

MUSIC CONNECTION

THE WEST COAST MUSIC MAGAZINE™

Fifth Annual **WEST COAST BAND DIRECTORY**



**Nine Debuting L.A. Bands
Fight For Airplay & Sales**

**Professional Advice On
Preparing Your Press Kits**

**SMITHEREENS Take Alternative
Route To Pop Success**

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FOR THE NINETIES**

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Joe Smith, Capitol-EMI Music
Patt Fontaine, XYZ

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FEATURES

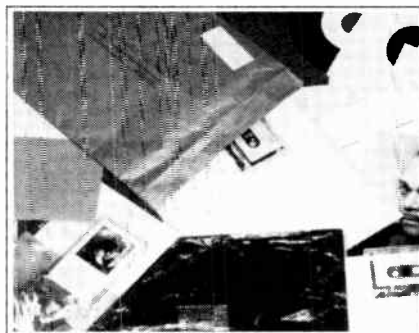


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ENIGMA RECORDS

In 1989, Enigma's eight-year cycle of growth culminated with Capitol-EMI purchasing a 50% interest in the label. Enigma's William Hein and James Martone and Capitol-EMI's Joe Smith tell all.

By Michael Amicone & Kenny Kerner



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Everyone's got a press kit but they don't all work. MC talks with PR experts and A&R Reps to get the inside track on what the industry pros look for in a band press package.

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FEEDBACK

Pay-To-Play Ripoff

Dear MC:

Coast to coast, we would like to call attention to a problem that is going on all over the music scene, an example of which follows: A local rock band here in Los Angeles booked a major industry showcase with the promoter Afterdark Productions. Little did we know that the promotion company was planning to pull a favor for their pet band by stealing the showcasing band's crowd. As a result, the evening was a professional fiasco.

Afterdark and Raylove/Nelson Entertainment both signed a contract many weeks in advance, confirming the 10:15 p.m. time slot for the showcase, and we sent out formal invitations for the event. At 10:15 there was a full house at the club to see the showcase, but Afterdark's favored band played during that time slot instead. Vickie Nelson explains, "By soundcheck, Afterdark had full access to our guest list of industry executives and they took advantage of the situation by allowing and encouraging their band to play in our time slot and to our crowd. Afterdark intentionally used the time and energy of this management company to their advantage in a very unprofessional manner."

The other band played well into the eleven o'clock hour, preventing our showcasing band from taking the stage until 11:45 p.m. The showcase had been specifically tailored to the schedules of executives who, on a weeknight, must work the next day. At that late hour, many of Raylove/Nelson's invited guests had given up waiting and left. We at Raylove/Nelson realize that shows run late, but an hour and a half is discourteous, especially if the promoter knows from the start how important the show is to the band and its management company.

After talking to others in the business, we hear that this happens all the time. Why is this allowed to go unchecked? Bands already suffer enough as they struggle with pay to play. "Pay to be cheated" should not be the club norm. Unless people speak out when they are treated so poorly, companies like Afterdark will continue to operate by ripping off their customers. Respectable companies who are honest and supportive will continue to have our business, but when we booked with this promoter, we and our band were subsequently robbed, swindled and used. It was rude of the other

band to participate in this selfish scheme, but it was entirely unprofessional of Afterdark to pull such a stunt.

Raylove/Nelson Entertainment is not suggesting special treatment just because a show is special to a band. Rather, we encourage bands to demand fair treatment when they are paying to play. In our situation, we feel that this was a premeditated, deliberate scheme that affected a whole group of people, not just a few individuals. For us, an apology from Afterdark equal to the apologies we had to issue to our guests might be the start of a solution. For you, our only suggestion is to check the promoter's reputation before booking with them. The rest is up to you.

Bob Raylove & Vickie Nelson
Raylove/Nelson Management

Thanks for New Kids

Dear MC:

I just finished reading your article on New Kids on the Block. I really thought it was wonderful. I am not a teeny-bopper, but I do like the group a lot. I have just about every clipping possible on the Boston Five saying what their favorite food is, type of girls they like, etc. It is so great to finally find out the real story on how they got together and all the hard work that they, along with Maurice Starr and Dick Scott, have put in to reach the success that they have achieved today. Thank you for your objectivity and for your willingness to see past all the screaming schoolgirl hype.

Page Dorian
Tarzana, CA

Perplexed?

Dear MC:

I read *Music Connection* often for insight about the industry in L.A. I still remain confused after six months. I come from a home of 200 people and country music is the sound coming from every radio within hearing distance.

I've noticed that in L.A., country music is *not* everywhere. Tell me, what's a country vocalist to do? I've put ads in *Music Connection*, Musician's Contact Service, sang on talent night at the Palomino (took First Place) but still no musicians, much less gigs in sight. Any more avenues I don't know about? I'd really appreciate some info.

Johanna Garrett
Los Angeles, CA

GETTING A GIG JUST GOT EASIER.

The IRCA Card

WHAT IS IRCA?

The Immigration Reform & Control Act is a federal employment law that requires employers to hire **only those legally eligible to work in the United States.**

You must provide all prospective employers with proof of your identity and eligibility to work in the United States.

HOW DOES IRCA AFFECT MUSICIANS?

To comply with the law and make life easier for the thousands of musicians and singers who work for many employers, the Recording Industry Association of America (RIAA) has created an industry-wide registration system. Once you are registered by RIAA, your employment eligibility information will be stored in a computerized central clearinghouse. **The card is free.** Your data will be accessible on a 24-hour basis to employers needing verification.

WHY A CARD?

If you are a musician or session artist, the IRCA registration system will make life easier for you. A current RIAA-issued IRCA card virtually cancels out all other paper work necessary to complete the I-9 (Employment Eligibility Verification) form. You won't have to repeat the same tedious paper work each time you're hired — *all you need is the card.* For U.S. citizens, the card is effective for three years, and for all others, the expiration date corresponds with your INS card.

If you employ background singers and session musicians, their IRCA card and a touch-tone phone are all you need to verify employment eligibility

Under the law, penalties for knowingly hiring an employee ineligible to work in the U.S. range from a fine of \$250 to \$10,000 and six months imprisonment.

HOW DO I REGISTER?

Attend RIAA's registration sessions.

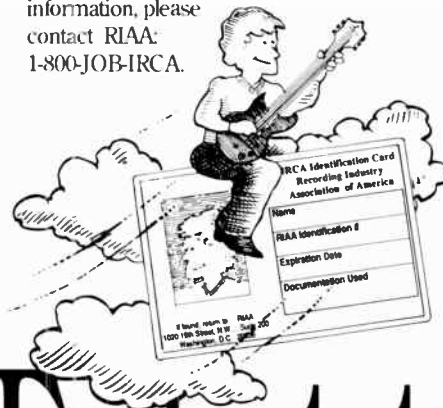
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Nashville
April 3-8, 1990
The Stouffer Hotel
611 Commerce Street
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If you are unable to attend a registration session near you or need more information, please contact RIAA:
1-800-JOB-IRCA.



HOW DO I PROVE MY EMPLOYMENT ELIGIBILITY?

Before you register, check the list below for the documentation you need.

One from Group A:

- U.S. passport, current or expired
- Certificate of U.S. Citizenship
- Certificate of Naturalization
- Foreign passport, if it is current and unexpired, and only if it contains an unexpired authorization for employment in the U.S. issued by the Attorney General
- Alien Registration Receipt Card with photo.
- Temporary Resident Card
- Employment Authorization Card
- Employment Authorization Document

or one from Group B, *plus* one from Group C:

- U.S. driver's license or permit, or state ID card
- A school identification card with photo
- A voter's registration card
- A U.S. military card or Selective Service Registration Card
- Military dependent's ID card

Group C:

- Official Social Security card
- Unexpired Permit to Reenter the United States
- Unexpired Refugee Travel Document
- Certification of Birth Abroad of a Citizen of the U.S. of America, Dept. of State Form DS-1350
- Official U.S. Birth Certificate
- U.S. Citizen ID Card
- ID Card for use of a resident citizen in the U.S.
- Native American tribal document

Your Ticket to Ride

A MESSAGE FROM THE RECORDING INDUSTRY ASSOCIATION OF AMERICA, INC.

GOODMAN MUSIC

By Paola Palazzo



Los Angeles is full of multi-talented artists. But a multi-talented businessman? Yes.

In addition to his five music stores, Joe Goodman, owner and President of Goodman Music, is successful at three other career ventures—he is an actor, a photographer and a musician.

But why all these “hobbies” for this business impresario. “What gives me pleasure is meeting and talking with new people,” explains Goodman. “I really like people—whether it’s photographing them or acting with them or talking with them. My art is people. That’s why I do all these things.”

Goodman began his career as a full-time musician playing keyboards and trumpet to any type of music to make a living throughout the U.S. during his college years. “I think that if a person is a musician, he should do anything he can to play anywhere and everywhere he can.”

But Goodman decided against being a musician as a career choice because he detested living a musician’s life of late hours. He also wasn’t willing to take the financial risk and lack of security.

Yet, he didn’t want to give up music entirely and searched for a

musical outlet. That’s when he chose the music store business.

With funds from performing, Goodman, in 1977, opened his first store in North Hollywood. His primary inventory consisted of pianos, electronic pianos and keyboards. As electronics progressed, Goodman’s inventory expanded to synthesizers and electronic keyboards.

“We were the only place, or sometimes one of very few places, where you could buy the really expensive professional keyboards. We just stocked everything,” Goodman explains. “We sort of established ourselves with a lot of well-known recording artists and producers as the professional keyboard store. That was how we stood out from the other stores.”

Eventually, he dropped the drums and guitars and specialized in synthesizers. Today, Goodman Music’s merchandise consists of recording and P.A. equipment, keyboards and synthesizers. According to Goodman, his clientele is comprised mostly of independent songwriters, producers and performers. Goodman has also noticed a sharp increase in veteran musicians who haven’t played in twenty years and are trying to get back into music.

“Because of the recording and synthesizer products available, many are installing home studios and are starting their musical careers over again.”

In 1986, Goodman made an unprecedented career move: He retired. At the age of 30, he decided to pursue his other interests of photography and acting. “Four years ago, I decided that I was tired and didn’t need to work because the business had done very well for many years.” But his retirement was short lived, lasting only one year. “It isn’t a matter of financial status, but rather a matter of you have to do something with your life.”

During his time off, he realized that no one was taking over the market and servicing the customers. “The business availability was just there.” As of last year, Goodman expanded his store roster to include four more locations in West Covina, Long Beach, Sherman Oaks and the La Brea/Wilshire area.

Goodman says he became active in television and commercial acting because it is a diversion from the day-to-day grind of the business. “It’s incredibly wonderful to not be in charge. My only responsibility is to be an actor. It’s kind of nice to have a situation where you are only responsible for yourself. His roles have included national commercials, such as Burger King, MCI, Pepsi and roles in *Simon And Simon*, *The Law And Harry McGraw* and *Hard Copy*.

Goodman has also photographed many of his musician and actor friends who needed band photos or headshots. “I got a reputation for being a good headshot photographer and so I got a lot of referrals. Through photography, I’ve met a tremendous amount of the bands that have been signed recently. I knew them when they were struggling.” Goodman’s subjects have included members from *Femme Fatale*, *Bang Tango*, *Mötley Crüe* and *Tomorrow’s Child*.

“It sounds like...well how many careers can you have,” explains Goodman. “If you think about it, the acting, the photography, the music store, they all work hand in hand with each other. One career refers you to another.”

When asked about the well-known artists who frequent the store, Goodman lists the Jacksons, Poisson, Barry White, Michael MacDonald, to name a few, although, where he recognizes his customer list is “in record stores on album credits.”

With such an impressive list of accomplishments, is Goodman content? “I’m pretty happy. I’m realizing you don’t necessarily have to give up one thing to do another,” Goodman explains. “I’d rather try it and risk failure and spend the extra time and see how it feels, than to get old and look back and say, ‘I wonder what it would’ve been like if...’ The only enemy is time.”

MC

WORDFINDER: L.A. BANDS

By Dave Snow

Hidden among these letters are the names of eighteen L.A.-based bands/artists that helped put the City of the Angels on the musical map. You’ll find them spelled frontwards, backwards, vertically, horizontally and diagonally. Try to circle them all in under five minutes.

R A T A N E B T A P T N F T
 G R H A Q L D U N H P O Y S
 M X E S E L G A E E H T M L
 E E K N F W Z M C O N S C I
 G U N S N R O S E S E J B N
 T R A R T T A R E A L E V D
 H C C A E L G N C U A C N A
 E Y K L I R S O K C H X O R
 M E S C D K O J H Z N R S O
 O L J R P C G B S W A E I N
 N T H E D O O R S K V P O S
 K O M V R Y G U P O J B P T
 E M R K S B E N L C Q V O A
 E U S D T J H I E D U X E D
 S E L T R U T E H T D K J T

- | | | |
|-------------|--------------|----------------|
| BEACH BOYS | GUNS N ROSES | POISON |
| PAT BENATAR | THE KNACK | RATT |
| THE DOORS | LOVE | LINDA RONSTADT |
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Photo by Kristen Dahline

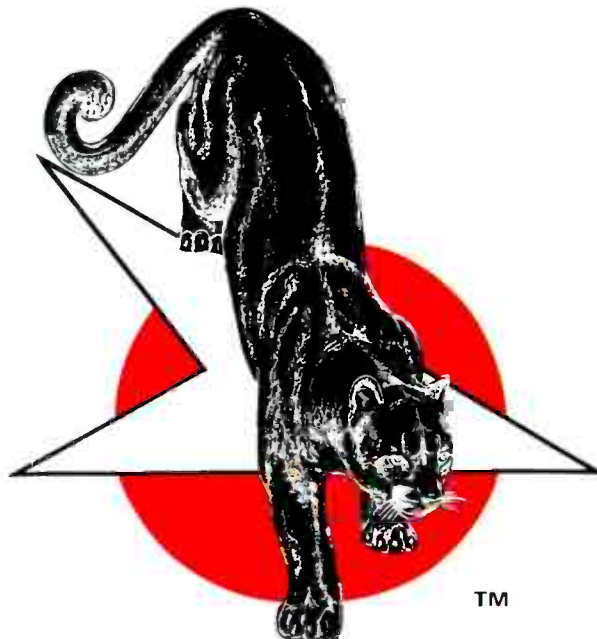
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By Michael Amicone

Hall & Milli Vanilli Face-Off At Soul Train Awards

By Wayne Edwards

LOS ANGELES—The Fourth Annual Soul Train Music Awards Show was held recently at the Los Angeles Shrine Auditorium. Created by *Soul Train* host Don Cornelius to honor and recognize the best in rhythm & blues, rap, gospel and jazz, this year's show was co-hosted by Dionne Warwick, Patti LaBelle and Luther Vandross. The live telecast featured performances by Bobby Brown, Al B. Sure, El DeBarge, James Ingram, Jody Watley, Barry White, Soul II Soul, Milli Vanilli and Big Daddy Kane, among others.

The show was well organized and ran smoothly, with Janet Jackson and Soul II Soul emerging as the big winners of the night. One major snafu occurred when Jackson's award for Best R&B/Urban Contemporary Single, Female, was mistakenly given to Karyn White. Other notable honorees included producer Quincy Jones and talk show host Arsenio Hall who received the Heritage Award and Sammy Davis, Jr. Award, respectively. The biggest surprise of the evening came when vocalist David Peaston beat out Soul II Soul and Young MC in the category of Best New R&B/Urban Contemporary Artist.

While the show itself was without much controversy, the backstage interviews were not. Milli Vanilli, the beleaguered pop duo,

responded once again to charges that they do not sing on their own records ("that is simply not true") and spoke about their well-publicized riff with Arsenio Hall. The duo made this comment: "We've never seen this guy in our lives. We've never spoken to him. We have a letter he wrote to us, and he apologized for doing jokes about us. He said that in the future he would never do it again. That was at Christmas, but he never stopped. What's his problem? Maybe we took one of his girlfriends."

The late night television star responded by saying, "It's just part of the art of comedy. I thought they would be a wonderful target because they've got everything going for them so my little jokes don't matter." Regarding the apology, Hall admitted, "Yes, I sent them a letter saying don't take it personally. Joan Rivers had her Liz Taylor, Carson had Wayne Newton and I have Milli Vanilli."

Barry White, who earlier in the evening received a standing ovation for his vocals in Quincy Jones' "The Secret Garden," made a stinging remark concerning his perceptions of many of today's rising R&B stars. "Most of the young artists today are not legitimate," he said, "meaning that they're in it for the money, so they're going to have short careers no matter what you do for them." MC



Woody Moran

International Music Company has announced the appointment of **Woody Moran** to the post of Director for all AKAI Professional and Digital products in the U.S. In his new post, Moran will oversee the coordination and direction of all AKAI activities in the U.S. In more AKAI news, **Ron Franklin** becomes the company's Digital Products Specialist.

In its ongoing staffing activities, fledgling label **Charisma Records** has announced the following appointments: **Jerre Hall** becomes Vice President, Sales, **Steve Samiof** has been named Art Director and **Lori Pappalardo** has been appointed Operations Manager. Hall will oversee all aspects of the sales and production departments and the overall marketing of the label's artists. Samiof will be responsible for developing all packaging, point of purchase materials and advertising artwork for the label. Pappalardo will serve as liaison between all working departments.

Solid State Logic, Inc. has appointed **Dave Powell** to the position of Eastern Regional Sales Engineer. Powell was formerly studio manager of Konk Studios, the London studio owned by the Kinks.

SBK Records has announced the appointment of **Bob Cahill** to Vice President in charge of Sales. Cahill, who previously held the post of VP of Sales for Rhino Records, will be based at the label's New York headquarters.



Robin Sloane

Geffen Records has announced the appointment of **Robin Sloane** to head of creative marketing/special projects. Sloane will work with the company's art and video departments and will oversee the visual image of selected Geffen acts.

Chameleon Music Group has appointed **Melissa Howden** to Director of Production and **Moose McMains** to Sales Manager. Howden will be responsible for the production of all Chameleon Music Group promotional and commercial CDs, LPs and cassettes and graphic and point-of-purchase materials. McMains will act as liaison between Chameleon and CEMA distribution.

Easy listening giants **Windham Hill Records** has made several new appointments: **Kathi Sweet** has been promoted to the post of publicist for the label, **Patty Page** has advanced to the newly created position of Manager of International Operations, **Barbara Maas** has been named Vice President of Finance and **Trish Daylor** has been made Controller of Windham Hill Productions. Inc.



Susan Levy

MCA Records Nashville has appointed **Susan Levy** to Director of Publicity and Artist Development for the label. Levy was formerly Director of Publicity, West Coast for MCA Records in Los Angeles, where she worked with such acts as Lyle Lovett, Steve Earle, Belinda Carlisle and Oingo Boingo.

RCA Records has made several new appointments: **Alan Grunblatt** advances to the post of Vice President, Product Management; **Wynn Jackson** has assumed the position of Vice President, National Album Promotion; and **Randy Miller** has been promoted to Vice President, Product Management, West Coast.



Lisa Horn

A&M has promoted **Lisa Horn** to Publicity Coordinator. Horn will be responsible for securing press in black trades and teen magazines, as well as continuing her event coordination and ticket duties. MC



Arsenio Hall and Milli Vanilli backstage at the Soul Train Awards

Wayne Edwards

Geffen Launches DGC Label

By Kenny Kerner



DAVID GEFFEN COMPANY

LOS ANGELES—Putting to rest weeks of rumors and speculation, David Geffen has launched DGC Records. In making the announcement, DGC President Ed Rosenblatt, who is also President of Geffen Records, said that “the driving force behind DGC will be its passion for new talent, and a hundred percent of the attention and resources of the new record company will be focused on breaking these new artists.” To date, acts scheduled to debut on the newly formed label include Little Caesar, the Sundays, John Doe, Lori Carson and Warrior Soul.

It is believed that the new DGC label will sign and release some ten albums during its initial year with the Geffen A&R department doing double duty by having to scout and sign talent for two labels at the same time. It is clear, however, that no artist who is now recording for Geffen Records will be transferred to DGC.

As its artist roster grows, the plan is for DGC to establish separate sales, promotion, publicity, marketing and creative services. Until such time, these chores will be handled by the current Geffen staff. A DGC promotion department, both local and national, is expected to be announced shortly.

On April 17th, DGC will debut with two albums, *Last Decade Dead Century* from Warrior Soul and *Reading, Writing and Arithmetic* by the Sundays. Other releases include Lori Carson’s *Shelter* album on April 24th, the much-heralded debut from Little Caesar on May 15th and John Doe’s solo debut, *Meet John Doe*, on May 29th.

The news of Geffen’s new record label comes just about one week after the announcement that MCA Inc. had entered into an agreement to acquire Geffen Records and its related music publishing companies for an amount in the area of half

H.A.R.P. Sets Goals At First Meeting

By Steven P. Wheeler

LOS ANGELES—L.A.’s first studio coalition gathered at the Hollywood Roosevelt Hotel on February 22nd for its inaugural meeting to discuss a wide array of problems and possible solutions.

H.A.R.P. (Hollywood Association of Recording Professionals) first made it into the news last May following the controversy surrounding the illegal use of home recording studios. Since that time, the organization has been concentrating on other, more significant business problems for area studio owners. H.A.R.P. President Terry Williams (co-owner of Lion Share Studios) says the media coverage of the home studio debate neglected to show H.A.R.P.’s other concerns. “We had always been working on these other problems,” Williams said, “but the issue of home recording studios overshadowed everything so much that it was very difficult to focus on them.”

Currently, there are fifteen studios that belong to H.A.R.P., but more than 125 interested parties attended the February 22nd meeting. Williams says that studio

owners have started to realize that they are not alone with their grievances, and that H.A.R.P. is determined to fix those industry-wide obstacles. According to Williams, “we feel that it is very necessary to have a local organization to deal with the problems that are particular to the Los Angeles recording community. It’s a very unusual situation here.”

“The entire aim of H.A.R.P.,” Williams continued, “is to improve the integrity of the audio community in Los Angeles. We are trying to start a dialogue between the studios again. Twenty years ago, we quit speaking to each other, and when you do that, you isolate yourself. In the technological horse race we’re in right now, I think it’s very necessary to communicate as much as possible. All I know is that if I had this organization ten years ago, I could have saved myself a lot of money at Lion Share and sidestepped a few serious mistakes, too. I’m not saying we have the answers to all of these problems, but we do have a good start at putting out the fires with a number of heads instead

of just your own.”

Some of the topics being discussed within the H.A.R.P. organization range in scope from group medical insurance and data base computers to group-buying of studio equipment. The data base is an exciting prospect that would enable studio owners to locate prospective employees on an accessible computer terminal or even locate spare equipment parts in a much faster time frame.

Williams is quick to point out that his organization is not a union affiliate out to monopolize the marketplace. “We don’t have any kind of union involvement and we’re very independent. We’re not trying to set prices or anything like that. We just want to help each member deal with his day-to-day business practices. What we don’t want to do is just sit around drinking and have somebody show us audio equipment.”

Oddly enough, the cut-throat competition in Los Angeles is what drove studio owners apart, but now H.A.R.P. members are not only giving one another business tips, but also business. “I’ve become very close with these people,” Williams concluded. “We’ve become very good friends and we’re giving each other referrals now. It blows the clients away, but there is enough business for everyone. There really is.” MC

a billion dollars.

Before its purchase by MCA, Geffen had been the largest indie label in the music industry with 1989 worldwide sales in excess of \$225 million. Since its inception by David Geffen in 1980, the label has earned 50 gold record awards, 22 platinum awards and nine records that have been certified multi-platinum.

