

# MUSIC CONNECTION

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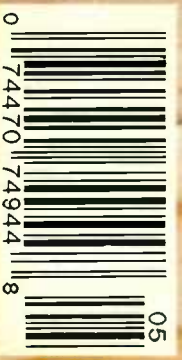
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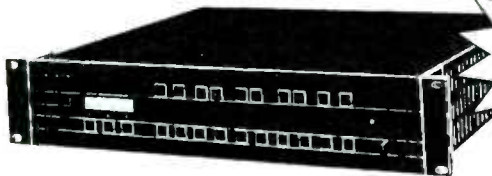


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PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XVI, No. 3 Feb. 3—Feb. 16, 1992

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:  
Modern News (213) 559-5000

COUNSEL: Gold, Marks, Ring & Pepper

**Music Connection** (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50. \$3.00 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1992 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to Music Connection, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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# FEATURES

Victoria Pearson



## 20 TEVIN CAMPBELL

Touted by industry mavens as the next Michael Jackson, young Tevin Campbell is well on the way to crossover superstardom. The teenager is currently riding high on both the R&B and pop charts and already has Prince and Quincy Jones singing his praises.

By Wayne Edwards

## 24 RECORD STORES

Wanna know who's got the best collection of CDs? Or where to buy the latest punk and thrash albums? How about hard-to-find, out-of-print 45s? The next time you set out to buy recorded music, you'll want to take our Record Store Round-Up & Guide with you.

By Tom Kidd



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Cover photo: Victoria Pearson



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## FEEDBACK

### More...In A Name

Linda Holdahl  
Sherman Oaks, CA

"I'm calling with regard to the Feedback section from the January 6-19, 1992 issue in response to what Kia Kamran from Los Angeles, CA., had said. I totally agree with her. I don't understand why in the Night Life section it says Black music when it should be titled dance music, R&B or urban. I say this because there are plenty of groups out there that are not black, or have members that are not black. Deee-Lite, Marky Mark and the Funky Bunch, the Boo Yah Tribe, Tari B., Paula Abdul and plenty more. And if you're going to keep this title as Black music, why don't you call Rock the white music section since there are a lot of white people who listen to rock? Also, I am a rap artist and I am not black. So, that should be another point that you should watch out for. So there."

### Poison Follies #5

Dear MC:

Responding to John Mizenko's letter regarding "Name Withheld." First I would like to thank MC for giving us the opportunity to act like stupid children arguing over spilled milk.

John, have you ever watched the news on TV and seen anti-abortion activists and pro-abortionists holding signs and yelling at one another from across the street? Do you honestly think that they are listening to each other? Well, I think not. The fact that you and I have taken cheap shots at each other sparks fun and is quite entertaining to readers who have been following this exchange from the beginning. So please take the time to read this one carefully.

It's obvious to me that you read my previous letter and noticed all of the slam without recognizing its true content. In your letter you say "There are a lot of musicians in this world who don't care about selling millions of records. They do care about writing and performing music that they and their fans care about." I agree. In fact, Poison's music doesn't really appeal that much to me, but don't you think that they care about their music and their fans? I believe they do. Don't forget, John, that one of their fans in a letter, provoked you to discredit her publicly. That sounds like a contradiction to me! But that is the point.

The reason that I initially wrote the letter was to support fans of every type of music. If it wasn't for them, no matter how much we liked our own music, we wouldn't have the opportunity to share it. And that would be a great loss! It is unfortunate that you discriminate against musicians and fans who don't live up to your caliber. But who am I trying to kid? If everyone were understanding, who knows? There might be peace in the Middle East someday. Understanding is the key; if not that, at least be tolerant of others. Everyone should have the right to feel any way he wants without being condemned for it. And that, John, I do feel strongly about.

Ron Weiss  
Encino, CA

### Overkill By Poison

Craig Shulley  
Arcadia, CA

"I've had enough of the ludicrous wasting of magazine space by these ingrates who see fit to belittle or defend Poison. These are letters that should go to *Circus* magazine or *Teen Beat* or something that is nearer to their level of reading. So to Stacy and John and the worm whose name was withheld, please don't waste my or anyone else's time any longer with your half-assed opinions. This magazine offers facts and insights into the industry and should be used as such and only as such."

### CORRECTION:

Chameleon Records has not filed for Chapter 11 as was erroneously reported in last issue's Dramarama feature. In fact, the company has recently moved into its comfortable new offices at 1740 Broadway, New York, NY 10019. Phone them at (212) 333-7200. Sorry for the inconvenience, guys!

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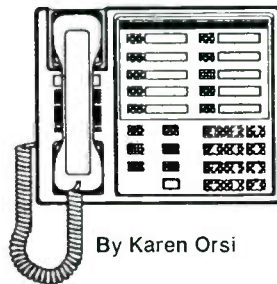
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## CLOSE-UP

# Demo Line™



By Karen Orsi

Now, you can easily showcase for every major label imaginable—on the phone.

Demo Line, the brainchild of computer/phone genius Joe Lisuzzo, makes it possible for every A&R rep to listen to a band's demo by phone, toll free, 24 hours a day. Demo Line is a division of Telesystems Network, an established computer-operated telephone voice mail service. Telesystems is able to provide voice mail, call forwarding, accept mail orders and conduct polling services for television. "Demo Line," says Joe, "was created in the interest of trying to provide a service for musicians, many of whom already had voice mail systems on our network. We came up with the concept and devoted literally hundreds of man hours developing a computer program that would allow musicians to store their demo in our system. This would be accessible through an 800 number by A&R representatives, with each having his own individual access code."

The greatest boon this technology provides is, of course, in savings of both manpower and money. You can store a song in Demo Line for as little as \$25 per month. Compared to the cost of between three to five dollars per package in sending a tape with picture and bio to the over 40 record labels, the cost is a drop in the bucket.

But the real charm factor with Demo Line is the ease with which a band is made available to the A&R rep. No more flyers, no more trying to lure reps into a club where they risk getting thrown up on. All they have to do is sit in the relative clean safety of their offices and push buttons. Each rep receives a brochure in the mail every month called the Unsigned Artist Menu with a simple listing and identification number for each artist. There is absolutely no hype here—a refreshing change for anyone working in the music business.

At the end of the demo, the rep is given the artist's contact number so they can call and find out about live shows or get more information. They can even select another song on the demo by the same artist. The fidelity of the music, even long distance, is surprisingly good. Demo Line has worked on this aspect of the system to great success. True, A&R reps are bombarded daily with the vari-



Joe Lisuzzo

ous shotgun mailings of bands worldwide. The difference with the bands on Demo Line is ease of access and the discreet way the music is presented.

With any business, especially one that is conducted through mailings, a good response rate is considered to be around three percent. Immediately following the Christmas and New Year holiday season, the packages began to flow steadily into the Demo Line offices. By the end of the first week of January, the company already experienced an over 50 percent response rate (24 calls by 24 labels) on the mailing to 42 record labels, including an enthusiastic response by Motown Records who called to request more information on the service for a special inter-office report. The program power of the computers at Demo Line make it possible to see who has called and when, and by all indications, it would seem that Demo Line is a concept whose time has come.

Currently, there are about a dozen bands on line at Demo Line, ranging from hard rock to new age, and the computer system is able to store up to 600 total hours of music made readily available to callers. Prospective bands can call the Demo Line number to sample the service and leave a number where a Demo Line representative can reach them. They receive a call back the same day and can make arrangements to send in their tape. Most artists have placed three songs on line. Demo Line is purely an independent operation with no connections to any artist, label or management company.

To sample or sign up for Demo Line, call (213) or (310) 277-DEMO (3366).

Public Is Invited

# N.W.A, Slaughter Set To Appear At First Pro Set L.A. Music Awards

By Sue Gold

LOS ANGELES—Mary's Danish, Megadeth, Slaughter, Tevin Campbell, Gerardo, N.W.A and the Rembrandts are among the nominees scheduled to appear during the First Annual Pro Set L.A. Music Awards, co-sponsored by *Music Connection* and set for February 19 at the Santa Monica Civic Auditorium. Tickets are available to the public through Ticketmaster outlets and the Civic Auditorium box office.

The L.A. Pro Set Music Awards is one of the few award shows where the public can buy a majority of the seats and sit with the nominees and performers. Among the nominees are Guns N' Roses and Natalie Cole, with eight nominations each. Van Halen and Tevin Campbell both got six nominations, and Tom Petty & the Heartbreakers, Mötley Crüe, Karyn White and Keith Washington garnered five apiece. Michael Jackson, Paula Abdul, Cher, Warrant, Yo-Yo and the Red Hot Chili Peppers are also nominated in various categories. Approximately 26 awards will be handed out, with eight to ten artists performing and close to 60 presenters on hand.

The show will also feature two special presentations: a Lifetime Achievement Award to be given by *Music Connection*, and an Image

Award to be given by Pro Set.

J. Michael Dolan, Co-Publisher/Executive Editor of *Music Connection*, says the winner of the Lifetime Achievement Award will be someone (as yet undetermined) who has made a significant impact on the L.A. music scene. "It's about time we honored some of the veteran L.A.-based artists who have contributed so much, whether it be musically or sociologically," says Dolan. "An awards show concentrating on the L.A. music scene is long overdue."

Jackson Browne will receive the Image Award in honor of his work with various charities. According to Robbie Woliver, the show's co-director, the Image Award is given to an artist whose work for social causes has been a major part of his life.

Mike Godfrey, Director of Marketing for Pro Set, added, "We wanted to identify a person to receive this award which we feel fits our corporate profile. Someone who, over the course of a career, has given a lot back to his audience. Browne was a major organizer of the No Nukes concert, he participated in the Amnesty International benefits and he was part of the birthday tribute to Nelson Mandela," Godfrey said. "Over the years, he

has been recognized as someone who is civic-minded and who has spent his time, money and effort to help the needy."

Woliver hopes the awards will refocus attention on the local L.A. music scene. "It's the first time Los Angeles can pay tribute to its own, and in doing so, we want to bring attention to and revitalize the L.A. music scene," he said. "That has certainly happened in the other cities where we've done these award shows. It really is to celebrate the music and the musicians that come out of Los Angeles."

Woliver and his partner, Candace Avery, have been responsible for the successful New York Awards show, as well as similar shows in Boston and (upcoming) in Chicago. The New York Music Awards, six years old, is already considered an important outlet for the New York music scene and has featured appearances by Billy Joel,

Atlantic Starr, Pat Benatar, Miles Davis, Lou Gramm, Ronnie Spector, Paul Simon and Lenny Kravitz. Bobby Brown, New Kids on the Block, Boston, Jeffrey Osborne and Extreme have appeared at the Boston awards.

Pro Set, which started its line of music cards last year, sponsored the New York Music Awards show in 1991 and will do the same for Chicago's show in 1992. "We try to go beyond just selling cards and get more of a connection with the kids and the heroes they look up to," Godfrey said. "When we launched the music product, we were looking for other programs we could get involved in to help enhance our reputation as a company that does these kinds of things."

To order tickets through Ticketmaster, call (213) 480-3232 or (714) 740-2000. For artist updates or preferred industry seating, call (310) 276-8980. **MC**

## CDs: Why Are They So Expensive?

By John Lappen

LOS ANGELES—With music retail sales down from previous years because of the recession, many consumers are wondering if, and when, CD prices—generally still in the \$12-\$15 range—will ever come down, particularly in light of evidence that CDs are cheaper to manufacture than they were in the beginning days of the technology. But is it really that simple?

The consumer seems to think so. A random sampling of shoppers at a Glendale-area Warehouse invoked grumblings that CD prices are too high. "I used to buy ten CDs a week when they first came out," states one shopper. "But now the economy is so tight, I've got to really watch my money. With the cost of CDs being what they are, they're just not a part of my budget any longer."

But most industry observers say CD prices are high for a good reason. States Geffen VP of Marketing Robert Smith, "Pure pressing cost isn't entirely what the package is about. If all a record company did was press the CD and send it out in a little tea bag envelope, it would be a different story. The art work costs more, the booklet adds a further cost, there are packing and shipping charges and, at least for now, we're

still making CD long boxes, which add to the whole cost."

Gary Stewart, VP of A&R for Rhino, didn't mince words. "Prices are going to be whatever the market can bear. It's capitalism, pure and simple. The issue of prices coming down because of technology being cheaper is a fallacy. The prices are going to come down based on consumer supply and demand. That's the way prices are dictated in any industry. The bottom line is, most businesses aren't going to lower their prices just to be good guys."

Brian Schuman, Rhino's VP of Operations, stated, "I love reading articles and seeing that it costs a buck to make a CD and they're being sold for \$15. No one is making that much of a killing. Other people have to take their cut—distributors, sub-distributors, retail. CDs typically cost about \$1.85 to \$2 to make when you factor in the cost of paper goods and freight. But a CD can end up costing us \$4-\$5 per unit after royalties are factored in, and that's before it gets passed on to the next layer."

"It's not the simple matter that most people perceive it to be," says Rob Nishida, Impact Records' Director of Product Services. "There

9 ►

### IT WAS A VERY GOOD YEAR



1991 was a great year for A&M. Aaron Neville is pictured receiving a gold plaque for his A&M album, *Warm Your Heart*, and Amy Grant is pictured receiving a plaque for her double platinum LP, *Heart In Motion*. Pictured (L-R): A&M Chairman Jerry Moss, Neville, Grant and A&M President/CEO Al Cafaro.

# CONGRATULATIONS

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## VOCAL BIO MATRIX

*Letter to a student:*

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Finally, you will be taught how to always sing with your heart (all of it) and with passion (all of it).

Vocal Bio Matrix is unique so that you can be trained to be unique. I will compromise nothing to make you the very best.

Sincerely, Warren Barigian, Founder

**"People who hear me now think  
I sing better than before..."**

—Meatloaf

**"I'm in better voice than I've ever been in my  
life," she proclaims matter-of-factly and attributes  
it all to Barigian, the Stanislavsky of voice..."**

—Michelle Phillips

**"Warren can do everything  
he says he can do..."**

—Jackson Browne

***Other Vocal Bio Matrix clients include:***

Bonnie Raitt, Keith Carradine, Tom Snow, Dean Pitchford, Tom Petty, Bette Midler, Leon Russell, Gary Busey, Rita Coolidge, Russell Hitchcock, The Williams Brothers, E.G. Daily, Barbara Hershey, Alice Cooper, Kenny Loggins, and Cher.

FOR MORE INFORMATION, CALL **(818) 341-1380**



**< 7 CD Prices**

are many steps that a CD goes through—mastering, manufacturing, artwork and mechanicals, distribution, advertising, and promotion—before it gets to the consumer. Then there are royalties, publishing and recoupment of all costs. It's not like one or two companies went out and decided to keep costs high."

A similar viewpoint is held by Craig Applequist, VP of Sales for Sony Music Distribution in New York. "Royalties have gone up, so that really adds to the whole cost. The packaging is still expensive, shipping costs continue to go up instead of down, the amount of money that is involved as you build a new manufacturing plant and install new equipment still has to be amortized over a number of years."

"I don't see the overall cost of CDs going down unless overall manufacturing costs go down. But right now, everybody is having a hard time with the margin that they're making on a CD; the profit margin on a cassette is better than the one made on a CD. It comes down to the fact that artists are making more money, so the price of entertainment has gone up. It's happening in sports, in film, in music. Everything is more expensive."

"Just because the cost of manufacturing may be down," says Jerre Hall, VP of Sales for Charisma Records in New York, "that does not make the cost of doing business go down. If anything, the cost of doing business has skyrocketed. Retail price is not predicated on the cost of manufacturing. We still have to do a lot of research and development in the music business and somebody somewhere has to help

pay for the artists that don't make it or for the ones that we put out and know will only sell 25,000 copies.

"It costs about \$1.49-\$1.69 to make a CD, including the jewel box," adds Hall. "But that's not where the costs end. That's just the beginning. It costs, on the low end, about \$200,000 to put a record out; on the average, it costs about \$500,000. That cost has to be recouped somewhere."

Angie Jacobs, Director of Marketing for the Music Plus retail chain, feels the responsibility to lower prices rests with the distributors and manufacturers. "We hear different reports on what it costs to manufacture CDs, but it's the manufacturer that is in charge of the wholesale prices. They have not lowered them to retail at all. When they're charging us \$10 a CD wholesale and we sell it at \$11.98, it's clear that we're not making a lot."

What about adding extra songs to a CD—songs which sometimes are nothing more than filler—in order to justify the price? Epic's Craig Applequist doesn't really feel that it's an issue. "Adding extra songs is really more of an artist decision as opposed to a label decision. Michael Jackson, for example, wanted to give his fans the best value for their dollar, so he decided to put more tracks on his record."

"I think consumers would rather have a cheaper list price than more music," says manager/attorney Dan Brennan. "A lot of the music on two-CD sets could be put on one, without sacrificing quality. In these cases, the consumer pays more for less. Ultimately, I feel it's up to the consumer. If there are enough complaints, things may change." **MC**

**PLATINUM BOLTON**



Michael Bolton recently received platinum plaques commemorating the sales (4 million each) of his album, *Soul Provider*, and his current release, *Time, Love and Tenderness*. Pictured (L-R): manager Louis Levin, Sony Music President Tommy Mottola, Sony Music exec Michele Anthony, Bolton and Columbia President Don Jenner.

By Michael Amicone



**Vijay Rao**

Vijay Rao has been appointed to the post of Vice President, Strategic Planning, Sony Music Entertainment Inc. Prior to his new appointment, Rao was Assistant Controller, Financial Planning and Analysis.

WEA Distribution has announced the appointment of Dann Cotter to the post of Sales Manager of the Boston sales office. Cotter, a sixteen-year veteran with the company, was recently a Field Sales Manager.

CEMA Distribution has announced the promotion of George Saadi to the post of Manager, Presentation Services and Marketing Analysis. Saadi will handle all of CEMA's presentations for NARM, customer conventions and national sales meetings.



**Ira Derfler**

I.R.S. Records has named Ira Derfler to the post of National Accounts Director. Derfler's duties will include sales representation to Eastern-based national accounts and interface work between I.R.S. and its distributor, CEMA.

Gibson's Strings And Accessories Division has appointed Scott Johnson to the post of Marketing Manager. Johnson will handle all advertising and promotion for the division. In more Gibson news, Rick Bushman becomes the company's Regional Sales Manager.

Veteran public relations executive Sheryl Feuerstein has announced the formation of public relations firm SFPR & Company. Formerly with Burson-Marsteller, Feuerstein's roster includes GRP Records and recording artists Patti Austin, Dave Grusin and Diane Schuur.

Ida S. Langsam, founder and President of Publicity Services, Inc., has joined

Middleberg & Rosso as Vice President. Langsam will develop new business for the PR company, heading up the firm's hard rock/alternative music division.

EMI Records Group North America continues its staffing announcements: Glynice L. Coleman has been appointed to the post of Vice President, R&B Promotion; Eliot Selznick Hubbard has been named to the post of Senior Vice President, Publicity; Michael Mena has been named Vice President, Alternative Marketing and Promotion; and Norm Osborne has been appointed Vice President, AOR Promotion.



**Kathy Gillis**

Virgin Records has announced the promotion of Kathy Gillis to the post of Senior Director of Publicity. Gillis will work out of the label's New York offices.

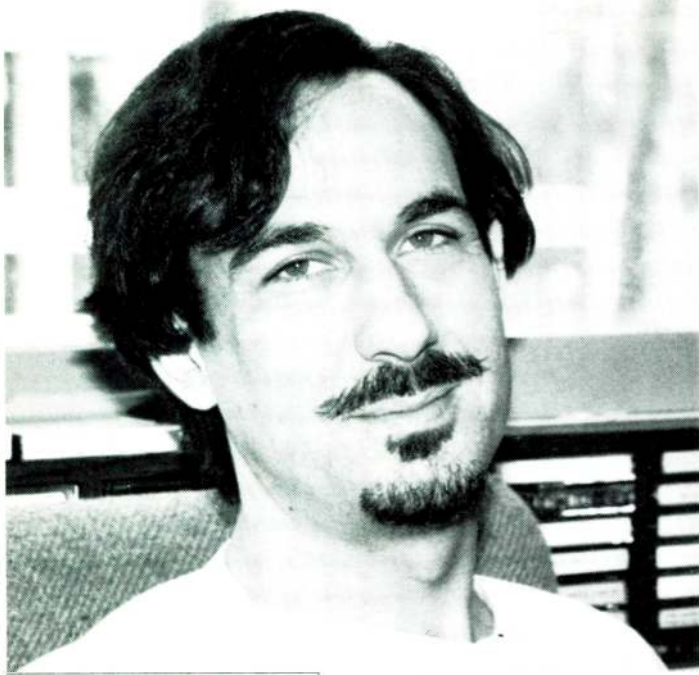
In more Virgin Records news, Jean Pierre has been promoted to the post of Vice President of Operations, R&B. Pierre joined Virgin in 1987 following a stint with Arista Records as Director of Operations, Black Music.

