you encounter any difficulty in getting major labels to listen to demos that you've mastered?

TW: I don't think that any label would sign a band sight unseen, but it does make it easier for the band I'm working with to get in. That's why there is a production company. That's why people would sign a production deal. When I go to label, there are two variables which are immediately removed from the formula: whether or not the band is good and who is the label going to get to produce the band. They know that I'm a good A&R person and that I can make a good record.

MC: Would you like to have your own label one day?

TW: Yes, that's why the reactivation of Julia's Music is important and will hopefully pave the way for a logo or a label. I'd love to have a little label, but I would have to hire people to structure the whole company for me. I have no desire to do it myself.

MC: We're all aware of your successes. During your 15-year production career, what failures have you encountered?

TW: I've messed up on a few records by being too agreeable; by compromising with the artist too often. I should have been more of a dictator at times. Now it's a little easier for me

"Producers who get lucky once or twice will eventually run out of it."

to be strong and firm, but it can sometimes be my nature to back off when I'm dealing with a strong, belligerent personality. When it comes to a creative decision, I'll often take the credo of "this is your record. If you want it that way, I'll do it." Then I end up wishing I hadn't.

MC: What's in store for '89?

TW: The Junkyard record for Geffen is almost completed. Then, I hope to do Love/Hate for CBS. It's going to be a very busy spring and summer so I hope to take a sabbatical back east after that. Hopefully, Poison will be back in the studio in the fall of '89. There hasn't been any commitment on that yet, but we get along and I just think it would be fun to do another album with them.

MC: Tell me about Tom Werman the man, the human being.

TW: I like to exercise. When I'm in good health, I go to the park and run the track while listening to tapes that I make to inspire myself. If I can, I run three to four miles a day. I can really set myself up to get through the day that way. It's a great mental and physical release. I also like to putter around the house, spend time with the kids and constantly try to organize my home life. There have been times when I haven't seen my wife or children from Monday through Friday. Nowadays, I get up with the kids at 6:30 a.m. just so I can spend some time with them. I'd also like to write a book. I've been doing research for it, and it will be a fictional sketch of a guy who grew up in the Fifties, like me, in a conservative house, and trained to be a captain of industry, who wound up in rock & roll and who's basically confused...sort of like a *Portnoy's Complaint*.

MC: You don't strike me as the type that lives the partying rock & rock life. Is that true?

TW: I'm extremely healthy, or I'm not. I don't do enough in moderation. I am healthy now and do far less partying than I used to. I do find it hard to turn down a good party every now and then, though, and I like to hang out with my artists. You really can't understand a rock & roll band by "punching in" at 1:00 p.m., "punching out" at 11:00 p.m., and saying "I'll see you tomorrow in the studio." You have to go into their world every once in a while, unguarded and relaxed. Find out what they like, who their friends are, what clubs they go to, etc. It's all part of how to get the best out of them.

Special thanks to Karyn Prange at the Hollywood YMCA for allowing us to shoot our cover at the local fitness facility. **MC**

What's The Word On Werman?

C.C. DeVille, Guitarist, Poison: "Experiencing the chemistry between Tom Werman, Duane Baron, and Jon Purdell is like eating fresh watermelon on a hot summer day."

Ted Nugent, Rock Star: "I've been lucky in my life and career to find some of my best friends in my work. Tom Werman has exceeded his talent as a producer only by the calibre of his friendship. Any New York-Jew record producer who can eat that much barbecued wild boar is my kind of guy."

Tom Alum, Record Producer: "What can I say about old Tom? It's difficult to say anything about a man with Tom's track record other than he really deserves it. It's particularly kind of me to say this since he's currently doing a project I wanted to do. This will cost you a lunch the next time I'm in L.A., Tom."

Gene Simmons, Simmons Records: "Tom Werman sure missed the boat. He shouldn't have produced all those great records. The guy should have been onstage with me throwing up blood. Think of it, Tom. Two animals! Onstage! Throwing up blood in harmony and getting paid for it. What a team we would have made. In the meantime, don't give up your day job."

Tommy Lee, Drummer, Motley Crue: "I believe Tom Werman is one of the top producers in his field. And there are very few producers next to Mutt Lange who can do what he does in the song vein. He's very vocal and guitar conscious in a song context without losing the rock & roll edge. I believe his career speaks for itself."

Doug Thaler, Manager, Motley Crue: "I can't think of another producer who has generated more platinum albums with as many different acts as has Tom Werman over the past 15 years. He has been a vital and invaluable contributor to the success of Motley Crue."

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SONGWORKS/PAT LEWIS



St. Louis trio PM enjoys a toast at BMI's Nashville office after signing writers agreements. (L-R) Thomas Cain; Rich Dreyer, PM's manager; brothers Jim and Peter Mayer of BMI; attorney D.C. Royalty. Roger Sovine; PM drummer Roger Guth; and attorney D.C. Royalty.

NEW SIGNINGS

Virgin Music has signed exclusive songwriter contracts with: Franne Golde, Ailee Willis, Lemel Humes, and the writing team of Steve Barri and Michael Price.

BMI's Thomas Cain recently signed the members of the group PM to writers agreements which coincided with the release of the band's debut Warner Bros. album.

Jud Friedman, who has had songs covered by Andy Taylor, James Ingram, and Joy Winter, joined the staffwriting team at Peer Music.

Geffen recording artists, Little Caesar, recently signed a publishing contract with MCA Music.

The Dick James Organization recently signed Chrysalis recording artists, The Bible.

Holly Knight, who has penned "Love Is a Battlefield," "You Better Be Good To Me," and "Rag Doll," (not the Four Seasons' hit) to name only a few, has just signed an exclusive songwriting agreement with EMI Music.

ACTIVITY

Producer David Kershenbaum is currently in the studio with Marshall Crenshaw and is accepting outside submissions. Call Sandy Robertson at World's End (213) 965-1540.

Virgin Music's Jon Lind is cur-

rently producing a song which he co-wrote with Cher for her upcoming LP.

BMI announced that they will be logging airplay at U.S. college radio stations starting this year.

Geffen Music staffwriter, Jesse Harms hit the Top 10 with his Eddie Money single, "Walk On Water." Anita Baker's "Good Love," written by Virgin Music staffwriter Gary Taylor, also hit the Top 10.

Geffen Music
9130 Sunset Blvd.
Los Angeles, CA 90069

Ronny Vance, president
Lisa Wells, creative director

Asked to describe his unique relationship with songwriters he has signed over the years, Geffen Music President Ronny Vance uses a Yiddish expression which loosely translates into "meant to be." And when you consider that Geffen Music is a little over a year old and already has a burgeoning list of covers by writers on its roster, that phrase looks as if it aptly describes the company's success as well. Looking to the future, Vance sees the company continuing to develop writers as recording artists and placing them with labels. "It's a natural progression for any publisher who has great songs to be interested in talent on a broad scale," concludes Vance.



Geffen Staffwriter, Jesse Harms, being congratulated on his Top Ten Eddie Money record, "Walk On Water" by Geffen Music President, Ronny Vance and Lisa Wells, director of creative services, Geffen Music.

BMI

8730 Sunset Blvd., Third Floor West
Los Angeles, CA 90069-2211

"BMI is a performing rights organization," says Vice President Rick Riccobono. "We are a very important part of [the songwriter's] business. We protect a right for them. As an owner of a creative property, they're entitled to be compensated for the public performance for profit use of their material." BMI, pioneers in the development of rock & roll since their beginning in the 1940's, has an open door policy and licenses all forms of popular music. "In light of the fact that there are very few places for a new songwriter to go," concludes Riccobono, "BMI likes to take the position to be there to inform and help them organize and be instrumental in their growth. We are also very active in the music community. We take a leadership role in the organizations that support the music industry."

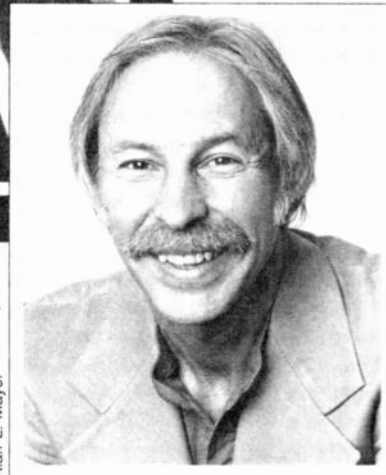
ASCAP

6430 Sunset Blvd.
Hollywood, CA 90028

The American Society of Composers, Authors, and Publishers (ASCAP) was founded in New York in 1914 and is the oldest performing rights licensing organization in the United States. ASCAP was founded so that creators of music would be paid for the public performances of their works, and users (licensees) could comply with the Federal Copyright Law. Todd Brabec, Western regional executive director, stresses the importance of ASCAP's involvement in artist development. "As the publishing community becomes somewhat smaller," he explains, "there could be considered less of an opportunity for new writers to develop or to get in to see people. So, we try to help people who we feel have potential. We do referrals, make recommendations, and help them after they've been signed."