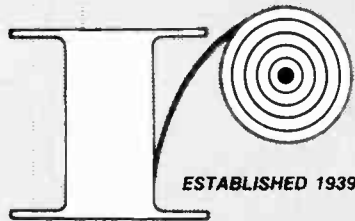
The Geffen Records artist roster now includes Don Henley, Guns N’ Roses, Cher, Aerosmith, Whitesnake, Edie Brickell, Tesla, Peter Gabriel, Rickie Lee Jones, Robbie Robertson, Pat Metheny, Joni Mitchell, Jimmy Page, Kitaro, Olivia Newton-John, David Peaston, Kylie Minogue, Christopher Williams, Ric Ocasek and XTC.

Since the Geffen Company opened its doors a decade ago, it has been distributed by Warner Brothers Records. However, its agreement with Warner Bros. for domestic distribution and its agreement with WEA International for foreign distribution both expire December 31, 1990. MC

CAPITOL HONORS HAMMER



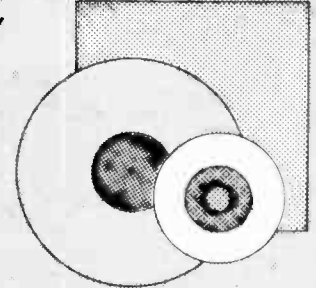
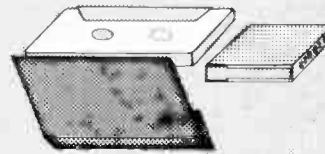
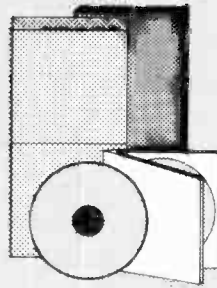
At a recent party held in his honor at the Palace, Capitol rap artist M.C. Hammer was presented with a special gold record award for his new album, *Please Hammer Don’t Hurt ‘Em* (the album shipped gold on the day of its release). The party, during which Hammer performed a new version of the Jackson’s 1974 hit, “Dancing Machine,” attracted such Hammer devotees as Tone Loc, the Gap Band and Little Richard. Also in attendance were various Capitol executives. Pictured (L-R): VP of Sales Lou Mann, VP/GM of Capitol’s Black Division Step Johnson, M.C. Hammer and Capitol President Hale Milgrim.



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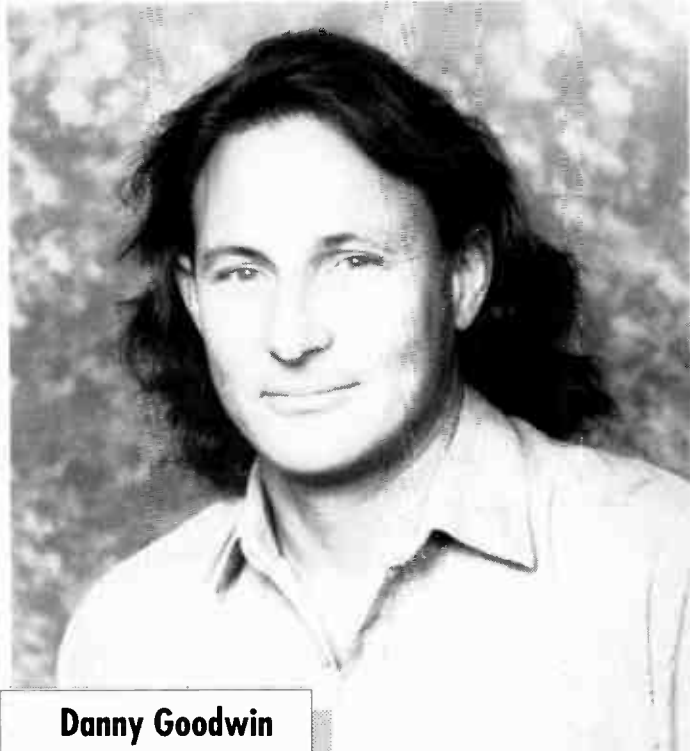
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Danny Goodwin

Company: Charisma Records
Title: Vice President/A&R
Duties: Find, sign and develop new talent
Years with company: Newly appointed

Dialogue

Breakdown: "Charisma is part of Virgin, and I've been with Virgin for about ten years now. We're owned by the same people and distributed by WEA. But we have our own promotional, marketing and A&R staff. It's like what Elektra is to Warners. Now that Virgin is so successful in the United States, they've felt the need to expand externally rather than internally. And thus, Charisma Records."

Label Slant: "When you have a company that is just starting—and we now have some forty full-time employees—we can't afford to just do any one single kind of music. I can say that we all really do love rock music, so I think you'll find we'll do a lot of that."

Clubbing: "Kenny, I spend so much time out there that I'm amazed I'm still alive. I still think L.A. is very healthy musically. I like what I hear out there. I'm not saying that every trip will produce another multi-platinum act, but even in this relatively quiet cycle, it's still quite exciting out there. On any given night of the week, there is an interesting band to go see that's worth investigating and that's starting to collect an audience."

Buzzing: "There are some favorite clubs in town. Like most people, the 'hub' seems to be the Coconut

Teaser—so you kind of expand outward from there. You just get on the scene and become part of the network. I get advice and input from attorneys, managers, publishers, agents, club owners and certainly people in the press."

Signable Talent: "What I'm going to say has been said so many times before in this column that it'll probably sound boring now. But, the two things that I look for are originality and great songs. I also like a group that plays well. Image is important,

but on a secondary level. I like groups that are tight. That's what I generally look for."

Already Signed: "I have signed two of my favorite bands: Bite the Bullet and Reverend, a group that features former Metal Church frontman David Wayne. They represent the first two domestic signings for Charisma."

Procedure: "When I see a band that I like, after their set, I like going directly back to the group personally. I'll introduce myself and give them a card. I like to stay real close to my bands, so the managers and agents will come later on. I'm the kind of A&R guy that gets very personally involved with his groups."

Timing: "With Bite the Bullet, there's still a lot of hard work to be done. But the spirit of what they do is so strong that we all believe in it and are prepared to wait and take the time to do it. If it takes them the rest of 1990 to write and refine their material so that in my humble opinion it's right and ready to shop to a producer, then that's what it'll take. And that might mean there's no album for eighteen months. On the other hand, with Reverend, I heard them once and I knew they were just about ready to make an album. That's the kind of group they are. There's a different criteria for each artist."

Access: "My general policy is that I do not accept unsolicited tapes. But, my definition of solicited is very, very broad. Anyone who has anything remotely to do with the music industry I would certainly be open to. I don't believe that music happens in a vacuum. If you're good, if you're talented, if you've got anything to say, you'll find a way to get to me or

one of my associates. Even if you live in Alaska there has got to be a radio station personality or a manager or a lawyer who will be able to get your tape to me. Therefore, I strongly discourage people from sending in unsolicited tapes."

The A&R Job: "A&R is very subjective and it's not something you can teach someone. On a strictly scouting level, we're getting paid for our tastes. But there's so much more to it than that. I think it was Chris Blackwell who once said that 'most A&R people think their job ends when the band is signed, but a good A&R person knows that's when it really begins.' The part of A&R that deals with deciding and judging whether a band should be signed and will eventually sell records—that's the hardest thing in the world, and nobody has a crystal ball and qualifies more than the next guy. There are two parts to my feelings about signing groups: one is instinctual and one is intellectual. I've always been taught by some of the fine people I've worked with in the past to always go with your instincts. It's like rock & roll. The further you intellectualize about it, the further away from it you get! If you always go back to what your ears told your heart, you'll usually be right."

Tips: "It's been said many times before by greater people than me, but please, don't be copycats! Be original. Whatever your influences are, be instinctively true to yourself. I also think that most A&R people tend to gravitate towards bands that are into their music first and being a star, second. The bands that I like are almost always the ones that play because they are compelled to play. They love it. The bands that turn me



Lingerie Lockup: Geffen recording artists Lock Up recently treated their label staffers and guests to a sneak preview of their debut LP, *Something Bitchin' This Way Comes* at a live performance over at Club Lingerie. Amongst the many who took the time to pose for this photo is Geffen A&R Rep Anna Statman (front, left of center), the person responsible for signing the act.



Little Women: A couple of months ago, we told you that former Quiet Riot shouter Kevin DuBrow was in the midst of putting together a brand new rock unit for the Nineties. Well, he's done it and they are Little Women. Comprised of guitarist Sean Manning, bassist Kenny Hillary and drummer Pat Ashby, the ever outspoken DuBrow describes the sound of Little Women as "headbanging but technically proficient rock & roll." Pictured above from left to right are Ashby, DuBrow, Hillary and Manning. Still not a word about any label affiliation.

off are the ones that spend their time plotting a course to stardom and success.

Also, try to grow up out of the public eye. If you can play out in the middle of nowhere, do it as often as you can. In Hollywood, you're going to be under the microscope the very first gig you play."

Strictly Personal: "I like a band called Liquid Jesus. Although they are composed of many different influences, they blend those influences in a very unique way. They still need some work, but they come off as original and fresh. I personally don't think they're ready for a major deal, but whenever I see them perform, I always enjoy the show. There's another group I like called Circle of Soul that has recently been signed to Hollywood Records by Rachel Matthews, I believe. There's one song they do called "The Long Arm Of The Law" that, at the end of my life, will wind up on my Top Thirty Favorite Songs list. But again, I didn't think they were ready to sign, but obviously Rachel did, and I bow to her better judgement.

"I also have a soft place in my heart and my head for Motorcycle Boy. In an odd way, if they never get a deal, that sorta seems right to me. They're the typical Hollywood bar band that plays for the love of it. I think if you tried to get them to do the things they had to do to promote a record, they wouldn't be Motorcycle Boy! Nonetheless, they're a band I enjoy immensely."

Teaser Praise: "The people in Hollywood seem to be very supportive of scenes—as witnessed by the Coconut Teaser. It's common knowledge that their sound system is the worst, but everyone goes there. I think it's the way that Len and Carol run the club. It's conducive to a good scene and hanging out. More so than any other club on Sunset, it

embodies the feeling of what rock & roll is all about."

Grapevine

Guitar god Steve Vai (David Lee Roth/Whitesnake) has signed to **Relativity Records**. Vai's debut for the label, *Passion And Warfare* (his first solo recording in six years), is slated for release in early May.

Due to injuries caused to lead singer Jack Russell, Capitol recording act **Great White** was forced to cancel the remainder of their "Blues 'N' Boogie" tour. The band was accompanied on the tour by labelmates **Havana Black** and the **McAuley Schenker Group**.

MCA rockers Ferrari are now calling themselves **Cold Sweat**.

Guitarist **Janick Gers** replaces Adrian Smith, who recently left **Iron Maiden** to continue with his solo career. Gers was asked to join the band with no others auditioning.


Former **Free/Firm** drummer **Chris Slade** joins **AC/DC**.

Jeff Martin, formerly of Racer X, joins **Badlands** as their new drummer. Band is currently recording for a summer release.

Slave is celebrating its first year anniversary of residency over at the **Coconut Teaser**. This is the longest residency in club history, but it seems to be paying off as big-wig managers are knocking at the band's doors. Looks like that Len guy was right again.

On The Move

Simon Potts has announced the appointment of **Alison Donald** as **Capitol's** new **Director of A&R**. Donald will work out of the label's Hollywood offices.

Capitol Records/Nashville and **Curb Records** have entered into a joint venture enabling them to release product under the **Curb/Capitol Nashville** label. 



Beathead

Contact: Phillip Golden
(213) 479-6545

Purpose of Submission: Seeking label deal.

① ② ☆ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Beathead submitted a nine-song indie album entitled *Tree* that simply is lacking in too many major areas. To begin with, the vocals are very thin and emotionless. Next, the songwriting is virtually non-existent, although band members do take writing credits on the LP sleeve. Stylistically, it's hard to put a label on these guys and that could be a good thing. I get the feeling that they simply rushed and released this package to impress their friends or speed-up the record deal process. And furthermore, the sound quality of their cassette was far below average, too. I won't even mention the group photo that was almost completely obliterated by shadows. There is no shortcut to success; nor is there a timetable. You've got to make your own at your own speed. Start again, guys, and take your time!



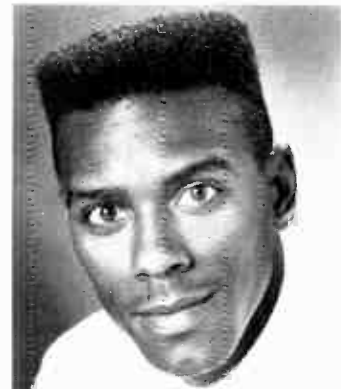
Grimm Jack

Contact: Janis Schacht
(213) 869-3459

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

For the last two years, these New Yorkers have been turning out one hard rock record after another. The guys just underwent a radical change in personnel and added a new bassist, guitarist and lead singer, but their aggression is truly captured on their recently released *Partners In Crime* EP. Grimm Jack is about as professional as you can get without having a major label recording contract. Their music is tight, melodic and expertly performed. The songs follow traditional verse-chorus-verse formats and appeal to pop as well as rock audiences. "Shy Boy" and "Girl Next Door" are standouts on this record, but the remaining two selections are also better than most others. Grimm Jack is definitely a group to pay attention to in 1990. They're really close to something big.



James E. Dunston

Contact: James Dunston
(818) 705-7470

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Born and raised in New Jersey, this aspiring recording artist now lives in the Valley where he writes and sings his own original material. Graduating from the Bobby Brown school of dance/funk, James has a wonderful voice for the powerful uptempo tunes as well as the soulful, delicate ballads. Listen to the contrast between "Baby Locks Good" and "Only You," for example. Dunston knows how to turn it on and off at will. With a good producer to find him some hit material, James could have quite a career for himself. Though his material is okay, it just doesn't float to the top. For the time being, Mr. D. should write as often as possible and continue sending out his demo tapes. Next year could prove to be a lucky one for this new artist.

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



Walter Afanasieff signs with Warner/Chappell Music. From left are: Rick Shoemaker, Sr. Vice President, Creative, W/C; Les Bider, President & CEO, W/C; Michael Sandoval, Vice President, Creative, W/C; Gary Gilbert, Afanasieff's lawyer; Afanasieff; and Kenny MacPherson, Director Creative Operations, New York, W/C.

Activities

The UCLA Extension Department of the Arts will present four songwriting courses this spring covering a wide range of musical styles, with an emphasis on pop and alternative music. "Elements Of Hit Songwriting" will be taught by songwriters **Arlene Matza** and **Barry Kaye**. The class is an introduction to the craft of songwriting for composers and lyricists. "Writing Music For Hit Songs II" will be taught by songwriter/producer **Jai Josefs**, author of *Writing Music For Hit Songs*. The course investigates chord progression, melody, groove and musical form in today's market. "Writing Lyrics For Hit Songs: Advanced Workshop" will be taught by **Pamela Phillips-Oland**, staff lyricist at **Almo-Irving Music** and author of the book *You Can Write Great Lyrics*. The class offers practical guidance to lyricists pursuing careers in songwriting. "Surviving As A Songwriter Without A Hit Song" will be taught by **Michael and Patty Silversher**, songwriters and composers with over 50 songs in the Disney catalog. The course is a practical guide for songwriters to alternative markets for their work. It

analyzes the opportunities presented by children's music, cable, radio and television network sound packages, musical theater, theater sound design, music libraries, mail order music, advertising, novelty and special materials, industrial films, New Age, music therapy and choral and band music. For further details or a free catalog of all spring quarter entertainment studies courses, call UCLA Extension, (213) 825-9064.

The **Los Angeles Independent Music Conference**, which is sponsored by **Song Connection Inc.**, will be held at the Beverly Garland Hotel in North Hollywood on May 4, 5 and 6. The list of confirmed panelists keeps on growing. We just found out the following music professionals will be giving their time and expertise to panels as well as demo listening sessions: **Paula Jeffries** (President, Gold Castle Records), **Janet Parr** (publisher with ATV), **Ron Cornelius** (an independent publisher from Nashville), **Tina Clark** (producer/songwriter with Famous Music), **Brian Brinkeroff** (independent producer), **Sherry Olson** (publisher with Virgin Music); **Michael Leshay** (publisher, Famous Music), **Guy Eckstine** (A&R with Columbia),

Sam Sapp (A&R, PolyGram), **Dan Howell** (Vice President, Criterion Music) and **Preston Glass** (independent producer/songwriter). For info, call **Joe Reed** (818) 763-1039.

MCA Music's staff writer, **Greg Smith**, has the current **Will Downings** hit on the Black singles charts entitled "Come Together As One." He co-wrote the song with Downings. Smith has also recently placed songs with **Lilo Thomas** and **Gwen Guthrie** and the **Promise** on Arista Records.

Songwriter/artist **Matt Johnson** recently toured the United States with his band and creation, **The The**. Guitar god **Johnny Marr** permanently joined the band about a year ago and his presence brought millions of rejoicing Smiths fans out to the concerts. The The's recent sold-out show at the Wiltern was an intense, loud barrage of moody, dark and seedy material from Johnson's three LPs. Well-represented was The The's latest Epic LP entitled *Mind Bomb*.

Howard King, a staff writer with **MCA Music**, has songs on the recently released **Smokey Robinson** LP. He also has a song on the upcoming **Melba Moore** album. King had a recent hit single with "Love Has Got To Wait," recorded by **Eric Gable**.

New Signings

Warner/Chappell Music signed an exclusive songwriting contract with **Walter Afanasieff**. In collaboration with **Narada Michael Walden**, Afanasieff has contributed to the success of such artists as **Barbra Streisand**, **Michael Bolton**, **Whitney Houston** and **Kenny G**.

The Business Side

Jerry Love has been promoted to Director, Artist & Repertoire, for the **Famous Music Publishing Companies**. Based in New York, Love will be responsible for coordination and placement of all writer/artists with record companies. MC

Songwriter Pointers



Per Gessle of Roxette

MC: Since you are Swedish, is it difficult to write lyrics in English?

PG: In a way it is, but on the other hand, you have to be interested in languages in general, and I am. I started writing lyrics in Swedish as well as English when I was thirteen—that's five years before I even started writing music. So lyrics have always come very naturally to me. I was also always fascinated by good lyrics, like those written by **Paul Simon**, **Leonard Cohen** and **Tom Waits**. It's nothing that you can do in five minutes. It takes time, especially now that we're working within English speaking markets like here or England or Canada, where everyone speaks English better than we do. If we were selling in a country, like Russia, where English is not often spoken, we could get away with more. But here, you have to be good to make sense.

MC: When you write the lyrics, do you write them in Swedish and then transcribe them into English?

PG: No. I write in English. If you get a phrase like "Dressed For Success," for instance, you can't have that phrase in any other language except English, because it just doesn't make sense. If you have a good idea, you should keep it in the original language. You're always looking out for phrases and good angles." MC



RCA recording artist **Michael Penn** recently took some time out of his busy tour schedule to stop by the **BMG Songs** offices (his publisher) in Beverly Hills. Congratulating him on the tremendous success of his album, *March*, and hit single "No Myth" are (L-R): **Nanci M. Walker**, Director Talent Acquisitions, **BMG**; **Michael Penn**; **Danny Strick**, Vice President and General Manager, **BMG**; and **Patrick Warren**, member of the **Michael Penn** band.



Jerry Love, **Famous Music's** new Director of Artist & Repertoire.

SONGWRITER PROFILE



John Linnell
of They Might Be Giants

J By Pat Lewis

John Linnell is one of the two songwriters in They Might Be Giants. To be more specific, he and Giant cohort John Flansburgh are the entire band. And together they have been making some serious noise in the alternative music/college radio marketplace with their accordion-based material, while simultaneously picking up a devoted and rapidly growing following in the process. This refreshing and often times bizarre duo has generated so much interest, they recently signed with Elektra Records and released their first major label album, *Flood*, which includes some rather colorful songs such as "Birdhouse In Your Soul," "Particle Man" and "Your Racist Friend."

John & John first met during high school and became fast friends. They worked together on the school newspaper and also published their own comic book. With the money that they earned from their publication, they bought a tape recorder and began experimenting with tape and the art of noise. John Linnell describes their first compositions as "not exactly musical things—sort of odds and ends using tape."

After high school, the two Johns went their separate ways, but a twist of fate brought them together once more when they both moved to New York at the same time and found themselves as neighbors in the same apartment complex. Naturally, they began working together again in pretty much the same avant-garde fashion as they had in their earlier days.

But composing in the studio wasn't at all what John & John wanted to do with their collective talents. "Eventually we had created a bunch of songs," explains Linnell, "and we decided to start performing them. Because we had started out working with tape and we were a studio-based project, it occurred to us that the best way to perform this kind of thing would be to have a tape running, playing the backgrounds, while we're singing and playing our instruments. It also meant that we didn't have to deal with teaching people to play our songs and trying to get them to interpret them."

After numerous releases, They Might Be Giants continue to tour as a duo with their trusty tape machines. (They are currently on a world tour and will be performing in Los Angeles on March 31 at the Wiltern Theatre.) "We mostly play our normal instruments onstage," explains John. "I play the accordion, and John plays the electric guitar. I'll also be playing sax, and John will have a bass drum. There's one song where we have a whole bunch of metronomes playing while I play the saxophone and John sings and that's all that's happening. It's a fun show and it's visually entertaining as well. When you hear about a show that uses tape, it usually sounds so boring, but ours is really a spontaneous show."

This dynamic pair of Johns is notorious for cramming as many as twenty songs on an album. These snippets average only a little over two minutes, yet each is a complete and well-developed song. "We try to make the kind of records that we would like to buy," says John. "We like songs that are fairly entertaining, but they should also move along. Trying to extend them doesn't seem likely to help the songs in any way. But to some degree, we do inflate them somewhat. We start out with a verse and a chorus and often, now this isn't always the case, but often we add another verse or two, because there's this quality of repeating the verse format that is really appealing. We also want to have the song go somewhere else musically. It's just an esthetically pleasing formal thing. But we never really bought into adding the guitar solos or extended instrument breaks and all that stuff. It always seemed like kind of a drag."

Lyricaly, They Might Be Giants are also quite novel and inspiring. Because they use unusual images and subject matter, their lyrics tend to spur the listener's imagination and make you pay closer attention to the songs. But what actually inspired John to write a song such as "Particle Man?" "It's difficult to say where the inspiration came from," confesses Linnell. "I think there are a lot of things that creep into your consciousness one way or another that start to add up to something like that. One thing that I do remember is that at one point, I was watching a movie with some friends on TV, and Robert Mitchum was in it, and somebody commented that he looked like a triangle. We spent about five minutes laughing about that idea and that sort of figured into the song somehow."

MC

ANATOMY OF A HIT

By David "Cat" Cohen

"Treat You Right"

WRITER: L. Vandross/M. Miller

PUBLISHER: EMI April Music/Uncle Ronnie's Music Co/MCA Music/
Thriller Miller Music (ASCAP)

Luther Vandross

Arista

In R&B, there are very few artists who have the ability to crossover to the general pop audience. Luther Vandross is one of the rare few who can capture a spot on the Top Twenty without compromising his soul style. As to why his current single, "Treat You Right," is so successful, one need only look at its infectious groove. This very danceable record, a departure for Vandross who is known for his long slow ballads, uses its electropercussion in a way that easily translates to pop. The use of melodic synthesizer riffs, especially in the opening signature adds additional pop and rock flavor. Another crossover feature is the Prince-like vocal backups, which are a familiar and younger sound. However, the ultimate appeal in any Vandross cut is his vocal performance—a delivery expressive, honest and playful all at the same time.

□ Lyric: The lyric concept is simple: the singer has fallen out of favor with the object of his affection and hopes that one more night of love will solve it all. The words do express the singer's feelings, yet they are not always well crafted. Sometimes they lack focus.

*I think I dream about you most of the time
But I don't see you much
It's only once in a while...*

*I used to hang around
Being the toast of the town
But strange how your friends
Can sometimes let you fall down*

*I will treat you right
'Cause little darlin' you've got to be mine...
I think about you, you're so fine
It just might work out
If I treat you right*

□ Groove: Snappy, syncopated 16th note groove. The relentless drive in the tracks carries the piece from the first bar to the last.