New England Digital has named SASCOM Marketing Group as its new Canadian representatives. SASCOM Marketing Group, which will represent New England Digital in the Eastern Canadian provinces, is a division of SASCOM Management Inc.



**Stacey Murray**

Capitol Records has named Stacey Murray to the post of Associate Director, Media & Artist Relations. Murray will develop and implement publicity campaigns for Capitol's roster of urban recording artists, including Adeva, Schoolly D, Young MC, Little Shawn and Freddie Jackson. **MC**



**Randy Gerston**

**Company:** Arista Records  
**Title:** Director/West Coast A&R  
**Duties:** Talent acquisition  
**Years with company:** 5

**Dialogue**

**Industry State:** "I'm not an economist, but record sales and concerts being way off this past year could be due to everybody wanting to do things a lot faster these days. And that also goes for record companies and concert promoters. In my opinion, concerts are down because ticket prices are way too high and the kids who go to these shows can no longer afford tickets. And the promoters are charging a lot of money because the bands that are playing want to make a lot of money. Everyone has to lower his expectations a little bit and start building long-term careers the way Led Zeppelin and Genesis did and not worry about doing it so fast. I still think that records and cassettes and CDs are a great value—the one thing that hasn't gone up nearly as much as concerts or even movies. Does the recession have anything to do with this? Sure it does! But even before the recession hit nobody could afford \$35 ticket prices to concerts—including me."

**Out Of The Box:** "It is true that a lot of labels expect hit albums the first time out—out of the box—but that again is directly related to their high expectations. When you invest a lot of money, you expect a lot and you want to see results quickly. Again, by lowering our expectations, we can build long-term careers better. At Arista, we're always looking for career acts."

**Alternative Radio:** "Today, alternative/college radio is so strong it can launch careers. And, it can also sustain careers for those bands that never crossover to mainstream status. So a band that can record an album rather inexpensively should be able to tour and do reasonably well sales-wise."

**Rap:** "Even when you consider the many lawsuits for sampling and the controversy surrounding this musical genre, I feel that rap music has

been a very positive thing for the industry in general. It's the sociological music of the day. I think the controversies and fights are all part of the development and growth of rap. With every pioneering form of music, there is likely to be resistance. The only way to learn is by doing. And that's what's been happening."

**SoundScan:** "My first reaction was that of shock because the Roger McGuinn album had gone from #94 to completely off the album chart in one week. I was also very concerned about the very small, limited number of record stores that were being used by SoundScan as reporting stores. I felt the new system would ultimately hurt the new, up-and-coming alternative rock bands that were selling albums out of the Mom & Pop-type stores but weren't getting their sales reflected on the charts. The system still has a lot of growing to do."

**Babylon A.D.:** "Their first album sold about 100,000 copies, which is very respectable for a debut. They toured the country a few times and got lots of video play, which really helped also. We worked that album for over a year—the old-fashioned way. The band is now in the studio finishing up their second album with Tom Werman producing. Hopefully, we can release it sometime in May. We'd love to have them picked up as the opening act on a major tour, but that's not an easy thing to do these days. If that doesn't happen, we'll just upgrade their tour to cover venues that are bigger."

**New Product:** "We're still working the second Urban Dance Squad record and during the first six months of the year, we'll be releasing a new

one from Every Mother's Nightmare. There's a new album from the Church and one from a Canadian artist named Sarah McLachlan. We'll also be coming with a solo album from Annie Lennox and a new Jeff Healey record as well. And pretty soon, we'll be putting out a record by a German rap/thrash band called Freaky Fuckin' Weirdos—FFW. On the pop side, we've got Lisa Stansfield, who is a big priority for us now. And even though the KLF record is gold, we're still working on it. We also have new releases from the label by L.A. and Babyface which we're looking forward to. Incidentally, our Nashville division has done incredibly well with successes from Alan Jackson and Brooks & Dunn. So when you add the country stuff to our pop and rock artists, you get a very well-balanced label roster."

**Local Scene:** "I think there's a lot of talent out there—even locally. But I'm not sure you're gonna find it every time you walk into the Roxy, the Whisky or the Coconut Teaser. You might have to be looking in between the cracks. There's a lot of talent out here and a lot of it has to be nurtured. I'm looking for everything but I'm definitely willing to nurture and develop an act. Because the clubs aren't jumping and there aren't lines around the block, that doesn't mean there isn't a vital scene happening. Maybe the scene just isn't as trendy right now, and that's good."

**Grapevine**

Wanna know "how to" in the field of publicity? Check out **Raleigh Pinsky's** new book, *An Insider's Guide To The Publicity Game: The Zen Of Hype*, published by the Carol Publishing Group. Pinsky discusses



Calling it a "happening of fate," veteran musician Neal Schon has finally announced the members of his new rock band **Hardline**. Along with Schon, the band consists of **Deen Castronovo** (drums), **Todd Jensen** (bass), and brothers **Johnny and Joey Gioeli** on lead vocals and rhythm guitar respectively. The album will be produced by Schon and engineered by **Tony Phillips**. MCA expects to release the LP shortly. Pictured above (L-R) are **Joey Gioeli, Castronovo, Johnny Gioeli, Schon and Jensen**.



Jeffery Mayer

It was ten years ago that metal monster Ozzy Osbourne caused quite a stir by biting the head off a live dove at the offices of his record company, Jet Records. Pictured above in the actual photo taken at that time are (L-R) Pat Siciliano, then VP/Marketing for Jet, Ozzy with dove in mouth and Ozzy's wife and manager, Sharon Osbourne. After seeing this original photo in print, many of Ozzy's sicker fans began bringing dead animals to his concerts. We're happy to report that Ozzy has calmed down quite a bit since then.

virtually everything—from making yourself media friendly to planning your media campaign. And best of all, the book is an easy read.

Red Light recording artists Joker will have four songs featured in the movie *Demonic Toys*, for Full Moon Entertainment/Paramount. The second Joker album, *Cool Deal*, will be released by Red Light in mid-'92. The Red Light Entertainment Group has also announced an exclusive distribution deal in America with Relativity Distribution. The deal includes Red Light Records and Grind Core International.

Performing for the first time since completing their debut album for SBK, Mozart proved that they haven't lost a thing by once again drawing well over a thousand people to the Roxy. Look for their first effort to hit the stores in about 60 days.

There are just a couple of weeks left for lovers of the local music scene to purchase tickets for the first Pro Set L.A. Music Awards, co-sponsored by *Music Connection*, which will be held on the evening of February 19th at the Santa Monica Civic. The event is open to the public and will showcase live performances from many of Los Angeles' most prominent recording artists.

Is Anthrax jumping ship and heading over to Elektra for a cool \$10-15 million?

### Chart Activity

Look for George Michael's *Extended Play Thing* (EPT) album to be released in April on Columbia. Disc will contain seven original dance tunes and two covers—one of Seal's, "Killer," and the other of the Temptations classic "Papa Was A Rolling Stone."

"I'm Too Sexy" by Right Said Fred, on Charisma, is going all the way to the top.

Qwest recording artist Tevin Campbell's latest has already gone Number One on the R&B charts and has moved into the Top Ten in pop areas. I don't know about those Michael Jackson comparisons, but a star is a star nonetheless!

### On The Move

Zoo Entertainment's George Daly is in A&M Studios remixing the next Blue Train single, "The Hardest Thing," after their charting debut, "All I Need Is You." Zoo Entertainment has made Daly their in-house producer, concentrating on creating hits while retaining his title of VP/A&R. Additionally, Zoo's VP of Artist Development, Bud Scoppa, has now added VP/A&R to his title.

Former Triad Artists agent Marc Geiger has joined Def American Records. Geiger will be responsible for developing an alternative music A&R department for the company. His first signing to the label is Jesus & Mary Chain.

John Lappen, former Director of Publicity & Artist Relations, Impact Records, is looking for a similar position or a marketing gig with a major. Contact John at (818) 548-2416.

Three EMI A&R staffers were released from their jobs recently. Gone are West Coast Talent Scout Dan Ashbrook, VP Michael Barackman and Director Bob Knickman.

Carlos Santana has just inked a multi-album record deal with Polydor/PLG Records which also calls for the formation of the guitarists own label, Guts & Grace.

Columbia Records has named Steve Berkowitz Director A&R/Marketing and has promoted Jim Dunbar to the position of Director/A&R, East Coast.

Karen Dumont named new West Coast Director of A&R for the EMI Records Group.



### Idle Wilds

Contact: Sherry Bonghi  
(215) 399-3056

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Lead singer-songwriter Dave Gray, Danish bassist Greg DuBrow and drummer Doug Wolfe have put together a rather melodic alternative/pop trio based out of the City of Brotherly Love-Philadelphia. And not only is the music refreshing, but lyrically, these guys are miles above other bands I've been listening to. Though lead singer Dave Gray's voice is an acquired taste—by that I mean it takes some getting used to because it's kinda raspy and raggedy—it really is filled with emotion and worth listening to over and over again. Structurally, the songs are rock solid with strong choruses that aren't too syrupy. This is a band that has obviously honed its craft in the Philly club scene and is ready to make the move to the major leagues. If the guys can come up with more tunes like these, they'll be around for a long time.



### The Trax

Contact: Rich Productions  
(818) 575-4732

Purpose of Submission: Seeking label deal.

- ① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

With Mike O'Hara and Dana Gonzales sharing the lead vocal chores, the Trax has put together an interesting blend of material on their new *Livin' In L.A.* album. Of the eight songs contained on this package, six are originals and two are covers—one of the Stones' classic, "(I Can't Get No) Satisfaction," and the other a Freddie Cannon hit, "Palisades Park." The two opening songs are rather drab and listless yet the guys follow that with a reggae tune that's just out of their league. The musicianship just isn't tight enough nor is the vocal performance strong enough to pull off a reggae song. But alas! The tune that follows is a reggae version of "Satisfaction." Not a good sign. It's very nice to be able to crank out your own full-length cassettes or CDs, but you've gotta have material good enough to make them sell. And that's where the Trax really fall short. The songs are more important than the package, fellas.



### Rachels Grace

Contact: Rick Palace  
(213) 223-3658

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Clinton Payne, Rick Palace, Todd Jeffries and Dave Wilson comprise this quartet of Southern Californians known as Rachels Grace. Their three song demo submission containing "Beggars Day," "Touch The Sun," and "Kick The Sick" is a furious excursion into the metal/hard rock genre. Most impressive on the tape is "Touch The Sun," with its ballad beginning that literally explodes into a thunderous rocker. It's the one chance to really hear Mr. Payne sing. The playing is tight and impressive and even the three songs are good enough to raise an eyebrow or two. Although I think that some tighter arrangements could move the songs along better, that shouldn't hold these guys back. If this band is as exciting live as they are on tape, they should have no trouble attracting the A&R community to see them. Sort of a cross between Megadeth and Skid Row that I happen to like.

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



Pat Lewis

Pictured is Barry Holdship and Jeremy Cohen (from local Los Angeles band Let's Talk About Girls) at a recent ASCAP sponsored acoustic showcase "Quiet On The Set."



Pat Lewis

Also performing at the ASCAP showcase was the talented singer/songwriter Lisa Harlow Stark.



Pat Lewis

Pictured is Bonnie Hayes (right), who performed for the packed audience at a recent "Quiet On The Set" songwriter showcase sponsored by ASCAP. Accompanying Hayes was EMI Music Publishing's Larry Tagg (left), who also was a featured singer/songwriter at the event.

## Activities

ASCAP has moved its offices to: 7920 Sunset Blvd. Suite 300, Los Angeles, CA 90046; (213) 883-1000, FAX (213) 883-1049.

Songworks welcomes new publisher Andy Chapman Music to Los Angeles. The address is: 8833 Sunset Blvd. Fifth Floor, Los Angeles, CA 90069; (310) 659-6984. Andy Chapman Music accepts unsolicited material and is looking for songs in all genres of music. Send your tapes in care of Lynn Scott.

ASCAP held its monthly acoustic showcase "Quiet On The Set" at Cafe Largo and it was quite a success! The house was completely sold-out and there were many industry folks present. The evening began with a set from singer/songwriter Barry Holdship and bassist Jeremy Cohen (from local band Let's Talk About Girls). The duo performed a rousing set of original tunes, which showcased

Holdship's strong vocals, including "Not Today," "Inside My Head," "Give Your Heart To Me" and "It Hurts To Be That Way." For more info about L-Tag, call: (213) 463-2453. Next up was Lisa Harlow Stark, whose compelling voice made the jam-packed audience so quiet, you could hear a pin drop. Her set included "Luck," "Loved You Only" and "Lonesome Cowgirl." The Coyote Sisters accompanied by producer/songwriter Tony Berg performed some intriguing material, which was followed by a set from EMI Music Publishing's Larry Tagg. The next performer was Bonnie Hayes, who has had cuts on several Bonnie Raitt albums. The evening finished off with a wonderful set from David Zink, who put out an independent cassette of his acoustic material, which reminded me at times of the Eagles. If you'd like more info about these showcases, give Brendan Okrent at ASCAP a call at (213) 883-1000.

## Chrysalis Music Activities

Chrysalis staffer Antonina Armato has the current Eddie Money single entitled "I'll Get By." Armato co-wrote the tune with another Chrysalis staffwriter, Andy Hill, who resides in the UK.

Singer/songwriter Billy Burnette is presently in Nashville working on a new country album for Warner Bros. The album will contain a cover of "It's Late," a song written by Burnette's father Dorsey Burnette.

Stikkitty is currently in the studio working on a new demo, which is being produced by Sylvia Massy (who has engineered and/or co-produced a slue of artists from Prince to Aerosmith). Stikkitty, by the way, has been developing a rabid fan base here in Los Angeles as evidenced at a recent Lingerie show in which the band sold-out the joint!

Another unsigned band that Chrysalis has been developing is the Inclined, who will soon release their own EP. The EP will include some top-notch material from this unique band including "Bright New Day" and "Somewhere In The Middle." A band definitely worth braving the elements to see, the Inclined have been steadily building up interest in Los Angeles.

## PolyGram/Island Music Writer Activities

PIM writer/producer Daddy-O is currently working with Grace Jones on her next album project. He will also have a track on the new Tyler Collins album on RCA.

After C.C. Peniston's smash single "Finally" went Top Ten on the *Billboard* Hot 100 chart, look for the anticipated release of her album on A&M due out any day now.

Australian group the Celibate Rifles have recently completed their new album. They will be shopping

for a label here in the States.

Guitarist Stevie Salas has co-written four songs on the Sass Jordan album due out soon on Impact. He has also just returned from Cincinnati where he collaborated with Bootsy Collins on several songs for Stevie's next artist project.

Writer/producer Phil Galdston will have upcoming singles with Vanessa Williams' (Mercury) and Stacy Earl (RCA).

R.E.M. has released a cover version of the Troggs' song "Love Is All Around." It's the B-side of the "Radio Song" cassette and has also been released as a CD single.

## New Signings

Zomba Music has signed artist/writer Angela Bofill to a long-term publishing contract. Angela, who has had numerous hits and albums of her own as a performer, recently charted with two of her songs performed by Jennifer Holliday and Will Downing.

## The Business Side

Scott C. Aronson has been promoted to Vice President, Business Affairs & Administration, West Coast, Sony Music Publishing. Aronson will have overall responsibility for business affairs and contract administration on the West Coast, as well as liaising with Sony Tree in Nashville and Epic/Solar Songs.

Elizabeth (Betsy) Anthony has been promoted to the position of Vice President Talent Acquisition West Coast at MCA Music Publishing. In this capacity, Anthony will continue to pursue the acquisitions of new talent and also oversee the activities of members of MCA Music's west coast-based songwriter, producer and artist roster.

Andy Olyhan (formally with Emerald Forest Entertainment) has been appointed to the position of Professional Manager/A&R at Rondor Music. 



Betsy Anthony has been promoted to the position of Vice President Talent Acquisition West Coast, MCA Music Publishing.



Scott C. Aronson has been promoted to the position of Vice President, Business Affairs & Administration, West Coast, Sony Music Publishing.

# SONGWORKS—PAT LEWIS

## Songwriter Demo Spotlight



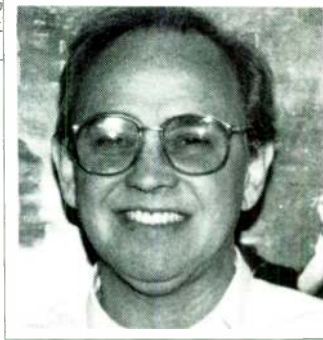
For most A&R folks, a seven-song demo might seem a little lengthy, but yours truly can't seem to get enough of the **Inklings'** acoustic guitar-based material! The songs on this master-quality demo were written by singer/songwriter/guitarist **Mark Davis** (pictured) and performed by Davis along with guitarist **Duane Jarvis** (who, in addition to being a top-notch session and touring musician, is also a singer/songwriter in his own right), drummer **Scott Babcock** (who used to play with the **Brothers Figaro**), bassist **Dan Fredman** (who not only is a tremendous musician, but did an excellent job producing this demo along with members of the band), and violinist **Todd Compton** (whose background, up until he joined the **Inklings**, was in Classical music). Whenever an artist chooses to write and perform acoustic guitar-based material, he or she is almost always destined for failure unless the melodic structure is so strong and unique that it immediately grabs the

listener by the seat of his pants and never lets go throughout the entire song. Surprise and delight are key words here. Lyrics are just as important. They must tantalize and excite the listener or give him a greater sense of understanding or self-awareness (what you might call, enlighten or teach without being preachy) or tell a compelling or humorous story. Or some variation thereof. Almost as important are the vocals, which must be distinctive and above all, demand your undivided attention. You just can't hide behind fancy production techniques or flashy playing because of the sparseness of the instruments in the first place. So, you're left with a relatively naked arrangement, which can be majestic in its simplicity. To my delight, the songs on this demo, especially "Stand On My Shoulders" and "Man Out Of My Head," meet or exceed the aforementioned criteria. For more information, contact Sandy Tanaka Management (213) 482-9090. **MC**



Zomba Music signed Angela Bofill. Pictured (L-R) are: Neil Portnow, Vice President of West Coast Operations, Zomba; Angela Bofill; and Lauren Little, Manager.

# PUBLISHER PROFILE



## Billy Meshel

President  
All Nations Music

By Pat Lewis

**Y**ou asked me why I chose the music publishing business," says twenty-five-year publishing veteran Billy Meshel. "Well, I guess you'd have to be a groupie for the business to feel the way that I feel because when I am working with people like Henry Mancini, Meryl Haggard, Randy Travis, Eddie Rabbitt, Mike Chapman; I'm thrilled! But then we have to be sensible about this. We have to know that we have to work hard and be successful for these people and our method [at All Nations Music] has always been exploitation—that's it. We don't lure anyone here by the method of the highest advance. People have to want our services, which are career development and real money making—not just in advances. So it's been a real good time."

Billy Meshel started out in the music business as a singer/songwriter, who not only had plenty of writing talent, but also had the drive, dedication and hutzpah necessary to "run" his own songs and get them recorded by other artists. In 1957, when Meshel was only nineteen years old, he scored his first cover with "Do You Ever Think Of Me," which became a substantial hit for Little Esther Phillips. "That got me into the business," he recalls. "I now had a credential and the publishers welcomed me in."

For the next ten years or so, Meshel worked for a number of publishers. Eventually, he became the Director of Creative Services for Famous Music in 1970, where his talents as a publishing executive were proven. During his seven year tenure with Famous, he moved up to Vice President before exiting for a key position at Arista Music Publishing. From 1976 until 1988, Meshel headed up the publishing wing of Clive Davis' record label before leaving the company to start his own, independent publishing firm, All Nations Music.