Rick Riccobono
V.P. Writer/Publisher
Relations
BMI



Todd Brabec
Western Regional
Executive Director
ASCAP

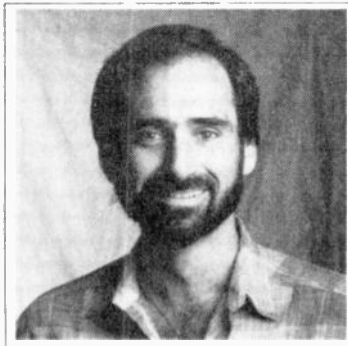
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Beverly Hills, CA 90211

Nick Firth, president
Danny Strick, vice president/general manager
John Baldi, director of creative activities
Ron Solleveld, director of publishing, international

BMG Music is "big enough to matter and small enough to care," says Ron Solleveld, director of publishing, international. BMG Music does not accept unsolicited demo tapes and is "beefing-up the catalog as far as internationally-viable pop music is concerned," says Sollev-

eld, "but certainly not neglecting any of the standard situations that may be available. As far as specifically exploiting songs and working with them, it's up to the individual offices in L.A., Nashville, New York, and the various places in the world where we have offices, to go for what is viable in their particular territories. What does Solleveld see as BMG's thrust for the coming year? "If we stay on the trail," he concludes, "and selectively choose our writers and catalogs, we should be able to increase and earn ourselves a place among the four or five top publishers in the world." **MC**

PUBLISHER PROFILE



Les Bider
President/C.E.O.
Warner/Chappell Music

By Pat Lewis

In October of 1987, Warner Bros. Music took over Chappell Music and two of the oldest names in music publishing became the conglomerate known as Warner/Chappell. President and Chief Operating Officer, Les Bider was responsible for, and successfully accomplished, the orderly transition and integration of the two publishing giants into a singular company, worldwide.

Bider, working jointly with Jay Morganstern, executive vice president and general manager and president of Warner Bros. Publications, Inc., takes advantage of today's technology in all areas of entertainment, working with equal fervor for each and every artist that Warner/Chappell represents, from George Michael to George Gershwin.

Publishers become publishers in a variety of creative ways. There doesn't seem to be a specific school of thought, although Bider's choice of cliché, "the school of hard knocks," is probably the most accurate truism. "One of the things that is critical," says Bider, "is knowing the songs—the catalog—which obviously is a difficult thing in a company the size of Warner/Chappell. So, our promotion is from within. Michael Sandoval, who's been with this company half of his life, started out in the file room, worked his way up to tape dupe, and now runs the Creative Department. If someone is looking to become a publisher, it's very important to start at the bottom. I, however, started out at the top [he laughs], but I was the exception."

Bider began his impressive career with Warner Bros. Music in 1981 as chief financial officer. Two years later, he moved into the position of chief operating officer, responsible for worldwide operations. This past year, Bider was promoted to president of Warner/Chappell Music.

"To be a successful publisher," Bider continues, "it takes a lot of understanding, history, and a great love for songs because you are going to hear a lot of bad songs along the way. You have to be able to differentiate between a good song and a bad one."

Determining what makes a "good" song as well as one that will withstand the test of time is an extremely subjective task. "Two things really create longevity," Bider insists. "First, it's being able to match [the song] to a place in time. When you think about 'Blowin' In The Wind,' you think of a certain generation. Second, some songs are just timeless. 'One Moment In Time,' for example, is timeless. It's about personal achievement—a topic that is everlasting. Too often what makes a song is the production. That's OK, but I don't know if that creates value and long-term staying power. And there's no guarantee that you'll even think of that song twenty years from now."

Warner/Chappell is a multi-national music publishing company and one of the few remaining that has its own printing division. With a catalog in excess of 700,000 songs, Warner/Chappell is considered one of the leaders in the publishing world. "The key to becoming a successful publisher," says Bider, "is firstly, you have to have outlets for your product. It does you absolutely no good to have a great song unless people hear it. We were criticized by the *Washington Post* for being exploitive when we did a United Airlines commercial using "Rhapsody In Blue." I believe that it's important for people to hear your music. Are songs of any value if no one hears them? I think the publisher's role is to exploit the song for profit and to increase the value of those songs by exploiting them in different outlets."

1988 was a record year for Warner/Chappell, due in part to the continuing degree of advancement in technology. Expansions in MIDI capabilities, even mechanisms in teapots that enable them to play "Tea For Two" when the water boils contribute to the publisher's revenue. "It was a record year, I would assume, for all publishers," says Bider. "The publishing industry has had a tremendous injection of earning from the explosive growth of compact discs. We've sold a lot of back catalog in many other new formats as well. We have also had a tremendous growth in commercials for television because of the need for readily identifiable music that hits the public and gets their attention. Historically, television commercials used to run 60 seconds, then they were shortened to 30 seconds. Today we have the 10 second commercial. So, the ad agencies know they need something recognizable."

As we roll into the new year, what areas of concentration does Bider see Warner/Chappell becoming involved with? "We are continually expanding in the number of writers we sign, the deals that we make, and the commercials that we do," Bider concludes with a chuckle. "1989's thrust is really more of the same tune." MC

ANATOMY OF A HIT

By David "Cat" Cohen

"Giving You The Best That I Got"

Anita Baker

Elektra

Some things in life are generic, perhaps too many things nowadays. First it was toothpaste, then cheese, then beer, then cars—almost anything that can be mass-produced and sold at a discount. This also includes a lot of pop music. It is always refreshing when a genuine original—instead of a clone twice or three times removed—arrives on the charts. In Anita Baker, we not only find an original, we have a custom-crafted and uniquely designed original in style, content, and delivery.

Originality does not always mean revolutionary. At first listening, Anita's "Giving You The Best That I Got" possesses nothing startlingly new. But there is a quality about this rhythmic yet ballad-like song that has a distinctly late Eighties feel, one that could never be confused with R&B-pop of pre-1987. A lot of this quality is found in the contemporary jazz-influenced but down-to earth groove, some in the personal touches that Baker brings to her vocal styling, and some in the overall "up" energy that she unashamedly radiates in these often strongly negative times.

□ Lyric: An honest, heartfelt outpouring of the emotions stirred up in a love relationship. The protagonist's problems are not with her lover (husband) but more with what people think of them as a couple:

*Everybody's got opinions
'Bout the way they think our story's gonna end
Some folks feel it's just a superficial thrill
Everybody's gonna have to think again*

So many lyrics just state the obvious, but these words reveal a lot about the singer's attitude, which is one of commitment and resolve.

□ Groove: A sparse, syncopated 8th-note groove with occasional 16th overlaid fills to add some momentum. The basic feel is Latin-inspired—reminiscent of bossa nova jazz, but with a distinctly more contemporary feel; wide use of the coordinated punched syncopations common in R&B.

□ Scale: A basic 7-tone major scale melody occasionally contrasted with phrases using bluesy flat 3 and flat 7 tones. The hook itself revolves around a flat 7 tone which gives it a sultry, sexy flavor.

□ Melody: Simple and stepwise in the verse, but with unusual leaps in the pre-hook. The hook is also stepwise, but the dramatic pre-hook renders it effective. Also, the strength of the hook lyric statement makes it memorable.

□ Harmony: Mostly simple jazz-pop harmonies, major and minor 7ths, streamlined 9ths and 11th chords. Despite these sophisticated chords, they stay within a one-scale premise, not too complex for the pop listener.

□ Form: Verse-Pre-hook-Hook/Verse-Pre-hook-Hook/Bridge/Verse-Pre-hook-Hook

□ Production/Performance: Flawless technically, but with more feeling than polish. Baker's vocals are state-of-the-art in their uniquely crafted jazzy style. She is spontaneous and believable, even within the confines of a slick studio production—no mean feat.

□ Summary: A strong commercial product with universal appeal. Like "Rapture," her hit song from the first album, "Giving You The Best That I Got" may be around for years. MC



By Michael Amicone

JBL PROFESSIONAL: JBL Professional is gearing up for an exciting winter NAMM show in Anaheim. Highlights will include: the official introduction of the new Seck line of mixing consoles for home studio and live applications; performances by guitar specialists Andy Brauer and Rippington fretman Russ Freeman demonstrating JBL's Performance Series line; and live demonstrations of the JBL/UREI 7110 Limiter/Compressor.

VIDEOS R US



Barry Siobin

Propaganda Films, the largest producer of music videos in the country, held its second annual "Champagne Ball" at the Los Angeles Theatre in Downtown L.A.. A motley crew of musicians and film, video, and record company personnel packed the lushly appointed confines of the historic theatre, originally built in 1931 (the world premiere of Charlie Chaplin's film classic City Lights was held there). Shown cavorting at the gala event is Propaganda's braintrust (L—R): Tim Clawson, head of production; founder Steve Golin; Anne-Marie Mackay, head of the music video dept.; founder Joni Sighvatsson; founders and video directors Nigel Dick, David Fincher, and Greg Gold; Bill Curren, head of commercial development; and director Dominic Sena.

SOUNDTRACK SINEAD



New Irish sensation Sinead O'Connor, famous for her shaved head and unexpurgated interviews, made a stateside splash last year with her debut album, The Lion And The Cobra, both in the rock world and in Hollywood. O'Connor's unique brand of intense, atmospheric rock has found a spot in many a Hollywood movie: "Just Like U Said It Would Be" was featured in the movie, The Good Mother, starring Diane Keaton and Liam Neeson, and directed by Leonard Nimoy of Star Trek fame; "(I Want Your) Hands On Me" was included in the latest Freddy Krueger/Nightmare On Elm Street installment, The Dream Master; and "Jump In The River" was picked by director Jonathan Demme for his gangster comedy, Married To The Mob.