□ Scale: Major pentatonic scale used in most of the melody and all of the instrumental riffs. The pre-hook melody adds a 4th of the scale to change the style to one a little more contemporary. 1 2 3 4 5 6 - 8.

□ Melody: There are three distinct melodic sections. However, Luther Vandross improvises so many variations that there is a lack of a really memorable melody in the song. This could hold back some of the song's hit potential.

□ Harmony: Harmonized in pop 7ths, mostly minor 7th and major 7th chords. Many of these chords are played rhythmically, only held a short time so that the underlying bass and drums keep the dance groove going.

□ Form: Three clear cut sections - Signature Verse Pre-hook Chorus Verse Pre-hook Chorus Signature Pre-hook Chorus Repetitive Cycle Chorus.

□ Influences: Isley Brothers, Smokey Robinson, Prince.

□ Production: Vandross and Miller have succeeded in creating an upbeat vehicle that works for Luther. The production pulls all the elements together.

□ Performance: Vandross' vocal is both sassy and plaintive. He emotes as well as any male R&B singer in the biz.

□ Summary: Excellent blend of R&B-pop and dance elements. A hybrid of older and younger styles allowing Vandross to widen his audience. While the song is not particularly exciting or melodic, not enough to make a lasting impression, "Treat Me Right" does treat the listener to a memorable performance.

MC

MIXING COHORTS



Aerosmith lead singer Steven Tyler (left) and Delicious Vinyl's Matt Dike (right) recently remixed Aerosmith's "The Other Side" at Larrabee Studios with mixer Sylvia Massy.

M&M



Producer/writer Michael Jay (Martika) is currently working on Peter Allen's forthcoming opus. Slated to be included on the album is an Allen/Melissa Manchester duet entitled "Making Every Moment Count." Pictured (L-R) Michael Jay and Melissa Manchester.

ALPHA STUDIOS: Premiere songsmith Randy Newman was recently in this Burbank facility recording theme music for the new television comedy show *Cop Rock*, with producer Mike Post, engineer Danny Lux and assistant Steve Egelman....Beth Chapman was in adding finishing touches to two songs, "All I Want" and "That's The Easy Part," for Warner Bros. Nashville, with Nick Decaro arranging the music, Jim Ed Norman producing the sessions, Gary Brandt manning the controls and Joe Schwartz assisting....Richard Dworsky was in recording piano performances for a new project on Gift Horse Records with producer Bill Straw and engineer Gary Brandt....Recording artists Rick Boston and John Keck are recording tracks for their CBS debut LP, scheduled for a June release, with Ian Gardner at the controls, assisted by Joe Schwartz.

STUDIO MASTERS: One of Motown's founding groups, the Four

Tops, recently recorded vocals for a new Arista Records project with producer/engineer Elliott Wolff and assistants Wolfgang Aichholz and Brad Cox....Producer Rick Smith worked on tracks for the new Warner Bros. movie *Lambda: Dance The Night Away*, with engineer Gary Dobbins adding the sonic expertise and Greg Grill assisting....Studio B played host to producer Phil Marshall, in scoring "coming attractions" trailers for *Dark Man* and *Ghost Dad* with engineer Tim Jaquette.

CAZADOR STUDIOS: Russian group Moscow is completing work on their independent CD....Mark Hamer is putting the finishing touches on three new tunes with producer Jimmy Hunter.


SUNSET SOUND: Lita Ford was in laying down tracks for a new album with producer Mike Chapman, engineer Dave Wittman and assistants Mike Kloster and Neal Avron....Baltimore-bred hard rock outfit Chik's Play recently mixed their Chrysalis

debut album with producer Howard Benson (Bang Tango, Pretty Boy Floyd) and engineer Bill Jackson.

HOLLYWOOD SOUND RECORDERS INC.: Grammy Award winning producer Don Was was in doing overdubs for Iggy Pop's upcoming album on Virgin Records, with Ed Cherney engineering and Martin Schmelzle assisting....In Studios A & B, heavy metal band Danzig recently tracked, overdubbed and mixed their new opus with producer Rick Rubin for his label Def American Records, with David Bianco manning the controls and Martin Schmelzle assisting....The foul-mouthed Elvis of comedy, Andrew Dice Clay, recently edited and mixed his new double LP with producer Rick Rubin and engineer Martin Schmelzle.

SKIP SAYLOR: Motown Records act Crystal Penny was in making tracks with producer Doug Grigsby, engineer Bobby Brooks and assistants Liz Sroka and Chris Puram....

Keyboard whiz Joe Sample was in recording tracks for Carl Anderson's next album with producer Russ Freeman, engineer Tom McCauley and assistant Joe Shay....CBS recording artists Cock Robin mixed tracks with producer Davitt Sigerson, engineer John Beverly Jones and assistant Ross Donaldson....Producer Morris Rentie and engineer David Bianco recently performed mixing duties for EMI artists Answered Questions, assisted by Chris Puram...CBS act African Unity, in mixing their album with producer Jeff Caruthers, engineer Rick Clifford and assistant Chris Puram...Taavi Mote recently performed mixing chores for Capitol's veteran R&B act, the Gap Band, assistance supplied by Ross Donaldson.

SATELLITE SOUND: Perfect Stranger recently visited this Burbank facility to complete a five-song EP, Mark Medina producing the sessions and Bruce Woldstein engineering and mixing. 

GROOVE MASTERS



Veteran session drummer Jim Keltner and Music Connection country editor and stellar drummer Billy Block are pictured at Jackson Browne's Groove Master Studios. Keltner is co-producing a new LP for Doug Legacy & the Zydeco Party Band with band members Freebo and Doug Lacy.

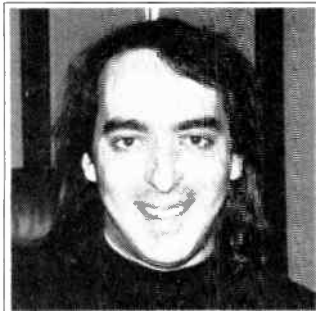
MUSICAL GUMBO



David Hidalgo of Los Lobos and Buckwheat Zydeco take a break during sessions for Zydeco's upcoming *Island* LP, set for an early May release. The album, which is being produced by Hidalgo and recorded at Sunset Sound Factory, is the third solo effort from this famed Louisiana accordionist/singer/songwriter.

PRODUCER CROSSTALK

Harold Sherrick



CHRIS LORD-ALGE

By Steven P. Wheeler

Even the most casual glance at Chris Lord-Alge's studio career brings the reader to an eye-opening show of respect. Splitting his time between mixing and producing ("It's about 75 percent mixing and 25 percent producing"), Lord-Alge's name has graced the work of such musical royalty as Tina Turner, Bruce Springsteen, Rod Stewart, Stevie Nicks, Prince, Joe Cocker, Steve Winwood, Pete Townshend, James Brown, David Bowie, Madonna, John Cougar Mellencamp, U2 and the Rolling Stones, to name just a few.

Lord-Alge says that his fierce competitive nature has led to this overwhelming success. During his first professional stint as an engineer, Lord-Alge says he wouldn't let doors slam in his face. "I was a real go-getter. I would go after any gig, no matter if they already had an engineer or not. I would try and outdo everybody."

This veteran console master paid his dues as an assistant engineer at H&L Studios in New Jersey, apprenticing under Steve Jerome, who Lord-Alge says is the best teacher he could have had. "He's very disciplined, and that's very important today, because most engineers out there don't have any discipline and no real knowledge of the basics of recording." Lord-Alge further believes that many up-and-coming engineers are too wrapped up in the cloak of technology. "They don't really know how to record rhythm sections, all they know how to record are drum machines and sequencers. If you don't really know where it originally came from, it's a little tough to get a bearing on it."

As for the wide-use of such a technical sound, Lord-Alge believes the pendulum is starting to swing back to the basics. "You can only go so far with drum machines, se-

quencers and samples. Sequencers work great in R&B and dance records, but the majority of what is happening is more of a live sound. It's getting back into real instrumentation again, and I think it's important to keep them separated but have a little bit of both."

Lord-Alge stepped into the limelight during his stint with remix-guru Arthur Baker in the mid-Eighties. Baker made a living turning mainstream rock & roll hits into 12" dance singles made exclusively for the dance craze of the time. The success of this trend has died down, and Lord-Alge admits that he is not that disappointed to see most of it go. "I prefer to mix the version that's going to be the hit, rather than the rehash that's made for the clubs. There are a lot of rock & roll songs where it's not totally necessary and it ruins them."

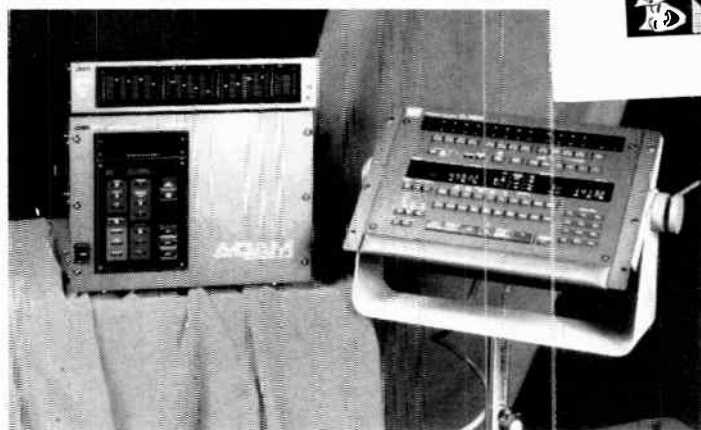
As for mixing the hits, nobody has mixed more than Chris Lord-Alge over the past few years. His approach to mixing is more of a labor of love as he explains his platinum-selling technique. "I enjoy mixing because I walk into the room and I've never heard the songs before. That makes it exciting. There are no predetermined ideas."

As a producer, Lord-Alge is, not surprisingly, a performance-minded studio skipper. "I like to go for the 'feel.' I think being meticulous can slow down the creativity. It gets to the point of capturing the best performances, rather than worrying about the vocal sound or whatever. If you spend too much time getting sounds, you'll lose the edge from the artists or the performer. Like the last Tom Petty record [*Full Moon Fever*] was very up-front and in your face, not a lot of treatment. It's just great performances. I think that might start to come back."

Despite having worked with most of the top performers in the music world, when Lord-Alge was asked about his most memorable studio moment, the New York native related a spooky incident that occurred during his mix of a Madonna track. "I was mixing it at Electric Ladyland Studios [Jimi Hendrix's studio] and I left for lunch. Nobody had been in the room, except maybe Jimi's ghost, because when I came back, the tape had somehow wound itself onto another reel completely backwards and upside down. All the faders had been pulled down, and nobody knew what happened because the room was locked." The narrator laughs and suggests that perhaps Hendrix was experimenting from beyond the grave. "Maybe Jimi was trying to make Madonna sound strange by putting it upside down. That whole incident was definitely the strangest moment I've ever been through in a studio."

As for his recent work, Lord-Alge produced Peter Frampton's newest release. On the mixing front, Lord-Alge is really excited about the soon-to-be-released Joe Cocker live album consisting of the Englishman's greatest hits. "It's going to be an amazing record. I think it's going to be up there with *Frampton Comes Alive* as far as live albums go." **MC**

NEW TOYS—BARRY RUDOLPH



ADAM—Digital Multitrack from Akai

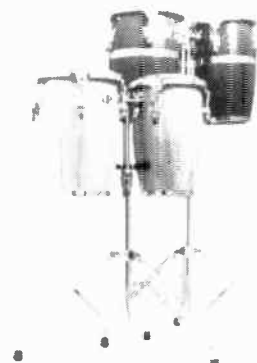
Akai Professional is now delivering 12-track digital tape recorders which have been the buzz for around a year now. The ADAM or Akai Digital Audio Multi-track, consists of the DR1200 12-track tape recorder, the DL1200 Programmable Auto-Locator, and the CM1200 Meter Bridge. Using 12-bit PCM (Pulse Coded Modulation) with either 44.1 Khz. or 48 Khz. sample rates, the ADAM uses standard 8mm video cassettes to

record a maximum of 17.5 minutes of 12 track digital audio as well as one analog track for SMPTE time code.

The ADAM uses track interleaving which spreads data across three tracks to prevent errors and data drops. (These three tracks are not to be confused with three of the twelve tracks available for music). The DL1200 Auto-Locator controls the system, permitting the programming of track record/mute status, track delays, auto punch in/out times and storing of all functions on a special place on the cassette for easy set-up for each session. The DL1200 will also sync up to three DR1200's for true 36-track digital productions. You may also sync the DR1200 to other transport via normal synchronization devices.

Finally, in what seems a complete surprise, Akai has reduced the projected retail price to \$25,000 which makes the ADAM an extremely cost-effective machine for the audio and video post facilities waiting to go digital.

For more information about this one call Akai Professional at (817) 336-5114 or write to 1316 E. Lancaster, Ft. Worth, TX 76102.



Junior Congas From LP

Latin Percussion now is offering their Juniors in fiberglass as well as wood and even improved them with the added Comfort Curve Rims. These rims not only make the drum stronger, but make for more comfortable playing—especially for beginners.

Junior Congas have a very cutting sound and can punch through the thickest of tracks. Newer players find that the Juniors are

easier to make those "crisp" pops that are popular in Fusion music. Experts say that the Juniors sound a lot like the Bata drum which I have never seen but I trust their judgement.

Now available in either natural wood and fiberglass, the Juniors sell for \$469.95. You can get them in red, white, black or natural wood finishes. For more about them, call or write LP—that's Latin Percussion at 160 Belmont Ave., Garfield, NJ 07026



Rockford Guitar Pre-Amp

The Rockford Pre-Amp is a two-channel, all-tube pre-amp in a single rack space. What's different about the Rockford is that it actually contains full tube amplifier components, including an output transformer and internal soak resistor for the advantages of a powerful tube amp in a compact rack.

There are two selectable channels with front panel LED indicators that have high impedance inputs so there will be no guitar pick-up "loading." Besides using two 12AX7 tubes, the Rockford has a master bass and treble control, a stereo effects loop, silent channel switching with a rugged footswitch.

Channel A is the clean channel with both a brightness control and level knob. Channel B is for distortion and has an overdrive control and presence knob. Finally, the Rockford has buffered outputs (that means there is complete isolation of the internal circuits from what you may plug the pre-amp into), all-steel construction and a good epoxy finish.

Made in the good 'ol U.S. of A., the Rockford T-2 Guitar Pre-Amp sells for \$339 retail. For more about it call Rockford Corp. at (602) 967-3565 or write to: 613 South Rockford Drive, Tempe, AZ 85281. **MC**

SHOW BIZ—Tom Kidd

RADIO PIX

SUNDAY, APRIL 1

8:00 p.m. KSLX FM 97.1—**Dr. Demento**: Everybody's favorite April fool salutes the world of Medical Dementia.

FRIDAY, APRIL 6



Misguided

5:00 p.m. KWNK AM 670—**Bootleg Radio**: The best of local bands. This week, February Battle of the Bands winner **Misguided** are heard in music and interview segments.

SATURDAY, APRIL 7

5:00 p.m. KCME 99.3 FM—**In Concert**: The music of **Stevie Ray Vaughan and Double Trouble**.

7:00 p.m. KMGX FM 94.3—**Solid Gold Saturday Night**: A five-hour retrospective featuring the music of both the **Lovin' Spoonful** and the **Rascals**.

SUNDAY, APRIL 8



The Beatles

7:00 a.m. KMGX FM 94.3—**Romancin' The Oldies**: An installment entitled **The Long and Winding Road** promises five straight hours of Beatle music.

8:00 a.m. KPWR FM 106—**Casey's Top 40 with Casey Kasem**: a four-hour weekly countdown of the nation's top hits with the personality who started it all.

FRIDAY, APRIL 13

5:00 p.m. KWNK AM 670—**Bootleg Radio**: Local faves **Facelifters, EYZ** and the **Committee**.

SATURDAY, APRIL 14

7:00 p.m. KMGX FM 94.3—**Romancin' The Oldies**: Get it on with the soulful memories of **Marvin Gaye**.



Lauren Wood

Congratulations to Touchstone Films' new offering *Pretty Woman*. This new flick has had one of the most positive preview audience responses of any film in the company's history and looks to be a sure-fire hit. The film stars **Richard Gere** as a businessman and **Julie Roberts** as a paid escort in what one source called an update of *My Fair Lady*. That source, by the way, is none other than *Show Biz* fave **Lauren Wood**. This fair lady contributes her song, "Fallen," to the movie's EMI soundtrack. Wood informs us that "Fallen" originally appeared on her Warner Bros. offering, *Cat Trick*, from a number of years ago, but this version of the jazzy laid-back tune has been updated with overdubs and a remix. Other film songs are by **David Bowie, Robert Palmer, Roxette,**

Red Hot Chill Peppers, Jane Wiedlin and Christopher Ocasek, who is the son of you-know-who from the **Cars**. **Natalie Cole** has the film's first single, "Wild Women Do."

Also in Soundtrack City, Chameleon recording artists the **Bonedaddys** have a song called "Hippie Children" which highlights the score to *Far Out Man*. This new flick stars **Tommy Chong (Cheech and Chong)**, who also wrote and directed it. *Far Out Man* is the story of a hippie musician still stuck in the Woodstock era who gets hypnotized to bring himself into the Nineties where he is reunited with his ex-wife, daughter and the son he never knew. The film co-stars Chong's real-life wife, **Shelby Chong**, daughter **Rae Dawn Chong (Quest For Fire)**, son **Paris Chong** and son-in-law **C. Thomas Howell (Soul Man)**. Also in the cast are **Martin Mull, Paul Bartel, Judd Nelson and Cheech Marin**. Other musical offerings come from **Samantha Fox, Kool Moe Dee and Don Dokken**.

Michael Crawford is quoted as saying that while director **Joel Schumacher** has been reported to have set June as the start date for beginning the film version of *Phantom Of The Opera*, Crawford isn't holding his breath. "I haven't been signed for the movie, and as far as I know there is no script," he says. "Not that I'd wait for ap-

proval of the script. I think we can assume that I have a pretty good idea of the story. I start out ugly—and end up ugly." Should the film actually get off the ground, it is said Crawford and **Sarah Brightman** will reprise their roles from the original London stage production.

Paul and Linda McCartney are said to be teaming up with television playwright **Carla Lane** to stage a spectacular Live Aid-style concert aimed at persuading people to give up eating meat. Other top vegetarian stars set to perform include **Chrissie Hynde, Tears For Fears and Howard Jones**. The concert is due to take place at a major outdoor venue in London this summer. We are told that Lane has penned such top U.K. TV shows as *Bread, The Liver Birds*



Robby Benson & Karla DeVito

and *Butterflies*, and will "steak" her hopes on this project to help save the animals of the world.

Another real life husband and wife duo—**Karla DeVito** and **Robby Benson**—have teamed on the silver screen in the independent film *Modern Love*. Written, produced and directed by Benson, this is described as a warm-hearted comedy exploring the trials and tribulations of romance in the Nineties. DeVito plays a physician who married Benson and together they adjust to the changes of juggling love while dealing with life's day-to-day absurdities. **Burt Reynolds** plays Benson's dad in the cast, which also includes **Rue McClanahan (Golden Girls), Kaye Ballard, Louise Lasser** and immortal **Four Seasons** leader **Frankie Valli**. Coming soon to a theater near you.

As we go to press, **Billy Idol** is still hospitalized as a result of that nasty motorcycle spill of his. According to **Chrysalis**, however, plans to Idol-ize 1990 continue unabated. Not only will his *Charmed Life* LP hit the stores April 17, but a tune called "Cradle Of Love" will be heard on the El-



The Bonedaddys

SHOW BIZ

ektra soundtrack to **Andrew Dice Clay's** first starring feature, *Ford Fairlane*.

Legendary disk jockey **Dusty Street** is back in action, apparently well-recovered from her unexpected KROQ firing late last year. One of the first female DJ's in the country, Street has always been an outspoken proponent of new music—although she told *Show Biz* at the time of her firing that she most wanted to work for Pirate Radio because of their outrageous style. With her past record of supporting cutting edge performers such as **PIL** and **Billy Idol**, it is a bit of a shock to find

former **Beatle** himself. In one especially notable segment, Harrison was joined by **Carl Perkins** for a live jam as a finale for a dinner banquet held in his honor.

MTV continues to cement its place in the planet's musical conscience via a licensing agreement with the Abril Group in Brazil. Set to begin broadcasting in the third quarter of 1990, the Sao Paulo-based Portuguese-language network will be tailored to the musical tastes, lifestyles and sensibilities of Brazilian audiences and will draw on the Brazilian talent pool for video music, on-air personalities and operating staff. MTV currently has operations in the U.S., U.K., Australia, Latin America and the Far East. The Abril Group is Brazil's leading magazine publisher, printer and distributor.

According to the March issue of *Arts & Antiques* magazine, **Jack Nicholson**, **Steve Martin**, **Bill Cosby** and **Madonna** are among the top 100 art collectors in America. Madonna was cited for her collection of modern paintings and photographs. "I'm attracted to things that are about the sadness of living," said the successful singer.

Meanwhile, Madonna's 1989 offering, *Like A Prayer*, has just been certified triple platinum by the RIAA, signifying sales in excess of three million units. For 1990, look for a new album of original songs to be featured in the soundtrack to *Dick Tracy*. An entire album of Madonna's *Dick Tracy* material is scheduled for release, followed by a second album of music from other artists. Madonna will kick off her first world tour since 1986 this month in Japan.

Finally, Minnesota governor **Rudy Perpich** has just declared 1990 to be "The Year of the Polka." No word yet on exactly what this new development will mean to all the metal monsters down at the Troubadour, but *Show Biz* shivers with anticipation. MC



Madonna

Street handling a Sunday late afternoon slot over at KSLX-FM spinning all your favorite oldies. Is the lady mellowing out on us? Has she decided to plan her future around reliving her youth? Stay tuned.

In other radio news, San Diego station 91X-FM has been named Station of the Year at the Fifth Annual Gavin Awards held recently in San Francisco. At the annual event, record companies and radio programmers from across the country pay tribute to their best and brightest. This is the third time in four years that 91X has been so honored. 91X Music Director **Mike Halloran** was also honored for his accomplishments and was named Alternative Music Director of the Year.

ABC-TV is giving the popular KIIS-FM/AM radio personality **Rick Dees** his own late night comedy show beginning July 16. *Into the Night Starring Rick Dees* will be geared toward a young adult audience. It will air weekdays from midnight to 1 a.m. The format calls for an in-studio audience, regular comedy players and guest stars.

The Discovery Channel played host recently to a one-hour history celebration of England's Hand Made Film Co. (*Time Bandits*). Entitled *Life Of George*, this special presentation had a special emphasis on the accomplishments of Hand Made's founder/President **George Harrison** on the occasion of the company's tenth anniversary. Clips from several HM films were shown along with interviews with cast, crew and the



Dusty Street



George Harrison

TELEVISION PIX

MONDAY, APRIL 2

4:00 p.m. **MTV**—**MTV Internacional**: Host **Daisy Fuentes** with a video program highlighting established Latin pop artists and international superstars.

6:30 p.m. **THE DISNEY CHANNEL**—**Danny Kaye** in *Pinocchio*: The classic fairy-tale told in a 1976 musical. Co-stars **Sandy Duncan** and **Filip Wilson**. Repeats: April 12, 16, 24.

THURSDAY, APRIL 5

6:00 p.m. **THE NASHVILLE NETWORK**—**21st Annual Dove Awards**: Superstar **Dolly Parton** will be the special guest on the prestigious awards show which emanates from the Tennessee Performing Arts Center in Nashville.

FRIDAY, APRIL 6

6:00 p.m. **BRAVO**—*For The Whales*: **John Cale**, **Adrian Belew** and **Toru Takemitsu** provides the music for this documentary. This Earth Day celebration also promises striking footage of whales in their natural environment. **REPEATS**: April 22.