Today, all of the major and most all of the medium-sized publishing houses have expanded the role of the publisher to include signing co-publishing deals with recording acts and paying large advances for the honor. Meshel, on the other hand, stays clear of these types of deals.

"Everybody is under the impression that the music publishing business is made or broken by how well you make deals with new writer/artists coming out on a major label," says Meshel. "In my opinion, that is the disaster of the business. That's how publishers lose more money than any other method. You see, we're not the masters of our own destiny. You love the music and then the record company puts it out and what happens? You don't have the steering wheel. You have almost no influence. So, it's a big crap shoot.

"And these artist/writer deals are so expensive that you could actually buy a little catalog for that kind of money! And there's a lot of fun in exploiting a catalog. And there's a lot of excitement when you're buying them, as well. Also, I want to buy catalogs by brilliantly talented people because in it there's a lot of stuff that's going to happen on its own because these people are so terrific and there's a lot of stuff that you can make happen. I'll give you an example:

"We bought Michael O'Martian's catalog. Now, Michael is a genius. He's one of the greatest piano players in the world, one of the best songwriters, and a producer that you shouldn't even try to describe. So, when I heard his catalog was for sale, it was like an opportunity to buy a Van Gough! And remember now, it's not like buying a composite catalog—a song by this one and a song by that one—this is Michael O'Martian's catalog. So, with all the things he does, this catalog is a part of him. If there's ever a book about him, they'll be quoting our songs. So, we bought the catalog and before the ink was dry, the Amy Grant album comes out and our song is the third single—"That's What Love Is For." That's what you get when you deal with brilliant people! We have a movie now in pre-production and another one of Michael's songs—this is something that we generated. It's the Donna Summer song "She Works Hard For The Money"—that's in the catalog. And you know, we've been getting all kinds of action on the hits.

Since Meshel does not accept unsolicited material, he offers some suggestions for the yet-unproven songwriter: "Tenacity—that's the way I did it when I was a songwriter. I stuck my foot in the door and in some cases, I was just plain, terribly obnoxious. But some people like that. Patience is also very important. You must realize that the joy of working at something you love is part of the reward. Thirdly, knowing how to enjoy your life, and lastly, knowing what you love to do and having the get up and go to do it. If you have those four ingredients, you will win and that's all there is to it. You may not get a hit this year or for the next five years, but then guess what?—the business meets your style." **MC**

**CUTTING UP**



Lou Edemann, co-owner (with Charles Campbell) of Hollywood Way Studios, is pictured with the new interface for Solid State Logic's ScreenSound digital audio-for-video editing/mixing system and the KEM film editor. The new interface, which was recently used by Hollywood Way Studios for post-production on Steven Spielberg's motion picture, *Hook*, allows editors to design and mix sound while simultaneously making film cuts.

**IN THE STUDIO**



Columbia recording act Love/Hate is shown taking a break during mixing chores for the band's second release, *Wasted in America*. Pictured (L-R): producer John Jansen, Joey Gold and Jizzy Pearl of Love/Hate and engineer Jay Messina.

**EAST OF EDAN**



Hollywood Records recording act Edan is pictured during sessions for their debut album, produced by Julian Raymond. Pictured at One On One Recording Studios in North Hollywood are (L-R, back row): engineer Tim Nitz, band namesake Edan Everly and engineer Jeff Lord-Alge; (front row) producer Julian Raymond and band members Frank Avalon, Jr., Eddie Sedano, Allan St. Lesa and Freddy Herrera.

**MIXING IT UP**



Mike Watt, bassist/songwriter of Columbia recording act FIRE-HOSE, is pictured at the console during mixing sessions for the band's new album, which was recorded live at the Palomino Club.

**TAKE ONE RECORDING STUDIOS:** Veteran TV/movie music soundtrack man Mike Post, working on a *Doogie Howser, M.D.* episode, produced by Charlie Sydnor and engineered by Danny Lux...The Lettermen, completing four songs for a new project, session produced by Tony Butala and Mike Erickson, engineered by Sam Hudson and assisted by Duncan Aldrich...Slaughter, completing a live video shoot for Planet Pictures, featuring a behind-the-scenes look at this platinum Chrysalis act...Ruthless/Priority artist Eazy-E, recording two songs, guest performances by Guns N' Roses members Slash and Matt Sorum...Veteran instrumental group the Ventures, completing a new project, engineering chores handled by Duncan Aldrich and Mike Bazzano.

**FOR THE RECORD STUDIOS:** The Eddie St. James Band, working on a new single, co-produced by Eric Gartner (Cadillac Tramps, Leather Wolf) and Eddie St. James.

**SOUND CHAMBER RECORDERS:** Sound Chamber Recorders (formerly of Pasadena) has opened its new studios in North Hollywood. Recent clients include producer/engineer E.T. Thorgren, mixing Morgan Creek recording act 2 Die 4, with assistants Steve Chase and Rob Seifert...Paul Sabu, in Studio B, cutting new tracks for recording artist Chris Impellitteri.

**ANDORA STUDIOS:** GRP artist Don Grusin, recording a new album, engineer Don Murray adding the sonic expertise.

**THE ENTERPRISE:** James "Jimbo" Barton, in Studio C, mixing tracks for Queensrÿche, with John Whynot assisting...Richard Marx, in Studio A, mixing tracks, Bill Dresser manning the board and Rick Norman assisting.

**CLEAR LAKE AUDIO:** Polydor K.K. artist Don Ciccone, tracking for his next album, Jerry Corbetta producing the sessions. Guest musicians on the record include Buzzy Feiten on guitar, Reggie McBride on bass, Steve Kloug on drums and Jerry Corbetta and Steve Williams on keyboards.



# PRODUCER CROSSTALK



# MIKE CAMPBELL

By Pat Lewis

As a member of Tom Petty and the Heartbreakers, Mike Campbell is already considered one of the top guitarists in rock. Now, he's becoming known as one of its hottest producers, with names like Petty, Don Henley, Roy Orbison, Del Shannon and Stevie Nicks already on his resume.

Campbell began dabbling in the world of record production during the Eighties, working with Petty on the Heartbreakers LPs. It was also during this time that he sent a demo to Don Henley, at the suggestion of producer Jimmy Iovine. After listening to the tape, Henley wrote lyrics to the music and Campbell co-produced it with him. The result was one of Henley's biggest solo hits, "The Boys Of Summer."

Campbell says Henley gave him a lot of freedom in the production, even though it was his first project away from the Heartbreakers' fold. "I had a demo that he liked, and he's a real stickler for perfection," Campbell remembers. "He wanted to recreate the demo so we just changed the key for his voice, went in and re-created a four-track demo on a 24-track, note for note, sound for sound. It's always hard to recreate something you did when you were inspired and then go back and say I'm going to do it again and try to capture that moment again. It was a lot of work, but we did get it. Actually, I think we beat the demo."

Campbell has gone on to work with Roy Orbison, Del Shannon and, most recently, Bruce Springsteen's wife, Patti Scialfa. Scialfa's album marks the first time he has produced alone (scheduled for later this year). "It was a challenge. Producing is a lot of work. It also took a long time because Patti had two babies during the course of this album."

Campbell is proud of the album,

even though he knows many people will look at the album as Bruce Springsteen's wife's project. "It's the same as when I got the demo tape, I was suspicious—it was like the Boss's wife syndrome. But she's really good and I think people will be surprised at the strength of her songwriting and voice. Bruce has had very little, if any, input that I can tell," Campbell declares.

While he continues to take on various projects, Campbell makes it clear that the Heartbreakers are still his first love. Since co-producing *Southern Accents*, Campbell's role has gotten bigger within the band. "I started getting more involved with the decision-making. But Tom is the leader of our group, and he's always had the biggest vote in most of the band decisions. If you come in with a strong idea, though—and everyone in the band will voice his ideas—the good idea will win out."

A guitarist and a songwriter, Campbell feels it's important for a producer to have some musical sense. "Musicians have this sort of immediate telepathy; you just understand quicker than with someone who just sits there and pushes buttons or talks on the phone," he says. "Like with Jeff Lynne [Campbell co-produced Petty's solo albums with Lynne and Petty], it's a great help having someone who's such a good musician, because you can communicate immediately what you want."

Campbell admits the most difficult part of producing is finishing it. "Getting the inspiration and the song started is fun," he explains, "but the hardest part of producing is just sitting there and putting all of the details together. The other part that's hard is bringing a performance out at a specific moment when you really need the singer to do something emotional and they're not doing it, or you have to say the right thing to trigger their inspiration."

Many of Campbell's inspirations begin in his home studio. While he's always had a tape recorder around, he installed a 24-track in 1984-85 so he wouldn't have to re-record tunes in a major studio. "I got tired of doing a demo on a four-track which sounded great, and then taking it to the studio and having them say it's great, let's do it again. It's really hard to recreate something. Now, when I cut it, I don't have to cut it again. The original inspiration is on the 24-track, so that becomes the record."

Campbell says that he prefers doing just a few tracks with an artist, instead of the entire album. "In an ideal world, I'd like to produce one or two songs with an artist. Doing a whole album is a lot to take on, because you take on the responsibility of the artist's whole life and it becomes a long process. To do one or two songs with someone, it's almost like you can have fun and get out before it gets too bad."

With his commitment to the Heartbreakers and his outside production activities, Campbell says he doesn't have time to do a solo project, even though he's been asked. Campbell says as long as the Heartbreakers are alive, most of his ideas will still be channeled into the band. **MC**

## NEW TOYS—BARRY RUDOLPH



### New Swish Cymbals from Avedis Zildjian

The A. Custom line of Zildjian cymbals has a new member called Swish. The swish cymbal is characterized as a cymbal with turned up edges like a Chinese cymbal but with a sound much lower and drier. The A. Custom Swishes have a faster attack with a brighter and more colorful sound. These new cymbals come in 18, 20 and 22 inch

sizes that all feature a larger cup and special weight.

For more information, contact Avedis Zildjian Company, who have (by the way) been making cymbals since the year 1623, at 22 Longwater Drive, Norwell, MA 02061. The phone number is (617)871-2200. Fax them at (617)871-3984.



### New 8240 Valvestate Guitar Amp from Marshall

The 8240 Valvestate amp is a stereo guitar amp that features 40 watts per channel and a specially designed analog chorus. This chorus circuitry provides, along with the built-in reverb, an extra wide spatial stereo sound image that comes across well in live performance.

The pre-amp features a 12AX7 tube for that genuine Marshall overdrive crunch as

well as all the same controls as the 8080 Valvestate combo amp. There are also both chorus rate and chorus depth controls and a complete stereo effects loop ready to connect.

For more information, contact Marshall at 89 Frost Street, Westbury, NY 11590. The phone number is (516)333-9100. Faxes can use (516) 333-9108.



### CR-80 Human Rhythm Player from Roland

The CR-80 is a pre-set rhythm machine that has the same sounds as the Roland R-Series Human Rhythm Composers. So you get at \$750 retail, 69 sixteen-bit sounds ranging from Jazz to Rock kits. TR-808 sounds, percussion and sound effects are also included. There are 36 different patterns available that range from Latin to Rock to Jazz to Rap to R&B. The CR-80 is compatible with both the TN-SCI and MSL-15 Music Style Cards.

There are eight pads to "play" into the

CR-80 as well as a Tap key to count off tempos manually. The Auto Fill function gives you a fill between patterns. By the way, all the buttons are single function...i.e. no scrolling through layers of menus just to do a simple task. The CR-80 is fully MIDI so you may integrate the CR into your larger MIDI set-up with Start, Stop, Fill, Coda and Restart functions remote controllable.

For more information, contact Roland Corp. U.S., 7200 Dominion Circle, L.A. CA 90040. You can call (213) 685-5141. **MC**



*Sheena Easton*

Sheena Easton, who is currently touring the country as Aldonza in a Broadway-bound revival of *Man Of La Mancha*, admits drama critics have been less than kind when assessing her acting skills. "I think some people here would like to see me hung, drawn and quartered," the 32-year-old Scottish singer said. "Their attitude seems to be, 'How dare you!' They resent me for even try-

ing." Except for a few episodes as Don Johnson's wife on *Miami Vice*, Easton had previously turned down offers to act because she thought it would take too much time, although she reportedly instructed her agent to keep his eyes open in case something interesting came along. You'll recall that Easton graduated in 1979 from the Royal Scottish Academy of Music and Drama with degrees in speech and drama. Her career began in earnest later that year when she auditioned for a BBC-TV pop music show, *The Big Time*, in 1979. After taking first prize in that contest, Easton went on to have five of her eight albums certified gold in the United States.

New Zealand-born Graeme Revell has the score to the current Hollywood Pictures release *The Hand That Rocks The Cradle*. This R-rated film is the tale of a mother's helper (Rebecca DeMornay) who sets out to rebuild her own shattered world by disrupting the world of Annabella Sciorra. Revell won the 1988 Australian AFI Award for his score to *Dead Calm*, his first commercial feature film. Since then, he has scored over ten features in the

U.S., Australia and Germany including *Child's Play 2*, and *Psycho 4*.

That busy Graeme Revell also has the score to *Until The End Of The World*, the new William Hurt vehicle. Though the film, which also features Max von Sydow, Solveig Dommartin and Sam Neill, has been getting lukewarm reviews at best, the same cannot be said of the soundtrack. Revell has studded the accompanying CD with cuts from Lou Reed, Nick Cave, R.E.M., Peter Gabriel and a host of others. Radio, knowing a good thing when they hear it, is already playing the heck out of this one.

New is *Pacific Coast Highway*, former Tangerine Dream member Christopher Franke's solo album on Sonic Images, distributed by Private Music. This album reunites Franke and Private Music owner and founder Peter Baumann, who was also a member of Tangerine Dream during 1971-1977. Evidently, this has been quite a creative year for Franke, who founded the Berlin Symphonic Film Orchestra, conducted by Brynmor Jones of London, during the same time period that he recorded *PCH*. Franke's music has been heard this year in the films *McBain*, *Eye Of The Storm* and *Mystery Of The Keys*.

The autobiography by Ralph Emery, host of the *Nashville Network's* popular series,

*Nashville Now*, has made it to the prestigious *New York Times* best-seller list. *Memories: The Autobiography Of Ralph Emery*, co-written by Tom Carter, follows Emery's life from growing up in the South to becoming a major cable television personality. The book includes inside stories on acquaintances such as Barbara Mandrell, Johnny Cash and the late Hank Williams. Emery has hosted *Nashville Now*, TNN's live 90-minute talk and variety



*Christopher Franke*

series, since the network went on the air in March, 1983.

The guys from disgraced duo Milli Vanilli, now calling themselves Rob and Fab, are telling all their friends (including the pictured Julian Lennon and Billy Idol) that: A) They are somewhat embarrassed by the resulting publicity from Rob Pilatus' attempted suicide late last year; B) Pilatus and his partner, Fabrice Morvan, are recording a new album on which they will sing every note; and C) They will star in an un-



*Ernie Hudson and Rebecca DeMornay in The Hand That Rocks The Cradle*



*Fabrice Morvan, Julian Lennon and Billy Idol*

Heather Harris



# SHOW BIZ—Tom Kidd

named new film "currently in production."

We would like to introduce you to a program called **Total Sound**. In the words of producer **Ron Curtiss**, this new cable access program "puts the spotlight on music and musicians who don't always get the spotlight." The producers' tastes range from progressive music to jazz-metal groups to alternative pop sounds with an emphasis on unsigned, raw talent on the Los Angeles

the seventh consecutive year, they will co-sponsor a celebrity ski and celebrity ski sweepstakes to benefit the **Cystic Fibrosis Foundation**. According to **Leslye Schaefer** of VH-1, within the past six years, the video channel has helped to raise over \$1,381,000 for the CFF. "With the help of American Airlines and all of the celebrity participants, the seventh annual Celebrity Ski is certain to be a success," she says. Stars at this year's Squaw Valley event will include **Smokey Robinson**, **Bruce Hornsby** and **Gloria Estefan**.

Rocker **Ted Nugent** recently visited a Detroit soup kitchen, where the 43-year-old laded out 200 pounds of deer meat to the needy. "I kill it, you grill it," he joked, while telling tales of the deer he hunted himself with a bow and arrows. For this feast, meat was donated by Nugent and other hunters to the **Michigan Sports-**

**men Against Hunger** program. "This sends a message to the sporting community in this state that we all need to give," Nugent said. Though it exhibits echoes of last year's excellent biopic, **Josephine Baker**, **Showbiz** still wants to recommend that you tune in to **Showtime** during February for what they call their **30-Minute Movie**. This month, **John Amos** stars as a successful jazz saxophonist who returns to America after 25 years of self-imposed European exile, only to encounter the same racism that he tried to escape. The film, which was scored by **Branford Marsalis**, is set during the Los Angeles Watts

riots of the Sixties. The movie debuts February 19 and then repeats through the end of what is, not coincidentally, **Black History Month**.

Rapper **Ice Cube** has formed a foundation to benefit the **Martin Luther King Jr. Hospital**. The **Street Knowledge Medical Aid Foundation** will raise \$25,000 for the hospital and **Charles R. Drew University of Medicine and Science**, one of four black medical schools in the United States. The money will be donated by the **McKenzie River Corp.**, makers of **St. Ides** malt liquor which Ice Cube advertises.

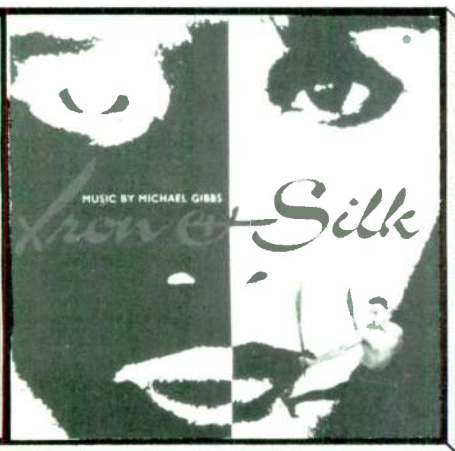
**Maharishi Mahesh Yogi**, best remembered as guru to the Beatles, is taking partial credit for the breakup of the **Soviet Union**. He says the meditation of his followers, not the glasnost and perestroika of **Mikhail Gorbachev**, brought the end to communist rule. "Our efforts helped dismantle the suppressive life in those countries," the Maharishi is quoted. And now that he's helped the U.S.S.R., he wants to help free Los Angeles from crime and pollution. "It's so very simple," he said from his Netherlands headquarters. "Stress is the reason for crime and all other kinds of frustration. To relieve it will eliminate everything else."

**Bob Hope** has it. So do talk show host **Chuck Woolery** and Los Angeles Rams quarterback **Jim Everett**. But,

according to the Navy, **Madonna** doesn't have the right stuff. That's why, according to Petty Officer 2nd Class **Cathy Konn** of Columbus, GA, a spokesperson for the **Blue Angels**, the Material Girl will never be invited to join the flying team on one of their many publicity stunts. "Her role model is not what we are looking for," said Konn, explaining the Navy's efforts to maintain a wholesome image. "We want someone who is going to present the military in a positive way." Celebrities invited for VIP orientation flights are part of the squadron's public relations and recruiting efforts. **Madonna**, so far, has had no comment. **MC**



John Amos



scene. Guests to date have included **Bill Bruford**, Grammy-winner **Mark Isham**, **Downey Mildew** and **Caterwaul**. Check your guide for airtimes and watch it if you can.

Just out on **Mute Records** is **Michael Gibbs'** score to an obscure new film called **Iron & Silk**. Though we can't tell you much about the film itself other than it stars **Mark Salzman**, is based on a book of the same name (also by Salzman) and looks to have something to do with Japanese culture. The soundtrack has lots of Asian flavor, though no words and very little of anything that could be considered upbeat. If you value exotic tones over dance floor tempos, this may be for you.