CBS MUSIC VIDEO ENTERPRISES (CMV): Springsteen fans who have been waiting for the New Jersey rocker to release something (anything) for the home video market will be glad to hear that the hardest working rocker in show business is doing just that. Scheduled for a January 31st release, *Video Anthology/1978-88* collects the Boss man's complete output of conceptual and live performance videos. The 18-song video set includes footage from various stages of Springsteen's career, ranging from "Rosalita," the classic live version filmed in Phoenix in 1978, to the never-before-seen live acoustic version of Springsteen's signature tune, "Born To Run," from a 1988 Los Angeles Sports Arena performance. With Michael Jackson's video *Moonwalker* also hitting the stores this month and already setting sales records, it will be interesting to watch two of the music industry biggest stars duking it out on video sales charts across the country.

SOUND IMAGE: Robert Lamm, one of rock band Chicago's remaining original members and the singer-songwriter responsible for the group's first wave of hits ("Beginnings," "Does Anybody Really Know What Time It Is?"), is in tracking new material with songwriter Timothy Drury, with John Henning manning the boards....Artist-songwriter Randy Cantor was in working on new songs for Geffen Music, again with sound maestro John Henning....Songwriters Robin Randall and Steve Zell were at the North Hollywood facility tracking new tunes for Atso Music, Peter McCabe behind the controls.

D.M.O. PRODUCTIONS: Gary McLaughlin and Guy Allison were in writing and producing new songs for Valerie Cannon's CBS Records debut, McLaughlin and Ophir Shur engineering.

AIRE L.A. STUDIOS: Soul singer Stephanie Mills, famous for her role as Dorothy in the hit Broadway show, *The Wiz*, recently recorded vocal tracks for an upcoming MCA album release at this Glendale recording studio, Louil Silas producing, Jeff Lorenzen engineering, Rob Siefert assisting.

RAMSA/PANASONIC: A variety of RAMSA equipment was incorporated by audio producer Joseph Magee and sound reinforcement director David Schierman during last summer's concert series by the Pacific Symphony Orchestra at the Irvine Meadows Amphitheatre. In a unique sound system design, a RAMSA WR-S840 console, 9220 and 9440 amps, WSA80 speaker systems, and the 9375 digital delay were used in conjunction with the main stage system to supply the rear segment of the audience with direct sound. A delay ring of 24 WSA80 speakers was evenly spaced mid-way from the stage and suspended on ten-foot-high poles, which, after achieving the proper balance between the main stage system and the delay ring, creates the illusion of sound emanating from only the stage area. This process enables the back half of the audience to experience the full breadth of orchestral sound without blasting the first few rows of paying customers with a too-high level.

SKIP SAYLOR RECORDING: Geffen recording artist Nikki is preparing his debut album at this Larchmont recording studio, Phil Bonanno the producer and Brian Malouf behind the boards, assisted by Pat MacDougall....Also for the Geffen label, Christopher Williams was in mixing his latest opus, with Dennis Matkosky producing, Tommy Vicari engineering, and Pat MacDougall assisting....The aptly monikered female band, Puss 'N' Boots, are currently tracking at Skip's, produced

by veteran guitarist I.R.S. *Guitar Speak* artist Steve "The Deacon" Hunter (Alice Cooper, Peter Gabriel) and engineered by Joseph Shay....New Warner Bros. recording artists, Jane Child, were in mixing their debut album, with producer-engineer Dave Jerden, Chris Puram assisting....Jazz keyboardist/producer Dan Siegel is laying down tracks for a new album to be released on CBS Records, Tom McCauley tweaking the board, Joseph Shay assisting.

PACIFIQUE RECORDING STUDIOS: Bassist Jamie Carter (Jon Butcher), vocalist Jaime Segel (the Ventilators), drummer Jerry Angel (Brian Setzer, Dwight Yoakam), guitarist David Pahoa (the Plimsouls) recently pooled their musical expertise for a new project at the North Hollywood studio, Alex Woltman (Quiet Riot, WASP, Jon Butcher) engineering.

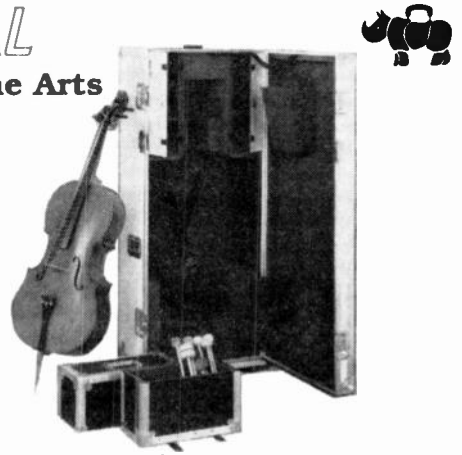
HONKER HOME VIDEO: January is shaping up as a big month for rock video fans with Michael Jackson, Bruce Springsteen, and now, Frank Zappa competing for your video buck. On January 31st, Zappa's Honker Home Video will release two titles: the long-awaited *Uncle Meat*, a 20-year-old project that, according to the press release, "sets new standards in cinematic absurdity," and *The True Story Of 200 Motels*, a documentary on the making of Zappa's classic movie, *200 Motels*, a movie about life on the rock & roll road which starred Ringo Star as Frank Zappa and Keith Moon as a perverted nun.

ALPHA STUDIOS: This Burbank facility recently made two new additions to its equipment lineup: the AMS-Calrec Automated Console and the new Sony Digital 24 Track Recorder....Among the first to avail themselves of the studio's new toys were soul-shouter Patti Labelle, in to track some vocals for the forthcoming movie, *Sing*; Dave Wakeling cutting two new singles, "Remember" and "No Warning," for I.R.S. Records; and producer Roscoe Beck, session player stalwart Tony Levin on bass, and drummer Jerry Morotto were in working with German artist Uta Lamper.

KREN STUDIOS, INC.: Producer Tim Weston was in mixing tracks for the Paulo Ramos Band, with veteran engineer Roger Nichols (the sonic genius behind Steely Dan's records) and Russell Bracher as the associate engineer....New RCA recording artists Human Drama were in laying down tracks with producer/engineer David Eaton, again with Russell Bracher as the associate engineer....Producer/composer Chris Young lent his soundtrack expertise to the new motion picture, *The Fly II*, the much-anticipated sequel to the hit remake of the classic Fifties sci-fi original, Jeff Vaughn engineering and the venerable Russell Bracher as associate engineer.

3RD WAVE RECORDING: Guitar specialist Elliot Sharp, Mike Watt and George Hurley of FIREHOSE fame, and guitarist Stephen Egerton joined musical forces recently for a new album project at this South Bay recording studio. **MC**

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ON THE SET WITH WARRANT



Columbia recording artists, Warrant, whose local reputation for tongue-in-cheek, sexually charged self-promotion was instrumental in earning them a record deal, recently pranced before the video cameras for their song, "Down Boys," from the band's debut LP *Dirty Rotten Filthy Stinking Rich*. Pictured here (standing, left to right): bassist Jerry Dixon, vocalist Jani Lane, drummer Steven Sweet, (sitting, left to right) guitarist Joey Allen and guitarist Erik Turner.

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NIGHT LIFE



ROCK

By Eric Niles

A New Year's Thrasing: While the upper-crusty set was swaggering at such swanky environs as the sold-out Embassy Hotel (*Jane's Addiction/the Nymphs*) and a massive bash at the posh downtown *Scream*, I joined an underprivileged/over-imbriated contingent down at the Gaslight to "wring" in the New Year with the *Fuzztones* and *L7*. The bumper-to-bumper throng was treated to the Fuzztones usual batch of lurid originals, and didn't seem to mind that singer *Rudi Protrudi's* New Year countdown was a couple of minutes tardy. Slam dancing, flying beer, and mountains of confetti were just some of the pleasantries dished out, as was an earlybird set by the talented *L7*. The *Gaslight* continues to front the cutting edge of the Hollywood underground. Speaking of the *Gaslight*, *Debbie Patino* is no longer booking the acts, so interested parties should direct their inquiries to *Johnny V* at (213) 466-8126.



Eric Niles

Just another friendly face at the Palomino.

Palomino Mania: KROQ's Local Music Showcase Series on Wednesdays at the Palomino has increasingly become the chatter of North Hollywood. Packed houses have been treated to the likes of *Celebrity Skin*, *the Shellas*, *Death Ride 69* and most recently, a rocking bloodbath with those purveyors of horror-flick mayhem, *Haunted Garage*, and the Los Lobos/REM flavored

twangs of the *Four Horsemen*. So get those boot-horns out, slip on those cowboy boots, grab the Stetson and get on down to the *Palomino*.

Music Machine Update: *Carol Corryell* of the *Music Machine* wants to emphasize that the club is not becoming a pay-to-play venue. Corryell herself continues to book bands, but wants to create a local network of musicians/promoters/band managers who are interested in organizing shows of their own. Corryell says that the aim of the club is to change the consciousness of the way shows are put on, and consequently, beef up attendance at shows featuring Los Angeles bands. "We want to continue to present a diversity of acts and a higher quality of shows," Corryell says, "and by allowing local bands to put together packages of their own, we feel that we can accomplish that."



Jim Duella

Michael Anthony jamming with Asylum Suite.