SATURDAY, APRIL 7

10:00 a.m. **THE NASHVILLE NETWORK**—*Farm Aid IV*: **Willie Nelson** heads a roster chock full of concerned world citizens.

SUNDAY, APRIL 8

9:00 p.m. **THE DISNEY CHANNEL**—*An Evening With Fred Astaire*: Swing with **Fred Astaire** and his partner **Barry Chase** to the rhythms of **Jonah Jones** and his band. This groundbreaking television special won an Emmy in 1958. **REPEATS**: April 24.

TUESDAY, APRIL 10

12:00 p.m. **THE DISNEY CHANNEL**—*That's Dancing*: Through MGM film clips, this special explores dance and the movies. With **Judy Garland**, **Fred Astaire** and **Michael Jackson**. **REPEATS**: April 18.

THURSDAY, APRIL 12



James McMurtry, Nanci Griffith and Guy Clark

5:00 p.m. **THE NASHVILLE NETWORK**—*American Music Shop*: TNN's concert series provides an environment where artists can perform with their peers. This first episode welcomes **Nanci Griffith**, **Guy Clark** and **James McMurtry**.

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

Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler

MOTOWN BASSMAN: *Standing In The Shadows Of Motown: The Life And Music Of Legendary Bassist James Jamerson* recently won first place in the first annual Ralph J. Gleason Music Book Awards. James Jamerson, an integral part of Motown's house band in its heyday,

was one of the unsung heroes who helped create all those great Motown backing tracks for the likes of the Supremes, the Four Tops and the Temptations. Written by Allan Slutsky and published by Hal Leonard Publishing Corporation, the package includes a 194-page book and two one-hour tapes featuring many of rock music's greatest bassists—Paul McCartney, Jack Bruce, John Entwistle—playing recreations of Jamerson's classic bass lines. The Ralph J. Gleason Music Book Awards, named in honor of the preeminent music critic and co-founder of *Rolling Stone* magazine, were established by *Rolling Stone*, BMI and New York University to honor outstanding books about music and musicians in all areas of popular music.



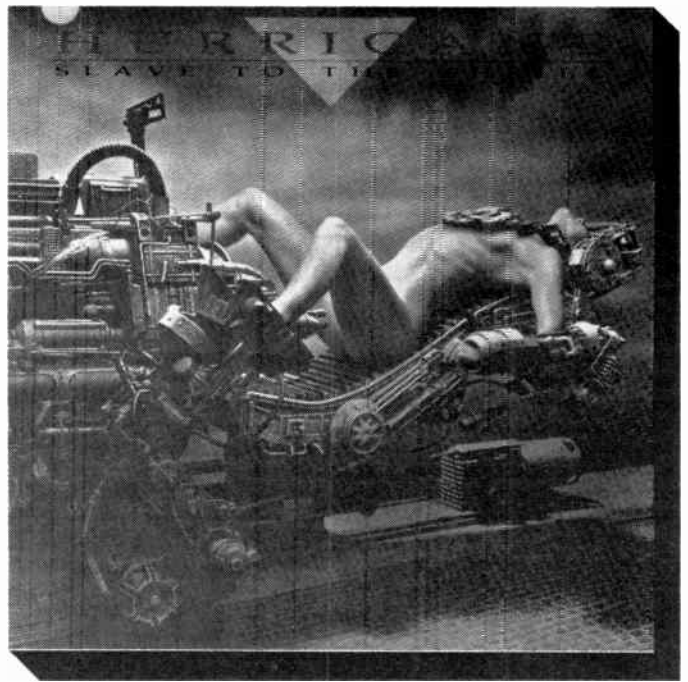
Donna Santisi

AN INNOCENT PLEASURE: *The Innocence Mission* recently played to a packed Roxy crowd of enthusiastic fans and industry well-wishers. Manager Peter Asher looked on proudly as Karen Peris led her band through most of the tunes from their stunning A&M debut LP and a smattering of new tunes (in particular, a follow-up to one of the LP's best songs, "You Chase The Light") which demonstrated that the young singer-songwriter is well on her way to a second batch of worthy material. Judging from this performance, Peris, who functions in a wonderfully creative world all her own, seems more at home in the studio crafting songs, rather than in the harsh environs of live performance.

A PERFORMANCE FOR OUR EARS: Late last year, a London-bred Jamaican named Hugh Harris seemingly came out of nowhere to release one of the most stunning and mysterious debut records in recent memory. As much of an enigma as its creator, *Words For Our Years* featured a creative vocal style that sometimes stretched the song's subject matter beyond all recognition and a highly individualistic soundscape filled with sinuous rhythms and moody melodies. Recently, Harris and his four-piece backing band played the Roxy, and the media and industry came out in full force to see this enigmatic artist in the flesh. Though some reviewers came away from the show less enamored with Harris (that was almost inevitable, considering the advance praise and the "show me" attitude of the industry-heavy crowd), to this reviewer, he delivered the goods and then some. Sure, a few of the album's sonic textures and intriguing production turns were lost in the live performance setting, but Harris demonstrated the ability to mesmerize his audience—not with clichéd stage antics and silly between-song chatter—but with stunning vocals and first-rate material. Check out *Words For Our Years* (on Capitol Records), if you haven't already discovered this exciting new artist.



Anna "Flash"

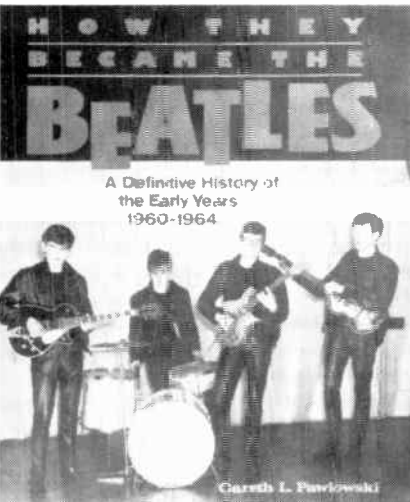


HURRICANE STIRS UP SOME CONTROVERSY: *Enigma* hard rock hope, Hurricane, has just released their new album, *Slave To The Thrill*, and it's already causing a stir. The album sports two covers, the one the band favored, which shows a woman, legs spread, strapped down on some sort of Alien-esque machine (there's also a two-pronged insertion device, the purpose of which I'll leave to the reader's imagination), and the less provocative one that *Enigma* lobbied for, showing the machine but no woman. According to *Enigma* Chairman William Hein, forty percent of the initial pressings of *Slave To The Thrill* will sport the woman/machine cover and sixty percent will have a tamer version with the machine but no woman (a second pressing will omit the salacious cover entirely). With the current mandatory labeling measures pending in certain states, and with record retailers liable for selling products deemed unsuitable to minors, this cover will undoubtedly meet with some strong resistance at certain retail outlets across the country.



Lisa Rosa

CROSTOWN JAMMIN': Two Hollywood nightclubs, *Spice* and the *China Club*, are going head to head in the all-star jam department. In recent months, the *China Club's* ProJam, held on Mondays and Thursdays, has played host to some of the finest talent in the music business. Now, *Spice* has inaugurated a jam session of their own on Thursday nights. Though *Spice's* jam has yet to attract the stellar lineup of stars that have graced the *China Club* stage, there are definitely signs that it may give the *China Club* some competition. Pictured performing at a recent "N.Y.C. All-Star Jam" are bassist Tony Sales of *Tin Machine*, drummer Beachy of the *Mighty Hornets* and Julian Lennon, who led the band through versions of "Stand By Me," "Johnny B. Goode" and "Day Tripper."



BURGEONING BEATLES: It's been twenty years since the Beatles called it quits, yet the popularity of the Fab Four continues to this day. Although literally hundreds of books have attempted to detail the rise and demise of the band, *How They Became The Beatles* is the most comprehensive look at their origins. Focusing on the formative years (1960-1964), this photobiography has been extensively researched by author Gareth L. Pawlowski, who collected hundreds of unreleased photos—including color pictures of the Beatles in Hamburg in '62, the first to surface from that period—and also conducted numerous interviews with the people who were the architects of the club scene that spawned the Beatles. Through his extensive research, Pawlowski says he found numerous mistakes in previously published Beatle biographies. *How They Became The Beatles* is published by E.P. Dutton and has a retail price tag of \$24.95. —SW

ONE-ALBUM WONDER: In 1972, Shelter Records released an excellent debut album by a young singer/songwriter named Willis Alan Ramsey which immediately became a cult favorite—i.e. critical acclaim and no sales. It featured great tunes—"Ballad Of Spider John," "Goodbye Old Missoula," "Angel Eyes," "Painted Lady" and "Muskrat Love" (which later became a Top Five hit for Captain & Tennille in 1976)—and top-notch studio talent in Leon Russell, Ernie Watts, Jim Keltner, Russ Kunkel and Leland Sklar. Not only was Ramsey a talented storyteller, but he sang in a experience-weathered voice that belied his twenty-one years. But, instead of building on the word of mouth that his fine first album generated, a funny thing happened on the way to his second record...there wasn't one. For eighteen years, the musical world has heard no new music from this talented writer who showed such promise in 1972. Details are sketchy, but there was a move to England in 1987, and now there's talk of a possible new album. In the meantime, DCC Compact Classics, a Northridge, CA-based company which is re-releasing the Shelter catalog (the label founded by Leon Russell and Denny Cordell, who co-produced the LP with Ramsey), has reissued Willis Alan Ramsey. Kudos to masterer/remixer Steve Hoffman for the fine job he has done bringing a two-decade old master tape into the modern CD world.



REQUIEM FOR THE AMERICAS: What started out as a solo project four years ago for producer/songwriter Jonathan Elias has grown into one of the most interesting and adventurous albums in recent rock & roll history. Something of a "rock fable," *Requiem For The Americas* (Enigma Records) includes a diverse array of musicians. Most notable is the inclusion of Jim Morrison's poetry readings (unreleased material from the same sessions that spawned his posthumous album, *An American Prayer*). Yes frontman Jon Anderson, Michael Bolton, John Waite, Stewart Copeland, Duran Duran, Toni Childs and Grace Jones

are also featured, portraying characters within the Elias concept. Based on Indian mythology, *Requiem For The Americas* takes the listener into the pre-modern world of the Native American—a musical tapestry which Elias describes as "modern primitivism." All proceeds from the sales of *Requiem* will be donated to the Save The Children Foundation. —SW



THEY ALSO SERVED WHO MADE MUSIC: The Big Band era of the 1940s was America's soundtrack throughout World War II and helped develop a communal patriotic feeling from Hollywood to New York. Big Band staples such as "Boogie Woogie Bugle Boy" and "G.I. Jive" became American anthems with their morale-boosting messages. Now, Rhino Records, a company that continues to discover new and exciting ways to present America's diverse musical legacy, has recognized the importance of this magical era and issued a comprehensive collection entitled *The Songs That Got Us Through WW II*. Compiled by singer and music enthusiast Billy Vera, the record features such musical legends as Frank Sinatra, Louis Armstrong, the Mills Brothers, Peggy Lee, Tommy Dorsey, Les Brown and the Andrews Sisters (pictured right). —SW

HUGO RELIEF: On September 17th, 1989, Hurricane Hugo swept through the tiny island of Montserrat, rendering most of the island's inhabitants homeless in its aftermath. In conjunction with Chrysalis Records, renowned producer George Martin, who owns AIR Studios Montserrat, a beautiful recording facility that many of rock's elite have utilized, has assembled a collection of superstar recordings entitled *After The Hurricane* to help raise money for those displaced by Hugo. The record, which features previously released recordings by Paul McCartney & Stevie Wonder, Dire Straits, Elton John, Simply Red and the Police, among others, has just been released simultaneously by Chrysalis Records and on 24-karat gold Ultradisc CD by Mobile Fidelity Sound Labs. All royalties and profits from this album will be donated to the Montserrat Hurricane Relief Fund.



MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

DEAD MEN DO TELL TALES: Jim Morrison's long-awaited biography, *No One Here Gets Out Alive*, will be out in a few days, and to celebrate, co-author Danny Sugarman and former Doors keyboardist Ray Manzarek are throwing a party at the Whisky, where the Doors were a house band before breaking nationally. The private affair will feature some vintage Doors footage and live performances by X and the Zippers, with whom Manzarek and Sugarman are working.

THE GREAT PRETENDERS: The Pretenders' visit to L.A. is shaping up to be quite an event. Their April 12th engagement at Santa Monica Civic is already sold-out, and the added date on April 14th is sure to follow suit. The band is also considering some local club dates, and the Palomino has been kicked around as a very likely candidate.

JUMPING ON THE NEW WAVE BANDWAGON: Motown Records recently said in an *MC* interview that they were seeking white rock and new wave bands. Looks like they were as good as their word. We've learned that the label has signed rockers Magic to a six-figure deal. Ace manager Murray Metz, who's also known for his promoting skills, clinched the deal. There is, as yet, no word on who will be producing Magic's debut Motown effort or when we might expect to see some vinyl.

SHAPING ENIGMA

By Michael Amicone
and Kenny Kerner

In spring of last year, when Capitol-EMI Music, the North American arm of U.K.-based parent company Thorn EMI, purchased a fifty percent interest in Enigma Entertainment, and later in the year, when Enigma co-founder Wesley Hein announced that he would be leaving for the fresh challenge of Disney's new record company, it brought to a close an eight-year cycle—a cycle which saw the label grow from a small independent with lofty ideals to a successful, respected indie with the savvy to turn their left-of-mainstream musical tastes into commercial success. It also, with the money that Capitol-EMI pumped into the Enigma coffers (in the neighborhood of twelve million dollars), opened the doors to a new decade, turning this eccentric, streetwise label into a major player in the record company wars.

The origins of Enigma began in 1978, when brothers William and Wesley Hein and Steve Boudreau co-founded Greenworld Records, Limited, a record distribution and import business. Several years later, the brothers Hein, with an eye toward turning their ambitious musical tastes into vinyl reality, made the career shift to record label owners, founding the Enigma Records division of Greenworld in 1982. James Martone climbed aboard in 1984—rising from controller to co-owner in 1985 when the label separated from Greenworld and reinvented itself as Enigma Entertainment Corporation—and the Enigma three-headed braintrust was in place.

From its inception, Enigma established itself as a label with solid A&R tastes—they discovered and recorded debut albums by Mötley Crüe and Berlin, two bands that went on to score success with Elektra and Geffen, respectively. Over the succeeding years, on the strength of an eclectic roster of artists, including pop-rock act the Smithereens, multi-platinum-selling glam rock band Poison and Christian metal band Stryper, Enigma has distinguished itself as a successful, frugal record company with an ear to the street and an eye on the bottom line.

But things haven't always been so rosy. According to Chairman William Hein, though the label has always remained profitable, cash flow problems, distribution hassles and, in particular, Greenworld's bankruptcy (Greenworld owed Enigma and the Hein brothers over three-quarters of a million dollars at the time) put a heavy financial strain on the label

in the mid-Eighties, and it was deemed necessary that Enigma come in out of the cold and sign a major label distribution pact to help the label market acts to their fullest potential. Enter Capitol Records, who signed a distribution deal with Enigma in 1986—a business relationship that eventually led to the Enigma Entertainment/Capitol-EMI Music partnership in 1989.

Now, with an expanded staff in promotion, A&R and sales, and with an even more eclectic roster than ever, including jazz trumpeter Maynard Ferguson (on Enigma's Intima label), rap act the U-Krew (currently enjoying the chart climbing single "If U Were Mine"), rock oddball Mojo Nixon, disco duo Bardeux, the Cramps, Stryper (whose Tom Werman-produced LP is scheduled for a July release) and the label's hard rock hopes XYZ and Hurricane, among others, Enigma is poised to bring their unorthodox business ethic into the Nineties with the promotional clout of a major and the artistic sensibilities of an independent.

In the austere confines of Enigma's Culver City headquarters, we recently spoke with Chairman William Hein and President James Martone about the new partnership with Capitol-EMI Music, Wesley Hein's unexpected departure and Enigma's unique business philosophies.



William Hein

MC: What prompted Enigma to sell fifty percent of the company to Capitol-EMI Music?

WH: We've made a real effort over the years to always be looking five and ten years ahead. Where do we want to be in five years? Where do we want to be in ten years? Are we doing things now that will allow us to be successful that far off in the future? Cause if you don't see it, sometimes the future will sneak up and wham [clapping hands together] you're out of business.

One thing we saw for the Nineties was that the amount of money one would need to invest in an artist—in staff and in marketing—would rise dramatically. When you have companies like Warner Communications and PolyGram and CBS making so much money from the record business, it's going to draw a lot of investment in. And we wanted to be properly capitalized when this all came down. It turned out to be rather prophetic, when in 1989, the world decided that the record business was the business to be in and a huge amount of investment came into the business. We're very happy that we made our arrangements immediately before that.

MC: Did you field any other offers?

WH: We entertained some pretty interesting offers from companies who are not currently in the record business but who wanted to be. One movie company in particular. And we looked at what they had to offer, which is primarily capital—capital with an "a." And we looked at several large, diversified entertainment companies that had record divisions, like BMG, or Capitol-EMI, or PolyGram, or Warner Communications.

MC: Since you already had a relationship with them, it was an obvious progression to enter into the partnership with Capitol-EMI.

JM: Our first relationship was with Capitol in '86, as distribution only. In 88-89, we started thinking about having a partner who would invest capital beyond a distribution relationship and who could give us the resources we needed. And about that same time, Capitol started going through all these significant changes with Joe Smith. They adopted, within their distribution arm, CEMA, a policy whereby the distribution was independent and all the labels co-existed on a level playing field—they weren't the exclusive distribution arm of Capitol Records anymore.

WH: Effectively, the Capitol organization in North America had to do about ten years worth of growth in about a year.

JM: And when they became committed

FOR THE NINETIES

to do that and showed interest and put their hat in the ring, amongst these film companies and other players, then it made a lot of sense. We're already in bed with them, so to speak, in distribution, and have a relationship with them over a couple of years.

MC: Two Enigma acts, *Poison* and the *Smithereens*, ended up as Capitol-Enigma acts. How did that happen?

JM: When we made our distribution deal in '86, there was a condition for them accepting us into the distribution arm where they had a right to "call up" certain Enigma acts to this joint Enigma-Capitol label, and they did that with *Poison* and the *Smithereens*. Shortly thereafter, we negotiated that out of our contract.

WH: We obviously can not be a viable business, if every time we have a hit act, it goes somewhere else.

JM: In '86, people asked, "When you first went from indie to major label distribution, how did you decide which label to go with?" Well, Capitol was the only one who would have us, so that was how the decision was made.

WH: That's why we had such a terrible deal with them originally. No one else wanted to distribute our product. Indies weren't so fashionable in 1986.

MC: These days, there seems to be a trend of independents being scooped up into the major label corporate fold.

WH: Island had to make an arrangement just to keep themselves financially afloat. A&M, I think, was seeing growing pains, had gotten pretty big and obviously wanted to continue growing. I think it's natural evolution. There will be other indie labels that will start up. I saw no way that Enigma could continue to grow and thrive without taking on a partner. We wanted to have the fire power to have world class people running the promotion, marketing and sales teams, so that when that hit single came along, we could do as good a job as any major—and hopefully better, because we're so focused.

JM: I think, in our minds, one of the big areas was when we decided to go head-to-head for CHR radio. That was a big decision. To try and get our acts played and have CHR success meant a substantial financial commitment. In the early days of Enigma, we didn't go after mainstream radio. We didn't release singles and we didn't make videos.

WH: We very seldom made big investments in new artists. The first Stryper record cost \$4,000. It's since sold well over 500,000 units and continues to sell. If we were to sign Stryper today, we'd probably spend \$150,000 making that

record and do a very expensive video and an expensive marketing campaign.

MC: When we spoke with Capitol-EMI President Joe Smith recently, he said that he attends your meetings more as a shareholder, a representative of Capitol-EMI's fifty percent interest in Enigma, rather than as someone who's directly involved in the decision-making process.

JM: I would say that it's a collaboration; we bounce ideas off of him and he gives us his experience.

WH: We solicit his advice. He's been in the record business as long as I've been alive. Joe Smith has a wealth of knowledge, everything from how a company's finances should look, to dealing with artists and managers. It's the ideal parent company arrangement. In Capitol, we have the resources around the world we need to operate our business, yet we don't have this overbearing parent company breathing down our necks telling us how to run our business. We're pretty much left to our own devices.

MC: How did Wesley's recent departure affect the company?

WH: Well, it's a hard question to answer. On one hand, Wesley made an immense contribution to the company—he was a co-founder and he was one of the senior executive trio, so he made an immense con-

tribution to the company. But, on the other hand, I don't think Enigma suffers by his leaving. And Disney made a good choice in recruiting him.

JM: The three of us did a wonderful job building a staff. A couple of years ago, had he gone, I think it might have been devastating.

WH: There was a real determination to build an organization where, if Wesley died in a parachuting accident, or I got run over by a car, or Jim had a fatal accident on horseback, the company would continue on. We didn't want to build this sort of personality cult and have anyone too important.

MC: What makes his departure more unusual, Bill, is that he's your brother.

WH: It's a plot by my family to take over the record business [smiles]. I think Disney made a very good choice. There's very few people in the record industry who know the business from the bottom to the top. Disney really hedged their bets by having someone in the company who knows everything there is to know about a record company. Now we're out to kick some Disney butt.

MC: Judging from the aggressive promotional campaign you've been waging on XYZ's behalf, you've made it very clear that Enigma is behind the band. Are you that high on them, or are you letting the industry know that Enigma is starting to...

WH: We don't play games for egos. There's one large record company, whose name I won't mention, but I sometimes get the distinct impression that they sometimes pick a name out of the hat and then go out and prove that they can make anyone a star. But with XYZ, we felt there was a career there. They can be successful around the world and have a long-running career. We're prepared to make very substantial investments in the acts that we feel that way about. Obviously, investments in money, but also investments of time and attention, which is more important in the long run. CBS and WEA and Capitol quite routinely spend more money than we do to market a record. We like to distinguish ourselves by hanging with that record longer. From the time we put out the XYZ record, our marketing plan ran a year. We'll market the new Hurricane and Stryper records for at least eighteen months.

MC: RCA really stuck with the Michael Penn record until it scored a success.

JM: We hope that quality is something that we're identified with. We did that a few years ago with the first *Smithereens* record. We just continued and pounded and pounded and ground it out, because ►



James Martone

Kristen Dahline

◀ everyone here was very committed to the music.

WH: There's determination here to release less records—only put out records that we're willing to die for and then go out and die for them. In fact, the goal that Jim and I have set for the company is to double our sales with half as many releases, which means our average release has to go out and sell four times as many records.

MC: It seems a lot of labels throw records out there and they see what sticks, and the ones that sell pay for the ones that don't.

WH: We don't have a huge cash flow from our catalog or publishing operation or film division. We live and die off our current

artist roster and current hit records. Maybe I could gamble a little bit more if I had ten million dollars a year revenue from the Led Zeppelin catalog. So we're very careful about the horses we back.

MC: How strongly do you feel about Hurricane's new record?

WH: We're thrilled to death. We spent a lot of time on that—a lot of time on preproduction, a lot of time in production, a lot of time mixing. We wanted to get every detail correct. We felt that they were making a career record. We feel that the time is right for them to make the jump to light speed.

MC: What other bands are you excited about on Enigma?

JM: Stryper is delivering in June, and they already have a track record.

WH: The Stryper record is going to be awesome. It's going to really bother people who are determined not to like Stryper. They're making a serious rock & roll record that is going to break down some doors.

MC: Is Enigma's roster balanced? Are you lacking in any area?

WH: Hopefully, we not at all balanced. I don't wanna have...okay, we've got a pop band, we've got a black artist. I just want this mishmash of weird, crazy, exciting music. I don't want there ever to be a pattern to it. We don't want to sign bands that are

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ENIGMA RECORDS: THE ARTISTS' PERSPECTIVE

By Kenny Kerner

Most of the time, when an act is signed to a recording deal, it's the label that usually waits for the band to develop and reach its full potential. But things were a little reversed in this instance: Here was a case where the bands had to wait for their label.