**VH-1** has very proudly announced that for



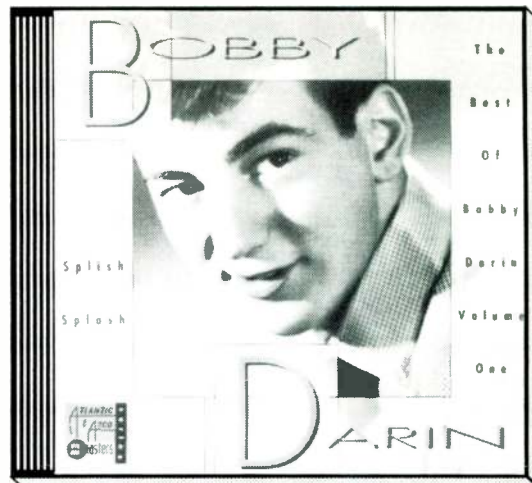
The Blue Angels

# Local Notes

By Michael Amicone

**DARIN GOLD:** Bobby Darin packed a lot of living into his brief 37 years. In fact, he enjoyed success in so many fields, he makes David Bowie look like a one-note bore; as the liner notes astutely describe him, "Darin was the Zelig of American entertainment." Rocker ("Queen Of The Hop"), crooning teen idol ("Dream Lover"), finger-snapping swinger ("Beyond The Sea"), folk artist ("If I Were A Carpenter"), protest singer ("Simple Song Of Freedom"), country crooner ("18 Yellow Roses"), add to that an Academy Award nomination for Best Supporting Actor, an early Seventies music variety TV series and a Grammy for "Mack The Knife," and you have some idea of the breadth of his talents and accomplishments. Like a man possessed, Darin raced against time—and if his life hadn't have been cut short by a bad heart, there's no telling how much more he would have accomplished (though it's hard to imagine what he could have done for an encore). Atlantic, as part of its ongoing Atlantic/Atco Remasters Series, has released an essential two-volume set chronicling Darin's years with Atco and Atlantic. *Splish Splash:*

*The Best Of Bobby Darin, Volume One*, includes his pop-rock hits—"Splish Splash," "Queen Of The Hop" and "If I Were A Carpenter." Its companion CD, *Mack The Knife: The Best Of Bobby Darin, Volume Two*, contains Darin's more adult fare—"Beyond The Sea," "Clementine," "Artificial Flowers" and, of course, "Mack The Knife" (in stereo). Both volumes (42 tracks in all) showcase Darin's consummate skills as a vocalist, songwriter and record-maker. These long-overdue CDs, along with Capitol Records' less essential but still worthy *Darin Collectors Series* disc, contain an excellent overview of pop music's first chameleon.



Beverly Sue Jaspian



Beverly Sue Jaspian

**'FREEJACK' PREMIERE:** Rolling Stone Mick Jagger (top left) and actor/writer/director Emilio Estevez and date Paula Abdul are pictured arriving at the premiere of the new Warner Bros. motion picture *Freejack*, held on Thursday, January 16, at the Mann's Chinese in Hollywood. Mick Jagger plays a high-tech bounty hunter in the new sci-fi thriller, which was directed by Geoff Murphy. The film also stars *The Silence Of The Lambs* killer Anthony Hopkins and Emilio Estevez as a race car driver who is transported into the future. Music is by Trevor Horn.



Sue Gold

**AND THE NOMINATIONS ARE...:** Dionne Warwick, Kenny Loggins and Little Steven are pictured during the recent Grammy nomination announcements held at the Beverly Hilton Hotel. Bonnie Raitt, Natalie Cole, Amy Grant, Bryan Adams and R.E.M. will vie for Record of the Year honors, with R.E.M., Bonnie Raitt, Amy Grant and Natalie Cole vying again, this time along with Paul Simon, for Album of the Year honors. Other veteran artists who racked up multiple nominations include Bob Seger, Sting, Tom Petty, Aretha Franklin and Stevie Wonder. By far, the most interesting race—and the toughest call—is

the Best New Artist category boasting five talented and commercially successful fledgling artists going head to head—Boyz II Men, C+C Music Factory, Marc Cohn, Color Me Badd and Seal.



**PLAYBALL:** USC's Dedeaux Field recently played host to MTV's Third Annual Rock N' Jock Softball Challenge, benefiting the T.J. Martell Foundation and its efforts against leukemia, cancer and AIDS. The celebrity game, airing April 4 on MTV, raised \$25,000. Pictured (L-R, back row): the Spirit Bug, MTV exec Karen Zollman, Dodger Darryl Strawberry, Meg Langley, MTV exec Abbey Konowitch, Rick Rock, Dr. Denmon Hammond, MTV's John Shea, Stuart Shlossman, Pirate Barry Bonds, Richie Sambora; (front row) Brewer Paul Molitor, Mariner Ken Griffey, Jr., Tom and Roseanne Arnold and Hammer.



**BACKSTAGE BUDDIES:** KNAC New Music Director Randy Maranz and Metallica leader James Hetfield are pictured backstage during the band's recent multi-night stint at the Great Western Forum. Pictured (L-R): KNAC DJ's Stew and Dangerous Darren, Hetfield, KNAC Promo Director Don Weiner and Maranz.

Rik Hendrix



**WESTERN BEAT:** Pictured at a recent Highland Grounds Western Beat Songwriter's Showcase are Zomba Music VP Neil Portnow, Wendy Waldman, Brad Parker, BMI's Paige Sober and KPCC Music Director Rene Engel.

Billy Block



**DANISH AT THE PALACE:** L.A. favorite Mary's Danish, touring in support of their latest album, Circa, and various Morgan Creek head honchos and execs gather for the cameras during the band's sold-out two-night stand at the Palace in Hollywood. Pictured (L-R): band member James Bradley, Jr., Morgan Creek exec Gary Barber, label co-president David Kershenbaum, band members Dave King, Michael Barbera, Gretchen Seager, Louis Gutierrez, Julie Ritter and Wag and label exec Mark Berger.



**CROWDED BOWS:** Members of Capitol recording act Crowded House and label president Hale Milgrim are pictured backstage following the band's recent performance at the Wiltern Theatre. Crowded House and fledgling Capitol band School Of Fish played two sold-out shows at the theatre, closing out a winter U.S. concert swing. Pictured at the Wiltern (L-R): Nick Seymour and Neil Finn of Crowded House, Hale Milgrim, Paul Hester of Crowded House and Crowded House manager Gary Stamler.



**IT TAKES THREE:** Leslie Howe, one half of Canadian duo One 2 One, A&M President/CEO Al Cafaro and Louise Reny of One 2 One are pictured (right) at the recent PGD (PolyGram Group Distribution) meetings, where the duo performed for A&M and PolyGram executives. The duo's A&M album is entitled *Imagine It* and is set for a February release.

**ON THE PROMO TRAIL:** Arista recording artist Curtis Stigers recently stopped by radio station KOST/103 during a promotion tour for his latest single, "You're All That Matters To Me." Pictured (left, L-R): Arista promo man Jon Klein, morning show co-hosts Mark Wallengren and Kim Amidon, Stigers and KOST programming man Jhani Kaye.



## MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

**US AND THEM:** The US Festival will not turn a profit if ticket sales continue at the current rate. But, according to promoter Steve Wozniak, that's not the point. "When I conceived of this festival a year and a half ago, I decided the most important thing was to do it right and not worry about the cost. This will be a fun festival, one that I would want to go to myself. In fact, if I lose everything, I'll try to find somebody to lend me 40 bucks to get into the show."

**MIX AND WALK:** If it's ever occurred to you that most LPs aren't mixed with the Sony Walkman or similar small cassette players in mind, you're not alone. Philip Glass is offering a specially remixed version of his *Glassworks* LP on a prerecorded cassette that carries a sticker saying "specially mixed for your personal cassette player." According to Glass' studio engineer, the Walkman mix has "more bass, more echo and a narrower stereo perspective."

# T. E. V. I. N. C A M P B E L L

BY WAYNE EDWARDS



↑ HE STILL NIGHT AIR OF THIS QUIET, WELL-TO-DO NEIGHBORHOOD IN THE HILLS OF ENCINO, CALIFORNIA, IS SHATTERED WHEN A LANKY, GANGLY TEENAGER RUNS OUT OF HIS HOUSE AND, IN HIS BAREFEET, GOES SCREECHING DOWN THE SLOPING DRIVEWAY AFTER HIS DOG. "B.J., B.J.!" THE KID YELLS, TAKING OFF AFTER THE FAMILY PET. "HEY B.J., YOU BETTER COME BACK HERE!" RIGHT ON CUE, THE KID'S YOUNGER BROTHER JOINS THE CHASE AND THE TWO DISAPPEAR AROUND THE CORNER LEAVING ONLY A TRAIL OF GIGGLES AND BOYISH LAUGHTER.

STANDING IN THE DOORWAY SHAKING HER HEAD IS HIS OLDER SISTER, A TEENAGER ON THE VERGE OF ADULTHOOD. "MOM SAID YOU TWO HAD BETTER FINISH YOUR HOMEWORK BEFORE SHE GETS HOME," SHE SAYS AUTHORITATIVELY. TYPICAL TEENAGERS, RIGHT? NOT REALLY....

Victoria Pearson

Just a few nights before B.J.'s great escape, the gangly fellow, a handsome fifteen-year-old named Tevin Campbell, was the antithesis of this barefoot kid with the pressed black T-shirt and stylish plaid bermuda shorts. That night, dressed smartly in an Italian tailored suit, he waxed poetically in rather mature fashion with talk show host Arsenio Hall after singing the first single, "Tell Me What You Want Me To Do," from his debut album, *T.E.V.I.N.*

Now, sitting in his living room, he says, "I was raised in the church and liked singing in the background. I never really wanted to be the main attraction, and I'm still not sure I can sing. I have a goal to reach, a way I want my voice to sound and until I get there, I won't feel that I'm really that good. So, the idea of being a star on MTV, BET and all that, never really appealed to me. It makes life hectic, but I'm beginning to like it a little bit now."

Within the past two years, Campbell has quietly hit a successful stride that many entertainers two and three times his age would be proud of. Starting at the ultimate high, Campbell was first introduced to the American public via the Number One R&B hit, "Tomorrow (Better You, Better Me)," from Quincy Jones' multi-platinum, Grammy Award-winning *Back On The Block* disc. Next came his Top Fifteen pop hit, "Round And Round," written and produced by pop superstar Prince for the *Graffiti Bridge* soundtrack. Campbell quickly followed up that hit with "Just Ask Me To," a Top Ten R&B hit from the near platinum *Boyz n The Hood* soundtrack.

Now, at the ripe old age of fifteen, Tevin Campbell is emerging from the cocoons of his musical gurus. *T.E.V.I.N.*, shows off his broad range of talents on thirteen songs, everything from the street beat hip-hop of "Lil' Brother," to the Broadway-ish, save-the-world message of "One Song," to the lilting pop balladry of "Tell Me What You Want Me To Do." Moving deftly through the many different genres, Campbell proves to be more than just a pretty voice—this manchild actually *feels* his lyrics.

Says an obviously proud Jones, the man generally credited with discovering Campbell, "I think Tevin will be one of the major talents of the Nineties—and most importantly, he's a beautiful human being. Any parent would be very wise to consider him a role model for their kids, and he's got

his act together in school, too. Even though he has adult intuition professionally, he still knows how to be a teenager."

To the person, Tevin's family says Jones' "beautiful person" comment is no hype. Born November 12, 1976, Tevin grew up in Dallas, Texas, with mother Rhonda, sister Marche, nineteen, and brother DeMario, thirteen. Campbell, who now stands 5' 8" and weighs in at 125 lbs, was raised in a devout Baptist atmosphere. He met his father for the first time last year but says he's not particularly interested in nurturing the relationship. "I respect him as my father," he says matter-of-factly, "but I don't feel any love because he was never there. I would rather put him behind me. My mother's been here all my life and she's raised us all by herself so she doesn't need anyone else coming in trying to take her place."

Campbell's exodus from the inner

secure a record deal.

Although it took a while, the Dallas videotape eventually ended up in the hands of Benny Medina, Warner Bros. Records Vice President of Black Music A&R, who flipped and was determined to sign Campbell. Medina, whose relationship with Quincy Jones was partly responsible for the television sitcom *The Fresh Prince Of Bel-Air* (the show's story line is based on Medina's true life story) turned Jones on to his young find when the producer was looking for a fresh voice to feature on his *Back On The Block* disc. Like Medina, Jones was also impressed by what he saw on tape and quickly signed his newfound protege to Qwest Records.

If his career were to end tomorrow, Campbell already has fond memories of working with some of his idols, including Prince and Michael Jackson, to whom he's often, he maintains, falsely com-

## **"THERE ARE WORSE THINGS IN THE WORLD THAN BEING COMPARED TO MICHAEL JACKSON."**

cities of Dallas to the glitter of Hollywood, from choir boy robes to recording star Armani suits, began when Rhonda, herself a local singer, encouraged her son to step out of the shadows of the church choir to pursue a solo career. "I knew he had something special," she says, "because I was a singer—no big deal—and I could just tell because from the time he was about five, he would walk around the house singing. And he sounded pretty good, too."

Recognizing his talent, Rhonda let her son join her onstage at weddings, talent shows and the like, and the more he did it, the more he began to like it. She eventually passed along a videotape of her then-twelve-year-old son performing in a Dallas nightclub to New York-based jazz flautist Bobbi Humphrey. Immediately recognizing young Campbell's talent, Humphrey flew him to New York hoping to

pared. "It's a great compliment to be compared to Michael Jackson," Campbell explains, "but people are starting to realize now that I'm just me and that's all I want to be. They don't say it to piss me off, they say it as a compliment, so I accept it. I mean, there are worse things in the world than being compared to an idol. So, even though I don't agree, if they want to keep comparing me to Michael Jackson, that's fine with me."

On working with Prince, the child star says, "It was greater than great...it was magnificent, fabulous. And when he called me up personally to ask me to come out to Minneapolis to work with him, I was like...being able to work with him, to be noted by him, to sing on his record, was an honor. It was an honor even talking with him. People have this preconceived idea of what kind of person he is and how he

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# M I K E V A R N E Y

## SHRAPNEL RECORDS FOUNDER

By Steven P. Wheeler



Ross Pelton

Formed in 1980, Shrapnel Records became the home for shredding axe-men everywhere as label founder Mike Varney brought his love of guitar instrumentals to the mainstream with Shrapnel's first release, *U.S. Metal Vol. I: Unsung Guitar Heroes*. To make a long story short, *U.S. Metal* was a huge cult success and Varney's Shrapnel label became a dream come true, although this dream came with a lot of nightmarish reality.

"I was working eighteen hours a day as the head of the mailing department, head of purchasing, head of sales and I was the producer of most of the albums. In 1983 alone, I released nine records without having any employees." The talkative California native adds with his tongue planted firmly in his cheek, "It was a lot of work but the boss was a cool guy."

Since those awkward beginnings, Varney has discovered an enormous collection of contemporary guitar heroes like Yngwie Malmsteen, Tony MacAlpine, Vinnie Moore, Marty Freidman (who is currently in Megadeth) and Jason Becker (currently with David Lee Roth's band). A literal Who's Who of heavy metal six-stringers.

The easy-going Varney says that his lack of business knowledge is what actually helped him achieve the success that has become synonymous with Shrapnel Records. "When I originally started the label, I was releasing about an album a year, which enabled me to

live modestly, but I was also trying to keep the musician thing going [a career that began in the late Seventies when he was the cornerstone of one of the West Coast's original punk bands, the Nuns]."

In 1980, Varney wrote a rock opera entitled *Rock Justice* with former Jefferson Airplane singer Marty Balin and signed a deal with EMI-America, but the project was an enormous flop, effectively giving Varney a glimpse of the writing on the wall. "After that, I was in a band called Cinema with Jeff Pilson, who I introduced to Don Dokken and George Lynch." Not long afterwards, Pilson joined Dokken full-time and Varney began looking at the business side of the industry.

"I think that my initial success was born out of my own ignorance," Varney says with a laugh. "I thought that people would be willing to make records on their own and give them to someone to press and release them, and that's what happened. Out of the first ten releases I probably only financed two or three of them because heavy metal music at that time was the underdog and people were willing to give you their masters with no upfront costs."

Like all successful entrepreneurs, Varney spied an opening in the marketplace and quickly moved to fill that niche. "Being a record collector my whole life, I noticed that there was a tremendous lack of guitar-oriented products, and virtually no heavy metal.

At that time in the early Eighties, new wave music, which was nothing more than a watered-down version of punk rock, was permeating the airwaves and synthesizers had begun to replace the guitar as the main instrument. I just thought that if I started a heavy metal speciality label, it would be something fresh and new, and sure enough a year or two later, labels like Megaforce and Metal Blade followed suit."

The initial project for Shrapnel was a compilation of unsigned American guitarists which Varney gathered together for the first of four volumes he called *U.S. Metal*. "What I did was I called various magazines around the country, like *Music Connection*, and asked the editors if they had any great talent in their area. And because of that, I was swamped with tapes."

His *Ungsung Guitar Heroes* project brought an immediate avalanche of notoriety to the budding record mogul. "It was an immediate success, but it was mainly a cult audience. I might have only sold ten or fifteen thousand copies of that first album, but that was pretty much all profit."

There was definitely a feeling of vindication as Varney points out that nobody believed his idea had any foundation. "A lot of people were calling what I was doing 'old wave,'" Varney exclaims with a good-humored laugh, without a hint of bravado. "I had a friend of mine who was an executive at a major label telling my wife that I'd be eating my records, and another friend of mine was telling me that nobody wanted to hear heavy metal and that it was 'dinosaur rock.' I was only 23-years-old and very naive, but I think that worked to my advantage. A lot of times, when you don't see barriers, you can walk right through them without being afraid. I figured that this was worth giving a shot, because after I graduated college, I didn't want to fall into the corporate structure and become another number."

Over the past few years, with his reputation as a talent scout on the rise, many of Varney's discoveries have been plucked away by the major labels, something that surprisingly doesn't offend the Pied Piper of heavy metal. "A number of my artists have signed to major labels, a couple of them before they ever released an album for Shrapnel. But that doesn't hurt me, because the future of Shrapnel is continuing to develop more guitar

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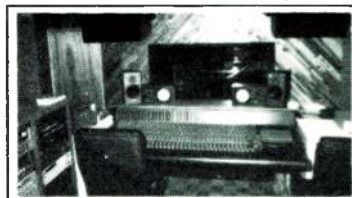
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talent and concentrating equally on finding good bands and good singers." But the guitarist will always remain the focus, as Varney makes clear, "I don't think Shrapnel will ever make an album with a lousy guitar player."

As for what he looks for among the 50 unsolicited tapes he receives every month, Varney would only say, "What I really look for is a guitarist who has great phrasing, great vibrato, a great sense of melody and hopefully, some kind of fresh musical perspective or approach."

This hunt for the Next Big Thing led Varney to discover a young Swedish guitarist by the name of Yngwie Malmsteen. "I was looking for someone to set the next standard for the rock guitar when I started the label, and I think Yngwie is arguably the most influential hard rock guitarist who appeared in the Eighties."

In the Nineties, Varney is broadening his horizons by moving into the blues genre, although he is adamant that he will never leave the heavy metal world behind. "My quest in the Nineties is for a blues guitarist who can do the same thing for that genre that Yngwie did for his. I just know that somewhere down the line, we're going to find an unbelievable 22-year-old blues guitar player who's going to set the next standard in the blues genre in the very near future."

Ironically, many veteran blues guitarists lag the speed and versatility of the new breed of heavy metal guitarists that Varney has brought into the limelight. Yet Varney doesn't shy away from critiques like those as he understands some of the criticism but

staunchly defends the hard rock and metal guitarists he has unveiled over the years.

"A lot of the real gifted musicians can do both: play with speed and feel. Some of these older school guys say 'less is more' and that a lot of these young kids just play for speed, but some of these kids who are known only for arpeggios and speed picking can eat these older guys for lunch on their own turf. But

**"I was very naive, but I think that worked to my advantage. When you don't see barriers, you can walk right through them without being afraid."**

—Mike Varney

many of the older blues players have a certain saavy and approach to phrasing that some of these young kids will never have, so there's no way to make generalities like that. A lot of the time, the 'feeling' thing is a cop-out for someone who can't play worth a darn and needs to substantiate his own ability. I've got guys on my label like Greg Howe, who has tremendous technical abilities but he is also extremely melodic with amazing feel."

In an effort to prove his point, Varney started a subsidiary label that will focus on the blues. The as-yet-unnamed label will release a star-studded compilation during the next few months, *L.A. Blues Authority*, which will feature a wide array of contemporary rockers covering ten blues classics. Some of the contributing artists include guitarists Brad Gillis, Steve Lukather, George Lynch, Jeff Watson, bassists Billy Sheenan and Stuart Hamm, and vocalists like Jeff Pilson, Glenn Hughes and Kevin Dubrow.