Van Halen Suite: Van Halen's *Michael Anthony* showed up at *Gazzari's* during a late December gig by *Asylum Suite* and hopped up on-stage to play a few numbers with the band. Anthony is the brother of *Asylum Suite* guitarist *Bobby Leigh*. Besides flashing his trademark grin to the assembled throng, Anthony chipped in with some of his platinum vocal harmonies. Jeez, a rock star that can memorize the words to another band's songs? Suffice it to say that Anthony's stamp of approval certainly can't hurt *Asylum Suite's* already solid reputation.

Useless Gossip: *Guns N' Roses* guitarist *Izzy Stradlin* was seen recently at a Whisky gig featuring local hairspray boyz, *the Nolze Toys*. Which should put to rest the rumors that the entire *Guns N' Roses* bunch was consumed by a giant syringe on a recent concert swing through Southern Texas.

New Club: *Riki Rachtman*, of *Cathouse* fame, has opened yet another hangout for the hedonist set. His *Bordello* is a Thursday only affair, and will feature the hippest date platters this side of the *Mississippi*. The club opens its doors at 7969 Santa Monica Blvd.. Informa-

tion can be obtained at (213) 960-5707. The *Cathouse*, by the way, is now open only on Tuesday night.

Down and Out?: Things at *Candlejas* seem to have dried up as of late and the Thursday night rock spot is on temporary hold. Stay tuned for further info. A rash of little hot spots like *Candlejas* are popping up all the time, so keep your ears open. **The Powerhouse** (corner of Hollywood Blvd. and Highland) and the **Shamrock** (4600 Hollywood Blvd.) are just two area taverns that occasionally sneak in a steady diet of starving bands. And the phenomenon is spreading.

King King Klub: Maybe the biggest club opening of late has been the *King King*. Located at Sixth and La Brea (467 South La Brea), the club occupies what was once a Chinese Restaurant of the same name. The innards have been freshly remodeled to take on a more clubby feel.

Information on what type of bands will play there is still kind of sketchy, but *Pleasant Gehman* says that her poetry sextet (*the Ringling Sisters*) has been booked there for February 11th. You can contact *Mario* at (213) 934-5418 for further poop.

Superbore News: Since *Superbowl* mania has headlocked America into submission lately, I figured I might as well unleash my prediction on the unsuspecting masses. Remember, you read it here first: *San Francisco 31—Cincinnati 23*. Where are you when we need you *Kenny Stabler*?

A Healthy Gaggles of Gigs: *FIREHOSE* and *Sylvia Juncosa* plan to raise the roof on *Raji's* January 27th. **Soundgarden** at *Scream* on January 27th; **Paladins** at the *Palomino*, January 28th; and yet another benefit for the late *Bobbi Brat* at the *Coconut Teaser* on January 31st. The *Stray Cats* invade the *Coach House*, February 2nd & 3rd; the *Rave Ups* at the *Music Machine*, February 4th; and *Twisted Roots* and the *Love Dolls* at *Raji's*, February 4th. *Redd Kross* has a February 6th date nailed down at the *Roxy*. Tickets for their cancelled December shows will be honored at the door.

C&W

By Billy Block

The *KCSN* *Barndance* at the *Palomino Club* (6907 Lankershim Blvd., North Hollywood) continues to present the finest in original L.A. Country Music. On December 20th host *Ronnie Mack* presented a bill that included *I-5*, *Eddie Baytos*, *Will Ray* and the *Gila Monsters*, and special guests *Rosie Flores* and *John Jorgenson* of the *Desert Rose Band*. A capacity crowd enjoyed this pre-Christmas show and it's all free on Tuesday nights at the *Pal*.

At the *Mule Lip Saloon* (1067 North Mt. Vernon Ave., Colton, 714-422-0200) the *Dean Dobbins Band* will be performing January 18th through the 29th. If 1989 is anything like 1988 for the *Dean Dobbins Band*, it won't be a shock to find them signed to a major label. *Dean* walked away with top songwriter honors at the Fifth Annual California Country Music Association Awards show for his song, "Writers and Pickers." If that wasn't enough, the *Independent Record Industry* voted *Dean Dobbins* Most Promising Male Vocalist of the Year. His current band includes *Bob Gothar* and *Collin Cameron* (who also produced his records), *Candy Lerman*, *George Green*, and steel guitarist *Tommy Spurlock* when he's not busy touring with *Highway 101*. They can all be heard on *Dean's* latest release, "He Can Dance," which is being aired on over 300 stations country-wide.

The all-female country act, the *Mustangs*, have recently returned from their "Casino" tour. They entertained rodeo fans from around the country at the *Continental Hotel* in Las Vegas while the national finals rodeo was in town. 1988 was a very busy year for the *Mustangs*. They played *Country Fest '88*, made the finals of the *Marlboro C&W* music competition, and traveled to Europe where they played outdoor country and blues festivals. Plans for '89 include touring, recording, and finding a new bass player. Bassist *Ruth Gunderson* is departing the group, so any interested female bass players can contact *Sherry Barnett* at (818) 566-8787 or *Suzie Spring* at (213) 452-3986.

The *Wounded Knee Saloon* (815 South Brookhurst, Anaheim, 714-635-8040) presents the newly regrouped *Boy Howdy Band*. *Larry Park* and the *Boys* will be at this favorite Anaheim watering hole, January 17th—21st. These guys had one of the fastest growing followings before busting up last year.



At the **Crazy Horse Saloon** (1580 Brookhollow Santa Ana 714-549-1512) February 1st-11th, the **Doo Wah Riders** will be demonstrating why they were voted Vocal Group of the Year by the CCMA in '88. The Doo Wahs have been performing together for over ten years and have one of the largest followings in SoCal. They combine country favorites and fine original songs with a polished high energy show.

At **Chuck Barnes' Silver Bullet Saloon** (3321 South Street, Long Beach 213-634-6960) catch the **Bull Durham Band** January 8th-22nd. The Bull Durham Band is well-known for having won the Marlboro talent round-up in '87 and finishing a close second in '88. Their bluegrass version of Jimi Hendrix's "Purple Haze" is classic and features **Dave Durham's** blazing banjo. The Bull Durham Band has an excellent LP out. Produced by bassist **Curtis Tilton**, it features the band and guest musicians **Pete Anderson**, **Albert Lee**, **Rosie Flores**, **Bruce Hornsby**, drummer **John Molo**, steel monster **Dave Pearlman**, and **Donald Lindley**, drummer for John Fogerty. Outstanding tracks include "Old Fashoined Girl," "Pinto-Pal," and "Cajun Crawl."

The **City Limits Club** (5456 East Del Almo Blvd., Long Beach 213-421-9847) presents the **American Made Band** on February 25th-29th. **Sharon Lynne** and **Nat Wyner** front this fine six-piece group who will be playing songs from their new EP, *Turn That Fiddle Loose*. The band includes multi-instrumentalist **Dave Ziegler**, **Todd Barth**, **Al Wentworth**, and **Bruce Maron**. The group has recently returned from a successful tour with actor/singer **Dennis Weaver** and is headlining on their own in Las Vegas.

On Wednesday nights in West L.A., the **Music Machine** becomes a "Club South of Bakersfield." Artists who performed on the **Pete Anderson/Dan Fredman**-produced compilation LP's can be heard here along with up and coming C&W artists. This is one of the best showcase settings for original country music in town. It's sad that the show is often so poorly attended. The best attendance I've seen was for **Lucinda Williams'** record release party. Great party and outstanding show! Though the caliber of talent is generally very high, support of these shows should be greater!

On January 29th, the California Country Music Association will present a musical tribute to California's First Lady of country music, **Rose Maddox**. Participating in this musical tribute are: **Bill Bryson**, **J.D. Madness**, **John Jorgenson** and **Steve Duncan** of the **Desert Rose Band**, **Don Whaley**, **Byron Ber-**

line, **Ray Park**, **Larry Park**, **Re Winkler**, **Lawton Jiles**, **Bill Erickson**, **Nikki Hornsby**, **Kathy Robertson**, **Jann Browne**, **Shorty Robbins**, and many more. This incredible gathering of musicians will perform together from 4:00 p.m. until midnight at the **Palomino Club** in North Hollywood. It will be hosted by **Ronnie Mack** and the lovely **Barbara Berry** of country station KZLA 93.9. Listen to KZLA for details.

JAZZ

By Ms. Frankie Nemko

Drummer **Roy McCurdy** (Nancy Wilson's long-time accompanist) and reedman **Buddy Collette** were seen at a reception for jazz photographer **Paula Ross** at the **Comeback Inn** in Venice. Collette was among those immortalized in Ross's collection entitled *Jazz Images*. Providing music for the event were local Venezuelians: saxophonist **Phoenix Painter**, flutist **Ricky Laser**, pianist **John Ezmerilan**, and others.

During a short Christmas break, **Catalina Bar & Grill** on Cahuenga underwent some remodeling. One wall was knocked out, allowing for an almost uninterrupted view of the bandstand—and, as a consequence, better acoustics. Another plus is 40 additional seats.

Linda's on Melrose recently inaugurated a Saturday series of jazz in the afternoon entitled "Leisure Listening" from 1 to 4 p.m. Although there's no cover charge, lunch, cooked by Linda herself, is \$10. **Tom Talbert's** seven-piece band played to an appreciative audience. In the Talbert group is drummer **Paul Kreibich**, who is fast becoming ubiquitous on the L.A. scene. Caught him the week before in a group led by trumpeter **Steve Hufsteter** (which included the phenomenal young guitarist **Larry Koonse**) at **Alphonse's**. Also, he was the only West Coast musician with an all-New York entourage accompanying trumpeter **Red Rodney** during the latter's stint at Catalina's in early January.