For years, Enigma Records conducted business with a skeletal staff of pros and semiprofs. Budgets were tight and spending was limited to say the least. The bands that came aboard in those early years did so because they shared the label's vision for the future, and because they enjoyed the close, personal attention that was afforded them.

Kelly Hansen, lead singer with Enigma's rock band Hurricane, recalls those days with mixed emotions. "I think our expectations for

our *Over The Edge* album were realistic. It would have been great to sell three or four million records, but you have to understand that at the time, we were with an indie label. This was before the Capitol buy-in. The label also had its problems with inexperienced staffers who didn't quite have the clout that veterans might have had. They just didn't have that far-reaching effectiveness that a major label would have had."

Hansen also revealed that there were other problems that came into focus when the band headed out on tour. "While out on the road," he continued, "we noticed that there were lots of record stores running out of our album and a lot of other record stores not even willing to stock an album from an indie label. I think it was just a growing period for all of us."

On the other hand, XYZ bassist Patt Fontaine knows the real meaning of label support. His band has been the beneficiary of Enigma's strongest promotional and merchandising campaign ever. Once Enigma solidified its deal with Capitol/EMI Music (bringing a reported twelve million to the label), things began to change in a hurry. Professional veterans were hired to fill major promo and publicity gaps within the label's structure, along with experts in marketing and merchandising. On the strength of this new staff, Enigma President William Hein emphasized to *Music Connection* that this year the label would break both Hurricane and XYZ.

For a period of about six weeks, almost every piece of paper that left the Enigma offices had XYZ plastered all over it. There were flyers, posters, T-shirts, promotional industry photos and even an official XYZ rock! It may be true that money can't buy love, but it certainly can get just about everything else.

But even Fontaine was leery about the label at first. "We always wanted to be on Enigma, but the reason we never approached them is that we didn't feel

strongly about their distribution. As soon as they concluded their distribution deal with CEMA, it became very, very interesting."

The XYZ promotional blitz was successful in helping to chart their debut LP and build a solid foundation with AOR stations across the country. And Enigma has high hopes for the band's new single, "What Keeps Me Loving You."

Hansen, too, is feeling good about Hurricane's new effort, *Slave To The Thrill*. "Previously," he said, "we'd been told by the label, 'Hey, you guys are a great band and we'll work hard to break you this year.' But now, I can actually see tangible evidence that makes those statements true. I can see that happening this year. And I know what Enigma can do when they have that kind of attitude." **MC**



Hurricane's Kelly Hansen

Kristen Dahline



XYZ's Patt Fontaine

Kristen Dahline

JOE SMITH: ENIGMA'S SILENT PARTNER

By Michael Amicone

A thirty-year veteran of the music business wars, Joe Smith is a consummate record man who has virtually seen it all. In the early Seventies, as President of Warner Bros. Records, he guided the label to a prominent position in the record company hierarchy. Beginning in 1975, Smith worked his magic as Chairman of Elektra/Asylum/Nonesuch and led another label to substantial success with the Cars, Eagles, Queen and Linda Ronstadt. Currently, Smith is President and Chief Executive Officer of Capitol-EMI Music, Inc.

Recently, Music Connection spoke with Smith about the Capitol-EMI/Enigma partnership and how it affects the two companies.

MC: Last year Capitol-EMI Music purchased a fifty percent interest in Enigma Records. How is that deal structured?

JS: We bought equity in the company, and we have an option to buy the other fifty percent at some point in time down the line. It's not an unusual deal in the record business. In fact, Warner Bros. just exercised their final option of fifty percent to buy a company called Tommy Boy Records, and they did that with Sire Records a number of years ago. It's an incentive, really, for the smaller company when they sell, because if the company was worth ten dollars today, and they sold it for ten dollars, that's it. But if they sell half of it for five dollars, and the company grows as they think, then that other half may be worth fifty dollars and they may wind up with \$55.00 dollars for it. And for the purchasing company, it's insurance that if the company falls apart totally, you never have to exercise your option, instead of losing it all.

MC: Why would Enigma want to take on a partner at this point in time?

JS: Financing. It's almost impossible for a company the size of Enigma to function and be competitive in any way. They could continue to pick up street bands, but they lose them, because at a certain point they don't have the staff to thoroughly market these records. This is now a highly professional business and very technical and you need all the tools to make videos and to market videos. Distribution, they could get through us, but where are they gonna hire a promotion staff? They're living day to day and trying to find an act, and the competition for those artists is more vicious than it was five years ago. Now, if there's a Poison out there or a Mötley Crüe, everybody's got some heavy metal A&R person out there looking, so they don't have the market to themselves. And in order to keep going, they had to have some financial input.

MC: What made Enigma an attractive investment?

JS: It's an aggressive company that has lived by its wits over the last half dozen years. They seem to know what they're doing in terms of A&R. They bring something to the table in

terms of a relationship with their artists and how they deal with them, that big companies have difficulty with. And we believe that with the management and the philosophy and the direction they take creatively, they can be a very important company over the next five years.

MC: Last year Enigma lost one of its founders, Wesley Hein, who left for an executive position with Disney's new record label.

JS: Wesley asked for a shot at this very unusual situation that came along, and we agonized over it, because he is under contract here. I mean, there are people who demand that you honor contracts, and I don't take those things lightly. It was really a tough call for us to allow Wesley to go and follow his own star, and my company thinks that it may have been foolish for me to do it. I just believed that if someone has a burning desire



Joe Smith

to get on the ground floor of something like Disney records, then it's hard to say no.

MC: How much are you involved in Enigma's decision-making process?

JS: They're still out there on their own. I sit on the board because I'm representing the fifty percent that Thorn EMI [Capitol-EMI Music's parent company] has in the company. They operate totally independently. They don't use any Capitol resources for anything. They deal through the CEMA distribution system and they deal through EMI worldwide—just like Capitol Records does, just like EMI does, like Chrysalis does or Angel Records or Blue Note Records.

MC: Do they look to you for a veteran's advice?

JS: They look to me for advice and for some guidance. We just generally talk—we're part-

ners. I'm representing Thorn EMI in there, but I'm not operative. I don't tell them what to sign or how to promote. If they ask me, I'll give them advice, and they're free to accept it or not. I'm not the font of all knowledge, but I have seen situations that they will face.

MC: As for Enigma's future, the promotional campaign for XYZ has been one of the most aggressive in the label's history. They're putting a lot of money into that band.

JS: Well, one of the advantages of having made a relationship with us is that they have the financing to go do that.

MC: Do you see XYZ's album breaking?

JS: That's always in the hands of the gods. It's a new band. They've got to be out there working. Bands like that build up their constituency by traveling. Heavy metal, hard rock & roll bands, they don't get much radio play initially. They build it up by being out there and working. Metal and hard rock bands stay on the road two hundred nights a year. XYZ is out there working and more people will become aware of them.

MC: Is it easier to break a hard rock/heavy metal band?

JS: Oh sure. If you started a basketball team, you'd start with a big man and a Magic Johnson. If you started a record company, one of the first two acts you should start with is a heavy metal band. They just don't require the same kind of radio play, and radio play is so key in this business.

MC: What about Hurricane, another hard rock hope that Enigma seems to be banking on rather heavily.

JS: That's a terrific band. They're up around gold now with their records. And if they catch a song that's a good crossover like Poison caught and Great White caught, you're up around two or three million.

MC: Now, with Enigma falling under the Thorn EMI corporate umbrella, and with the recent major label purchases of several independents, the ranks of the independent seem to be dwindling.

JS: It's inevitable. It's big business now. We're talking hundreds of millions of dollars in this business—billions of dollars. It's the way of the world. It just got bigger. Of course, I recall when independents were ruling the roost, when Warner Bros. Records was an independent and Atlantic was an independent and Elektra was an independent. It was a much smaller business then.

MC: More record mavericks?

JS: Oh yes, and chances taken, because the price of war wasn't anywhere near what it is now. It's far more complicated and costly now, and so an independent who wants to get into business needs millions of dollars. Warner Communications just made a major commitment to Irving Azoff to start up a record company, and I'm sure Disney's commitment to their record company is enormous as well. So, for an independent to start without that kind of backing, is very hard. **MC**

LA BAND THE RACE IS ON! DEBUTS

By Eric Niles



Love/Hate

Signed to Columbia in 1989
by Ron Oberman

Debut Title: *Blackout In The Red Room*

Producer: Tom Werman

Band members: Jizzy Pearl, vocals; Jon E. Love, guitars; Skid, bass; Joey Gold, drums.

Passed on at one time or another by virtually every label, Love/Hate's five-year struggle for recognition didn't end until producer Tom Werman, who had caught several of the band's No Bozo Jams at the Whisky, liked what he saw and agreed to produce the band. Only then did Ron Oberman and Columbia ink the band to a deal.

Jizzy on perseverance: "We don't have any resentment, we just weren't ready to get signed. We didn't have an identity. We wore a lot of hats trying to find ourselves—boleros, dunce caps. Basically, gauging ourselves in

Over the past two years, L.A. club bands have been snatched up like ears of corn at harvest time. As the new year turns the corner, the dinner is on the table, so to speak, as nearly a dozen bands are set to release albums. No longer top dogs on the local circuit, but unknown faces on the sea of potentially hard-shelled record consumers, the bands' objective is no longer to get signed but to get sold.

One only needs to harken back a few years, though, to the days of Rough Cutt, Black & Blue, Candy, Odin, et al., to see that such signing frenzies don't necessarily result in Beverly Hills mansions and gold records on the wall. Realistically, the odds on more than one of the following bands making a lasting impact on the populus are lofty at best. Regardless, the bands, to a member, sport the enthusiasm and optimism requisite for the journey they are about to embark on. And why not, even by inking a deal and putting out vinyl, the band has bucked considerable odds.

Make no mistake, L.A. rock is a multi-million dollar business. Both foreign and domestic markets, weaned over the years on L.A. heavies like Guns N' Roses and Mötley Crüe, are only too hungry to taste the latest batch of fledgling bands the City of Angels has to offer.

What follows are the profiles of nine of these L.A. bands and their comments regarding the hard work and intense competition that awaits their initial waltz into the national ring. Several of these bands have already tested the waters with a modicum of success, one has already met with miserable results and the rest are only days away from releasing their records.

front of an audience night after night was our litmus test. The audiences taught us how to channel our energies in the right direction." **Jizzy on the competition:** "Let the people decide who they like. We're not strangers to competition. We feel that our material is strong enough to speak for itself."



Kill For Thrills

Signed to MCA in 1988 by Al Teller

Debut Title: *Dynamite From Nightmare Land*

Producer: Ric Browde and Vic Maile

Band members: Gilby Clarke, lead vocals, guitar; Jason Nesmith, lead guitar, vocals; Todd Muscat, bass, vocals; David Scott, drums, vocals.

Signed in 1988 at the tail end of the fabled

industry signing frenzy to find the next Guns N' Roses, Kill For Thrills ultimately bore a heavy price for being associated (however falsely) with the GNR crowd. The price? A record that has been in the can for over a year. Both political and decidedly un-Guns N' Roses-like, the band's debut platter hit record shelves last week.

A former member of PolyGram act Candy (a band dropped after one album), vocalist Gilby Clarke explains the benefits of having been through the record industry ringer. "I understood this time around. The things I did with Candy, I did the opposite way with Kill For Thrills. We chose our label, our management, our publishing deal this time around. Nobody manipulated us into making decisions. Money wasn't our main object; getting a deal we could live with was."

Clarke on their competition: "We're not in competition with those calculated bands like Warrant, we're more song-oriented. We're not a heavy metal band, we're more of a crossover/alternative type act."

MCA A&R Rep Kathy Coleman: "It wasn't intentional that we released this record at a time when a lot of competing records are coming out. MCA has certain schedules and timetables that we adhere to. We can't base our releases solely on what other companies are doing. The KFT album should be able to distinguish itself from the others based on its own merits—like the band's charisma and strong songs—that's why we signed them."



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Lost Boys

Signed to Atlantic in 1989
by Dorothy Carvello

Debut Title: *Lost And Found*

Producer: Peter Collins

Band members: Randy O, lead vocals; James Tavis, bass, vocals; Patrick Gainor, rhythm guitar; Dorian Matson, drums; Jeff Duncan, lead guitar, vocals.

Former voice of mid-Eighties L.A. metal outfit Odin, Randy O has surfaced with a new quintet called Lost Boys. Playing only a handful of Sunset Strip gigs and together only six months, the band was collared by heavy hitting manager Vicky Hamilton and inked by Atlantic Records shortly thereafter.



Burning Tree

Signed to Epic in 1989 by Roger Klein

Debut Title: *Burning Tree*

Producer: Tim Palmer

Band members: Marc Ford, guitar, vocals; Mark Dutton (Muddy), bass, vocals; Doni Gray, drums, vocals.

Playing out of the Coconut Teaser as the club's house band, Burning Tree and their batch of Sixties' tinged blues-rock songs quickly piqued the attention of several labels,

including A&M (who the band did a demo with) and Epic, who signed the trio in late 1989.

Marc Ford on getting signed: "Since we weren't a heavy metal band, about the only gigs we could get were at the Coconut Teaser—which in a way, was the best thing that could have happened to us. It's such a relaxed place. It brought out the best in us. It gave us an environment that accepted, not judged."

Muddy on Burning Tree's ideology: "With all those pre-packaged commercial bands around, kids don't have anything to believe in anymore. We want to bring some imagination back to music...like the Clash or the Stones did. We want our music to be around longer than we are."



Electric Angels

Signed to Atlantic in 1989 by Toby Everich
and Karen Gibson

Debut Title: *Electric Angels*

Producer: Tony Visconti

Band members: Shane, vocals; Ryan Roxie, guitars; Jonathan Daniel, bass; John Schubert, drums.

Originally an L.A. band, the Electric Angels about-faced conventional wisdom when they departed their fair city for New York in late 1988. Shortly after entrenching themselves as favorites in the New York club scene, they were snatched up by Atlantic.

Ryan Roxie on the New York move: "It isn't that there's any less competition in New York, but it's got more options for playing live. In L.A., we got burned out playing the same spots. In New York, not only is there 'the

city,' but Boston, and Philly are so close. We're basically need to play anytime, anywhere nice and laid-back. New York face experience—we needed it

On making the record: "We recorded the album in London with Tony Visconti (Thin Lizzy, T. Rex, David Bowie), who turned out to be a real character. He told us all these wild stories about T. Rex and Lizzy. He kept us loose, which kind of brought out some of our best studio performances."



Lock Up

Signed to Geffen in 1989 by Anna Statman
Debut Title: *Something Bitchin' This Way Comes*

Producer: Matt Wallace

Band members: Brian Grillo, vocals; Tom Morello, guitar; Chris Bebee, bass; Vince Ostertaug, drums.

Sporting a wide array of soul and rock influences, Lock Up (along with the Red Hot Chili Peppers) signals the arrival of a fresh contingent of bands not easily categorized into one distinct genre. The band was first noticed in August, 1988, by former Slash mogul Anna Statman and were inked to Geffen early the next year.

Brian Grillo on the signing ordeal: "If I learned anything from this experience, it has been the value of patience. It's not like you get signed one day and you put out a record two weeks later. There's legal wranglings, production schedules and delays of every sort. We coped with all the spare time by writing new songs; it was the only way to keep our sanity."

Brian Grillo on Lock Up's strengths: "I think that our synthesis of different styles and influences makes us special. Our appeal is broad—from headbangers, to punks, to funks, to drunks—and it gives the audience a lot to chew on."

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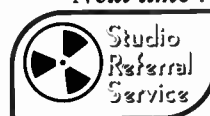
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XYZ

Signed to Enigma in 1989 by Curtis Beck
Debut Title: XYZ

Producer: Don Dokken

Band members: Marc Richard Diglio, guitars; Terry Ilous, vocals; Patt Fontaine, bass; Paul Monroe, drums.

In 1989, XYZ parlayed heavy local radio support and their unofficial 'house band' status at the Whisky into a recording deal with Enigma records. The Don Dokken-produced record, released late last year, has already met with respectable sales figures—figures strong enough to land the quartet opening slots for the likes of Alice Cooper and Joe Satriani.

On the road with Patt Fontaine: "Right now we're in Ohio, or is it Illinois, or Indiana? Seriously, you don't think about the competition out here. You don't think about competing with so and so from L.A. You don't think about sales figures. It sounds clichéd as hell, but you take things one step at a time. Yeah, there's been times during our history when I've felt like quitting. Shit, there's been times on *this* tour that I've wanted to. But you have certain responsibilities—PR things, interviews, in-stores, radio spots. We love playing, but we also realize that there's a lot of business things involved, too."



Human Drama

Signed to RCA in 1988 by Paul Atkinson and Bennett Kaufman

Debut Title: *Feel*

Producer: Ian Broudie

Band members: Johnny Indovina, Charles Bouis, Steve Fuxan, Mark Balderas.

Human Drama is an unfortunate example of a band inked by an A&R representative, in this case Paul Atkinson, who switches labels while a band is in the critical stages of its development. According to RCA, Human Drama is "technically no longer associated with RCA/BMG Records." *Feel* was released in October of 1989.

Johnny Indovina on the band's relationship with RCA: "We were made to be the scapegoats when Paul Atkinson left to go to MCA. We got the rug pulled out from under us. We got no promotion on the record whatsoever—no national ads, no video budget, no tour support. We're not a beer-and-tits band that some calculated marketing agency dreamed up. We're an alternative band. We're hard to market to begin with, and the total lack of support on RCA's part killed us."

On life after RCA: "The band is in limbo at this point, trying to find a way to salvage the record and trying to dig ourselves out from a career-damaging situation. Europe seems a logical market for our record, and we're looking in that direction now."



Pretty Boy Floyd

Signed to MCA in 1989 by Bret Hartman
Debut Title: *Leather Boyz With Electric Toyz*
Producer: Howard Benson

Band members: Steve Summers, lead vocals; Kristy "Krash" Majors, guitars, vocals; Vinnie Chas, bass, vocals; Kari Kane, drums, vocals.

Scoff if you will, but Pretty Boy Floyd's three-pronged combo of devastating image, intense promotion and sold-out shows got these gangsters snatched up by MCA after only nine gigs. Shortly thereafter, the band was whisked off to Philadelphia to record their debut LP with production vet Howard Benson. Although not yet reaching the band's sales goal of eight million, the album is garnering polite sales and is keeping PBF in the public eye.

Steve Summers on the band's less-than-terrific early sales: "We're not worried. We've put so much time and effort into being number one, we can't even think of failure. We did in one year what it takes other bands four years to do. We worked twenty-four hours a day on this band: the songs, the attitude, the promotion. We don't give a damn what our critics say. We're not one of those 'let the music do the talking' type bands. We're into entertainment; putting on fun, over the top shows."

A slew of other recent signees are slated to release albums later this year. They include: Nymphs (Geffen), Rhino Bucket (WB), Cold Sweat (formerly Ferrari; MCA), I Love You (Geffen), Shadowland (Geffen), Tomorrow's Child (Arista), Juliet (Enigma), Kik Tracee (RCA), Johnny Crash (WTG) and Little Caesar (DGC).

Coconut Teaszer booker and soon-to-be A&R rep (for an as yet to be named label) Len Fagan sees the rash of signings in Los Angeles over the past two years as a sign of things to come. "You ain't seen nothin' yet. As I figure it, there's been over 30 L.A. bands signed during the past two years. It only takes the success of one Warrant, or one Poison, or one Guns N' Roses to keep the record companies signing L.A. bands. What I'm afraid of is numbers. I mean, how many L.A. hard rock bands can radio stations outside of California play? On the flip side, you can never underestimate the salability of hard rock music. There's a huge and forever getting huger market for it."

And it's that ever-waxing record-buying public that the record companies are banking on to buy the latest batch of L.A. bands. As usual, only time will tell. **MC**

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GROWING PAINS

By Maria Armoudian

In the fall of 1982, the power management team that would later nurture such rock & roll mega-sellers as Mötley Crüe, Bon Jovi, Skid Row and the Scorpions was established. Together, the two partners, Doug Thaler and Doc McGhee, created one of the most influential management companies in music business history. In 1989, that power team

dissolved, dividing the roster between them. McGhee Entertainment lost half of its founding team and its first signing. Doug Thaler left to grow in accordance with his own vision, taking Mötley Crüe with him.

We spoke with Thaler recently about the acts he's worked with and the building of an extraordinary management team.

MC: How did you meet Mötley Crüe?

DT: The first time was when I was managing Kane Roberts and shopping a record deal for him. I played his demo for Hernando Cartwright who was in A&R at A&M Records at the time. After I pitched Roberts to Hernando, he pulled out a stack of Mötley Crüe records and said, "Now listen to this." The second time was while I was working for David Krebs' agency. Tom Zutaut, the A&R person who signed them to Elektra, called me to get them some Aerosmith dates. Finally, in the fall of 1982, Doc and I decided that neither of us were very happy where we were career-wise, and we thought maybe we could pool our abilities to create a better situation for both of us. He was friends with Mötley Crüe's attorney, so we went to see them perform live on December 31, 1982. We met with them a few days later and presented them with a career plan. They liked the plan, so we started working together. At that point, they had been played on about seven stations and sold about 70,000 records.

MC: How did you meet Doc McGhee?

DT: My wife and I went to see the first Sugar Ray Leonard vs. Roberto Duran fight. At these things, you pay your \$200 to get the worst chicken dinner imaginable and sit at a table with a bunch of strangers to watch the fight. Doc was sitting across from us getting rowdy. We met again when he was managing Pat Travers. I had been Pat's booking agent before, so when Doc took over his management in 1981, he called me looking for a tour.

MC: How did your relationship with Bon Jovi develop?

DT: Doc cultivated the relationship with Jon, while I did the same with Mötley Crüe. At that time, in 1983, radio station WAPP in New York City had Bon Jovi's "Runaway" in rotation, and Jon was impressed with what we had done with Mötley Crüe. Additionally, Doc had developed relationships at PolyGram Records for a couple of years because Pat Travers was with PolyGram.

MC: What made you decide to work with Mötley Crüe, and what were your plans in the beginning?

DT: When we saw Mötley Crüe live, they had hit elements. They did a lot of things right and not too many wrong. And fortunately for them, AOR was right for playing that type of rock such as Iron Maiden, Ratt, Quiet Riot and Mötley Crüe. We didn't feel we could



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progress much further with the first record and that the next step with Mötley was to make a record that had a chance at radio. It was a great street rock record, but outside of KMET, it didn't get a lot of attention. It was brilliant for what it was, but basically it was just a remixed demo tape.

MC: Were there conflicts between you and Doc McGhee prior to the breakup?

DT: Yes, some of the things that Doc believed in were a little different than what I believed in. Basically, we were an odd couple and spent the first year clashing. It just got to the point where we were no longer working closely on anything with the exception of the Scorpions. But some conflict can result in a positive conclusion, when each party adjusts his thinking constructively as a result of that conflict. An example would be the contrast between our initial fundamental approaches to artist management. Doc's basic premise was that the artists did what they did, and his job as a manager was to beat up the record company to work the record properly. My fundamental approach was to beat up the artist first, to get him to be realistic with himself about the relative merits of each title to be included on the record. I thought, "Hell, record companies are in business for one reason: to sell records. They've got to already know how to do that." We were much like a married couple who had ceased growing.

MC: How did the two of you divide up the responsibilities?

DT: His relationships and management style basically paralleled Bon Jovi's, and mine

Mötley Crüe



paralleled Mötley Crüe's. He wasn't particularly involved with Mötley Crüe, and my main involvement with Bon Jovi was for the "Slippery When Wet" tour. For the Scorpions, we put our differences aside and had a good time working together.

MC: How will things be different for you now without Doc?