Other future releases include a Jeff Watson solo album featuring guitarists like Steve Morse, Alan Holdsworth and Brad Gillis and drummers Carmine Appice and Steve Smith. Van Halen frontman Sammy Hagar even makes a guest appearance doing what Varney describes as a "scat vocal that's simply incredible."

Varney is equally animated about an unknown German guitarist by the name of Berend Steidl. "This kid is a simply amazing acoustic guitarist, with the technical ability of an Al DiMeola or a John McLaughlin. His songs are somewhere between Mike Oldfield, a horror movie soundtrack and a frenzied symphony." Steidl's album, *Psycho Acoustic Overture*, is slated for release next month.

And Shrapnel wouldn't be complete without another unsigned talent crusade, thus *Ominous Guitarists From The Unknown*, featuring Varney's personal picks of "awesome guitarists for the Nineties." All of this coming from the man who helped bring heavy metal back to the forefront of the industry and guitarists back to center stage. **MIC**

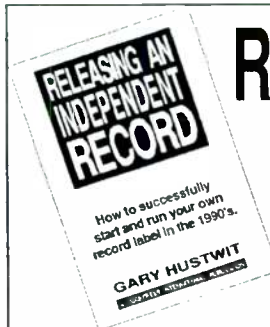
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# Record Store Round-Up

By Tom Kidd

When purchasing pre-recorded music, you want three things: selection, price and convenience. Keeping this in mind during our shopping tour of Los Angeles, we found that area stores vary widely on each point. No one store is perfect; to get two strong points, you have to cut some slack on the third.

Looking closer, one may notice that patterns emerge. Selection is usually best in the Hollywood area, though fulfillment may be spread between three or four different stores. Punk and hard core are the exceptions to the rule; only Long Beach stocks these genres in any abundance. Prices are usually lowest from Westwood to the coast, but bargains can be bought all over. The convenience aspect will depend on your tastes and whether or not you will accept vinyl, used product or a combination of the two.

Please note that when investigating the chain stores, we've listed the principle and/or largest store in terms of selection. Where no such distinction exists, we've simply visited the outlet closest to the office. Happy shopping!



Anything that has at one time been issued on vinyl, whether 33 or 45 RPM, is probably here. Though there's a rack of 99¢ vinyl by the door, most of the catalog goes for \$10 a pop, with some reaching an upper figure of \$10,000 per unit depending on rarity and condition. When movie and television producers need a song for a special mood, this is who they call. The phone number, which serves collectors from as far away as Europe, is in operation 24 hours a day. Know what you want before you dial. Browsing through these gigantic racks could take a lifetime. Carries 78s.

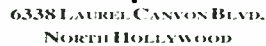


This store's hoard favors Fugazi, FIREHOSE and other alternative product. The Circle Jerks are among store visitors immortalized on the wall of polaroids, which gives you an even better idea of what this beachside business keeps in the bins. Considering the collegiate atmosphere and the lack of more than a closet's worth of stock, prices are pretty good, if not competitive. Beach parking, which means there's hardly any.



If Aron's won't take your used records, no one will. That's good

news for both buyers and sellers, because such indiscriminating taste means whatever you're looking for is likely to be in the relatively cheap used bins. Prices on new stuff is also right down there with the discount chains, and there's usually quite an assortment to pick from. Good selection of imports. Their collectibles are a little overpriced. The parking lot is the worst part of shopping here. This undersized patch of asphalt is an accident waiting to happen.



Here you can buy Flying Nun refrigerator magnets, pigs dressed in Harley Davidson regalia, T-shirts, posters and gourmet fruit bars. This is not, though, the first place you might go to buy music. All that paraphernalia takes up room, and the music stock suffers most. There's new and used product in the three major formats, but prices are more in line with the major chains than one would expect. There is a good selection of video, which seems to be their most popular sideline. Street parking only, and little selection of that.



Other locations: New York. Bleeker Bob's specializes in rare rock & roll vinyl, but the store stocks mostly stuff that's currently in print. You may save time by special ordering U2's

*Achtung Baby* (\$9.99) or Michael Nesmith's *The Older Stuff* (\$12.98), but it may behoove you to curb your impatience. Most of this product isn't really so rare. Collectors will note that Bleeker Bob's removes all vinyl from its jacket before displaying it, which immediately lowers the market value of each piece. The dismal parking situation on Melrose also detracts from the store's charm.



High above Melrose, you'll find this smallish store offering a fairly good selection of new and used 12-inch dance singles. New domestic imports are priced at \$4.98, with records about twice that. There is a little used collection which, on our visit, they were blowing out for 50¢ each. The store features listening booths, and most of the stock is not sealed. So how do you tell the unsealed new stuff from the unsealed old stuff? You'll just have to take *their* word for it.



First thing to notice in Ear Candy is a rack of used vinyl. This is pretty much your standard used bin, featuring not-so-old recordings priced 50¢ to 99¢. Most of the low-priced stuff is currently available, but once it goes out of print, watch out! The main thrust of Ear Candy is high-end collectibles in prime condition. A copy of the Partridge Family's *Christmas*

Card LP or an early recording by Hayley Mills will set you back \$50. That's the favored price here, though some, such as Peter, Paul and Mary's *Reunion* LP, go for a relatively modest \$15. It's a vinyl heaven, but they do offer new CDs at \$14.



Go to GoBoy for everything from 45 RPM singles to the latest import CDs. Their vibe is beachy and their assortment is peachy. Lots of back catalog, both new and used, in all formats. The stock is especially well-organized, so, though it's a good place to browse, you don't have to if you know what you want. Park at the liquor store next door.



A brand-new store, Heavy Rotation plans to carry CDs, cassettes and vinyl in both new and used condition. They haven't quite nailed down their identity, which is good news for you. Though there isn't much stock as yet, so far they favor backlog over hits. Bruce Springsteen's *Darkness On The Edge Of Town* CD, for instance, was prominently featured. We also found *Tin Machine II* at a very reasonable \$8.99 and noted that most of the new stock is priced a dollar or two higher. Prices on used items aren't much lower, which makes you wonder why anyone would bother. Parking's miserable, so bring a friend who can circle the block in the car while you run in.



Established in 1952, this is possibly the oldest record store in Los Angeles. New owner Phillip Smith wants this to be your stop for collectibles, especially 45 RPM singles. These take up over half the store and are mostly priced at \$1. Smith keeps CDs on hand, but since that's not his main thrust, he's only too happy to underprice them. He has listening booths, but very little parking. Has 78s.

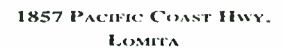


Other locations: Canoga Park, Pasadena, Westminster, Santa Monica, Costa Mesa.

A really good place to sell used product, so consequently, a very good place to purchase used product. This is especially true of the cassettes, which are priced about the lowest we've seen. Imports, though, seem to be Moby Disc's thing. On one visit, we found a boxed set of CDs from the legendary German band Amon Duul II. If you're not sure about a purchase, Moby Disc alone among the smaller chains lets you listen in-store. They favor the local and outlandish, which is a pretty good description of the parking situation on Ventura Blvd.



Other locations: Everywhere. For current releases at the best possible price, head to Music Plus. This Los Angeles-based chain tends to have the deepest discounts on anything that is new and preferably charting, with little attention to the alternative. Back catalog also tends to be lean, although you might look in the small-but-growing used CD section. Checking the used stock recently, we found the latest by B.A.D., plus a wide assortment of metal. Long Beach has the largest selection overall, but the Hollywood outlet on Fairfax is almost as big. Most stores carry a good, though hardly extensive, video selection.



In the best punk tradition, Peanut seems to stock whatever the chains don't want, such as the vinyl version of U2's *Achtung Baby*. Because they have some of everything doesn't mean they have a lot of it; relatively low prices are matched by a relatively small selection. Lots of parking, though.



# Penny Lane CD'S RECORDS & TAPES

1080 GAYLEY AVE.  
WESTWOOD

Other locations: Venice,  
Torrance, Pasadena.

This is the second best place in L.A. to sell used stock. If you're looking to buy, keep an eye out for oddities such as early Danielle Dax on cassette (\$2.99). There's a good selection of both new and used cassettes and CDs, plus a fair amount of used vinyl. Though Westwood is the largest store in the chain and has the best selection, paying to park (as you must) in a Westwood lot is likely to eat up any savings you might accumulate in the store. Try one of the other branches.



7758 SANTA MONICA BLVD.  
WEST HOLLYWOOD

This smallish store, located in the midst of Hollywood's disco strip, features the finest and most complete collection of 12-inch dance singles to be found anywhere in the city. New domestic product goes for \$4.99. New imported stuff is about twice that. Unlike at like-minded stores, here almost all the new records come factory sealed. They have some full-length product, mostly vinyl priced at \$9.99, and they also carry CDs and cassettes, but in those categories choice is rather limited. Though they have three turntables at your disposal, they don't have nearly that many parking spaces.



## RARE RECORDS

417 E. BROADWAY  
GLENDALE

Dan Holt, who runs Rare Records' successful mail order side business, is one of the most knowledgeable people you'll meet. Call him if you need a new set of Frank Sinatra CDs, because this store specializes in currently available nostalgia and will mail anything anywhere at anytime. Special orders are no problem, which is good if plans

continue to raze the building by summer 1992. Should their floor space disappear, Holt promises the phone order system will survive and it will be accompanied by a 45-only store to open soon near the present location.



11609 W. PICO BLVD.  
LOS ANGELES

Record Surplus calls itself "The Last Record Store." Any serious music shopper will agree. Prices and selection can't be beat, as long as you don't mind a little more vinyl in your collection. The main thrust is the used market, and here you'll find many bins of the best quality product in town waiting beneath clear plastic slip covers. CDs aren't yet plentiful, but are rapidly becoming so. Lots of cassettes. Check out the under-a-buck balcony. We found David Cassidy's first two solo albums for 98c each. We even found our own *Kidd Solo* EP from years past—marked down to a quarter.



(A.K.A. RENE'S ALL EARS)  
7701 MELROSE AVE.  
LOS ANGELES

Other locations: Reseda. When Aron's Records lived next door, this was their chief competitor. Though the walls crawl with used CDs and the floor is filled with new ones, Record Trader's main selling point is used cassettes. Consigned to little boxes and in no particular order, one could easily spend the day here browsing for buried treasures. And you won't have to plunder any garages to take them home: prices, while not spectacular, are in keeping with the smaller chains.



721 PACIFIC COAST HWY.  
HERMOSA BEACH

Racks are stacked with used versions of what the chains carry. We found Madonna in any format you'd like, plus product from long-forgotten idols of the late-Seventies. Prices are slightly lower than at the Music Plus next door. The few parking spaces in front are given over during the daily rush hour to south-bound commuters.



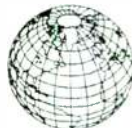
1720 WESTWOOD BLVD.  
WESTWOOD

There's lots to like about Rhino. Selection is good, prices are fair, they let you listen to music before you buy, they have way cool in-store performances with regularity and it's a truly comfortable atmosphere in which to browse. Especially pleasing is the selection of music the majors consider uncommercial, such as reggae. And let's not forget the darn good discounts on product put out by Rhino Records, the manufacturer.



2390 N. GLENDALE BLVD.  
LOS ANGELES

Owner Wayne Johnson says he does most of his business in used CDs. This may be true, judging from the many browsers facing the eye-level racks on our visit. Unfortunately, browse you must. Though they have fair prices on late-model, previously-owned CDs, the stock is in no way organized. Johnson also carries high-end rare Fifties and Sixties product, with a special emphasis on the Beatles (to buy a set of *Yellow Submarine* breakfast cereal boxes, you'll have to forfeit your lunch money for quite a long time). They also stock various tour programs, vintage T-shirts and 8-track tapes.



## Round Sounds

419 N. PACIFIC COAST HWY.  
REDONDO BEACH

Don't step on the baby as you visit this teeny mom-and-pop operation. Then, bend and stretch for boxes of used vinyl (both LP and 45, mostly dating from the late-Seventies) that are in no particular order. The CD section is alphabetized. We found an almost-complete collection of Doors recordings on CD, and a Blondie picture sleeve (\$5) in the singles boxes. No cassettes. The curb in front is red, so use Mrs. Gooch's lot next door.



IN THE BEVERLY CENTER  
LOS ANGELES

Other locations: Everywhere. If you're near a mall, you're probably near a Sam Goody's.

That makes them the most convenient of stores and also the most likely place to buy on impulse. Just send mom window shopping down the mall and succumb to the attractions of the latest musical rage. The stock is definitely hit-based, and you may consider it poor if what you want isn't in the Top 100. Prices tend to be higher than average, but that's the trade-off one would expect for Mr. Goody's omnipresence.



SUNSET AT LA BREA  
HOLLYWOOD

Other locations: Valencia, Los Angeles, Simi Valley, Cerritos, Santa Monica, Tarzana, Northridge.

Most small chains temper their Top Forty offerings with used and alternative product, but not Tempo. Here you'll find the hits priced about a buck lower than the majors, but you won't find such niceties as used items, backlog and obscure recordings. This makes it hard to save as much coin here as you would with some of the competition. To make up for it, they do have an extensive video selection.



2749 EAST BROADWAY  
LONG BEACH

This is a punk/hard core store, with the emphasis on the punk. Imports and hard-to-find items are mixed in with the relatively mainstream and demo cassettes. We were surprised by their low prices, especially for vinyl. A *Minor Threat* LP, still sealed, was priced at \$2.99. The front fender from a police car intrudes through the front window, which is the best parking spot. You, on the other hand, will have to park far down the street and walk.



8844 SUNSET BLVD.  
WEST HOLLYWOOD

Other locations: Over 70. Never mind that in the time it takes to find a space in Tower's treacherous lot, you could have driven to their Fresno location, this is the place for serious

record shopping. Selection is their forte, with everything from the obscure to the commercial under two roofs (Tower Classical is down the street). You'll find the collected works of Mick Jagger not more than a stone's throw from the catalog of Beusoleil. Keeping so much stock is expensive, so prices are usually a bit higher than at the other major chains. If you call in advance, we've found Tower's people are usually much more helpful than they are in person.



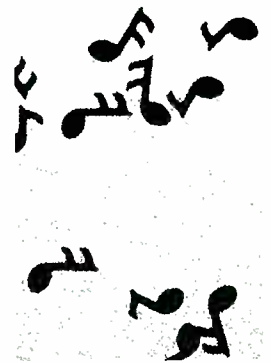
3842 SEPULVEDA BLVD.  
TORRANCE

Other locations: Everywhere. Just save your receipt and the store with the most liberal exchange policy in town will trade what you don't like for what you do. Lord knows what they do with returns, because the tiny "Blow Out" bin features only Sony product (they get a black mark for not identifying used product as such). Selection varies from store to store, though this main outlet stocks obscure recordings. They have lots of used video and a well-sized classical room. If they don't have it, they'll special order gladly and also put a few copies on the shelf.



1940 LAKEWOOD BLVD.  
LONG BEACH

The home of hard core and not much else; although there was a stray imported Pretenders vinyl single in the bins and an entire section devoted to Morrissey. Parking is mini-mall plentiful and gives ample opportunity for scary rockers to terrify old ladies shopping next door at Ralph's. Prices are high, as would be expected of any store basing their stock on imports and the hard-to-find.



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## MUSIC CONNECTION

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Compiled by Tom Kidd

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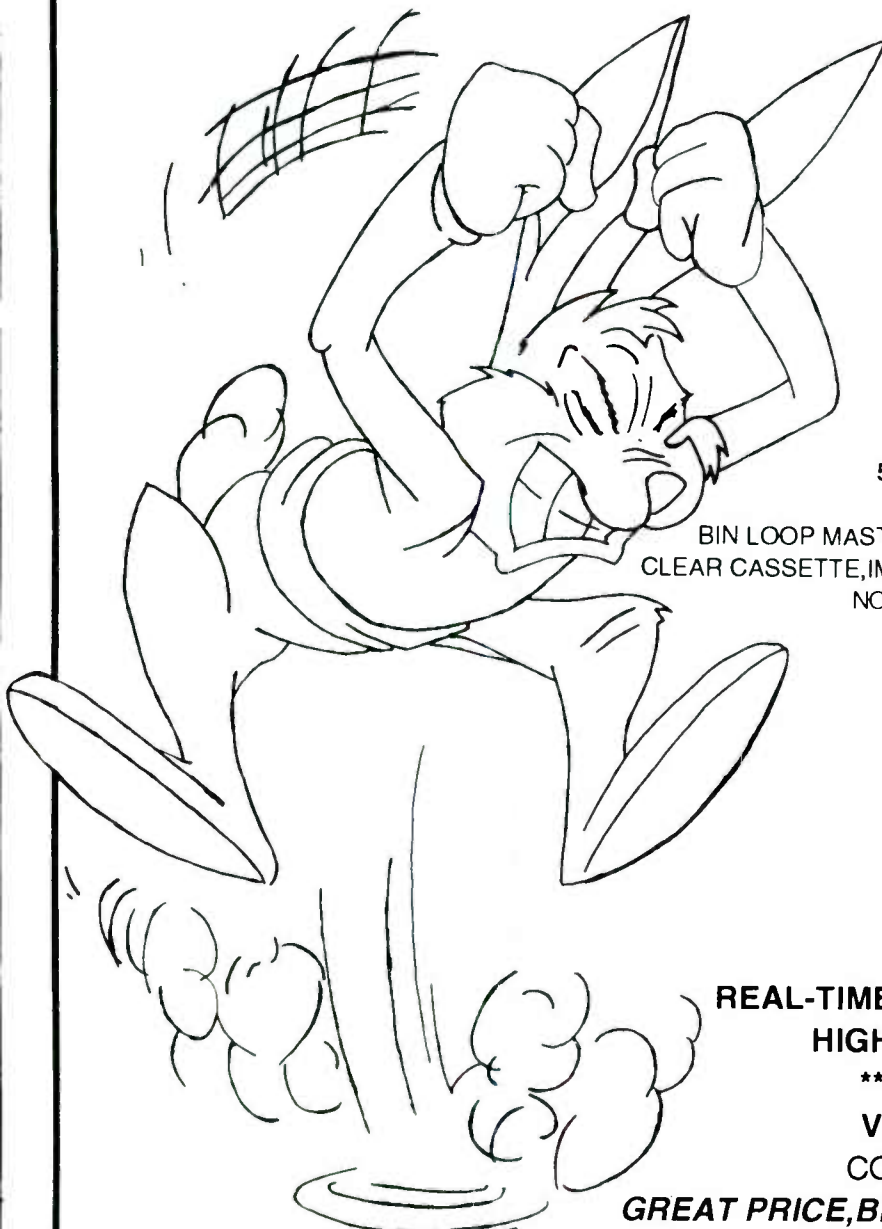
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JLC

# CORROSION OF CONFORMITY

By Charles Crisafulli



Danny Clinch

Woody Weatherman

Phil Swisher

Reed Mullin

Karl Agell

Pepper Keenan

David Duke is running for President. The Reagan Library is open for business. Clarence Thomas is a Supreme Court Justice and Jesse Helms is still alive. Unless your politics are somewhere to the right of Colonel Klink, these are pretty ugly times in the U.S. And, for Americans full of rage, frustration and sadness, ugly times demand an angry response. The next best thing to punching Dan Quayle squarely in the head may very well be a listen to *Blind*, the new record from North Carolina's Corrosion of Conformity.

Opening with the ominous rumblings of guitars-from-the-mountaintops, and picking up steam as the drums kick in with a tribal stomp, the disc throws its first knockout uppercut when the band launches into "Damned For All Time." The sound is huge and crunchy, and the beat is perfect for headbanging. But, with a chorus like "The teeth in the gears of the killing machine/Are getting sharper as time moves on/As the politician's wingtip presses on the gas/A thousand soldiers will soon be gone" —well, it's possible that these bangers are not content serenading last night's girlfriend or pulling last week's Satanisms out of the Tupperware.

"We're from the old school of punk rock," says lead vocalist Karl Agell as he rips into a lunch of salad, pasta, and beer at a publicist's office. "Ten years ago, we were all bummed

out, angst-ridden teenagers. We looked around and said, 'This is not for me. I can't buy into this.'" He feels that now more than ever it is important to keep the band's lyrics focused on the problems of the real world. "Things are getting worse—not better. Our way of writing about things has matured enough so that we don't just scream 'Reagan sucks!' Now we try to deal with things on a broader level."