Saxophonist-composer **Tom Scott**, who did a lot of his early woodshedding at the **Baked Potato**, is entering a new phase as musical director-bandleader for the **Pat Sajak Show** on CBS television.

Another TV signing is that of new-girl-in-town, drummer **Terri Lyne Carrington**, picked personally by the series star **Arsenio Hall**, for his show on Fox/Channel 11. Carrington, whose father and grandfather were her musical mentors, will undoubtedly be showing up at local clubs soon.

Ginger Baker, the English drummer who was responsible for bringing the unique sounds of **Cream** and **Blind Faith** to the U.S., has chosen Southern California as his new home. He recently played with his group at **Trancas** in Malibu.



Clora Bryant

Trumpeter **Clora Bryant**, seen in January with a burning group at **Nucleus Nuance**, leaves mid-March for a five-concert tour of the USSR, taking her two musician sons with her. Ms. Bryant wrote a personal letter to Secretary **Mikhail Gorbachev**, suggesting that she be the first woman jazz trumpeter to undertake such a visit.

America's #1 jazz radio station, **KKGO**, celebrates its 30th anniversary on the air, with a reception at the **Universal City Registry Hotel** in February. The station also announced the launching of a new public affairs program, entitled *Omnibus*. Airing every 3rd and 4th Sunday at 8:30 a.m., it will focus on local issues of concern to all Los Angeles residents.

A number of local musicians participated in the 16th Annual National Association of Jazz Educators' Convention, held January 12th-15th in San Diego. Among those performing were the **Aldeberts**, **Jimmy Cheatham**, **Bob Magnusson**, **Rob McConnell** (recently relocated here from north of the border), **Charles McPherson**, **Lennie Niehaus** (who was praised for his musical arrangements in the movie, *Bird*), **Bill Watrous**, and **Snooky Young**, all hailing from the Southland.

The **Donte's** wait goes on. The North Hollywood club, closed since mid-1988, after the death of owner **Carey Leverette**, is being purchased by a Japanese development company. Latest date for a grand opening is March. Meantime, drummer **John Guerin**, who is working closely with management, is producing for an affiliated record company called **Japanese-Donte's**; his first release is a super-CD by pianist **Roger Kellaway**.

Bon Appetit in Westwood, noted for its diversity of talent, has the New York-based, GRP recording artists **Special EFX**, booked in the room for the second weekend in February.

Another coup of sorts is the February 21st and 22nd engagement of Brazilian guitarist **Toninho Horta** at the **Room Upstairs** at **Le Cafe** in Sherman Oaks. Brazilian sounds abound at **Le Cafe**, with an appearance in January of singer-guitarist **Dori Caymmi**, who drew several personalities to his two shows, including **Sergio Mendes**, **Al Jarreau**, and **Les McCann**. Caymmi himself turned up in the audience a few nights later for a performance by pianist **Clare Fischer**, who on this gig did without his usual singers, employing instead the stylish guitar of **John Pisano** and some delicate flute work by **Bill Mitchell**. Sitting in momentarily was another new arrival from Chicago, **Don Shelton**, whose soprano sax sparked up the proceedings immensely.

The **Grand Ave. Bar** in the downtown **Biltmore Hotel** continues its 5 p.m.-9 p.m. jazz every weeknight; however, the cover charge has been raised from \$2 to \$4. Still a bargain, since that includes an all-you-can-eat buffet of rare quality. **KKGO** night at the **Biltmore** on Tuesday the 24th will feature vocalist **Bill Henderson** with the **Gerald Wiggins Trio**; the 31st sees a return of the enormously successful **Kirk Whalum**.

A true jazz legend, pianist **Horace Silver**, who makes his home in Pacific Palisades and who appears now and again in our local clubs, hosted a tribute on **KLON** radio to the late **Alfred Lion**, founder of **Blue Note Records** 50 years ago. With Silver on the 2 1/2 hour program were **Herbie Hancock**, **Joe Henderson**, **Bennie Maupin**, and other **Blue Note** artists, reminiscing about the company and playing cuts from various albums.

Several new venues can now be added to the list of spots presenting jazz on a regular basis. **The Islander Cafe** on Wilshire Blvd. has acoustic Brazilian jazz on Thursdays; and **The Russian-American Jazz Connection**, featuring **Milcho Lelev** and **Alexei Zubov**, can be heard on Thursdays at the **Ataman Restaurant** on Sunset.



Milcho Lelev

MC

Reviews

Concert



Keith Richards: A solo Stone gathering no moss.

Keith Richards

Universal Amphitheatre
Universal City

It's no secret. Keith Richards is mad at Stones partner Mick Jagger for leaving the legendary supergroup in the lurch to pursue a "more fulfilling" solo career. So mad in fact, he has publicly lambasted Jagger in an attempt, or so he claims, to shame the large-lipped singer into getting back on track with the band. Realizing, however, that he may have a long wait, Richards reluctantly recorded his first solo album in 1988, *Talk Is Cheap*, and went out on the road to support it.

As the Amphitheatre crowd awaited their first glimpse of Richards in over eight years, the air was so thick with anticipation, I thought I was going to suffocate. Opening the sold-out show with "Take It So Hard," and relying heavily on material from his solo LP, Richards gave the audience exactly what they came for: an exhilarating performance. Highlights included "You Don't Move Me," with lyrics that lash out at Jagger and his two lukewarm albums ("Now you want to throw the dice/You already crapped out twice"), the uptempo rocker "Whip It Up," and "Locked Away," my Cajun-flavored favorite.

Richards was in excellent form both physically and musically, laying

to rest any rumors that the 45-year old guitarist's apparent dependency on substance had eroded his skills or that he suffers from the laid-back life of a has-been legend. His vocals were, as had been expected, hoarse and uneventful, but they gave a certain believability to the material which was wonderfully reminiscent of the Stones.

Relying heavily on material from his solo LP, Richards and company—co-writer/drummer/bassist Steve Jordan, second guitarist Waddy Wachtel, bassist Charley Drayton, saxophonist Bobby Keys, vocalist Sarah Dash, and keyboardist Ivan Neville (whose new R&B pop band turned in an excellent opening set)—played only a few Stones classics: "Time Is On My Side," which got the entire audience dancing and singing in the aisles, and an extended version of "Happy," which afforded the backup musicians ample room for soloing and pushed the crowd into Stones overdrive.

Richards' recent L.A. shows at the Amphitheatre and the Hollywood Palladium marked the end of an extremely successful and rare tour. A tour that proved Richards has far from just laid down and died over the semi-retirement of the Stones. And more importantly, a tour that, without even trying, proved that the chain-smoking guitarist is the Rolling Stones. —Pat Lewis

Kassav'

Palladium
Hollywood

The rootstock of the cassava plant is poisonous until it is properly treated and prepared. Its flour provides the basic ingredient for cassava bread and similar staples eaten by hundreds of millions of people throughout Africa, the Caribbean, and South America. Like the plant from which it extracted its name, Kassav's music is a similarly paradoxical blend. Mixing the life-giving traditional rhythms of such Antillean roots music as "gwo ka" with the dangerously slick state-of-the-art production afforded by the best Parisian studios, Kassav's zouk may be the ultimate world beat sound.

Los Angelenos got their first look at this international supergroup and were swept up in the Kassav' family's irresistible and highly addictive dance blend. Bringing a 14-piece band plus two libido-activating danc-

ers, zouk's standard-bearers played with an effortless cohesiveness borne of constant touring over the last few years.

Of the three main lead singers—Jocelyne Beroard, Jean-Philippe Marthely, and Patrick Saint-Eloi—chanteuse Beroard had the strongest presence. Her voice floated tenderly one moment then burned with consuming passion the next, managing to cut through the business-as-usual, semi-bogus Palladium mix. Guitarist and arranger Jacob Desvarieux, besides fingering an endless succession of hot-trop riffs, added his seductive rasp on a couple of tunes, including the finale and Kassav's first hit, "Zouk le se sel medikaman nou ni" ("zouk is the only medicine we need"). As for the five-piece horn section, they were so good that, as my wife put it, you took them for granted.

The carnival feel of much of Kassav's sound made it easy for them to involve the audience in the show. They initiated singalongs, handclapping and swaying, and assorted what-not throughout the show. But the strongest evidence for the crowd's delight was the near-universal strutting and wiggling goin' on. Although the turnout was less than spectacular, Kassav proved to those on hand that zouk has the potential to take the Nineties by storm—tropical storm, that is.

—Tom Cheyney

Living Colour Public Enemy Fishbone

Santa Monica Civic
Santa Monica

Is common skin color enough to justify putting three bands with disparate musical styles on the same bill, each attracting a different type of audience? Apparently the managers of Living Colour [see club section for their review], Public Enemy, and Fishbone thought it was.