DT: Actually, we'll still be doing the same thing, just in different offices. He and I were partners only on specific projects. McGhee Entertainment is his company, so he'll still have a sign on his desk that says, "Doc McGhee, President," and I won't. But we're really both considerably better off from when we started in 1982.

MC: Are you planning to build your clientele?

DT: Some, but not too much, because I want

to manage people like I would have been managed. And was a real pain in the ass to try to manage me when I was Dio's band.

MC: What difficulties have you encountered managing Mötley Crüe?

DT: One difficulty was that they were wild street guys and extremely involved in the partying scene, to the point where the party didn't end and it virtually consumed them. Now, fortunately, they have pulled together as a band. We all have our faults—I don't pretend to not have mine—but we each know what each other is about. They're into the team spirit, and they realize that I can be the best manager in the world but if they make shitty records, it's out of my hands.

MC: How involved do you get in the actual constructing of the marketing campaign?

DT: Together with the band, we slowly evolve what the timing is going to be and what titles we have to work with. We interact with the record company after we have a pretty clear idea of where we want to go. In the *Shout At The Devil* days, we got a little resistance because they didn't know who we were. We were screaming for a gatefold sleeve after selling only 70,000 copies. We were blessed with having great people to work with such as Hale Milgram, Brad Hunt and Mike Bone. Basically, we give strong themes and graphics and a strong package for the record company to work with. Then, we simply interact and update them during the life of the record.

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SURVIVING A MUSICIAN'S TAX AUDIT

By Keith Clark

Having survived the first two years of tax reform, I am pleased to report that there are no major changes to the tax code this year. Budget cuts have halted new hiring within the Internal Revenue Service. As a result, less than one percent of this year's tax returns will be audited. However, being audited is still a possibility.

Many musicians make money, some lose money. By investing in equipment, rehearsal time, advertising etc., more can be spent than will be recovered by playing club dates or

session gigs. In this instance, a tax loss occurs. This loss can be used to lower the musician's taxable income (assuming he or she works a straight job). If the loss is large enough or chosen by random selection, the return will be kicked out by the computer for review. It will be scrutinized by an auditor and either passed over or selected for audit. If the latter happens, you will be notified by mail. Congratulations, welcome to sleepless nights and sweating palms. Fear not, it's not as bad as you think. The civil servant is only doing his

job, now you must do yours.

Begin by sorting all your receipts in their respective categories as they appear on your tax return (it's wise to have your tax advisor assist you in this). The Internal Revenue Service regulations require that you be engaging in your business (music) for a profit. Of course, it may take years before you actually turn a profit, so the onus to prove that you are trying falls on your shoulders.

The key piece of evidence which will be required is your diary or day-planner. In it you should record events such as gigs, vehicle mileage, rehearsals, appointments, names of contacts, dates when promo packages are sent, attempts to secure management, etc. In addition, other evidence such as advertisements for gigs, copies of return correspondence from record companies and publishers and promo packages will be helpful.

If you don't have a diary/day-planner you may reconstruct the events of the year on loose leaf paper. This, however, is not as preferable and will require more back up evidence.

Allow yourself plenty of time to prepare and don't wait till the last minute. Even though the odds are your return *won't* be selected for audit, planning now for such a contingency is the smart play. Keep up on your diary and don't throw it away when the year is over. Most audits take place one to two years after the due date of the return. (Clark has been specializing in preparing income tax returns for musicians since 1982. He is located at 1585 Crossroads of the World, #114, Los Angeles, CA 90028 (213) 465-8388.) **MC**



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THE SMITHEREENS



CROSSING-OVER

By Stan Becker

The guitars have the right mixture of shimmer and splutter. The drums are cavernous but crisp. The song structure is carefully crafted pop, but the lyrics are pointed and uncompromising. Though they describe themselves as AC/DC meets the Beatles, they sound exactly like the Smithereens to me.

When I recently spoke with Pat DiNizio, lead singer and songwriter for the band, these

four New Jersey boys were out touring behind their third Enigma/Capitol release, *Smithereens 11* (the title is a coy homage to *Oceans 11*, a Sixties cult film featuring Sinatra's infamous Rat Pack). The first single from *11*, "A Girl Like You," is receiving heavy exposure on radio and video outlets, and in true Smithereens form, it mixes opposites to achieve a clever amalgamation of incandescent crunch

and crisp wordplay.

"Writing songs is to a large extent a great deal of luck," claims DiNizio. "I have to be mentally in the right place to be open to all these ideas that are floating around in my head. A lot of good writing is just working hard at it—getting an idea at four in the morning and getting out of bed no matter how tired I am and pursuing a musical idea to its logical conclusion, even if it takes ten hours. A lot of people are lazy, and I used to be. I used to go a year between writing songs."

Pat wrote all the songs for *Smithereens 11* in a three-month period, and is known for his uncompromising writing habits. "I've always been the sort of writer where no one hears songs that I think are inferior," he tells me. DiNizio makes four-track demos of everything before the producer gets to hear anything. "I make sure the songs are in such good shape that there's no possible way they're gonna be rejected or tampered with."

The new album was produced by Ed Stadium, whose credits include the Ramones and Living Colour. "When I was fourteen, I used to go to a guitar store in my hometown and worship one particular guitar," recalls DiNizio. "It was a blue Kalamazoo electric, a cheaper version of a Gibson. And the salesman/guitar teacher there always let me take it off the wall and play it, even though he knew damn well I couldn't afford it. It turns out that the guy was Ed, and twenty years later here we are working together."

"We cut everything with the four of us in the room, as we've always done, but on this album, it took about twenty takes for each song until we got the version that Ed preferred," DiNizio remembers. "He's very meticulous in his approach because I surely heard good takes the first and second time," he tells me. "Ed was fairly insistent about doing things his way, and when you agree to work with a producer, you buy their work methods."

In contrast, for their previous album, *Green Thoughts*, the band recorded twenty-four songs live in two days, eleven of which ended up on the album. "Working Ed's way was unbelievably grueling and taxing, but the

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thing to do with a challenge is to embrace it, rather than run away from it," he tells me.

When I ask this born and bred Northeast boy about his impressions of California, he offers, "L.A. devastates me time and time again. It's the sort of town that consumes my sensibilities," he says wearily. "I'm only referring to the music business climate," he adds. "The people we meet at the shows are remarkable. It's not the audience, it's all the other shit that goes with being in the business. There's too many people scamming. The cliché that you hear about this business eating artists alive is the goddamn truth."

"I mean, everyone exploits each other, and I had to also before we got a record deal," he explains. "I had to get close to certain people that were in a position to help me, though no one ever did. Ultimately, what you do in terms of your work and your talent is what's going to stand or fall."

The Smithereens were signed on the strength of an unsolicited demo tape sent to Scott Vanderbilt at Enigma. Pat remembers fielding Scott's offer. "I was lying on my futon in New York trembling, not knowing what to say, thinking 'Is this for real?'"

"I can show you a file that I've kept with more than a hundred rejection letters from labels, and what's ironic to me is that while the Smithereens are still around, most of these people who sent the letters aren't even work-



ing at labels anymore and entire companies like Stiff Records have gone under," he says pointedly. "The Stiff letter was particularly memorable in that it was a Xerox of a Xerox. The letter started off 'Dear Hopeful,'" Pat laughs. "It's fairly amusing now, but at the time it really hurt."

One of the high points on *Smithereens 11* is "Blue Period," a seamless, lovely ballad complete with a DiNizio-arranged string quartet and a harmony vocal by Belinda

Carlisle, for whom the tune was originally written. "Belinda has amazing pop sensibilities that don't come forward on most of her recordings," says Pat. "She can sing pretty much whatever she wants to sing. She came in and did her entire part in half an hour."

Another highlight is "Maria Elena," inspired by the widow of Buddy Holly. "I had always wanted to write a song about Buddy Holly and thank him for inspiring me to get into writing real songs rather than what I had done in high school which was heavy metal covers by obscure British metal bands," explains DiNizio. "There was something about his relationship with Maria Elena that really touched me." The song has apparently hit its mark. Maria Elena contacted the band on the road and invited them to talk and dine at her home.

Though he's come a long way from his job selling women's clothing at Macy's department store, DiNizio claims that success "just tempers my desperation all the more. When you're 30-years-old and making three dollars an hour, it's devastating on every level," he recalls. "Success just adds fuel to the fire of my ambition as a songwriter, because the notion that I'm actually writing and recording and performing songs for an audience that likes what I do is a responsibility. I have an obligation to not let myself down and consequently not to let them down. It's an amazing opportunity." MC

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PRESS KITS

AN INSIDE LOOK

By Rooster Mitchell

Walk down Sunset Strip. On any weekend night, you'll see a rainbow of flyers—enough dead tree to wallpaper the Vatican nine times over. Unfortunately, these dynamite one-page promotions don't always find their way into the hands of the label execs. There are, however, other types of promotional strategies that do.

Enter the press kit. More and more musicians, from metal to pop and beyond, are taking serious stock in press kits in an attempt to pump information into the minds of the record companies.

But aside from the demo tape, what are the contents of these press packages? And just how effective are they?

To answer these questions, members of two unsigned Los Angeles acts revealed the contents of their creative kits.

Michael Lean/Tuff (Hard Rock)

SUMMARY: "In our press kit, there are facts and reviews from a lot of major rock magazines and a lot of city newspapers. My press kit has the most current stuff that we've had out the last six to eight months. It's got three pages that have every date the band's ever played and how many people were there. It's got our four-song demo tape, lyrics to the songs, two 8x10 glossy photos, a color poster and a biography of the band. It's got a cover sheet of our contacts, our management, booking agency, our lawyer and our fan club address and phone number. Then, it's got a closing page that has every magazine we've ever been in. It's got foreign and national

press. It's all in a purple, hard glossy folder." **COST:** "Not much. You Xerox copies, put them together, buy some folders. Fifty of them for \$30."

ADVICE: "Include your photographs and your basic summary of the band, what you're about, what you're going after and what you're trying to portray."

Michael Fowler (Pop/Rock)

SUMMARY: "My kit consists of four things: the demo album, a copy of it on cassette, a bio and an 8x10 black and white. Everything's been very professionally printed. I think that's half the game. If you do that, you sort of got a chance of standing out above the rest of the pack. I do think the songs and the music are the most important."

COST: "I've produced 500 copies of the record alone. That cost me \$9,000. And then an extra few hundred dollars to get 100 or so tapes run off. To get the cover for the cassettes and the bios printed up would have come to several hundred dollars more. I haven't exactly totalled it. Mine is more expensive than most."

ADVICE: "If I were an A&R person, the most impressive thing to me would be some honesty and straight-forwardness in the bio. I've read endless bios and resumés and they ramble on with hype and bullshit."



Michael Fowler

To get professional insight on how to be effective with your press kits, Music Connection talked with three publicists. What follows are their comments.

Lauren Ashlee/MCA Director of Rock, Metal and Alternative Publicity

REPRESENTS: Pretty Boy Floyd, Flotsam and Jetsom, Lord Tracy and Kill for Thrills.

SUMMARY: "I think a press kit should be as informative as possible, but not too detailed. If you're an unsigned band, you can't possibly have that much history. The people that get these press kits and get these demo tapes have pages and pages and pages of things to look through. If you have two or three great press clippings, great performance reviews and demo reviews, that might influence the person into listening to it rather than shelving it. I would include those. I'm avidly against lengthy bios. It is purposeless."

ADVICE: "Incorporate something that gives off the attitude of the band. For example, if it's a band where they have the look of your everyday rock band, but their lyrics are making a statement, include lyric sheets. I like to see something that represents the attitude of the band; something that you can't possibly get listening to the demo."

COST: "There are some bands out there, I won't mention any names, that go through this incredible, incredible cost to have these giant color press kits with little cassette hold-



Michael Lean

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ers. And it's so pointless. It comes down to the music. That's all that matters. If you send someone a four-track tape and those songs are killer, you're going to get a deal. I don't give a shit if you send them notebook paper." **MOST IMPORTANT THING:** "Be brief and to the point. Avoid the hype. Give the facts. Show some feelings."

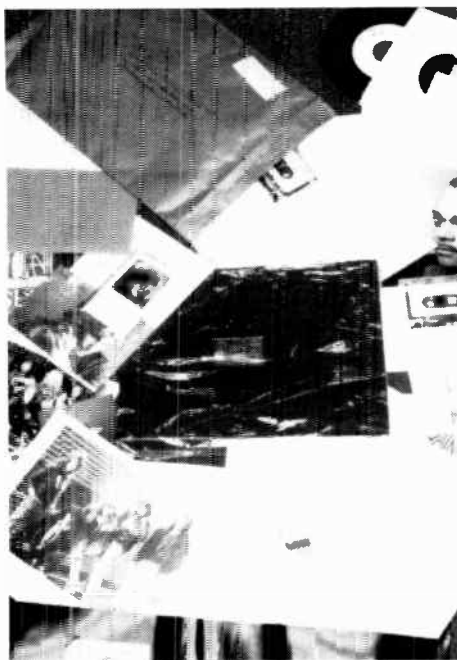
Bruce Duff/New Image Public Relations, Vice President

REPRESENTS: Bad Religion, Jailhouse, Darius and Crazy Horse.

SUMMARY: "The first thing we get together is a bio that's believable. Bios should be filled with facts that writers can use. Don't over-blow it. Beyond that, you need a good photo, something that will reproduce well in a magazine. If it's a fashion-oriented band, pull back a little bit so you can see the clothes, and if it's a straight ahead rock band, focus on their mugs."

ADVICE: "Posters are always nice. Buttons aren't as cool as they used to be. Anything you can tie in with the band's name is always nice."

COST: "We make them pretty cheap. Let's say you're going to do fifty. You could go down to Duplicate Photos on Highland and get fifty really nice looking photos without spending that much money. Who knows how much the tapes are going to be? I help some bands make the tapes. We make them pretty cheap. You can get used tapes and go over it, which a lot of people frown upon. But if you



Tom Farrell

know what you're doing, you can make it sound really good. It can cost \$20. If you prepare well, it won't be that much."

MOST IMPORTANT THING: "Having a good story in a magazine that focuses in on the artist, that's well-written and doesn't seem like a bunch of hype and bullshit. It should be an intelligent piece involving the group's music, or a real glowing review. Or something like that from a legitimate outlet. You can't buy that. And that's probably the greatest thing about it. You have to earn it."

Debra Rosner/KAOS, Inc. Publicist, Artist Manager

REPRESENTS: Brunette and Tragic Romance. **SUMMARY:** "First comes the biography, and once you read the whole thing, you should not only get a sense of what the band is about and what they stand for, but also what their music sounds like. It should list the band members' names and what they do. It should start out with some type of saying or quote from the band, then go into a history, then through what some of the songs are about, what they sound like and what the band believes in and then end it with another quote from a band member."

ADVICE: "The most important thing, and this is going to sound ridiculous, is for it to be neat. There are so many times I get press kits on bands that are a copy of a copy of a copy. And I can't read it. Also, it should reflect the personality of the band."

COST: "Ridiculously cheap. You literally go get a magazine, cut it up, get some glue, paste it on pages and you add a one or two-page bio. Then you go to Kinko's and it's six cents a copy. It's that cheap."

ADVICE: "I don't think any one item is the most important. I think the entire package needs to represent the band correctly. Everything should be typed, as opposed to handwritten or scribbled. Each item in the kit is important. Without a tape, you don't know what they sound like. Without reading about them, you don't know what they're about."

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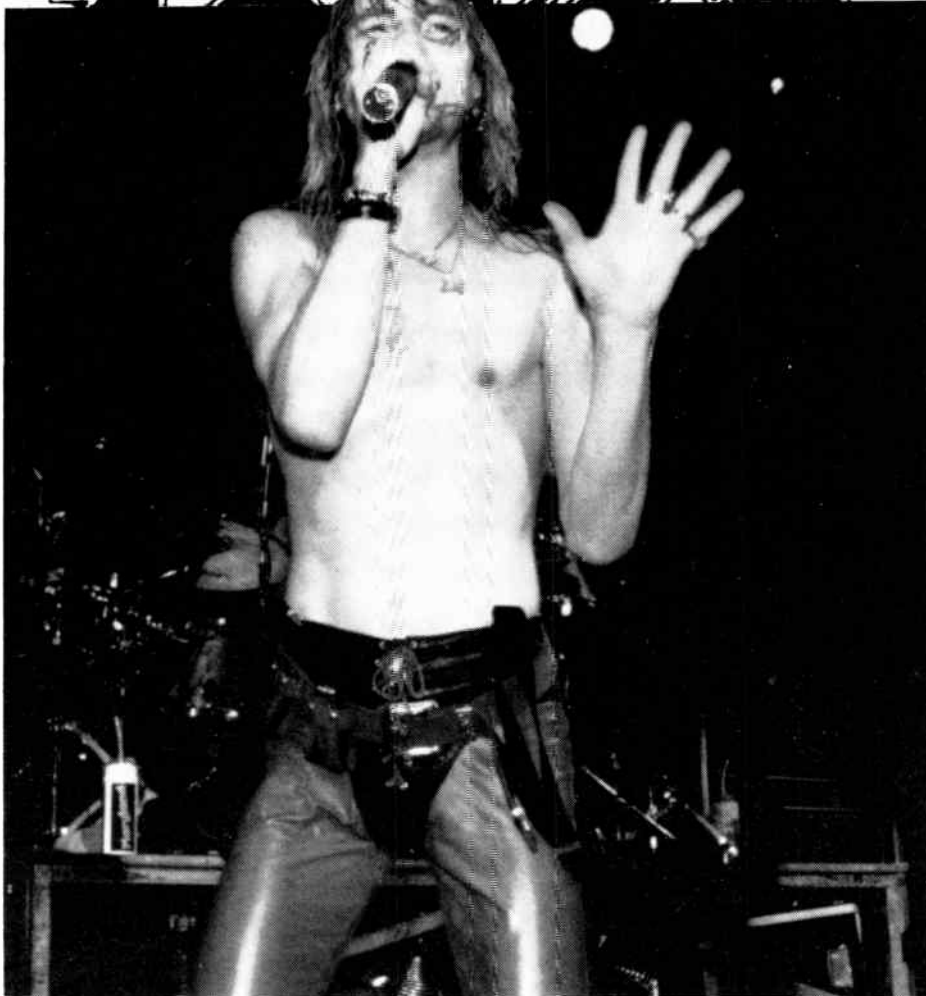
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KIX



Pat Enyart

The "Eyes" Have It

By Maxine Hillary J

Success springs from the strangest places and usually when you least expect it. Atlantic recording group Kix has been around for years. They recorded, they toured, they made videos. They did everything right and still were unable to break big. In September, 1988, Kix released their Tom Werma-produced *Blow My Fuse* album with high expectations. The singles "Cold Blood," "Blow My Fuse" and "Get It While It's Hot" were released but, again, nothing unusual happened. For awhile, it looked like another fine Kix album would stall at the 250,000 sales mark.

Then, almost a year after their album was released, a fourth single, "Don't Close Your Eyes," was released and it turned the band's career around. The single raced up the *Billboard* charts like a runaway train, pulling the LP to gold status and giving Kix a new lease on life.

Through it all, singer Steve Whiteman, bassist Donnie Purnell, guitarists Ronnie Younkens and Brian Forsythe and drummer Jimmy Chalfant have remained unpretentious and friendly. Ronnie Younkens, who has been sober for nearly a year after a long bout with drugs and alcohol, reflects on his band's recent success. "You know, I was thinking about that today. It's a pretty cool feeling to have a gold record when you start out as a kid playing guitar and it's something you want to do. After working for it for the ten or twelve years that we've been together, it's a pretty rewarding feeling to finally get a gold record award. And it looks pretty good where I have it sitting with my guitars at my parent's house."

Younkens explains that going gold with a ballad seems par for the course. "It doesn't surprise me that we broke with 'Don't Close Your Eyes,' because if you go back to the early days of Aerosmith, 'Dream On' kind of broke that band, too. Our song had a good message and it went out to a lot of kids. I think that's why they caught on to it. The video was good and MTV played it a lot."

Shot on the Southern California coast around Malibu, the "Don't Close Your Eyes" video creates a mood around the music that delivers the point. While most ballads croon about love, this one deals with suicide. Younkens hesitates to tell the entire story behind the tune. "I think it was pretty much an inspiration for Donny [Purnell] to write



Photo: Shawnda Hughes Stylist: Dyann Murray

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the song. It was something that happened in his life."

Younkins relates that the release and subsequent success of the song has changed things in many ways for the band. "Kids that never heard of us before are our new fans because of that song. We get 'em in there off of that song and they get to hear all the other rock & roll things we do."

Other transformations in the collective life of Kix include the way the powers that be treat the band. The office of a record company churns at high speed. The myriad of names that pass through the phone lines become jumbled, and what could be termed "minor artists" often get lost in the shuffle. Kix suffered that unintentional punishment in the past, but those days appear to be over. "Things have changed around there," claims Younkings. "They know who we are when we go up to their office, and they know who we are when we call there now. We're actually getting to know some of the people that work there by name. The music industry in general now knows about Kix for the first time."

But, despite gaining a gold record and all the perks that follow, the band still lives basically the way they always did. While Younkings phones me from a plush Sheraton, he admits that accommodations on the road still vary and exotic hotels only show up on the itinerary every couple of weeks. And the guys still have to take care of their own laundry, a task he performs without malice except for one thing: "I hate doing laundry in my hotel room and not having enough

towels to dry my socks with." Other touring irritants include no fruit on the deli tray, and heaven help the venue should they fail to provide Younkings' favorite beverage, Diet Coke, replacing Heineken as his drink of choice.

Always tour crazy, Kix has opened for Ratt, Tesla and Great White, as well as headlining in Japan. Younkings describes the fans from the Land of the Rising Sun as



enthusiastic. "They are avid rock fans and show you respect."

Younkins ventures that the re-release of the single "Cold Blood," which will contain live footage of their tour of Japan, could push *Blow My Fuse* to platinum. "It would be nice for 'Cold Blood' to move back up and maybe get us up to a platinum album. We are closing in, and if we keep working

hard, we might get it."

Though "Don't Close Your Eyes" broke the band, they vow not to waiver from their hard rock stance. "I don't think there's gonna be pressure for a certain style on the next album," says Younkings. "We're gonna stick to the same routine as far as putting out another Kix album, and there will be a ballad on it I believe. Donny's written one which is really good." He goes on to state, "I think success for us would be to put out another good album and hopefully go double platinum and headline a major tour someday."

He hesitates to call his band heavy metal preferring the term hard rock, but concedes that it's a fine line. Bands such as Mötley Crüe and Aerosmith get pegged as heavy metal even though, to him, the term denotes bands such as Iron Maiden. "Hard rock is our roots. Heavy metal is not something I would call our band. Heavy metal is a term that they use to categorize certain bands these days, but when we started playing together it was called hard rock & roll. That's pretty much where our roots come from, and that's pretty much what our band is. It's a rock & roll band, and I like to keep it like that."

The hour wears thin and the message units climb. Younkings wants to thank the fans, especially the West Coast devotees. "It's a good feeling to have people on the other side of the country who are interested in our band and support us." He contemplates before saying his final good-bye. "I personally appreciate that, and the other guys do, too." MC



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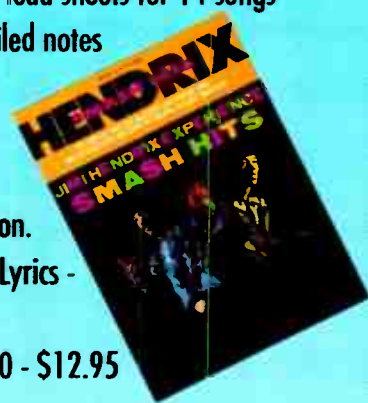
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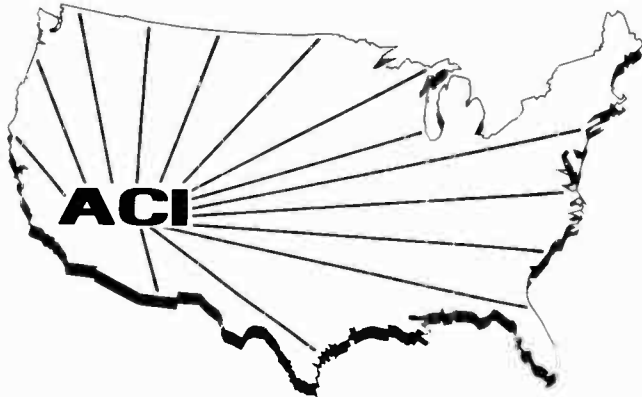
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straight down the center. We wouldn't know what to do with them.