Corrosion of Conformity began in 1982 as a hard-core punk response to the conservative climes of Raleigh, North Carolina. The original lineup's sound was tailored to the fairly strict dictates of the hard-core scene, but they still managed to pack an earful of creativity into their debut album, *Eye For An Eye*. In the years since, on records like *Animosity* and *Technocracy*, the band has gone a long way toward defining a king of 'heavy crossover' sound. *Blind* could easily be slipped between the latest chunks of work from Metallica and Soundgarden to create a hearty and nutritious metal sandwich.

Today, drummer Reed Mullin and guitarist Woody Weatherman are the remaining original members, and the band is fleshed out by singer Agell, guitarist Pepper Keenan and bassist Phil Swisher. They are all proud of the work on the disc, but their real passion is for the live gigs. Touring recently with Bullet Lavolta and Prong, the band played smaller

clubs than they did on their tours with DRI or Danzig, but they didn't seem to mind at all. "We want to just stay on the road as long as we can and just play," says Keenan. "That's the reason we make a record. Playing live is what this whole thing boils down to."

"The intensity of the live thing is pretty much my only real outlet," adds Weatherman. "My favorite thing to do is make a lot of noise for a lot of people. That's it. What else could I do that would be any better?"

But Corrosion does not make noise simply to make noise. The band has always had its political edge. During the 1990 Senatorial race between Jesse Helms and Harvey Gantt, Reed Mullin and others formed the North Carolina Progressive Network to encourage community involvement in progressive politics. Reflecting on the band's politics, Karl Agell says, "We're not on a mission from God, but if you can get youth excited to do something constructive with their lives, that's a pretty good bottom line."

The idea of "message music" may frighten off those who seek more visceral pleasures from their speakers—and those who find pretension to be the ultimate musical sin—but on *Blind* the band never sacrifices energy or intensity in order to make a point of dogma. In fact, even though songs like "Vote With A Bullet," "Break The Circle" and "White Noise" strike at important issues, the lyrics never preach and are often intriguingly open-ended. The music is angry, but it's not ugly or depressing.

"We've got to live with ourselves at the end of the day. If the music makes a certain statement, you've got to put something worthy on top of it," explains Agell. Pepper Keenan is more direct. "If I walked around with a chip on my shoulder saying how fucked up everything is and how screwed up America is, I'd be a miserable person. We don't want to whine."

The band is asked if there is room for a sense of humor amidst the music's serious concerns. "Just look at us," shrugs Woody Weatherman. It's true that the band probably won't find much work as male models but they have put themselves on display in a video for their slam-boogie, anti-apathy rouser, "Dance Of The Dead." This is Corrosion of Conformity's first venture into the corporate world of MTV, and they have mixed feelings. "I hate the 'body beautiful' thing," says Agell. "Beer guts rule. I got no qualms with MTV," mutters Keenan. "They make everybody look a lot better than they used to."

And so, the Nineties roll on. George Bush will probably be re-elected, Oliver North is a best-selling author and Daryl Gates is still L.A.'s police chief. *Home Alone II* is in production. Yes, these are trying times, indeed.

And although the Big Answers may be hard to come by, a bit of primal screaming and howling at the moon helps to clear the head. Corrosion of Conformity is thrilled to be howling nightly in the rock clubs of America. They insist that whatever news the headlines and record charts bring, the band will continue to issue its wake-up call.

Karl Agell smiles and nods. "We're in this for the long haul." **MC**

**< 21 TEVIN CAMPBELL**

acts, but he's just as normal as anybody. A very down-to-earth great person."

Another of Campbell's more memorable moments to date was sharing the stage at the Soul Train Awards two years ago with Luther Vandross, Patti Labelle and Dionne Warwick. "I was twelve or thirteen and looked out in the audience and saw Heavy D. over here, Big Daddy Kane over there, and I'm onstage standing next to Luther and Patti. I mean, Dionne Warwick...come on! That was beyond my wildest dreams. I mean all these people are my idols. Great, great singers, and I'm onstage with them. Just an unreal moment."

Narada Michael Walden, producer and co-writer with Campbell of "Tell Me What You Want Me To Do," who has worked with several young singers including current R&B fave Johnny Gill at the outset of the crooner's career, says, "Tevin possesses a rare clarity of vision. He's extremely smart, knows what he wants to accomplish and, for a guy his age, is going after it remarkably well while still remaining a teenager. He's a young man with a wise old soul."

All agree that the key to young Campbell's success, in the long

run, is his being kept grounded by his family, to whom he is very close. Rhonda Campbell says she's not worried about her son falling into the oft evil pitfalls of show business. Campbell says he's smart enough to avoid drugs, and his mother agrees. "Tevin's got a level head," she says proudly, "so I don't really worry about anything like that. He doesn't let show business faze him. He acts like a normal fifteen-year-old until he starts working, then he's very professional." She realizes the pressures

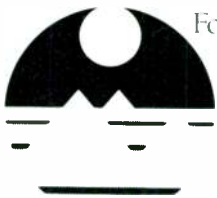
are there, but says, "As long we give him a normal family life, he'll be okay. He's no star at home. He may see stars from time to time, though, being the regular child that he is."

As for those pressure-laden comparisons to the King of Pop, Michael Jackson, Benny Medina sums it up thusly: "Is it fair to compare Tevin to Michael? Certainly. It's fair to compare him to any miracle. Besides, any comparisons to such unique, once-in-a-lifetime greatness will only make him work that much harder." **MC**



Victoria Pearson

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## Rebel Train

**Label:** EastWest Records America  
**Manager/contact:** Ken Kushniuk/David Passick, KPM Management  
**Address:** 914 South Robertson Blvd., Suite 101, Los Angeles, CA 90035  
**Phone:** (310) 659-9081  
**Booking:** Bruce Eisenberg, E Talent  
**Legal Rep:** N/A  
**Bandmembers:** Lisa Enterline, Cisco DeLuna, Chuck Bramlet, Matt Terreri  
**Type of music:** Guitar-oriented rock & roll  
**Date signed:** April, 1991  
**A&R Rep:** John Mrvos

### By Pat Lewis

**T**he nightmare is over," says Rebel Train vocalist Lisa Enterline. "It took two years to get through it all, and we're so happy, because we can finally start getting out and playing again!"

The nightmare that Lisa Enterline is referring to began back in the fall of 1989 when Enterline and her bandmates, bassist Chuck Bramlet and guitarist Cisco DeLuna, signed a record deal with Giant Records, only to discover that their A&R rep, John Mrvos, had left Giant for the greener pastures of EastWest Records America.

Usually, when a new act finds itself in this position, it is faced with an extremely large hurdle to get over, because, in most cases, it is very difficult to rally support from your record label once your "key man" (i.e. your A&R rep) is gone.

In Rebel Train's case, however, their A&R exec was in a position to take them with him to his new home. And not all that surprisingly, they wanted to make the move as well.

It was the ensuing legal hassles of leaving one label and signing to the other that left the band in a state of limbo for almost two years. "It's strange, and it seems like there's no continuity," comments Enterline. "So I just like to skip the two years in between all of this and kind of go on."

Enterline is quick to point out that Rebel Train "got signed because we're a live band," yet they never once set foot on a stage from the time their ordeal first began in 1989 to the present. Why didn't they keep the home fires burning and continue to perform while the "suits" took care of the business? "Management was really strange about us playing out," answers Enterline. "There was just so much business that had to be taken care of and they just wanted us to sit it out, which ended up being the best thing."

With their nightmare finally behind them, Rebel Train got down to business and recorded their debut album, *Seeking Shelter*, in six weeks (including mixing). The album, produced by Danny Kortchmar (and Don Smith, who produced one track, "Promised Land"), is jam-packed with "old-fashioned, guitar-based rock & roll," primarily penned by Enterline and guitarist Cisco DeLuna (the first single "Around The World" was shipping AOR as we went to press).

Lisa Enterline grew up in a lumber town of 400 in Maupin, Oregon. And while she recognized there was a lot to be said for the serenity and security of living in a small town, the thought of settling down into the comfortable life of a lumberjack's wife just somehow didn't seem quite right.

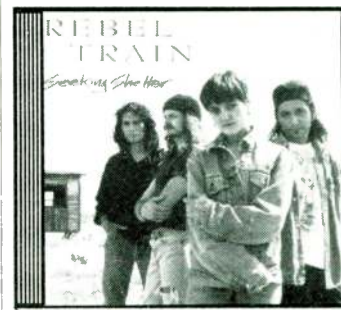
So six years ago, with little more than a few bucks in her back pocket,

a suitcase or two of clothes and her guitar, she hopped on a greyhound bound for L.A. She didn't have much in terms of a game plan, she just knew that she wanted to join a rock & roll band. And when she got to Los Angeles, that's exactly what she did.

"I just wanted to play music," she recalls. "I met Cisco and the bassist Chuck Bramlet and we started a band called the J-Boys, and then I broke that band up. I didn't want to play with anybody else except these two guys so we started another band called Rebel Train, which has been together for about the last three years. We used Stan Lynch from Tom Petty & the Heartbreakers on the album, and we just got a new permanent drummer, Matt Terreri. He's from Florida and joined the band during the mixing. He's the kid on the album cover."

Rebel Train played the local Los Angeles club scene for about eight months before they were discovered at the Coconut Teaszer in West Hollywood by Mrvos. "I remember the very first gig that we did as Rebel Train and it was at the Teaszer," recalls Enterline. "We were soundchecking, and Len Fagan [the club's head booker] came out of the back room and said, 'Who the hell are you guys? You can play here any night of the week. I don't care if you draw one person.'"

"So he gave us a weekly residency at the Coconut Teaszer. As a matter of fact, we had one of the first residencies there. You know, we're not your typical L.A. band and so playing at the Teaszer was so good for us because there were no clubs that played our type of music exclusively. Len really saved us." **MC**



## Rebel Train

*Seeking Shelter*

EastWest Records America

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Danny Kortchmar, Don Smith

□ **Top Cuts:** "Little Piece Of Heaven."

□ **Material:** Traveling a safe path straight down the middle of the road, the material contained on Rebel Train's long-awaited debut album is neither exciting nor offensive. While Rebel Train's vocalist/songwriter Lisa Enterline cites John Mellencamp and Bruce Springsteen as two of the major influences on her music, you'll be hard pressed to find much of anything that resembles their undesigning vocals or lyrics about the struggles of the working-class on this record. Instead, Lisa Enterline sings almost exclusively about love relationships, using language that is so broad and noncommittal, you're left feeling rather short-changed. The song "Amanda" is an exception in that it sets up an intriguing image: Amanda, like Repunzel, must spend her entire existence viewing life from a window sill. However, I am still left with too many unanswered questions.

□ **Musicianship:** Each member of Rebel Train is a competent player. Guitarist Cisco DeLuna plays a lot of hollow-body guitar, giving the music a rootsy flavor and distinctive sound. Vocalist Enterline has a pleasant enough voice—although it's not overly distinctive. She may feel a certain connection to Pretender Chrissie Hynde, however, much of the time she sounds a lot closer to the vocal stylings of Ann Wilson of Heart.

□ **Production:** This is a straightforward, to-the-point recording, with no heavy-duty production "trickery" or window dressing going on. The performances sound heartfelt and natural.

□ **Summary:** I may not be overly impressed by their material, however, I do commend Rebel Train vocalist Enterline on her refusal to buy into the hard rock image that so many other female performers like Lita Ford, Joan Jett and even Pat Benatar have. "I haven't been a 'chick' in my life," she says. "I figure we're a boy band, and I just happen to be a girl."

—Pat Lewis

# E = MC<sup>2</sup>

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- Jack Cole's stunning video of "Down At The Twist And Shout." Featuring Beausoleil.
- "Down At The Twist And Shout" 3 weeks at #1 on the Billboard Hot Country Recurrent Chart.
- 3 Top 10 Singles.
- Stellar appearances on "Late Night With David Letterman," "Today Show," "Entertainment Tonight," "Austin City Limits," "American Music Shop," "Nightwatch" and "Hot Country Nights."

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# NIGHT LIFE



## ROCK

By Tom Farrell



Johnny Law (Gioeli)

This may come as a surprise to a lot of people, but **Cold Gin** (a band that dons makeup and plays the music of **Kiss** circa 1975) has become one of the top-drawing local bands. **Cold Gin** features ex-**Black and Blue** members **Tommy Thayer** and **Jaime St. James** and two members of **Sweatin' Bullets** (formerly **Cold Sweat**). At the band's last SRO gig at **FM Station**, **Kiss** frontmen **Paul Stanley** and **Gene Simmons** surprised **Cold Gin** by stopping by and helping them put on their makeup!

Ex-**Brunette** brothers **Johnny** and **Joey Law** (now using their real surname, **Gioeli**) have turned up alongside guitar-great **Neal Schon** in **Hardline**, on **MCA Records**. The **Gioelis** haven't set foot on the L.A. stage since their **Sunset Strip** reign over a year and a half ago.

The **Coconut Teaszer** will be selling ad space on the side of their building much the same way **Sunset Strip** clubs have been doing. According to proprietor **Len Fagan**, the **Teaszer** will be selective about who they sell ad space to, keeping in

sync with the club's vibe. The current purple pigment and **Zeros'** logo that adorn the building came as a result of a co-op deal between the club and the band. "We wanted to paint the club an outrageous color," comments **Fagan**. The purple is also a tie-in to the old **Pandora's Box** nightclub which used to sit adjacent to the **Teaszer** over fifteen years ago.

Way cool **MARS Radio** (103.1 FM) gave the hair farmers the night off and put a great alternative bash at **Gazzarri's** on the 22nd. Hosted by the **Dickies**, local acts **Diatrobe**, **Babyland** and **Ethyl Meatplow** plied their wares with **MARS** kicking out industrial dance music between acts. It's good to see local radio stations promoting the grass roots rather than just going with the greener money in pushing national acts. Let's hope this is a continuing trend that will lead to other radio stations getting in on the act. Remember **KMET** nights at **Gazzarri's**?

Did you catch the **Fugazi** show at the **Palladium** on the 25th? Thanks to the band and **Goldenvoice's** \$5.00 ticket price, a lot of people were able to. Glad to see that some bands/promoters care enough about their fans to bring ticket prices down. Are you listening, **Sunset Strip** promoters?

One promoter who did was **M+M Entertainment**, who gathered four upcoming headliners (the **Glamour Punks**, **Brats**, **Fizzy Bangers** and **Alley Cat Scratch**) and presented them all on the 24th at **Gazzarri's**. That's the best bargain I've seen in a long time, and what a great bill for **Gazzarri's**! (Sorry, no pun intended.)

Here's the lowdown on what's up in the **Tuff** camp: apparently bassist **Todd Chase** quit because of personality conflicts with lead singer **Stevie Rachele**, who was quite candid in his account of the story. **Tuff** is auditioning bass players who are young, healthy and hard-working. "This is for an equal partnership in the band," stated **Rachele**, "none of this paid extra nonsense. Whoever we pick becomes a full member." You can reach **Tuff** directly at (818) 569-5685.

## C&W

By Billy Block



Paul Marshall

So, did you watch the **Garth Brooks Special** on **NBC** a couple of weeks ago? It was great to watch a country performer that sells millions of units not be glued to the space directly in front of his microphone stand. **Brooks** dispenses with that all together and wears a wireless headset that leaves him mobile throughout the entire show. Way cool, **Garth**.

**Janie Steele** and her **Pacific Electric Band** will appear at the **William Shatner Celebrity Horse Show** at the **Equistrian Center** in **Burbank** on **March 7th**. **Janie** is an accomplished actress as well as a fine country singer and this sounds like a fun event.

**Calvin Davidson** and **Darkhorse** are happy to have keyboardist **Dave Fraser** back playing with the band full-time again. **Fraser** who is a talented vocalist as well as musician led the band on the **Tomorrowland Terrace** stage at **Disneyland** for the last couple of years. You can catch **Calvin** and the guys at the **Starting Gate** (across the street from the **Los Alamitos Race Track** on **Katella**) **Feb. 6-8** and at the **Forge** in **Glendale** **Feb. 20-23**. **Calvin Davidson** and **Darkhorse** can be heard on the soon to be released **Town South of**

### Bakersfield Vol. 3.

**Buddy Miller**, one of L.A. country music's favorite sidemen, has recently returned from **Nashvegas** where he accompanied **Jim Lauderdale** on the **Emmylou Harris** hosted segment of **Nashville Now** featuring the **Nash Ramblers**.

**Jill Colucci** called on a brief stop between trips to **Nashburg, Hawaii** and **L.A.** She will be doing some recording for **Capitol/Nashville** this year as an artist. **Jill** has enjoyed huge chart success with songs written for and with **Travis Tritt** and you will soon hear why she has been a much sought after session singer.

**Ray Doyle** and **Reach For The Sky** have added hit songwriter/guitarist **Ed Berghoff** to their lineup. **Ed** wrote "Cowboy Bill," recorded by **Garth Brooks**. On **Friday, Feb. 21st**, **Reach For The Sky** will bring country music to the **Holiday Inn** in **Torrance**, so go out and support 'em.

**Cajun dancing** is back **Wednesday** nights in **Santa Monica** at the **West End** at the corner of **5th** and **Arizona**. Music starts at **8:30 p.m.** with the **Zydeco Party Band** playing until **12:30 p.m.** **David Garr** and his **Chank-A-Chank** Cajun dances are also going strong at the **Alligator Lounge** on **Pico** at **Centinella** every **Sunday** night starting at **6:30 p.m.**

The **Western Beat American Music Showcase** featured **Paul Marshall**, "the guy everybody loves to write with" as he performed some of his tunes and backed **Karen Tobin**. Also appearing were songwriter **Jim Photoglo** member of **Run C&W** and the **Del Beatles** both popular **Nashville** groups. **Wendy Waldman** and **Brad Parker** entertained and told tales of **Nashville's Bluebird**. The **Bum Steers** were in rare form and **Gail Chasen** sang her heart out. The next **WB** will feature **Steven Soles** and **Kenny Edwards**, **Waldman** and **Parker**, **Rick Vincent**, **Broken Arrows**, **Mary Lynn Diaz** and **Sara Kaye**. The place is **Highland Grounds** (742 N. Highland, 213-466-1507) **Thursday, Feb. 6th**. Open mike starts at **7:30 p.m.** til **8:30**. Expect special guests as usual.



Tuff



Wendy Waldman and Jim Photoglo





# JAZZ

By Scott Yanow



Eddie Daniels

When one thinks of a tribute to Benny Goodman, big bands, nostalgic vocalists and old arrangements come to mind. Clarinetist **Eddie Daniels** and vibraphonist **Gary Burton** are not musicians that one associates with the King of Swing and yet, as Daniels told a capacity crowd at Pasadena's **Ambassador Auditorium**, "I've been wanting to do this since I was thirteen-years-old." With a rather unlikely quintet (which included pianist **Mulgrew Miller**, bassist **Marc Johnson** and drummer **Peter Erskine**), these two virtuosos performed modernized versions of BG classics. "Stompin' At The Savoy" was given an eccentric melody reading, "Moonglow" became Latinized and "Avalon" was outfitted with an eight-bar modal extension; clearly the emphasis was not on recreations (no one would ever mistake Mulgrew Miller for Teddy Wilson!). There were other times, such as during the introduction of "Memo-

ries Of You," that Daniels brought back to life Goodman's sound. The highpoint took place on "Knockin' On Wood," which was actually re-recorded in 1933 by Red Norvo and clarinetist Jimmy Dorsey. Burton switched to a xylophone that he had borrowed from Erskine and gave this antique classic a delightful and spirited reading. The two leaders whipped through rapid renditions of "Slipped Disc," "After You've Gone" and "7 Come 11" and Peter Erskine obviously enjoyed emulating Gene Krupa on "Sing Sing Sing." Overall, this concept is an inspired idea, creating new music out of the old.