After a lecture about the stupidity of violence and a rallying speech in which everyone raised his hand in peace symbols, Public Enemy began their set. In spite of, or because of the band's peaceful posturings, it didn't take long for a fight to break out. This naturally resulted in another long lecture. Public Enemy's stance is that of extreme leftism and blackpower, which is artistically valid, but some contradictions exist. If Public Enemy is indeed peace-oriented, why do they come on stage in military uniforms touting uzis? This inflammatory stance only serves to bolster anger and territorialism existing among gang members—a large portion of Public Enemy's audience. Consequently, the whole set seemed more like a political rally than a musical performance. After three-and-a-half songs and three fights, Public Enemy, uzis in hand, walked off the stage.

The evening's headlining act, Fishbone, takes elements of rock, soul, punk, ska, reggae, and funk to the limit with as much energy as they can muster. Politics is the theme, but it's expressed musically as opposed to rhetorically. Since Public Enemy had left the stage, and along with it the gangsters who were perpetuating the fights, I no longer had to dodge the flying garbage or frightened teenagers. Finally able to sit back and enjoy the show, I found Fishbone's brand of entertainment to be danceable, versatile, and representative of a band that can boast a poignant theme, musical finesse, and an audience which is as eclectic as its protagonists.

I really don't think any of the bands I saw at the Santa Monica Civic were given a fair chance to exhibit their talents. Up against the world's worst sound system and a virtual war zone atmosphere, it's a wonder anyone on stage could concentrate—much less perform. Given those challenges, they did the best they could, which turned out to be pretty good, anyway.

—Maxine Hillary J



Fishbone: Eclectic soul.

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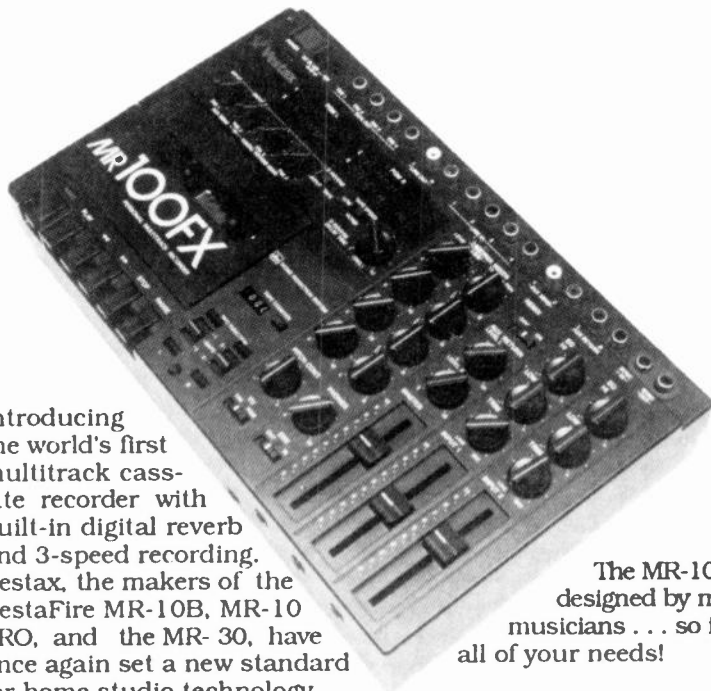
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Music Connection,
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Reviews
Clubs



Stephen Rockwerk

L7: Party-girl badasses.

L7
Music Machine
West Los Angeles

□ **The Players:** Donita Sparks, guitar, vocals; Suzi Gardner, guitar, vocals; Jennifer Finch, bass, vocals; Demetra or "D", drums.

□ **Material:** Opening the set with the aggressive power-chord blitzer, "Rock & Roll Devil," any negative stigmas directed towards women are instantaneously gnawed to the bone. On the verge of hardcore, L7 is the band to sideswipe any egotistical male counterparts off of the "power-trip pedestal" and give 'em an exhilarating run just for the raw glory of it.

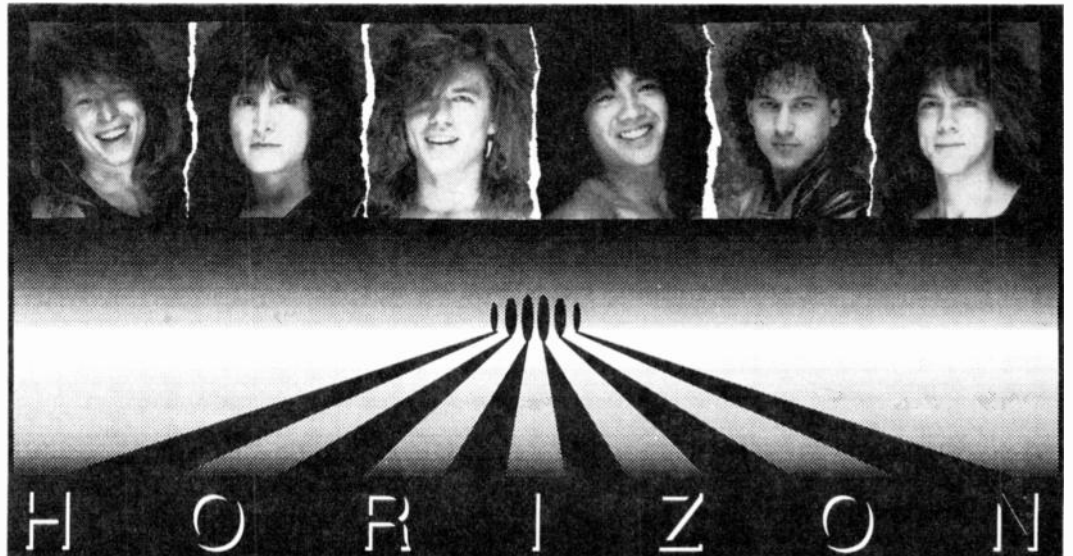
L7 was clearly the band that the crowd had been waiting for on this particular nocturnal excursion. From the very announcement of their name to the after-effects of the last ear-splitting decibel, L7 held the audience in a gripping auditory vice. "Cat O' Nine Tails," "Ms. 45," and the curiously zany "Uncle Bob" are all raw n' raunchy rockers through and through. But their deviously sacrilegious interpretation of the Ohio Express hit "Yummy Yummy" revealed their obvious scorn for pop rockers with a delivery that was heavy, humorous, and carnivorously satisfying.

□ **Musicianship:** L7 are four neurotic maniacs that play their instruments with a beastly vengeance, leaving my male musician friends slack-jawed and wide-eyed in their own internal revelations regarding the battle of the sexes. All members are extremely competent players and their zealous delivery revealed a sureness that is rarely surpassed. The fact that three of the four members sing contributes to L7's full-bodied sound.

□ **Performance:** These girls are lunatics and damn proud of it. Their consuming neurosis leads them into frenzied headbanging bouts taking them to the verge of self-decapitation. They're a chiropractor's dream, defying whiplash on every note. In the heat of animalistic passion, they roll and writhe on the stage floor in spontaneous, spasmodic fits of total uninhibited abandon. The two guitarists specialize in synchronized jump kicks with all-out bursts of enthusiasm. Stage attire included everything from shredded cut-offs and striped legwarmers to T-shirts and jeans. At times they adorned themselves with witch hats and other miscellaneous garb, for an air of cool non-conformity.

□ **Summary:** L7 is a four-ring circus of lunacy, musical prowess, and fun. They're party-girl badasses, but they take their music very seriously. Undoubtedly, L7 is one of the most enjoyable and entertaining bands on the L.A. club circuit.

—Rossi Dudrick



Horizon: A little awkward on stage.



Mekons: Mixing punk and country.

Mekons

Gaslight
Hollywood

□ **The Players:** Jon Langford, guitar, vocals; Tom Greenhalgh, guitar, vocals; Ken Lite, bass; Steven Goudling, drums; Sally Timms, vocals; Susie Honeyman, fiddle.

□ **Material:** Over the Mekons' ten-year history, they have incorporated the sounds of their early punk beginnings and their later country style with their present Calypso reggae rhythms. Many of their songs appear to be folk both in style and lyric content. Their music is sometimes foolhardy and sometimes sarcastic, like Langford dedicating "Vengeance" to George Bush. Their apathetic approach deceives their sometimes tragic lyrics as displayed in "Robin Hood," sung with a humorous delivery despite its biting lyrics depicting governmental injustices.

□ **Musicianship:** Their good-natured sloppiness might at times mask their musical abilities—but don't be fooled. Sally Timms' clear, haunting voice combined with Jon Langford and Tom Greenhalgh's vocals provided a unique front for the sometime six-piece band. (No complete list of Mekons exists, but at this time the number varies from six to ten.) Two outstanding musical performances were turned in—Susie Honeyman on fiddle, and Steven Goudling on drums.

□ **Performance:** It was amazing that the Mekons sounded as well as they did with their carefree and sometimes chaotic onstage merriment. But the delivery shouldn't fool anyone; the songs are insightful as well

as casual. Entertaining and charismatic, this band knew how to get the audience hoppin'—literally. Some of the audience was even *pogoing*. Unfortunately, the sound system was *pogoing* too. The music was loud, but it was hard to distinguish the sounds because of the sound system. Although they played old and new songs, the most notable were "Dora" and "Fletcher Christian" from their recent *Twin/Tone* release, *So Good It Hurts*.

□ **Summary:** Overall, Britain's Mekons are an above-average band. In concert they're energetic and entertaining. Diverse with an intriguing ability to switch speeds, they embrace a wide scope of styles with a great deal of depth. —*Tracie Smith*

Horizon

The Troubadour
West Hollywood

□ **The Players:** Rick Balcorta, vocals; Curt Benson, rhythm guitar; Anthony Barcella, lead guitar; Andres Arango, bass; Armen Chakmakian, keyboards; Wayne Boyce, drums.