MC: So, if Huey Lewis came on the open market, as happened recently, you wouldn't go after him?

WH: We wouldn't know what to do with Huey Lewis.

MC: Are you saying that from a business point of view, or are you saying that because that's what gets you off personally—the challenge of breaking acts? What if you had George Michael, who could have five Number One singles on one album? How could you throw that out the door?

WH: We wouldn't know what to do with George Michael—this embryonic star who needs all this development and career nourishing. I applaud the people who are able to work with it. But Enigma doesn't work well that way.

JM: We generally take an artist who has a core following in some smaller subset, be it dance, be it metal, alternative, or just a street buzz from touring. We don't come out of the chute with guns blaring at Top Forty and if it's not embraced, it's over.

WH: We never want to work with an artist



William Hein and James Martone

who lives or dies by Top Forty radio. We're not the kind of company to go out and bid for superstar's services. We like artists that are doing something very unusual, on the edge, something that will attract a dedicated, core audience, and we can see some artistic development. We're serious about having hit singles with the Cramps, and we're serious about having a hit single with Wire, who are considered hopelessly avant-garde now. But the world changes. I've got a very

will look cool on our roster. We're serious about the people we sign, and we're serious about the records they make. We really look at artists like Wire, the Cramps and Stryper as people who can potentially have hit singles.

MC: It seems you guys have always done things in an unorthodox manner and somehow made it successful.

WH: That's because we never knew what we were doing [laughs]. MC

strong opinion that the general public has much broader tastes than anyone ever gives them credit for. But you're dealing with this whole mentality of "I'm going to program my radio station by looking at the back page of R&R and I only want to play records that are hits on my competition across town." And it takes years and years of maneuvering, getting the artist to the point where maybe they can be competitive there. We wanna work with artists who can have a substantial career without a hit single. And then, when you do have a hit single, it really takes off.

JM: We don't have a catalog. What else can Enigma do but break new artists?

WH: Also, we don't just go out and sign a bunch of weirdos because we think it

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Other industry opinions on what press kits should and shouldn't have, were offered by the following A&R reps. Here's what they had to say:

Mike Sikkas/Arista
Manager, A&R West Coast

"First of all, a press kit isn't a prerequisite to submitting material to me, or in stimulating my interest in an act. However, the obvious advantage is that the more press that's available on an act, the more likely I am to be aware of it. I'll probably follow up on those acts a little quicker than those that don't have any kind of a local following or local acknowledgement in the press. If a tape comes in to me and it's great and there's no press, fine, I don't care. But there's an obvious advantage, just in terms of the volume of artists out there playing at any given time. If there's some kind of press awareness, it certainly helps me narrow down the acts that I'm going to see."

William Howell, Capitol
A&R Representative

"Usually what's going to be included is the tape, a bio and press clippings if available."



William Howell

That's a plus, because it shows that the band's played live and shows what others thought of the band. It shouldn't be too weighed down with a lot of clippings, and/or unnecessary things such as flyers from past shows. It should just have the pertinent information, the essentials. The tape, the bio, a photo and a contact number. I would basically go with the essentials."

Terry Gladstone, WTG Records
Manager, A&R

"None of the other stuff means anything to me unless the music excites me. And if the

music excites me, I look at the picture and I look at all the press clippings and the radio activity that's going on. If the music doesn't excite me, I'll briefly gaze over it, but won't really dig into it. I also think it's important for people to direct their correspondence directly to an A&R person, instead of writing 'Dear Label,' or 'Dear WTG Records.' I mean, you've got to have done some homework. Not that that's going to make a difference if the tape is great, but it helps. If they want to put lyrics in, I always love to read along while I'm listening. Basically, it comes down to the music and it's important to have a professional presentation."

Steve Pross, Island Records
National Director of A&R

"I look for a photo that will express the image that the band is trying to present. Also, I like a brief bio, not explaining how they met, because I could really care less, but perhaps what their point of view is about their music. And a few articles written about them in the press, if they have any. I don't have to see fifty. I don't need to see eight-zillion radio station playlists with their name circled around it, because I just toss it all. I think the most important thing is a picture. A good picture."

Though each person interviewed has a different opinion as to what should be included in a press kit, all agree that ultimately it's gonna come down to the music on the tape. **MC**

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◀ Doug Thaler

I like to think I'm involved in every aspect. I don't just walk in and see Bob Krasnow and leave, because someplace between the chairman and the guy in the mailroom, the band can get lost. I want each department head to tell me if I'm asking them to do something that they may think is scatterbrained. For example, I want to know if putting a naked chick on the cover of the album will prevent a million record sales because it won't be in 300 locations.

MC: To what do you attribute Mötley Crüe's success?

DT: It's a combination of things. I beat them up on the work ethic. It may be old-fashioned, but it seemed to work for me. And Mötley had a great work ethic. I've seen Tommy Lee work seventy hours a week aside from the hours put into actual rehearsals. And they bust their asses in self-promotion. Honestly, I worked just as hard managing unsuccessful bands as I work for Mötley Crüe. The difference was Mötley Crüe had the goods. When I was in bands, I used to believe if that guy would produce us or manage us, we would be big. That's not the case at all. At the Foundations Forum, about fifty kids came rushing up to me after a panel thinking I could create their success. It's flattering that they think I really have that kind of power, but it's not that easy. It's more like being a jockey on a horse. If you're a good rider and you have a good horse, you've got a shot. If you're a shitty rider and you have a good horse, you have less of a shot. And if you're a shitty rider and you have a shitty horse, you're out of luck. Mötley

Crüe has been a real thoroughbred.

MC: What advice do you have for aspiring managers?

DT: Rather than going to Gazzarri's to find a hit act, they should get some experience, either in a record company, an agency or a management company. There are a lot of places where you can go from square one to building a reputation quickly. It took me four

"I worked just as hard managing unsuccessful bands as I work for Mötley Crüe."
—Doug Thaler

years to go from being a rookie agent to becoming a respected booking agent who people wanted to work with. Cliff Bernstein was at Mercury Records in Chicago sixteen years ago. With a lot of dedication and hard work, he raised his level of expertise to where he became a great manager. Then there are those people who shouldn't manage bands.

MC: Did you have some hard times early in your career?

DT: Absolutely! I had to take all kinds of odd

jobs. I drove a cab and worked construction. When I finally got a chance to work in the big time, I busted my ass. I was so excited when I saw my name on the same brochure as Rod Stewart and Deep Purple. But the agency thing became too clerical and too far removed from the music for me. I didn't give a shit if Gene Simmons was bummed because his limousine wasn't 70 degrees in Denver. I wanted to know about the music. So I moved laterally into the publishing/management operation of ATI. But when you move laterally, nobody gives a shit, and I got depressed. I was convinced that if I reunited the Beatles, it wouldn't matter because still no major label would give me a record deal for them. In retrospect, it was a difficult time because the bottom was falling out of the music business and video games were the big things for entertainment dollars. I couldn't even get \$2,000 from a major label to make demos with.

MC: What advice would you give to musicians?

DT: Musicians should be realistic in their self-evaluations, because the competition is so stiff that the music is going to have to be phenomenal to catch attention. I had to evaluate myself like that. When I heard Ritchie Blackmore play guitar, I knew if I practiced twenty-four hours a day, seven days a week, I still wouldn't be as good as him. I might as well manage him or book him, but I shouldn't be competing with him. Then, there's Ronnie Dio, who just refused to hear that he was shit. He just kept working harder and he eventually rose to the top. MC



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Nuclear Valdez

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Phone: (212) 925-7220
Booking: Barbara Skydel, Premier Talent
Legal Rep: Bobby Flax
Band members: Froilan Sosa, Juan Diaz, Jorge Barcala, Robert Slade LeMont
Type of music: Rock
Date signed: November, 1988
A&R Rep: Michael Kaplan

By Tom Farrell

No, no, don't ask that!" moans Juan Diaz, bassist for Nuclear Valdez, currently lamenting being asked again where they got their name. "Okay," he sighs, "What's today's answer going to be? Well, I'll give you the real answer, even though it sounds like a joke. I had a friend of mine back in 1981, before the band was even formed, who was really into the word 'nuclear.' Well, we both knew a woman named 'Valdez,' who had a really explosive temper, so he nicknamed her Nuclear Valdez. The two words sounded really cool together, so he wrote it on the bathroom wall. One day I was in there taking care of the 'main vein,' and I saw it written on the wall and it looked really good, and I never forgot it. So, when we were tossing around names for the band, I remembered Nuclear Valdez, and everyone liked it. Later, we were trying to find relevance to the name, and since we're all Latin, and 'Valdez' is a typical Latin name, and we're living in the nuclear age...."

Currently on tour with the Hooters, it's been a bit of a climb for the Florida-based four-piece with the memorable name and sound. Despite the fact that they look like they could have been born and raised in

Los Angeles (or at least having drifted into the Melrose Cowboy scene), Nuclear Valdez is one of those bands that is proving that there is musical life beyond the vast tidepools of Los Angeles and New York.

Formed in 1983 by bassist Juan Diaz and vocalist/guitarist Froilan Sosa, (who were playing in new wave bands and cover bands, respectively), Nuclear Valdez picked up members and changes on the way, before settling into their current lineup by 1985. The band rose to the top of the Miami club scene, opening gigs for the likes of the Smithereens, Jane's Addiction and others, and was finally signed to Epic Records in 1989.

"It was the kind of thing where a lot of people thought that a company wouldn't come all the way out to Miami, so we tried to get out of Miami and take the show some place else, but for some reason we just stuck it out," says Robert Slade LeMont, sitting back in one of the many meeting rooms of Epic Records' West Coast offices.

Near his side is Nuclear Valdez bassist Juan Diaz, both of whom are reflecting on the long steps taken to get their band out of the Miami club scene and into the national spotlight. While many of their Latin peers were playing hip-hop dance music, the Nukes (as they're known to their Floridian fans) spent many long nights busting their cans for \$150 gigs and sinking every nickel back into the act.

"We're not like Los Lobos, their music is Hispanic—we don't even like Hispanic music" says bassist Diaz. "We grew up listening to the rock & roll of the day" [the day being the Sixties and Seventies]—bands like the Rolling Stones, the Beatles, Bob Dylan. All of our influences are steeped in guitar-oriented rock

music."

The Latin image could throw people who hear the band's music, and while Nuclear Valdez was breaking out of the norm of their peers, they found that could bring in a whole new set of problems as well. "We haven't really experienced the problem of being labeled as a 'Latin band' that much," says LeMont. "It's not a gimmick, us being all Latin. We didn't plan it that way. We could have just as easily played with an American person. I mean, there's a lot of Latinos in Miami. We just play whatever we like. We like a lot of country as well. We could easily jump on the bandwagon of popular teen music, but that's not us."

"We're not in it for the money," continues Diaz, "and one of these days I'm going to be quoted for saying this when we get really successful and they're going to say, 'Oh, they sold out.' But we won't sell out. And if we get successful, it's because we did it our way, not because we sold out."

Nuclear Valdez's Epic Records debut, *I Am I*, is a conglomeration of the many influences in the band's Sixties/Seventies repertoire and features a more basic feel than many of today's albums. The group avoided the use of synthesizers and sampling machines on the album. "We wanted a more natural feel to the music, more of a live feel," adds LeMont. "That's always what we've stood for and believed in, and we wanted it transferred to vinyl that way."

With their current single, "Summer," moving up the airwave charts, Nuclear Valdez is a band which is bringing back a form of music and a set of values that is proving to be a welcome relief from the sterile face of Nineties corporate rock currently in vogue.



Nuclear Valdez

I Am I

Epic Records

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Richard Gottehrer and Thom Panunzio.

□ **Top Cuts:** "Summer," "Hope."

□ **Material:** *I Am I* borders on folk/pop rock, but with enough strength in the delivery to avoid condemning Nuclear Valdez to being a by-product of the folk music scare of the late Sixties. The group produces a very nice blend of acoustic values backed up by the hard driving churn of a strong electric rock sound. In the process, they form a very successful tryst of melody with raw energy and power. While the songwriting department could use a bit more strength, the tunes on *I Am I* are all quite palatable.

□ **Musicianship:** The best thing this band has going for it is the pleasant and gifted vocals of singer/guitarist Froilan Sosa, who displays impressive control and range in his delivery, providing a vocal timbre that everyone should like. Sosa is a bit Dylan-esque, yet with more of a smoothed out tone which, while not being entirely memorable, is a lot easier on the ear. The guitar work, while not being exceptional, gets the job done and fills up the space in Nuclear Valdez's music. The band is also enhanced by the bottom-heavy rhythm section of LeMont and Diaz, who help keep the music afloat, and more importantly, moving forward.

□ **Production:** Gottehrer and Panunzio manage to capture a well defined sense of ambience on *I Am I*, putting together a record where everything seems to matter and can be heard. The album has a "roomy" sound to it which adds a lot of depth while not going overboard. In addition, Gottehrer and Panunzio did a fine job of bringing the band's raw power to light, while not stepping on the toes of the group's melodic feel.

□ **Summary:** *I Am I* is a good first effort for Nuclear Valdez. At times, the album seemed to drift a bit too much into the background music department, and too often the tunes failed to reach out and grab me. However, all the songs are at the very least good, and with the band's level of musicianship and musical formula, Nuclear Valdez could have a long steady career.

—Tom Farrell



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NIGHT LIFE



Jizzy Pearl of Love/Hate

Tom Farrell

ROCK

By Tom Farrell

Marc Ferrari and two fellow bandmates from **Cold Sweat** (the new name for the Ferrari band), along with ex-**Black** and **Blue** guitarist **Tommy Thayer**, are joining forces for a one-night stand to be called **Cold Gin: A Tribute To Kiss**. The act will be doing vintage Kiss only, and you can catch it at **FM Station** on March 31st at midnight. Special surprise guests have been invited.

Detroit transplants **Cherry St.**, (the first band to receive a colored star at **Gazzarr!**'s) have a tape out, which you can pick up at Tower Records on the Strip.

Just when it seemed that dance rock was about to take over, the **Coconut Teaser** will be doing two Friday night rock shows per month, starting in April. According to the Teaser's head honcho **Len Fagan**, the February test pilot show was so successful that the club has elected to do hard rock shows every other Friday. Fagan says the club will be booking some major acts to headline these spots.

Warner recording act **Rhino Bucket** are heading into the studio, having played their final L.A. club gig for a while.

CBS Recording artists **Love/Hate** proved that there is life after the **No Bozo Jam**, their main roost before, during and after their signing days. The band played an eight-song set back at their old haunt! to promote their debut album, **Blackout in the Red Room**, which is garnering rave reviews everywhere.

The **Tommyknockers** have a single out on the **Sympathy for the Record Industry** label. The single features "Snake Lightning," "Old Enough" and "You'll Find Out." The band will be doing a few offshoot stints with members of the **Fuzztones**. We'll keep you updated.

A few notes for your calendar: **Ace Frehley** at the Palace on April 5th, **Bonham** will be there on the 12th. **MCA's** new hard rock grab **Spread Eagle** will hit the **Roxy** on the 11th with a show that's certain to melt your face. **Ian McCullough** plays the **Embassy** on the 12th, and you should be just in time to catch the walk up for the **Creatures**, live at the **Wiltern** on the 29th, and again at **UC Irvine's Crawford Hall** on the 31st.



Two Tommyknockers and a Fuzztone

Tom Farrell

C&W

By Billy Block



Jann Browne and Curb Records President, Dick Whitehouse.

Billy Block

Curb Recording artist **Jann Browne** celebrated the release of her debut album, **Tell Me Why**, with a big record release party at the **Palomino**. Jann and her excellent band performed the album to a packed house of family, friends and a who's who of L.A. country music. Curb Records execs **Mike Curb** and **Dick Whitehouse** were both on hand to support their talented new star's first release for their label. Jann's manager **Tracy Gershon** was smiling from ear to ear as Browne sang the recent hit "You Ain't Down Home" while she chatted with **Rosie Flores** and k.d. lang steel guitarist **Greg Leisz**. **CCMA** President **Cindy Delmore** (and head of the Jann Browne fan club) sat at a table that included **Tommy Spurlock**, who is now a member of **Rodney Crowell's** band, and **Dave Durham** of **Bull Durham** fame. Super-pickers **Albert Lee** and **Byron Berline** joined Jann and the band for a couple of songs (both appear on the album) as the evening kicked into high gear. The front row at the Pal found **Sue Smart**

and daughter **Delbi** of **Sue-Del Talent** applauding enthusiastically after each number. After several encores, Jann's husband **Roger** escorted her backstage as she was accorded a well deserved standing ovation. Backstage **Triad Artists Rick Ship** and **Tanja Crouch** talked about Jann's touring plans as friends and fans took pictures and talked about a bright future for this talented new artist.

To celebrate twenty years on the air at **KPFK**, a tribute concert was held in honor of **Howard** and **Roz Larman** at **At My Place** in Santa Monica. Guest performers included **Dave Alvin** (who can be truly moving as an acoustic artist), **Steven Bishop**, **Lucinda Williams**, **Steve Young**, **James Lee Stanley**, **Moris Tepper**, **Anne Harvey**, **Richard Pinney**, **Rosie Flores**, **Chris Gaffney**, **Byron Berline** with **Rick Cuhna**, **Greg Leisz**, **Howard Yearwood** and **David Jackson**. This was an incredible night of music as each artist performed three or four numbers. **Lucinda Williams** was treated to a warm ovation as was special guest **Jennifer Warnes** who sang like an angel. Everyone who attended this event came away feeling very positive about the resurgence of acoustic folk music and its importance to the L.A. music scene. Congrats to **Roz** and **Howard**, and here's to twenty more great years.

Producer/guitarist **Gurf Morlix** and drummer **D.J. Bonebrake** are touring in support of **Micheal Penn's** new album, **March**. Caught the show in Houston and they were smokin'!

Capitol recording artist **Garth Brooks** comes to the **Celebrity Theater** April 27th with three-time Grammy nominee **Holly Dunn**. Both are fine new talents on a great double bill. Check it out.

The **Spurs** will be at the **Breakaway Club** (11970 Venice Blvd. in Mar Vista) on Friday, April 6th for a 9:30 show. The **Spurs** are **Margaret Fleming**, **Carol Yearwood**, **Ed Finn** and **Bill Severance**. This is one of L.A.'s freshest new country bands.



Byron Berline, Jennifer Warnes, Lucinda Williams, Jim Lauderdale, Anne Harvey, Chris Gaffney and Rosie Flores sing at the Howard & Roz Lerman tribute.

Billy Block

JAZZ

By Scott Yanow



Courtney Pine

The most impressive music that I've heard thus far in 1990 was provided by the phenomenal 25-year-old saxophonist Courtney Pine. Although he uses John Coltrane as his main model, Pine is quickly developing his own personal sounds on tenor and especially soprano. His fire, energy, endurance and creativity amazed listeners during his week-long stint at Catalina's. Backed by a top-notch rhythm section (pianist Cyrus Chestnut, bassist Charnett Moffett and drummer Ralph Peterson, Jr.), Pine began his set with a high energy ten-minute solo on "What Is This Thing Called Love" that was full of passionate ideas. Next came a workout on soprano during "Donna Lee" that found Pine playing so fast that it was virtually impossible to pick out his individual notes. On "Misty," Courtney proved that he could slow down enough to play a melodic ballad; his tonal distortions and ridiculous interval jumps during a short cadenza made bassist Moffett laugh

in surprise. A ferocious version of "Mr. P.C." finished off this memorable performance. Although it sounded like Courtney Pine had essentially blown his guts out, he did not even seem to be sweating. What a great future this young master has!

With the closing of Alphonse's, it appears that the new Valley jazz hangout is becoming Chadney's, an otherwise mild-mannered Burbank restaurant. Jack Sheldon, whose talents include playing trumpet (in a style combining the joy and melodicism of dixieland with the complexity of bop), singing sarcastically and ad-libbing hilarious monologues, appears regularly at Chadney's on Thursday nights. As with Alphonse's, there is no cover charge or minimum although, due to the lounge's small size, it is advisable to drop by early.

Drake's, a restaurant in Glendale, has recently started featuring music on a nightly basis. The talented singer Julie Kelly (whose most current recording is *Some Other Time* on Chase Records) performed in a duo with the electric keyboards of Tom Garvin. Kelly's highly appealing voice was heard on such songs as "A Beautiful Friendship," the ballad "So Many Stars," an unusual Monk-ish version of "Royal Garden Blues," Miles Davis' "Four" (which has vocalese written by Jon Hendricks) and Kelly's classic rendition of Jimmy Van Heusen's "All My Tomorrows." Garvin proved to be the perfect accompanist, adding solos of substance while never overshadowing the singer whose expertly spaced-out phrasing on "Let's Fall In Love" was full of emotion. A wonderful set of music!

Upcoming: Spyro Gyra will be at the Ventura Theatre (805-648-1936) April 5 and at the Coach House (714-496-8927) April 6 & 7, while Chick Corea's Elektric Band stops at the Coach House on April 13 and at the Ventura Theatre the following night. The Comeback Inn in Venice hosts Arco Iris during March 30-31 (213-396-7255), while Catalina's (213-466-2210) features the Harper Brothers through Sunday April 1.



Jack Sheldon

BLACK MUSIC

By Wayne Edwards



Cino-Vincent and Reggie Calloway backstage at Soul Train Awards

As always this time of year, the place to be was The Soul Train Awards Party. Held downtown at the Sheraton Grande, the stylish (and crowded) affair was attended by a number of high profile artists (such as Heavy D., Al B. Sure, Calloway and Milli Vanilli) as well as many of the industry's top black execs (including MCA Sr. Vice-President Louil Silas, Atlantic publicity head Silmo Doe and Irving Azoff's newly appointed black department chief Cassandra Mills). The party, considered the official kickoff of Don Cornellus' prestigious and highly touted awards show (this year's was the fourth annual presentation), boasts a guest list that reads like a who's who on the black side of the industry and has become a feast for gossip hungry ears.

One rumor had Warner Bros' platinum artist Al B. Sure engaged to newly crowned Miss USA Carolyn Gist. Al B. denied the rumor when confronted by the press the following night saying (with Gist at his side), "We're just very close. If there's anything further to announce along those lines in the future, we'll handle it at the appropriate time." Others

were second guessing Capitol Records' decision to drop Marlon Jackson although his new LP is virtually complete. Marlon's self-produced debut LP yielded the Number One hit "Don't Go," but faded quickly thereafter. This new project figured to be a different story considering five of the tracks were produced by the hot new production team of Jon Nettlesbey and Terry Coffey, the men responsible for Miki Howard's first Number One single, "Ain't Nothing In The World," as well as Howard Hewett's fast climbing single, "Show Me." Nettlesbey feels that "perhaps Marlon took too long to turn in the record. We feel great about the material and think it deserves a shot, but we did that stuff a while ago so that may have something to do with the company's decision." Apparently Capitol has not soured on the guys who were just hired to produce newly signed vocalist Tisha Campbell.

Performances by Heavy D. & the Boyz and the Newtrons were drowned out by the buzz of the crowd which really kicked in when the DJ took over to do some serious spinning. In typical Soul Train fashion folks attacked the floor with the new ensemble step called the "Laker Slide," or as dancer Sharylly Hayes, a Detroit native, emphatically countered, "That's the Detroit Shuffle and it's old now!" A few of the over thirty-fivers shared knowing winds, saying simply (and quietly), "Call it what you want, but that's the same old Bus Stop we used to do in the Seventies."