The same idea has been used in the revival of the **Lighthouse All-Stars**. When this 40-year reunion of West Coast jazz veterans first took place, it was decided that, rather than constantly revisiting the past, new music would be emphasized. Since then, **Shorty Rogers** has written quite a few new charts for the octet and, with such soloists as fellow trumpeter **Conte Candoli**, tenor great **Bob Cooper**, **Bill Perkins** (primarily on baritone) and altoist **Bud Shank**, this unit has tremendous potential. An overflow crowd at **Catalina's** thoroughly enjoyed the new Rogers compositions such as "Back To Basie Licks," "Magic Man" (for you-know-who) and "The Essence Of Tenderness" (which featured Coop); another crowd pleaser was their boppish but respectful version of "America The Beautiful." With pianist **Pete Jolly**, bassist **Monty Budwig** and drummer **Larence Marable** inspiring the soloists, the Lighthouse All-Stars must now rank as one of the top acoustic groups in jazz.

Upcoming: **The Jazz Bakery** (310-271-9039) features the **Candoli Brothers** (Feb. 7), **Gerry Wiggins** (Feb. 8) and guitarist **Rick Zunigar** (Feb. 9), **Catalina's** (213-466-2210) hosts **Astrud Gilberto** (through Feb. 2), **John Beasley** will be at **Le Cafe** (Feb. 2) and guitar genius **Allan Holdsworth** is at **At My Place** (Feb. 1-2).



Shorty Rogers and Bud Shank

# BLACK MUSIC

By Wayne Edwards



Wayne Edwards

Derrick Graham hugs Gina Glass

If you're in the mood to really trace the roots back to the source, check out legendary blues man **John Lee Hooker** at the **Variety** on Feb. 20. While most of us are familiar with the blues strains of B.B. King and other more mainstream blues figures, very few in recent years have taken the time to truly examine the source of it all. Grammy-nominated Hooker will offer a pleasant musical surprise as well as a great history lesson.

There was a lot of hubbub over on the **Universal** lot last week. Why? Superstar **Michael Jackson** was shooting his short film for "Remember The Time," the second single from his **Dangerous** disc. Guest starring in the film, directed by **John Singleton** (**Boyz N The Hood**), are **Earvin "Magic" Johnson**, **Eddie Murphy** and super model **Iman**.

**Derrick Graham**, son of legendary **Sly & the Family Stone** bassist **Larry Graham**, has been hitting the studios in L.A. Following in his Dad's

footsteps, young **Graham** is producing and pursuing a career of his own. Dad, by the way, is performing in Jamaica to rave reviews.

The inner-circle buzz has it that **A&M Records'** Director of **Black A&R** **Kevin Evans** should have a very good year now that his signings to the label are slated to start hitting. In a business where you can never be too sure, Evans was recently seen at an industry party strategizing with **Dei Dei Morton** of **The Montel Williams Show**.

Reviews on **Juice**, the directorial debut of **Ernest Dickerson**, best known as **Spike Lee's** brilliant cinematographer, have been lukewarm, but the soundtrack, produced by New York music whiz **Hank Shocklee**, is being touted as a great one. By the way, congrats to Los Angeles, which, as of press time, had no incidents of violence surrounding the film.

Things are starting to warm up a bit in the Southland—musically speaking, that is—as, slowly but surely and very varied in musical tastes and styles, concerts are finding their way back into the area...

The **Strand** in Redondo Beach plays host to **Patti Austin** (Feb. 8&9), **Vesta** (Feb. 14), **David Benoit** (Feb. 21), **War** and **Tierra** (Feb. 22) and **Alexander O'Neal** (Feb. 28), who tore it up his last time there. Call 213-316-1700 for further info.

On the bluesier side, the **Five Blind Boys** of Alabama swing through **McCabe's** in Santa Monica (Feb. 15); the **Coach House** in San Juan Capistrano offers **Keiko Matsui** (Feb. 1), **Bela Fleck & The Flecktones** (Feb. 13) and **Tuck & Patty** (Feb. 27); **Marky Mark & The Funky Bunch**, the only rap concert of note listed, invade both the **Wiltern** in L.A. and the **Celebrity** in Anaheim (March 12 & 13, respectively). Speaking of rap, word from a well-placed source at **Priority Records** is yes, there will be an **Ice-Cube** tour this year. **Cube** is currently filming a movie with **Ice-T** and is set to tour upon its completion. **MC**



Wayne Edwards

Dei Dei Morton with Kevin Evans



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 **CLUB REVIEWS**

**Grotus**

Gazzarri's  
West Hollywood  
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

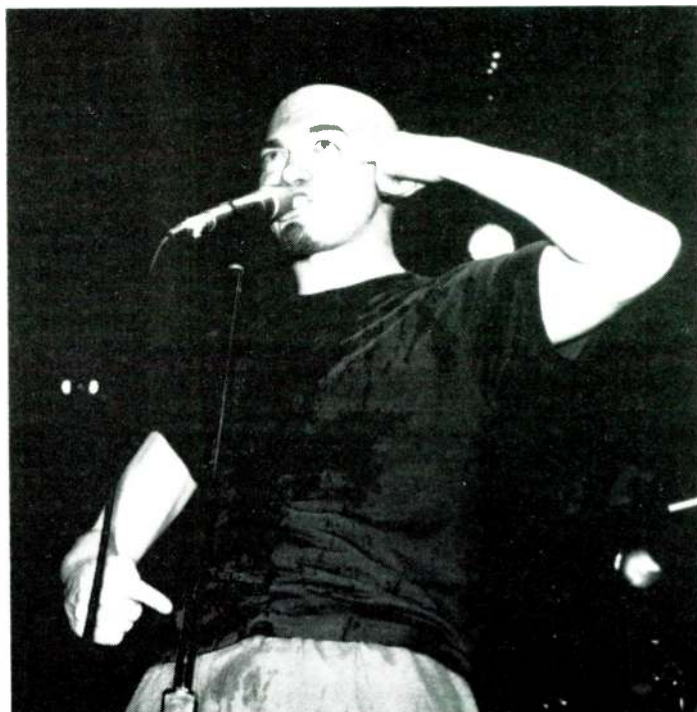
▣ **Contact:** Fawnee Evnochides: (415) 282-9917

▣ **The Players:** John Carson, bass, samples; Adam Tanner, guitar, samples; Lars Fox, vocals, samples, drums; Bruce Boyd, drums, samples.

▣ **Material:** Grotus is an industrial music band that has managed to merge some pretty darn innovative melodic ideas into their heavy, drony, mechanical sound, which has resulted in material that is quite palatable. While you may not walk away humming melodies from one of their songs, you will remember the Grotus experience! During a recent Gazzarri's "alternative music night", the band used a barrage of bizarre synthesizer noise to conversations lifted from old B-movies—and topped it off with an assault of loud, obnoxious bass and rhythm grooves, buzz saw guitars, tribal drum beats and distorted vocals. On the surface, their sound seemed chaotic and random, however, I've more than a sneaking suspicion there's more here than you can possibly comprehend in one listening!

▣ **Musicianship:** Since much of the Grotus sound was created via sequencers, the "live musicians" tended to keep their parts rather simple and repetitive. Vocalist Lars Fox had so much reverb and effects on his voice that it was impossible to comprehend vocals. Yet he performed with such intensity that understanding the words quickly became irrelevant.

▣ **Performance:** Grotus' live performance was hypnotic and eerie—sort of like a circus act from hell. Fox ranted and raved from one end of the



*Grotus: Industrial music from the Bay area.*

stage to the other while identically dressed guitarist Adam Tanner and bass player John Carson moved in unison. The band also used videos to add even more chaos and confusion to their bombastic vibe.

▣ **Summary:** This San Francisco-based foursome has already established itself as one of the leading industrial music bands in the Bay Area, having opened for such notables as Nine Inch Nails and Mr. Bungle, among others. And I have yet another sneaking suspicion that it won't be long before they duplicate that reputation here! —Pat Lewis

**RX**

Mancini's  
Canoga Park

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

▣ **Contact:** Ande: (818) 558-7355  
▣ **The Players:** Roderick Byron Palmer, vocals; Ande Caine, guitar; Steven Troy, bass; Pottop, drums.

▣ **Material:** Now this was what I thought I could call funk metal: loud, chunky bar chords, slapped bass lines, etc. However, before RX could substantially articulate themselves in form, the quartet fell victim to a keen desire to encompass varied styles beyond their reach at this point. "Isabelle Was Me" and "True Believer" worked because they never lost track their original infectious rhythms. But by the time the quartet worked through to "L.A.D. (Life And Death)," the foursome was impetuously dashing off on irrelevant, pseudo-fusion tangents that rendered the first half virtually moot.

▣ **Musicianship:** Despite RX's capable execution of the funk metal basics, the quartet has yet to mature enough where they can afford to take such reckless, awkward chances. Out on a limb, much of the band's cohesion fizzled, with Palmer pushing his soulful voice beyond its range and dropping out of the mix. Still, these are competent musicians who seem most comfortable in the spaciousness of a fat groove; but not yet of the caliber or tenacity to grasp all they're reaching for.

▣ **Performance:** One thing is certain: RX thoroughly enjoys playing in front of an audience—no matter how small. The quartet did well by letting the rhythm of the moment spontane-



*RX: A dichotomy of musical styles.*

# CLUB REVIEWS



Screamin' Mimi: Lacking conviction.

Tom Farrell

ously determine what direction the show took; and vocalist Taylor made excellent use of his whole body as an instrument to complement the interaction between the instrumental trio.

□ **Summary:** It seems that RX stands with a precarious dilemma to resolve: Carry on along the well-treaded path of funk metal, or hazard into the experimental realm that the foursome undoubtedly feels a yearning to mine. Either way, a decision must be made; RX can't afford to carry on as these two distant entities for long. But remember, fellas: You can't run before you've got a hold on walking. —Carlos Loera

## Screamin' Mimi

The Central  
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Amber Watt: (213) 396-4772

□ **The Players:** Robin Black, vocals; Matt Clayton, guitars; Morgan Smith, bass; Doc Livingston, drums.

□ **Material:** Screamin' Mimi plays hard rock in the vein of Tesla, Van Halen, etc. What separates them from their idols (apart from the seven-figure bank account, arena-sized audience, label deal, etc.) is a lack of definable material. The band opened strong with "Whisky Nights," a memorable tune a lot stronger than its generic title. This song immediately grabbed my attention, but that grip was slowly released by the outpouring of mediocre material that followed.

□ **Musicianship:** Every Mimi member stands a little bit above his competition in other local bands, but they'll barely cut it nationally. Singer Black has a powerful, throaty voice that matches well with guitarist Clayton's streetwise tonality. Smith and Livingston formed a tight, powerful rhythm section that helped drive the tunes home. Overall, the Mimi's get

the job done, but they're going to need more of an edge if they want to run with the big dogs.

□ **Performance:** Black is a good frontman, but he should be asking himself: Is being "good" enough? Not if you want to swim out of the local tidepool. Work on your raps and your audience appeal. Aside from the band's friends, nobody seemed moved. Clayton is a notable figure with his introspective stance of guitar playing, but he shouldn't turn his back on the audience during his solos.

□ **Summary:** Screamin' Mimi is a good band that needs to get better. They seemed to lack a genuine conviction in what they were doing. Their songwriting needs improving, their stage presentation could get better and their musicianship could stand beefing up. Once again, good isn't good enough to get Screamin' Mimi where they want to go. Take it to the next level, guys. —Tom Farrell

## Pleasure Thieves

Blak and Bloo  
Los Angeles

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Kathy Acquaviva, Hollywood Records: (818) 560-5670

□ **The Players:** Sinjin, lead vocals, guitar; Desmond McClean, lead guitar; Nick Fawcett, bass; Matt Everitt, keyboards; Andy Guiterrez, drums.

□ **Material:** Peter Murphy singing with Depeche Mode doing covers of the Psychedelic Furs, complete with an obscure horn section for good measure. The songs were of basic pop order—nothing shocking or revelatory in nature but laden with simple hooks. The songs that relied primarily on the guitar and drums, such as "My Favorite Drug" and "Into The Arms Of Love," worked much better than the keyboard heavy, more derivative tunes such as "Turn Me On" and "Beautiful Disguise."

□ **Musicianship:** The biggest component of their sound was the omnipresent keyboards that mainly functioned to drown out the other instruments while giving off a sterile, elementary sound. The drums and guitar that were discernable played out well against this stifling backdrop, but Sinjin's very identifiable vocals are obviously the selling point of the music. At different times during the set he mirrored Peter Murphy then Iggy Pop and even Andrew Eldritch. These inescapable comparisons are undisguised but painfully apparent. Having a vocal style that immediately conjures up such alternative rock luminaries might well end up being more of a hindrance than an asset.

□ **Performance:** Sometimes, when a group possesses a charismatic and comely lead singer, they tend to rely too heavily on him and neglect certain musical aspects which leave the band sounding one-dimensional. Sinjin can sing well and swoon the babes, but that and a phone call will get you a gig at Helter Skelter. He could have been up there onstage alone with a keyboard and gotten the same sound and effect. The horn section was a nice touch initially but would have worked better if used in moderation.

□ **Summary:** Being a huge Bauhaus fan myself, I was enthusiastic when the Pleasure Thieves broke into their first song, but was quickly subdued and finally disgruntled by their less than engaging sound and lack of uniqueness. They would do well to eighty-six the keyboards and the pre-recorded tracks altogether, write some emotive music and become a group instead of a lead singer and four other guys. On the lighter side of things, there were some nice, melodic, catchy arrangements and some deep, powerful vocals. And if Hollywood ever makes *Bauhaus: The Movie*, well, they got their man. And he could sing the soundtrack, too. —Jjet



Pleasure Thieves: Less than engaging.

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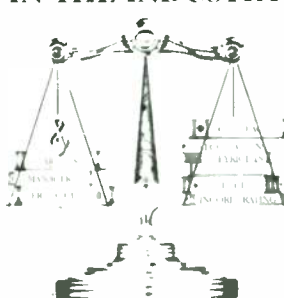
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# CLUB REVIEWS

## Monkey Paw

*Coconut Teaszer*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

☐ **Contact:** Fabian Rawnsley: (818) 776-1192

☐ **The Players:** Xavier Viciconte, vocals; Joe De La Cruz, guitar; Fabian Rawnsley, bass; Scott Van Schoick, drums.

☐ **Material:** Monkey Paw's hardcore material successfully flirts with a variety of influences ranging from organic industrial noise to metal to funk to punk to death/Gothic rock to progressive jazz and beyond—and often this is accomplished within the context of the same song. Their use of odd time signatures, syncopated rhythms and unusual chord progressions consistently challenges the listener and keeps him on his musical toes. Lyrically, you won't find any worn-out, over-used rock & roll fodder here! "Laura," for example, is a poignant tale of a woman whose heavy use of drugs has completely warped her concept of reality; "Underneath The Willow Tree" is about a peyote-induced trip to self-awareness; and "Dancing For Armageddon" is an ironic tale about the end of the world as we know it.

☐ **Musicianship:** There's a real sense of comradie amongst the members of this underground band. Each member is a creative and dynamic musician who plays with plenty of gusto, but never steps on the other's part. Drummer Van Schoick's driving backbeat is complimented by bass player Rawnsley's slapping bass work, which sets the stage for the moody and often times psychedelic lead lines of guitarist De La Cruz and the heartfelt growls of vocalist Viciconte.

☐ **Performance:** The overall vibe at this showcase was dark, mystical and moody. The band used very little stage lighting, preferring to per-



*Monkey Paw: Ready to be signed.*

form in near or complete darkness. Each musician had plenty of stage presence and personality, but it was vocalist Xavier Viciconte's intense, unpredictable and visual performance that literally knocked me off my feet! This dynamic vocalist just devoured the audience as he ranted and raved his way through each and every song!

☐ **Summary:** A very rare find in this land of imitators, Monkey Paw has one hell of a bright future.

—Pat Lewis

## Vicious Rumors

*Florentine Gardens*  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

☐ **Contact:** Laura Gold, Atlantic Records: (213) 205-7412

☐ **The Players:** Carl Albert, vocals; Geoff Thorpe, guitar; David Starr, bass; Mark McGee, guitar; and Larry Howe, drums.

☐ **Material:** If you've had a hankering for that pure, unadulterated metal you used to get from Dio, Judas Priest and Iron Maiden, the offerings from Vicious Rumors can fill you up. On their menu you'll find speed riffs, harmonies and hooks combined in seamless arrangements—and if you think you've heard it all before, that's

okay. It's not trite in the hands of this Bay area quintet. "Strange Behavior" and "When Love Comes Down" are two such examples.

☐ **Musicianship:** Here's their real triumph: They are tighter than blue jeans out of the dryer. Not one loose thread. Flawless. Howe's drums sound like a jackhammer in your head, and Thorpe and McGee combine for searing axe anthems. Starr's bass sets the pace for some wicked, almost Anthrax-like breakdowns, and Albert—well, vocally he could be the son Ronnie James Dio never had, or at least admitted to.

☐ **Performance:** What to say? This is metal straight up. Lots of hair. No spandex. No synchronized moves or obvious choreography. Just music to snap your spinal cortex to. The sound coming from the amps was crystalline—the best possible evidence that their delivery was on target.

☐ **Summary:** Vicious Rumors' press packet proclaims they deliver "some of the classiest power metal ever to assault the lobes of mankind." While their take on metal isn't *that* bodacious, it's indisputable they serve up some mighty irresistible delicacies. A couple years ago VR moved from the indies to Atlantic; expect to see them as solid players in the metal vein for the long haul.

—Sam Dunn



*Vicious Rumors: Pure metal.*

Tom C. Hoidory



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**PRODUCER NEEDS** assistant. Must be motivated, Mac-literate, musical, ambitious, have good eclectic taste (KCRW). Good pay-great opportunity. Call (310) 476-3222, leave message.

**TOP INDEPENDENT** music publishing /management company seeking intern, excellent opportunity to learn business and work with high profile talent. Contact Kim (213) 463-9780.

**EXPERIENCED ROADIE** needed to load/unload equipment, set up PA and guitar amp, etc. Good ear a plus. Must have own transportation. Paying gig. (310) 558-3269.

**RADIO PROMOTIONS** intern needed for independent record label. Knowledge of college radio helpful. Will train. \$5/hr. 3 days/week. Send letter: Box 70 Hollywood, Ca. 90028.

**ELEKTRA ENTERTAINMENT** is seeking interns for the radio promotion department. Must be currently enrolled in college. Contact Scott at (213) 288-3855.

**RECORDING ENGINEER** position available, full time, 24-48 track recording studio, staff position, specializing in R&B, hip-hop, rap projects. Experienced only. Call Mike Mon-Fri, 10a.m.-3p.m. (213) 662-5291.

**IMMEDIATE INTERN** needed at established management company. Training in all aspects music business. MAC word processing preferred. Can lead to paying position. Call Donna (310) 205-0901.

**RECORD COMPANY** interns needed. Local and west coast for Atlanta based label. No pay, but can lead to excellent compensation with Spring '92 talent search. Call 1-800-541-8495.

**L.A. MUSIC** awards is seeking interns who want to learn publicity, talent, promotion, production and label end of music business. Knowledge of Mac computer helpful, but not necessary. (310) 276-8980.

**MUSIC LAW FIRM** seeks paralegal with extensive experience in music publishing. Must be computer literate-WordPerfect a plus. Salary commensurate with experience. Fax resumes to (310) 858-8906.

**INTERN NEEDED** with transportation for studio cartage. Must live in or near west San Fernando valley. No pay at first, but studio time available as trade. (818) 996-2917.

**INTERN POSITION** available in booking agency/management company. Flexible hours with good

prospects. Call Nick at (213) 936-5808.

**ARTIST MANAGEMENT** co. needs interns. Assist with promotion, gigs, research and more. Excellent all around experience. Must be dependable & have transportation. Serious only. (310) 558-3269.

## PRO PLAYERS

### SESSION PLAYERS

#### ANDREW GORDON

Phone: (213) 379-1568  
Instruments: Fully automated 24 trk. digital recording studio w/exceptionally competitive rates. 3 Atari 1040 computers w/hybrid Arts SMPTE track, Cubase 20 sequencing & scoring program. 80 MIDI channels. Korg T-3 Casio FZ-1 sampler. Ensoniq ESQ-1, Yamaha DX-7, Akai MPC 60, Tascam 8 trk.

**Read Music:** Yes  
**Styles:** Pop, R&B, jazz, dance, new age.  
**Qualifications:** Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/worldwide airplay including KTWV, KKGQ, KACE, KJLH, BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then...*  
**Available for:** Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists. Blues, jazz keyboard instruction book/cassette package now available.