□ **Material:** If the sound of contemporary metal a la Europe/Def Leopard turns your crank, Horizon is the band for you. The young band's metal-edged, keyboard-tinged compositions sounded a mite generic at times, but more mature songwriting will take care of that. A rendition of Procol Harum's "Whiter Shade of Pale" was a bold choice of covers, and came across surprisingly well, although someone should advise singer Balcorta to drop the Las Vegas vocal embellishments at the end of a verse.

□ **Musicianship:** You don't see too many six-member bands around, and the novelty worked in Horizon's favor. The variety gave the crowd a chance to feast their ears on five different instruments instead of the usual three. The efficient rhythm section of Boyce, Arango, and Benson provided a solid backdrop for guitarist Barcella and keyboardist Chakmakian to splatter licks upon. Chakmakian, in particular, chipped in with some sterling ivory tickling and, unlike most keyboardists in metal bands, was mixed loud enough to be heard.

□ **Performance:** An area where the band needs work. In this genre, playing is half the battle; showing off is the other half. Both guitarists showed they could play (especially lead axe Barcella), but both need to play to the crowd more. The guitarists may also consider tinkering with some harmony guitar parts to liven things up. Anyone in need of evidence of the merits of harmony guitars should buck up for a copy of any Thin Lizzy LP (all are excellent). Singer Balcorta proved that he has the range and timbre requisite for the material, but his stage actions lacked as well. Jumping off stage and into the crowd is a novel idea, but staying there for over half of the song is not a good move.

□ **Summary:** Obviously, the sextet is still finding its stage legs and is awkward on stage. Musically, the band writes strong songs, plays them well, and has a talented singer in Balcorta. Perhaps an image enhancement and a more animated stage show is all Horizon needs to crack the local metal pecking order.

—*D. Moriarty*

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Shadowland: Snapped up by Geffen.

Shadowland
Coconut Teaser
 West Hollywood

□ **The Players:** Darren Radamaker, guitar, vocals; Brent Radamaker, bass; Ed Kurdziel, guitar; Kevin Fitzgerald, drums.
 □ **Material:** Guitarist Kurdziel loves gadgets, and his ambitious use of them has pushed the band's sound to the edge of spacey, post-R.E.M. technorock. "My Escape" recaptures the feel of Robin Trower's *Bridge of Sighs*, while "Eden" evokes the memory of *Zeppelin II*, Side Two—metal, yet whimsical. Drummer Fitzgerald's Bonham style is obviously a contributing factor, and a necessary one as well. D. Radamaker has a tendency to spoil their piece-resistance, "Hypnotize," by playing the unaccompanied intro too fast.
 □ **Musicianship:** They are all consummately skilled. These are the people that put those "pros only" ads in the back of this magazine. Geffen has already snapped them up and intends to pack them off to Wales next year to make an album.
 □ **Performance:** Shadowland is a firm believer in the principle that the creation of a little psychological distance between artist and audience helps enhance the band's aura and adds a touch of mystique. One can't imagine Darren Radamaker shouting "Howyadoin' Cleveland?" or some similar cliché at an audience and thereafter simply communicating in pelvic thrusts. Major stadium gigs would amplify this trace of deliberate stylistic ice, but it won't hurt them. They'll have won their audience over on vinyl before they even go onstage.

□ **Summary:** This is a band that effortlessly packed the Teaser on what turned out to be the wettest, coolest, dreariest Thursday night in months—the same night that Keith Richards headlined the Forum. Proof positive that talent never goes unnoticed. Certainly not by Geffen.

—AJ

Living Colour
The Whisky
 West Hollywood

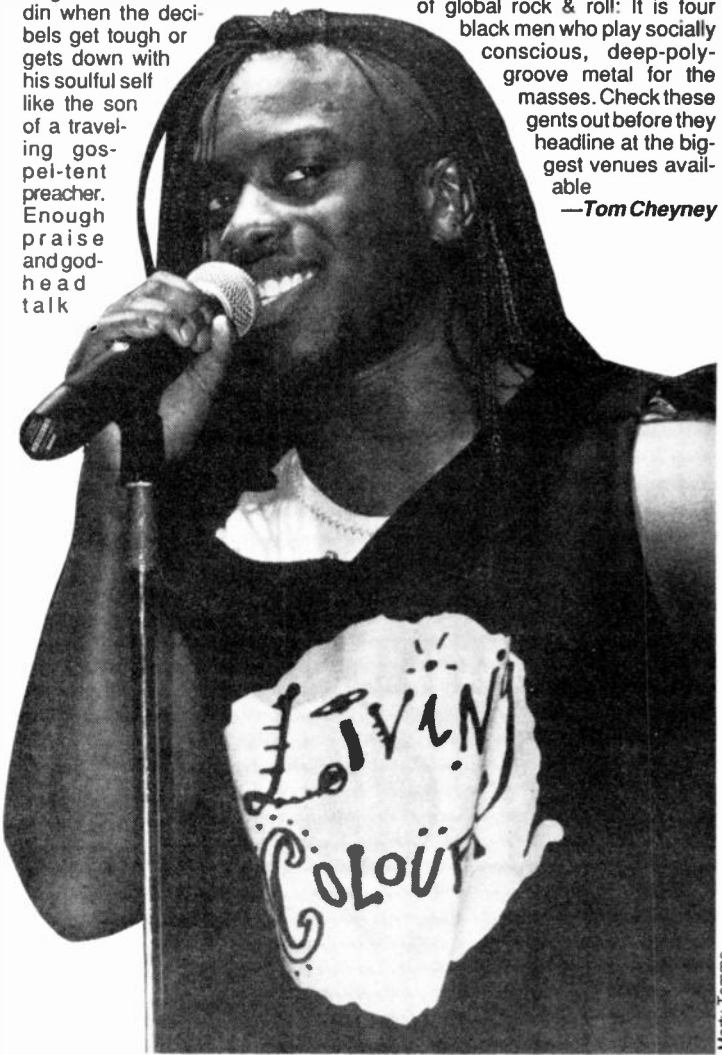
□ **Players:** William Calhoun, drums, percussion, vocals; Corey Glover, lead vocals, tambourine, handclaps; Vernon Reid, guitar, tape effects, vocals; Muzz Skillings, bass, vocals.
 □ **Material:** Shredding, message-laden, funky, eclectic, virtuoso rock & fuckin' roll, Holmes. Whether whipping through the MTV hit, "Cult of Personality" and its contrasting images of good guys (Ghandi) and baddies (Joe Stalin) and the hold they have over the hopes of true believers, or caressing Tracy Chapman's "Talkin' 'Bout A Revolution", for their relatively gentle encore, these Big Apple-based rockers never fail to amaze. Their original tunes are monstrous enough, but they breathe new life into their cover choices, which, besides young Tracy's ditty, include the T. Heads' "Memories Can't Wait" and the Clash's "Should I Stay or Should I Go."

□ **Musicianship:** Calhoun is a one-man polyrhythm machine, capable of pummeling like yer basic 4/4 dude or cross-cutting the beat with funky elasticity. Glover may be one of rock's most impressive new vocalists. He sings/screams above the din when the decibels get tough or gets down with his soulful self like the son of a traveling gospel-tent preacher. Enough praise and god-head talk

has been heaped on Reid's head for a guitar army, let alone one axeman. Suffice it to say he can calmly play a few chuckkalukka chords or scorch the fretboard to the point where you think your frontal lobes may just burst from the intensity. And ol' Muzz, well, he puts the bottom firmly where it's needed, both with and without the help of frets. Occasionally, he proved he could almost match Reid in the speed department.
 □ **Performance:** These guys never play their songs the same way twice, or so they claim. Highlights at the Whisky included a dance-hall reggae break at the end of "Memories Can't Wait," frequent improvisational breaks that brought to mind Reid's former bandleader, avant-jazz drummer Ronald Shannon Jackson, and Glover's foray into the balcony during their theme song to rag on the mostly industry folks up there who were NOT DANCING! The singer was in near-constant motion throughout the set, skanking, jerking, diving into the "pit", whipping his long braids around like a possessed Sufi dancer, and using gestures and facial expressions that suggested his dramatic training. The wireless guitars of Reid and Skillings allowed them to frolic a bit as well, although in Vernon's case, he never strayed far from his impressive array of floor pedals.

□ **Summary:** I have seen the future of global rock & roll: It is four black men who play socially conscious, deep-poly-groove metal for the masses. Check these gents out before they headline at the biggest venues available

—Tom Cheyney



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Reviews

Albums



R.E.M.

Green
Warner Bros.

PRODUCER: Scott Litt and R.E.M.

TOP CUTS: "Get Up," "World Leader Pretend."

□ **Material:** This record marks the Georgian quartet's major label debut (they bolted from I.R.S. following 1987's commercial breakthrough, *Document*) and it's business as usual: hook-filled, mantra-like melody, Sixties-influenced arrangements, and more oblique, stream-of-consciousness lyrics from rock renaissance man, Michael Stipe.