Mellow Notes: Choice events in the first half of April include Bobby McFerrin's Volcestra at UCLA's Royce Hall; Jennifer Holliday at Peppers; Hugh Masekela and the Main Ingredient at the Strand. Also, if it's still in the bins, check out saxman Gerald Albright's *Bermuda Nights* CD. MC



Producers Jon Nettlesbey (L) and Terry Coffey (R) flank Troop's manager David Cook at the after-awards party.

CONCERT REVIEWS



Photos: Gary Nuell

(Clockwise from top left) Roger McGuinn, Bob Dylan, David Crosby and Chris Hillman; B.B. King; John Lee Hooker and Bonnie Raitt; and k.d. lang



The Roy Orbison Benefit Concert

Universal Amphitheatre
Universal City

The recent Roy Orbison Tribute at the Universal Amphitheatre was as schizophrenic a show as you're likely to see. With such a diverse array of stars from the music, film and comedy worlds lending their talents to pay tribute to one of the most respected figures in rock music and to also aid the homeless, it was inevitable that there would be many highs and lows during the three-hour marathon concert.

The first half included Joe Ely singing "Working For The Man," a lackluster Bonnie Raitt/John Lee Hooker performance of their Grammy award-winning blues duet, "In The Mood," a filmed monologue and performance by Johnny Cash and the evening's two best moments—Benny Mardones' impassioned reading of "Running Scared" and k.d. lang belting out a show stopping ren-

dition of the classic "It's Over." Backed by one of Elvis Presley's old outfits, the TCB Band (James Burton on guitar, Ronnie Tutt on drums, Jerry Sheff on bass, Glen D. Hardin on keyboards and Steven Soles on guitar), both singers gave performances that, in the old show biz axiom, were impossible to follow.

The second half contained a fine reading of Orbison's "Leah" by Chris Isaak, a ragged version of the Everly Brothers' "Love Hurts" by Larry Gatlin and Patrick Swayze, a rockabilly version of "Rock House" by the Stray Cats, John Fogerty performing "Ooby Dooby" and an always good B.B. King performing his signature tune, "The Thrill Is Gone." But nothing, not even the highly publicized reunion of the Byrds at the end of the second half, could compare to Mardones and lang's stirring first-half performances.

The Byrds, who were still without Gene Clark, as integral a part of their sound as any other ex-Byrd standing there onstage, had the evening's worst run of luck equipment-wise. Due to a bad remote guitar mic connection,

Roger McGuinn's famous twelve-string was silent for the first half of the band's opening song, "Turn! Turn! Turn!" resulting in the band having to do it twice to get it right and the loss of the momentum they generated when they first walked onstage. The excitement remained at a low level even through the great "Eight Miles High," only picking up during "Mr. Tambourine Man," when its author, Bob Dylan, strolled onstage unannounced to accompany McGuinn, Crosby and Hillman. Easily a highpoint—not for its musicality, but for its star power.

Interspersed throughout the concert were vintage film clips of Orbison and dramatic reminders of the plight of the homeless (all money raised by the event benefit the Shelter Partnership/Roy Orbison Homeless Fund and will be distributed by the National Coalition For The Homeless).

All in all, it was an evening filled with nostalgia, a few sterling performances and a few clinkers. But the real star of the night was Roy Orbison, whose dramatic artistry was truly the hardest act to follow.

—Michael Amicone

Public Enemy

The Palace
Hollywood

Public Enemy's second show at the Palace was a rap show in more ways than one. The Long Island, New York-based group spent as much time lecturing to and conversing with its fans than it did getting down with its militant but funky sound. For example, the band hit the stage at about 11:30 p.m., but didn't start to play 'til about 11:45.

So it went for the next two hours, with leader Chuck D, Professor Griff and Flavor Flav taking lengthy turns lambasting the anti-black system (cops, mainstream politicians, etc.) and knocking critics who have tagged the rap group as anti-Semitic. These homeboys don't mince words. And to their credit they do have more important things on their minds than just scoring chicks. Chuck D was an especially forceful spokesman for the black underclass. He spoke powerfully about the need for minorities to take stock of their societal status.

But like his bandmates, Chuck tended to ramble on ad infinitum, rehashing many of the same themes and scoring the same points. This clearly undercut the band's musical momentum. When Public Enemy hit its swaggering stride, it proved it has few peers within the limited but potentially galvanizing form of hip-hop. Chuck D cut a particularly charismatic figure as he prowled the stage with his black Raider jacket and baseball cap. He's a dynamic rapper who is every bit of a match for the group's explosive beat. In comparison, Flavor Flav came across less forcefully. With his trademark jumbo clock dangling from his neck, he played the role of court jester to somewhat limited effect. Professor Griff, the quartet's Minister of Information, spent most of his time dispensing the band's radical brand of black nationalism.

The show reached its undeniable peak when Public Enemy wound things up with sizzling versions of the songs "Don't Believe The Hype," "Bring The Noise" and "Fight The Power." Typical of this evening's performance, however, "Fight The Power" was interrupted for ten minutes so that the three rappers could explain why many blacks view the American flag in the same way that Jews view the Nazi flag.

If Public Enemy ever learns to edit its spiels, it may indeed—to paraphrase the title of its last record—take a nation of millions to hold this talented band back.

—Jon Matsumoto

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CLUB REVIEWS

The Pat Sajak Band

Le Cafe
Sherman Oaks

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **The Players:** Barnaby Finch, keyboards; Pat Kelley, guitar; Dave Koz, saxophones; Tim Landers, bass; Art Rodriguez, drums.

□ **Material:** This all-for-fun showcase gave the guys a chance to play completed versions of the tunes they only play pieces and parts of cutting to and from commercials every night on the Sajak show. Particularly jumpy were Landers' Brazilian-flavored "Rio So," Kelley's bluesfest "Chester and Bruce" and Tom Scott's super punchy "Shakedown." Koz's smoky "So Far From Home" was the lush, romantic break in the midst of all the funk.

□ **Musicianship:** Each of these guys is a consummate pro, and they showed considerable and seamless muscle throughout their frisky set. Every solo proved more exciting than the last, with Finch's work on the screechy "Pulsar" and Landers' bubbly interlude on "La La Land" working especially well. Kelley and Koz stretched out on some playful sax-string duets, while Rodriguez kept a solid backbeat throughout.

□ **Performance:** Each of the Sajak boys has a good sense of humor, and they infused lots of wit both in their music and between tunes while scuffling for lead sheets, which they probably didn't need (they joked that they've never played endings to the tunes before). The music jammed along, and the rockin' beat was pure pleasure to listen to.

□ **Summary:** It was nice to hear this



Pat Sajak Band: An all-for-fun show.

band without having to listen to Sajak's corry witticisms! The audience in the Room Upstairs got to hear a side of this band TV constrictions never allow them to show. That is, the fun side—with no commercial breaks!

—Jonathan Widran

Johnny Monster & The Nightmares

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Johnny Monster, vocals; John Fields, guitar; Shane Anderson, bass; Sean Spencer, drums.

□ **Material:** JM & the Nightmares lie somewhere in that shadowy zone



Johnny Monster: Combining jazz, R&B and funk.

where only bands like the Cramps have dared tread. They combine trademark elements of jazz, R&B, funk and rockabilly in a melting pot of music that you'd expect to hear as a soundtrack to a demented Fifties horror flick. With titles like "Surf In Hell," you can guess what the lyrical content on most JM songs are like—"bury me with my trunks and board!" JM & The Nightmares also segue in a few appropriate cover licks—you won't really recognize them, but you'd swear you've heard them before.

□ **Musicianship:** All of the Monsters are quite competent at what they do—standard R&B and rockabilly riffs played nicely throughout—but it's Johnny Monster who earns the evening's gold star. It's obvious that this guy has had some serious vocal training (he lists idols as Frank Sinatra and Ronnie James Dio), and he displays it live. Aside from the usual rockabilly vocals he throws out, Monster launched into a couple of Ethel Merman and Aretha Franklin imitations. If you could scratch beneath the camp, you'd see some real vocal prowess.

□ **Performance:** JM & the Nightmares highpoint: imagine a lounge lizard that combines the beat attributes of Elvis Presley with Vincent Price—a swirling day glo cabaret act that would earn a "10" on a Munsters Gong Show. With go-go girls dancing in strobe lit cages and Johnny's campy stage performances, JM & the Nightmares put on one of Los Angeles' more memorable shows. The downside was that too much of the evening turned into a disorganized free-for-all. It's good to see audience participation, but where the act degenerates into a garage/party band attitude, it's time to take measures. On that note, JM definitely inspires the audience, but it takes away from the act and makes it look really amateur in a bad way.

□ **Summary:** Johnny Monster & the Nightmares are one of those acts that has to be seen to be experienced, which I recommend you do. They're a far cry from the norm and visually and aurally entertaining. But expect a raucous party, not your usual night out.

—Tom Farrell

CLUB REVIEWS



Divine Rite: A dichotomy of musical styles.

Divine Rite

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** J.P. Powers, lead vocals; Randy Pevler, lead guitar; Robbie Pagliari, bass; Terry Offut, drums.

□ **Material:** In a world where heavy metal has made quite a commercial resurgence, the public is slowly giving in to music that doesn't fit the usual format. While L.A.'s Divine Rite pounds out an intense set that certainly makes an audience bang its head, the songs aren't your mainstream conglomeration of ballads and the like. These guys reminded me of Judas Priest and Iron Maiden mashed together with crisper, clearer vocals and guitar. One particular favorite was a melodic tune called "Silent But Deadly." And then there was no mistaking musical intensity in an instrumental appropriately entitled "Randy's Romp." Led by the band's guitarist, the song showed a lot more than just a blur of fancy fingerwork. Pevler managed to take his style and add in just enough of the rhythm section to make the stereotype of a regular solo something out of the ordinary.

□ **Musicianship:** Without a doubt, Divine Rite's sound is guitar-oriented. Although you couldn't escape Offut's never ending beat, Pagliari's pounding rhythm or Powers' wide range of vocals, Pevler's playing was instrumental throughout every song. His notes were surprisingly distinct and concise, despite the volume, making most everything else basically center around him.

□ **Performance:** If a band could ultimately have two frontmen, then Divine Rite should. Regardless of Powers' sultry voice and constant contact with the crowd, it was Pevler who stole the show again and again. His groin-thrusting, hip-swaying myriad of movement kept men and women alike well-entertained.

□ **Summary:** The fine line between hard rock, heavy metal, thrash, etc. is highly indistinguishable. Live,

Divine Rite has no problem drawing metalheads galore. On an album, however, I couldn't quite place them in a category. Maybe that's good, though, because their sound is as original as they come these days. And in Hollywood, that's nice for a change.
—Kathy Pelizzi

Downy Mildew

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Jenny Homer, vocals; Charlie Baldonado, guitar and vocals; Nancy McCoy, bass; John Hofer, drums; Sal Garza, violins.

□ **Material:** If you sat underneath an ancient oak at the top of a grassy hill overlooking an infinite meadow as a gentle breeze caressed your cheeks, the band you'd want to be listening to would be Downy Mildew. With their subtle and dreamlike lyrical passages bathed in lilting melodies, Downy's material is fresh and innovative. Many of this evening's offerings were new and unreleased as the band attempts to secure some

major label action. The group has a vast palette of sounds from which to choose, ranging from the atmospheric "Cool Nights" to the snappy hit-type pop of "Shore." DM has garnered quite a local following after opening several 10,000 Maniacs' shows and recording three independent albums on Texas Hotel Records. But, without a larger distribution package, they have little hope of building upon this cult foundation. That would be a crime, because something this good deserves to be shared.

□ **Musicianship:** Jenny Homer has a stunning voice, soft and sweet, with even a hint of sadness at times that conveys extremely well to the listener the passion inherent in the songs. Baldonado handles the lead vocals on a couple selections, providing an interesting change of pace. His voice is adequate and really works best in a supportive capacity. The plugged-in violinist adds a unique extra dimension with a sound of melancholy that no other instrument could duplicate. It's used sparingly, making its impact all the more effective. Less-is-more is a key to Downy's presentation.

□ **Performance:** The players seem almost shy onstage—like they're embarrassed at how good they actually are. The action is kept to a minimum to keep full focus on the subtlety of the music and lyrics. Never overdone, Jenny emotes very naturally without resorting to cheap theatrics. Bassist Nancy McCoy sways ever so slightly, while guitarist Baldonado studies the strings, conjuring trancelike sounds from the instrument. The band provides the listener the option to relax and enjoy the melodies or dance to the low-key rhythms. And that's a choice I like.

□ **Summary:** This is real music for real people. Someone needs to get them in the stores for mass appreciation before the warm summer breeze on that hilltop gives way to some atomic exhaust.

—Scott Schalin



Downy Mildew: Too good to pass up.

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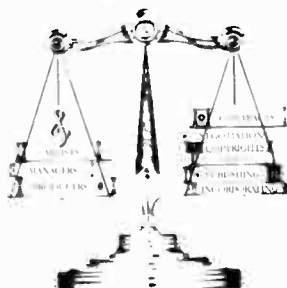


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CLUB REVIEWS

New Haven

*The Troubadour
West Hollywood*

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** J. Kirk Samler, vocals; Steve McMasters, guitar; Todd Lane, drums; Michael Drake, keyboards; Glenn D'Mako, bass.

❑ **Material:** New Haven performs a variety of original, melodic rock songs that are commercial as well as innovative. The band is trying hard to appeal to the masses, but at the same time, attempting to retain some artistic insight. The arrangements were well thoughtout and utilized each band members' talent to the fullest. Commercial rock songs such as "Rocking Chair" and "Draw The Line" had appealing choruses and Lane's strong drums to provide a gripping beat. "Part Of Me" was a guitar-based hard rock ballad with romantic lyrics and a flowing melody.

❑ **Musicianship:** The New Haven members have a wide range of talent. Drake exemplified this impressive ability on the keyboards in many song introductions. He is capable of either dominating a song or simply working background instrumentation. Samler is a strong lead vocalist, but his voice sometimes becomes mechanical. New Haven takes the best from each member and produces a unified sound. They performed well as a group and shared the stage equally.

❑ **Performance:** These guys really put on a show. Even though they played for a small audience, they were energetic and alive on stage. They actually all smiled throughout the performance! For once a band that isn't stuck on a brooding, plastic "I am tough" attitude. McMasters and D'Mako mastered dance steps to coincide with their guitar and bass parts; they jumped all over the stage in a completely organized fashion. With all this action going on, Samler would either join in with the moves or point to the audience while singing. The band was having such a good time on stage, it was contagious.

❑ **Summary:** New Haven has to



Jill Jarrett

New Haven: Energetic and alive onstage.

watch out that the music doesn't become too commercial. It's hard to take chances, but it's those gambles that separate good bands from phenomenal ones. So far, New Haven is on the right track.

—Tamara Conniff

The Click Factor

*Club Lingerie
Hollywood*

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Mike Booth, vocals; Marcelo Berestovoy, guitar; Dan Dodd, drums; Geo Valle, bass, trumpet; Don Sawyer, keyboards.

❑ **Material:** Because the Los Angeles club scene is so pathetically oversaturated with mediocrity, I wasn't expecting a whole bunch when I recently wandered into the Club Lingerie on the night in question. But much to my surprise and delight, the Click Factor was an unusual and refreshing find. They're kind of a cross between early INXS and Loverboy. Highlights of their set included "The Wave," "In Your Machine" (a rather keyboard-heavy ditty that is probably their most commercially

accessible song) and "One Grain Of Sand," which is a song about "feeling so bad that you feel good," says vocalist Mike Booth.

❑ **Musicianship:** The Click Factor is comprised of competent players. I was particularly impressed with guitarist Marcelo Berestovoy who puts so much of his heart and soul into every note. I especially enjoyed his guitar work during "In This Mirror," which greatly reminded me of Yes guitarist Steve Howe circa *Relayer*. I also was wowed by drummer Dan Dodd. He's got a massive kit and he plays it with massive appeal, yet he's not your typical skin basher who just beats the hell out of his drums. Nor is he your session player kinda guy who thinks he has to prove he can play every drum every minute. He knows how to play and, most importantly, when to add just the right touches.

❑ **Performance:** This band scores well here. The Click Factor was well-rehearsed and appeared to be comfortable on the stage. Of course, vocalist/songwriter Booth was the center of attention here. He was a mobile performer and did everything in his power to excite the audience. I got a kick out of his pleas (nearing the end of their set) asking the audience to get onto the dance floor and shake their booty to the upbeat groover, "This Is Not A Dance Tune." My only real complaint here is that Booth thanked their management company far too many times. I mean, I could understand applauding a manager if he had just gotten them a record deal but, come on guys, it's not that hard to set up a gig at the Lingerie!

❑ **Summary:** The Click Factor is a solid, new addition to the local scene here in Los Angeles. But what sets them apart from the pack is that they don't compromise their sound or material to be fashionable. They're the kind of band that will probably keep on honing their skills and playing the circuit until the metal climate changes and the mood comes back around to more mainstream rock & roll.

—Pat Lewis



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RECORD REVIEWS



Pat Benatar

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① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Various
 □ **Best Cuts:** All
 □ **Summary:** Benatar has had a hard time topping her first three early Eighties albums, and that's only because this powerhouse pop/rock vocalist started off the decade with such a bang. Benatar and Joan Jett prove that women can rock and have chart success as well as a man. All the great ones are here, from the hard-edged, new-wavish "Heartbreaker" to the social commentary of "Hell Is For Children" and the emotional flames of "Fire And Ice." A few of her later tunes are still very good, most notably "Invincible" and "Love Is A Battlefield," but the earlier tunes are what makes this prize collection top-notch. —Jonathan Widran



Earth, Wind & Fire

Heritage
Columbia

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Maurice White
 □ **Top Cuts:** "I'm In Love," "Daydreamin'," "Good Time."
 □ **Summary:** This very hoppin' platter harkens back to the brassy, innovative R&B sound E,W&F forged in the Seventies, even though it doesn't approach the group's classic works. Still, despite the inclusion of seemingly calculated modernizing gimmicks like rap artists, *Heritage* is a solid collection whose highlights are (as always) the horns, the funk and Philip Bailey's charming-as-ever falsetto, especially on the ballads. Having not released an album in many years, this new package of EW&F goodies is most welcome. Let's groove again! —Jonathan Widran



Various Artists

Tantrum Compilation Album
Cocktail Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Broken Lady," "Bite the Wax Tadpole," "Miss Rome Stays Home."
 □ **Summary:** Skimming only the cream off the unpasteurized L.A. scene, this album gives you every hard-hitting, alternative band Hollywood has to offer. Local favorites Pigmy Love Circus charm you with the live, hard-as-nails "Broken Lady," while Celebrity Skin artfully bend your ear with the gritty, intense feedback of "Rat Fink" and "Radiation Man." The carefully selected cross section of bands chosen for this venture boosts the artistic quality toward the top for L.A. compilations. A worthy sample of L.A.'s finest. —Lorraine All



Hericane Alice

Tear The House Down
Atlantic

★ ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Thom Panunzio
 □ **Top Cuts:** None
 □ **Summary:** The guitars squeal as Danny Gill shows off what he learned at G.I.T., while the singer, Bruce Naumann, quacks like a duck on an album that sounds like it was recorded in a phone booth. But on the bright side, the guys are really cute, so...AAARRRRGGGHH!!! Shitlike this drives me crazy. I think Atlantic's becoming jaded by the success of White Lion and Skid Row, because the only thing this album's good for is sailing across the living room. I should have seen this coming when the band made that ridiculous move and changed their name from Hurricane Alice to Hericane Alice. —Scott Schallin



Heretix

Gods & Gangsters
Island Records

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Ed Stasium and Ross Humphrey.
 □ **Top Cuts:** "My Head," "Up And Running," "Fire Inside."
 □ **Summary:** Although the name and packaging suggests something totally different, Heretix presents a fresh musical approach reminiscent of recent R.E.M. There are moody bass-driven passages along with hard-driving rock songs that demand your attention. Yet, it's the lyrical themes that keep you compelled. Guitarist Brian Hill writes oblique lyrics that fit together like a puzzle, while singer Ray Lemieux has a very noticeable Stipe-ness to his voice that make them seem all the more bizarre. Very interesting, indeed. —Scott Schallin



Basia

London Warsaw New York
Epic

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Basia and Danny White.
 □ **Top Cuts:** "Best Friends," "Brave New Hope," "Until You Come Back To Me."
 □ **Summary:** Basia's tantalizing Brazilian breeze and "Basia-nova" is a sheer delight to listen to. She keeps to the same sweet infectiousness which made her debut, *Time And Tide*, a platinum stroke of genius. This time she's infused Sixties soul and some sparkling, heartfelt ballads like "Brave New Hope." Her voice is distinctive and lilting, her lyrics interesting and her production frisky, employing such oddities as accordion and bass sax. Now, if she could only get some of Paula Abdul's moves.... —Jonathan Widran

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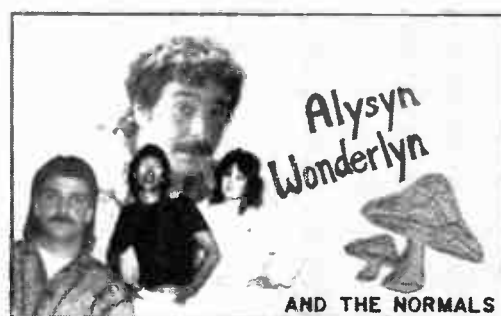
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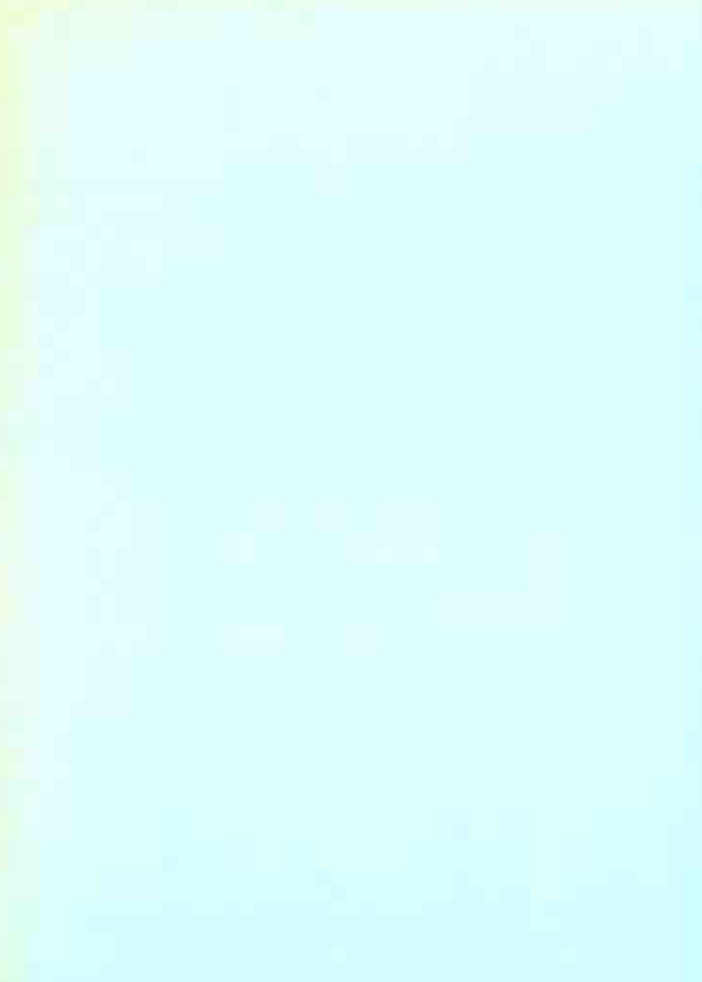
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