#### D-ACE

Phone: (310) 652-0378  
Instruments: Roland D550 (multi-timbral), R-8M, Akai S1000, Emu Emax (CD Rom), Emu SP 1200, Proteus, Super Jupiter, Prophet 5, Minimoog (MIDI), Yamaha TX802, Korg DW8000, Oberheim Matrix 6, DPX-1, Macintosh HD w/ vision sequencing, sound libraries, Fostex 16-track, Otari 24-track, Sony DAT.

**Read Music:** All clefs.  
**Styles:** R&B, dance, rock.  
**Technical Skills:** East Coast Beats, L.A. Rock Licks, keyboards, productions to start and complete.  
**Qualifications:** Writer and producer for Keith Boyd, Tweed Sneakers, T.Y. Travis, KYF, Paige

Farrington, M.C. Rockwell, NBC< Universal, Nabisco, Camel, Hewlett-Packard. Available For: Hit material clients, video/film scoring.

#### JONATHAN ASBELL

Phone: (818) 761-3129  
Instruments: For performing: 57 Stratocaster, Korg M1, Fender Jazz Bass. For production: 32 input Tascam board, 8 track with SYMPTE and "Performer", effects, synths and sampler.  
**Read Music:** No. Play by ear.  
**Styles:** R&B and rap.  
**Technical Skills:** Rhythm guitarist, songwriter, programmer, bassist, keyboardist.  
**Vocal Range:** Alto  
**Qualification:** Just moved to LA from Philadelphia. Worked with rap and R&B groups recording in Philadelphia, including: "D.J. Jazzy Jeff and the Fresh Prince", M.C. Breeze (Joey Ellis), M.C. Cheeba, M.C. Reil, 7-A3, Sugarpop, and other local R&B groups. Also worked for Ruffhouse Records in Philadelphia.  
**Available For:** Sessions, writing and production.

#### ACE BAKER

Phone: (818) 893-3959  
Instruments: M11, Proteus, DSS 1 sampler w/ large library. Linn 9000 w/SMPTE. 32 tk. sequencer, R-8, MKS 50, DX7.

**Read Music:** Yes  
**Vocal Range:** 3 octaves (extra low "bonus octave" in early a.m.)  
**Styles:** Melodic rock, hip hop, dance pop, industrial pop.  
**Technical Skills:** Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, insbee.  
**Qualifications:** Veteran of sessions, national & world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. Production & writing w/Jeff Sibar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner & Ross Vanelli.  
**Available For:** Producing, arranging, writing, and/or recording of special music projects.

#### ANTHONY LOVRICH- PREPRODUCTION & PROGRAMMING

Phone: (818) 765-2578  
Instruments: Akai/Linn MPC60 sampling drum machine w/extra sampling time & 99 trk MIDI sequencer. Yamaha recording drums, electric MIDI pads & drum set, PM-16 MIDI converter, EMU Proteus w/32 voices, Akai S-1000 sampler.

# PUT YOUR BAND ON OUR GUEST LIST



MUSIC CONNECTION invites your band to be our guest—and it's absolutely FREE! Our annual Band Directory issue is consistently the most popular and requested among club owners, A&R people, managers and musicians. Make a smart career move now. Return this form to us no later than **Feb. 28th** for your FREE listing in the most comprehensive Band Directory in Southern California.

**HURRY! RETURN COMPLETED FORM NO LATER THAN FRIDAY, FEBRUARY 28, 1992  
NO PHONE CALLS, PLEASE**

**DISPLAY AD DEADLINE: WEDNESDAY, MARCH 4, 1992 (213) 462-5772**

Band Name: \_\_\_\_\_  
Contact: \_\_\_\_\_  
Phone: (\_\_\_\_) \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

**Please check off the category (s) that best describes your music:**

<input type="checkbox"/> Rock	<input type="checkbox"/> Rap
<input type="checkbox"/> Heavy Metal	<input type="checkbox"/> Hi-NRG
<input type="checkbox"/> Dance Rock	<input type="checkbox"/> Country
<input type="checkbox"/> Acid Rock	<input type="checkbox"/> Jazz
<input type="checkbox"/> Pop	<input type="checkbox"/> New Age
<input type="checkbox"/> R&B	<input type="checkbox"/> World Beat
<input type="checkbox"/> Funk	<input type="checkbox"/> Other _____

**COUPON MUST BE FILLED OUT CLEARLY AND COMPLETELY.** Incomplete submissions will not be listed. If you do not want certain elements of your submission printed, indicate CLEARLY. Only one submission per band. One element (Contact, Phone, etc.) per listing. MC is not responsible for duplicate band names or for unsolicited or annoying calls. SEND TO: MUSIC CONNECTION BAND LISTING, 6640 SUNSET BLVD., HOLLYWOOD, CA 90028

# PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., FEB. 5, 12 NOON. (213) 462-5772

Roland S-330 digital sampler w/extensive library of current sounds. DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/midi multi-track mixer, color tv & air conditioning. DAT.

**Read Music:** Yes  
**Styles:** Rock, rap, pop, hip hop, dance, house, metal, & funk.  
**Technical Skills:** Programming, sampling, sequencing, arranging, tailoring sounds to YOUR taste, troubleshooting, producing the way YOU want it to sound.

**Qualifications:** I sequence, program, preproduce & perform on dozens of records- all styles. I work w/a couple of producers/major labels on a daily basis & several songwriters & artists. Grove Studio grad.  
**Available For:** Studio work, programming, sampling, & producing hit records.

## THEO BISHOP

**Phone:** (714) 645-7772  
**Instruments:** Yamaha pf 85 piano +, Ensoniq EP5 16 bit sampler with library, Roland Juno 1, Yamaha TX7, Yamaha TX812.

**Read Music:** Yes, some sight reading and charts.  
**Technical Skills:** Keyboardist, producer, composer, songwriter, arranger, vocals.

**Styles:** Pop, blues, dance pop, gospel, mor, country, or rock.  
**Qualifications:** B.A. in piano and composing. Many recent album credits playing, writing, singing, arranging, and producing. Musical director for Gary Puchett, Peter Noone and Terry Gregory (CBS). Worked with Flo & Eddy, Quiet Riot, and many others. Extensive studio and road experience, also was recently on *Into the Night*.  
**Available For:** Keyboards, arranging, producing, songwriting, scoring, demo work, or live performances.

## STEVE BLOM

**Phone:** (818) 246-3593  
**Instruments:** Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.

**Read Music:** Yes.  
**Styles:** R&B, jazz fusion, rock.  
**Technical Skills:** Great look, sound & stage presence. Dynamic soloist.

**Qualifications:** 3 yrs. classical study at CSUS, jazz study w/Ted Greene, Henry Robinette, the Faut School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faut, Glona Rusch, Nicky Hopkins, Glen Zatlola.  
**Available For:** Demo sessions \$25.00 - \$75.00 per song, instruction \$25.00 per hour. Rack programming, jingles, casuals and Top 40 gigs

## DAVE GAGE

**Phone:** (213) 470-1465  
**Instruments:** Harmonica (diatonic and chromatic), Peavey stereo chorus and Fender Bassman amps. Quadtraverb GT (for direct recording).

**Read Music:** Yes.  
**Styles:** Rock, hip-hop, blues, country, R&B, commercial work.

**Technical Skills:** can improvise to anything. Producer and songwriter. MIDI 8 track studio.  
**Qualifications:** 12 years experience. TV credits include: ABC's "Davis Rules", and commercials for Clothehome and Nutra-Sweet. Recorded or played with: Andy Summer, Devo, Rick Springfield, Bill Ward (Black Sabbath), Mark Mothersbaugh, Vivian Campbell (Whitesnake). CD and cassette on AYM Records  
**Available For:** Session work (TV, film, or album). Some live gigs.

## MAURICE GAINEN

**Phone:** (213) 662-3642  
**Instruments:** Fostex G-16 16-track with full

SMPTTE lock-up to video, 40 channel mixer with MIDI muting, DAT mixdown, Saxophones, flutes, WX-7 MIDI wind controller, Korg M1, EMU 16-bit stereo piano module, Roland D-110, Roland W-30, Akai 3-900 sampler w/extensive library, Yamaha TX81-2, Alesis SR16 drum machine with TR-808 sounds, many outboard EFX, Atari computer w/cubase.

**Read Music:** Yes.  
**Styles:** All.  
**Technical Skills:** Woodwinds, keyboards, arranging, composing. Complete demo and master production, (MIDI and/or written music for live musicians).

**Qualifications:** Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.  
**Available For:** Sessions, concerts, touring, full service production in my studio. MIDI and studio consultation. Original songs available to singers. No spec deals. Pro situations only.

## CESAR GARCIA

**Phone:** (818) 891-2645  
**Instruments:** Saxophones tenor, alto, soprano and flute. Electric effects. Yamaha REX 50.

**Read Music:** Yes  
**Styles:** All  
**Technical Skills:** Songwriter  
**Vocal Range:** Tenor  
**Qualifications:** 25 years experience, hot soloist, lead vocals, 3 years of college, music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions. Have recorded my own solo album. No drug hang-ups. Good attitude, dependable.  
**Available For:** Professional work.

## PAUL GOLDBERG

**Phone:** (818) 902-0998  
**Instruments:** Recording quality Gretsch drums, "studio ready" w/R.I.M.S. system. Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).

**Technical Skills:** "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist.

**Read Music:** Yes.  
**Styles:** All.  
**Qualifications:** New Gretsch artist, Phila. Music Academy graduate w/BM in Percussion, transcribed for Modern Drummer, performed w/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Bob Shepard, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Bill Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash. TV & film; Roseanne Barr, *Wise Guys*, *Let's Talk*, *Asian Media Awards*, *Good Morning America*.  
**Available For:** Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

## CARLOS HATEM

**Phone:** (213) 874-5823  
**Instruments:** Percussion and drum-set. Drums-shakers, bells and whistles.

**Read Music:** Yes.  
**Styles:** Pop, rock, funk, latin, jazz.  
**Qualifications:** Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on *The Paul Rodriguez Show*.  
**Available For:** Recording, live performance, sequencing and lessons. For specifics, please call (213) 874-5823.

## KAMAAL

**Phone:** (213) 962-9145  
**Styles:** Funk.  
**Instruments:** Alembic Standard I bass, Trace Elliot amps, various outboard effects, Roland W-30. For film: Cannon L1 Hi-8mm camera, Sony EVO-S900 Hi-8mm VCR-Direct Ed Plus Editor, Color EQ, full 8-track MIDI studio.  
**Technical Skills:** Bassist, producer, songwriter, film scorer.  
**Vocal Range:** Tenor  
**Qualifications:** Member AF of M, extensive resume and references available upon request.  
**Available For:** Recording, touring, film scoring and songwriting.

## MICHAEL MCGREGOR

**Phone:** (818) 982-1198  
**Instruments:** Akai S1000, Roland 330, DX7 II, M1, Proteus, 808 drum machine, DAT, turntable, complete MIDI production studio, extensive sample library, access to any keyboard.  
**Technical Skills:** Complete song production, arranging and programming, remixing and scoring.

**Qualifications:** Written and/or produced songs for Deniece Williams, Five Star, TimmyT, Irene Cara, Mona Lisa and Tommy Page. Remix production for Color Me Badd and many songs in TV and film.  
**Available For:** Song production, remixing, sampling, programming. House and hip-hop production, arranging.

## WILL RAY— COUNTRY GUITAR GOD AND OMNIPOTENT PRODUCER

**Phone:** (818) 848-2576  
**Instruments:** Electric & acoustic guitars, mandolin, lap steel, vocals.  
**Styles:** All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, modern & traditional country.  
**Qualifications:** Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 16-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.  
**Available for:** Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project

## TOM REGIS — KEYBOARDS-PRODUCTION-VOCALS

**Phone:** (213) 462-6334  
**Instruments:** C-5 Grand piano, S-1000 with over 400 meg library, full sequencing, D550, TX802, Proteus, Alesis SR-16, Jupiter 6, RD-250s piano, MI, full modular rack with 3 Lex reverbs and SE-50. Home demo-studio with DAT, more.

**Read Music:** Yes  
**Styles:** Extremely flexible, strong grooves and ideas.  
**Technical Skills:** Accomplished pianist, synth and sequencing programming, sampling, vocal and instrumental production, song, and jingle writing, engineering, electronic percussion and drums, vocals  
**Qualifications:** NEC Grad, live performance from the rock clubs of Boston to the Jazz clubs of N.Y. city to the salsa clubs of San Juan to the Brazilian clubs of L.A. Numerous studio and record credits including: Grace Jones, Tone Loc, John Barry, Hans Zimmer, Johnny Clegg, Irene Cara, Marianne Faithful and more. Composer of numerous on air national and international commercials. Staff writer and producer -4 years, Elias Assoc., N.Y. staff producer, composer-3 years, Rhythm Safari Records, L.A... Producer-Latino Latino... more.  
**Available For:** All the above.

## NED SELFE

**Phone:** (415) 641-6207  
**Instruments:** Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steeldrdr MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).  
**Read Music:** Charts.

**Styles:** All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."  
**Vocals:** Lead & back-up.  
**Technical Skills:** Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.  
**Qualifications:** Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.  
**Available For:** Studio & stage.

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Use the **PRO PLAYER** ads to help you find studio/session and club work.  
 Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.

Mail correct amount and this coupon to:

**MUSIC CONNECTION, 6640 Sunset Blvd., Hollywood, CA 90028**

Note: Please use this listing only if you are qualified

Name: \_\_\_\_\_ Phone: \_\_\_\_\_  
 Instruments: \_\_\_\_\_  
 Read Music:  Yes  No  
 Technical Skill: \_\_\_\_\_  
 Vocal Range: \_\_\_\_\_  
 Qualifications: \_\_\_\_\_  
 \_\_\_\_\_  
 Available For: \_\_\_\_\_

# Offworld PROGRAMMING

- Sampling
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- Sound Design
- Consultation

Emulator III with huge library, ADD-two, SP-12 and Classic Analog synths including Oberheim Modular, Prophet VS, Super Jupiter, MiniMoog, TR-808, and more.

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# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., FEB. 5, 12 NOON

\*23 y/o black fem singr/lyncst lkg for top music prodcr to wrk on promo pkg. Infl early 70's & jazz. Sweet sounding vox. Tamiko, 213-751-8420  
\*Alt/rmv singr avail. 22. gravelly vocs w/range. dbls on hrd rocking id guit. to form alt/rmv blues based band w/90's image. 213-871-6801  
\*Attr. guit. Singr/bst skg you to collab on orig. undergrnd. alt/rmv mtl rock. Jane's. Cult. Morrison, Alice/Chains. Jeff. 213-342-0029  
\*Attractv black fem voc. 23 y/o. avail for bckgrnd recrdng sessions & live gigs. R&B, pop, rock styles. Paid sits only. srs only. Tammy. 714-986-3190  
\*Black fem R&B singr. 23 y/o. strong qualities. lkg for signed all girl grp or solo proj. Lv msg. Tammy. 714-986-3190  
\*California State champion fem voc sks pop prop/T40 band to perf/rmocal gigs with. Gd image, dedictd. Ultimately skg recrd deal. Atta. 213-789-5327

\*Exciting singr/harp plyr sks wrkg blues & soul cover band to make money & have fun. John. 818-787-4626  
\*Exp trontm/voc/saxophonist svs pro sit into R&B, soul or hip hop styles. Victor. 213-256-9683  
\*Fem artist minded voc/lyncst avail for recrdng & live gigs. Infl Lisa Stansfeld. Sinnead O'Conner. Tony. 818-558-1552  
\*Fem bckup singr lkg for blues/rock band w/regular gigs. Westside area a -. Fun & camaraderie a must. Jill. 310-399-8385  
\*Fem beginning voc for cover band. Dbl on bs & L/R guit. Funk. T40, R&B. No rock. 213-465-5017  
\*Fem blues/rock voc/lyncst. Pro. reliable, attractv. wilty. sks same type musicns/band. Ready to perf/rm/recrd. S.R. Vaughn, B. Raitt. Crowes. 310-247-3313  
\*Fem singr/dancer/lyncst w/visual style. Annie Lennox type vox & intensity of prescn & matrx. sks mature band or partner. Vance. 310-392-5765  
\*Fem voc ala Ann Wilson, Jeff Tate, Grace Slick. sks srs minded sng orientd unit w/meids HR format. 310-538-5816  
\*Fem voc avail for demo wrk & collab. Natalie. 213-939-5482  
\*Fem voc avail for sessions & demo wrk & showcs's. Lds & bckgrnds. Tape avail. Jennifer. 818-769-7198

\*Fem voc avail to do recrdng prog. Ld & bckgrnd. Hrd wrk & no ego. No metal. pls. 818-769-4230  
\*Fem voc avail. Infl Concrete Blonde. Til Tuesday. Lkg for wrkg dance band or T40 band. Patty. 818-985-4201  
\*Fem voc lkg for orig matrx. fresh & intellgnt. to showcs. Styles cntny, folk, blues. My Infl B. Raitt, K. Loggins, Indigo Girls. 818-985-6343  
\*Fem voc sks P/T band. Id or bckup or collab sit. Pop, mellow rock, cntny, soft R&B. Easy to wrk with, attractv. Linda. 310-204-0219  
\*Fem voc, exp stage & studio. grt vox & styles. sks wrk w/T40 cntny band or session/demowrk. Tracy. 818-343-2498  
\*Fem, attractv, classy, thld, easy to wrk with. Pop, blues, even cntny. Grt range. verstll. bckup or solo. Rosilee. 805-650-6380  
\*Frontm HR voc w/maj industry contacts & maj industry intrst sks the ultimate orig band or plyrs for immed showcs'ng for A&R execs. 310-455-3582  
\*Frontm/guit/ld singr/wrtr avail. Uniq vox. ripping guit. own style. lks. Nirvana, Lennon, Jane's, Who. 213-285-5548  
\*Girl singr avail for srs, dedictd, real band w/creatv gd music, meids HR blues. 213-275-8007  
\*Highly xpressv, broad range, soufl, lkg for anything danceable w/R&B roots. Infl James Brown, Aretha, Steve Marriott, Sam Moore, Mark. 818-763-8669  
\*Hllybilly honky tonk singr sks band or musicns to form band. Infl Yoakum, Miller, Cash, Holly. 310-946-9185  
\*Hispanic voc sks wrk. Has ties w/Broadcast Music Inc. Rick Quiroga. 213-264-5070

\*HR/metal voc sks pro cmrcl act. Lks, abil, connex, signing. Also studio prog. Will relocate Infl Halford, Plant, Slaughter, Tale. Roger Fleck. 303-287-3730  
\*Kicking A & ready to scream w/ing hrd, hvy duty rock band w/sounds of Skid, Whitesnake, Infl Halford, Coverdale want Yarnick. 210-490-0859  
\*Ld voc, strong image, 3 1/2 oct range, lkg for soul, R&B band. No HM. 818-982-7468  
\*Male pop singr avail or demos, jingles & session wrk. Exp. thld, most styles covered. When you nd a real singr, call me. Steven. 213-876-3703  
\*Male singr/sngwrtr/arrang w/studio. Finished R&B contract. Sks only R&B keybdst/arrang to collab for pro demos. Infl Babyface & Stevie Wonder. Jim. 213-851-5062  
\*Not lkg for mainstream metal HR ing hr's of the LA music circuit. I wnt something new & alt/rmv. Srs only. Tom. 213-878-0509; beeper #310-917-8578  
\*Plano man. 1992, singr, keybdst, recrdng artist, pop, lite rock, film. TV, sngs, instrumnts, piano solos. Skg mngt &/or contract. John David, 205-674-3069

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**VOCAL PERFORMANCE WORKSHOP**  
Wanted:  
**Serious Singers!**  
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My studio has vocal coached over 15 million album sales this year alone  
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**ROGER LOVE & Assoc.**  
Vocal Coaching & Technique  
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**WANTED LEAD VOCALIST MALE 22-26**  
The LOOK, The HAIR and a VOICE That Kills.  
Infl: early Van Halen, Aerosmith, Mr. Big, Extreme.  
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Hard Rock Band with  
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Van Nuys, CA 91401  
**(213) 883-1760**

**12. VOCALISTS WANTED**  
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