Standouts include a self-accusatory song of emotional embattlement entitled "World Leader Pretend" and the stirring call-to-life "Get Up." As with their last record, this everyman band continues to lift the veil off their music; Stipe's vocals are less drone-like and the words understandable throughout—a welcome change for a band whose lyrical content has always been a mystery. There's even a complete set of lyrics for one song, "World Leader Pretend," printed on the album's inner sleeve.

□ **Performance:** Nothing new here, just more wonderful, arrangement-perfect fretwork from Peter Buck. While the band's folk-rock textures are still prevalent, the band begins to flex their musical muscle with a new harder-edged rock sound on "Orange Crush" and "Turn You Inside-Out," both songs featuring a cranked-up Peter Buck guitar, ably supported by the supple rhythm section of bassist Mike Mills and drummer Bill Berry. Clever arrangements abound, including background harmonies right out of a British Invasion songbook ("Get Up") and a playful Buck wah-wah guitar solo ("Stand").

□ **Production:** Whether it's a soft-focused, folk-flavored number ("You Are The Everything," "The Wrong Child") or a chunky slab of rock ("Orange Crush," "Turn You Inside-Out"), this album is a sonic standout on a turntable or a CD drawer. The album also boasts some intriguing production turns: the discordant music boxes during the middle break of "Get Up," what sounds like a Mello-

tron-string sound on "World Leader Pretend," and the sound of whirling helicopter blades and army marching cadence that punctuates "Orange Crush."

□ **Summary:** R.E.M.'s sales figures, popularity, and musical talents have reflected the same steady growth. *Green* is another excellent record from a band that keeps getting better with each outing.

—Michael Amicone



Judson Spence

Judson Spence
Atlantic

PRODUCER: Judson Spence, Monroe Jones, and David Tickle.

TOP CUTS: "Down In the Village," "Attitude," and "Higher and Higher."

□ **Material:** For the purposes of clas-

sification, Judson Spence cannot be neatly grouped or pinned down, but let's say that this album is rhythm and blues with heavy pop and funk influences. Spence's personal gospel influences show up in his beautiful voice—he's sort of like Robbie Nevil but with much more punch and dynamics to his voice. The tunes are all relatively well-crafted; a few are absolutely magnificent, while others are just plain good. There's the standard diversity here—ballads mixed in with upbeat tunes, etc. All in all, the material is entertaining and covers the bases, while the top cuts are so infectious that you can be guaranteed this album won't leave your turntable for a long time.

□ **Performance:** Judson Spence is one of the most gifted and charismatic vocalists that I've seen in years. His emotion-packed voice is thoroughly intoxicating and the gospel influences show. Spence's backup musicians are talented and fill the bill nicely, coming off as dynamic while not stepping on Spence's toes, er...voice.

□ **Production:** The job gets done without anything getting in the way of the songs. The ambience is well captured for a sound this big.

□ **Summary:** With George Michael and others of his ilk looting the charts, it would be reassuring to see a non-pretentious performer like Spence get some chart action. Let's hope his R&B-style pop can garnish enough appeal to make it on the charts. The album presents lots of solid arguments in his favor. —Tom Farrell

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Reviews

Albums



Warrant

Dirty Rotten Filthy Stinking Rich

Columbia/CBS

PRODUCER: Beau Hill

TOP CUTS: "32 Pennies," "Down Boys," "Sometimes She Cries."

□ **Material:** Aside from the grotesque album cover and ridiculously long "thank you" list which includes everyone from E.T. to God, Warrant's release, *D.R.F.S.R.*, is a strong debut album and probably destined for mega-metal success. Warrant possesses all the fundamental star

qualities of predecessors like Poison, Cinderella, and Motley Crue—looks, chops, and attitude. Additionally, Warrant's material maintains an impressive level of melodic integrity which elevates it light years ahead of the headbanger pack. There are plenty of hard-rocking songs like "Down Boys" and "In The Sticks" that are witty and loaded with attitude, but Warrant also shows a softer, surprisingly sensitive side with ballads such as "Heaven" and "Sometimes She Cries."

□ **Performance:** If you like your rock heavy on guitar solos, you'll love Erik Tuner and Joey Allen's bombastic guitar work throughout this LP, especially their two-handed fretwork on "So Damn Pretty (Should Be Against The Law)." The strong vocals of Jani Lane are equally impressive. He has a well-developed vibrato and wide vocal range, both of which are almost unheard of in this genre of music.

□ **Production:** Clean and punchy, these tracks sound like time and energy were spent in abundance to achieve a presentable product. Acoustic guitar and keyboards are sprinkled here and there to tastefully round out the hard, raw edge. Instruments are easy to discern in the mix, as balance and separation are handled well.

□ **Summary:** Many times I've driven right past Gazzarri's on the Sunset Strip in Hollywood and only briefly noticed (and who wouldn't?) an obnoxiously large sign painted across the club's wall: Warrant—

tonight." After listening to *D.R.F.S.R.*, I realized that I was missing out on something that was right under my nose. Next time, I'm going to stop.

—Pat Lewis



Show Of Hands

Show Of Hands
I.R.S.

PRODUCER: David Kershenbaum

TOP CUTS: "Real Love," "Contagious," "What Have We Done."

□ **Material:** "Nu folk," a term coined after acoustic guitar-totting Tracy Chapman hit it big, perfectly describes Show Of Hands' sound. It was only a matter of time before Chapman clones emerged to share in her awareness campaign and, upon first listening, I assumed (and wrongly so) this to be one of them. After I removed the preconceived

wax from my ears and gave this stark-naked and passionate disk another spin, I realized just what producer David Kershenbaum saw in these three consciousness-raising singer/songwriters. There's an honesty here, with lyrics that gnaw away at the comfortably numb attitude we have in this country concerning issues which demand our immediate and undivided attention; war, the homeless, and waste can no longer be swept under the rug.

□ **Performance:** Relying heavily on vocal harmonies and supported by basic, yet effective instrumentation, Randell Kersh, Lu Ann Olson, and Chris Hickey create moods and colors very similar to folk music (a la Crosby, Stills, Nash, and Young), but with a more modern R.E.M. twist. I also hear a touch of Peter, Paul, and Mary in their harmonies. Hickey's talk-sing vocals and overall feel on "Contagious" are very Neil Young-ish, while Olson's pure, wistful vocals on the uptempo "What Have We Done?" and "Real Love" are refreshing in a Suzanne Vega vein.

□ **Production:** David Kershenbaum, who has a studio wall full of gold and platinum albums, appears to have approached this album the same way he did the Tracy Chapman debut LP—bare-boned and dramatically rich.

□ **Summary:** This debut album from Show Of Hands is a refreshing and viable alternative to the over-produced, multi-tracked and over-dubbed mishmash on the airwaves today.

—Pat Lewis



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 Stage Capacity: 8-10
 PA: Yes
 Piano: No
 Lighting: Yes
 Audition: "No Talent Night" every thursday and/ or send cassette, etc.
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 Contact: Lynda Knorr (213) 652-1203
 Type of Music: R&B, rock, pop
 Club Capacity: 120
 Stage Capacity: 10
 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Send package to club: Attn. Becky
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11784 W. Pico, L.A., CA
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 Stage Capacity: 20
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 Lighting: Limited
 Piano: No
 Audition: Audition
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 Contact: Len Fagan (213) 654-4887
 Type of Music: Upstairs-R&R originals, R&B/ Downstairs-Lucifer's (jazz & blues)
 Club Capacity: 285
 Stage Capacity: 15
 PA: Yes, with pro engineer
 Lighting System: Yes
 Piano: Upstairs no, downstairs yes
 Audition: Call Len Fagan
 Pay: Negotiable

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 PA: Yes
 Lighting: Yes
 Piano: No
 Audition: Cal or send promo pack to Country Club c/o Whoa Nelly, 18415 Sherman Way, Reseda, CA 91335
 Pay: Negotiable

CRAYONS

10800 W. Pico, L.A., CA 90064
 Contact: Cooper Brougher (213) 475-0970
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 Stage Capacity: 10
 PA: Yes
 Piano: No
 Lighting: Yes
 Audition: Send tapes to above address. Attn: Cooper
 Pay: Negotiable

FM STATION

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MUSICIANS

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Piano: No
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 Contact: Alibi Artists (213) 659-4777
Type of Music: All
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Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send photo, tape & bio
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Type of Music: R&R
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Stage Capacity: 9
PA: Yes
Lighting: Yes
Audition: Send tape & photos to above-mentioned.
Pay: Percentage of door

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Type of Music: All types
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio to club attention
 Bravo Productions.
 Materials returned if S.A.S.E. included.
Pay: Negotiable

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Lighting: Yes
Piano: No
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Stage Capacity: 8
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Lighting: Yes
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Lighting: Yes
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Read Music: Yes
Styles: Versatile in all styles, especially pop, R&B, jazz & dance music, new age music.
Qualifications: Played keyboards for 25 yrs. before moving to L.A. 7 years ago from London. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber. Background theme music for *General Hospital*, *AM Los Angeles*, cartoons such as Beverly Hills Teens, Alf, Barbie & the Rockers. Member of BMI. Sponsored film scoring class taught by Earle Hagen. Music score for film *If We Knew Then*. Working touring Europe & U.S.A. Affiliated with production & mgmt. company w/worldwide contacts. Promotion, marketing & distribution services available. Solo synthesizer album release with nationwide airplay including KKKO, KACE, KJLH. BMI published writer. Easy to work with. Reasonable rates.
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