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MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XIV, No. 20 Oct. 1—Oct. 14, 1990

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:

Modern News (213) 559-5000

COUNSEL: Gold, Marks, Ring & Pepper

Music Connection Magazine (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is \$2.50. Subscription rates: \$35/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send address changes to Music Connection Magazine, 6640 Sunset Blvd., Hollywood, CA 90028. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publisher is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1990 by J. Michael Dolan and E. Eric Bettelli. All rights reserved.

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FEATURES

Heather Harris



20 IGGY POP

Former frontman for those legendary precursors of punk, the Stooges, Iggy Pop has released his finest solo outing in years, *Brick By Brick*, on Virgin Records. Quotable as ever, Pop discusses his controversial career and the chances of a Stooges reunion.

By Eric Niles

Heather Harris



22 DON WAS

Don Was, co-leader of the quirky soul-rock ensemble Was (Not Was), has emerged as a premier record producer (Bonnie Raitt, Dylan, Elton John, the B-52's, Iggy Pop). Was talks about the artists he's produced and his band's new *Are You Okay?* LP.

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FEEDBACK

Rachel Rumblings

Dear MC:

Your interview with Rachel Matthews, Vice President of A&R for Hollywood Records (Vol. XIV, No. 16), was no interview, it was an exposé! I wonder how Peter Paterno, President of the newly formed company, feels having read the *MC* article on his head of A&R, who said, and I quote: "What usually catches my attention is the picture of the band, or an interesting name, or perhaps an unusual instrument." Peter, why don't you just run down to 7-Eleven and grab the girl behind the counter and make her your A&R director! Where did Matthews come from, and what in hell is she doing in an A&R position? Well, I did a little research. Rachel Matthews was former A&R Manager at Capitol. This is record industry lingo for a secretary that works in the A&R department. Somehow, she must have negotiated for a "title" that implies creative qualifications. And how about poor Paterno, a brilliant (?) lawyer, getting sucked in all nine yards.

Matthews now joins similar company. A former station manager, you know, the guy that books time for you, is A&R over at EMI. A guy from A&M's Art department, you know, the one that helps coordinate photo sessions and album cover art work, is now an executive at Virgin Records with power to sign. No wonder everything on radio sounds the same. Anyone ever hear of creative vision?

I'd like *MC* to do a follow-up interview on Rachel Matthews two years from now to see how many of the artists she signed hit the 500,000 sales mark.

Richard Colella
N. Hollywood, CA

Club Changes?

Dear MC:

As a fellow musician, I would like to tell you a story: We've all been playing music all of our lives, and now it's time for our first gig as the Willies. We're booked for an 11:00 slot on a Thursday night at the Gaslight in Hollywood, and we've worked hard to prepare for it—spending a lot of time and money. We managed to bring in about twenty people at \$5.00 a head for our big debut.

We arrive at 10:30 only to find out that the soundman's band is up next, which means we don't get to go on until around midnight. So, okay. We go on a little after 12:00 midnight

and three songs into the set, we encounter a small problem—my amp blows up. Working quickly, we get the backup amp happening (which took maybe five minutes) and continue the show. But after only one song, John the soundman informs us that we are running late and need to end, so he can bring on the next band; we were only on for about 25 minutes. The next band (no names) screamed about diarrhea and throwing up.

To sum it all up, this sucks! We had people there earlier who paid full cover to see us and thought we had already gone on, so they left. Those who waited for over an hour for us only got half a set. These and worse kinds of occurrences are common in the Hollywood music scene. Most of us work hard at what we're doing and deserve better than this. Everybody involved would benefit from a little fairness and professionalism all around—something the club scene has lacked for a long time. It's time for a change.

Tahni Handal
West Hollywood, CA

Designated Drivers

Dear MC:

I'd like to fill you and your readers in on the Designated Driver program we have in Santa Barbara. When a group of people go out bar/club hopping, the Designated Driver gets red carpet treatment. Free sodas, coffee, etc., and sometimes, even a button to signify the D.D. It works quite well.

Last week, some friends and I went bar/club hopping in the L.A. area. It didn't take long to figure out there isn't a D.D. program in Los Angeles. FM Station, for example, charges three bucks for coffee and no free refills! Plus, they've got an attitude to boot. After an argument with the bartender, the owner had me leaving the club frustrated and pissed off.

I would think when a carload of people show up at your establishment, pay the cover charge, then pay big bucks at the bar for drinks, you would want these patrons to get home safely. I honestly don't think free coffee or soda for a D.D. is going to make a club go belly-up. If anything, it will bring in more business.

I would like to ask the club owners of L.A. to consider the Designated Driver program. Right now, it's cheaper to get drunk than it is to stay sober. Something's very wrong here.

Ross A. Bailey
Santa Barbara, CA

CALENDAR

By Trish Connery

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

Calendar, C/O Music Connection,
6640 Sunset Blvd.
Hollywood, CA 90028.

UCLA updates are here! Last issue we covered "The Music Underground: Alternative Paths To Mainstream Success" (beginning October 10th) and "Finding Your Vocal Identity As A Singer" (beginning November 3rd). This issue we'll discuss a few more new fall courses. First of all, we have "The Marketing Plan Behind Hit Records And Stardom," taught by Tom Noonan, former Associate Publisher and Director of Research & Development at *Billboard* magazine and now head of his own consulting firm, New Marketing. This course is a ten-week course beginning October 4th. The cost is \$305.00. Next, we have a one-day seminar, "Women In Songwriting," featuring a panel of women songwriters, including Sue Schiffrin, Diane Warren, Harriet Schock and others, who will discuss the different social attitudes, points of view and obstacles encountered by women making it or struggling to make it as a songwriter in today's market. The workshop is scheduled for December 1st; the fee is \$95.00. Another one-day workshop to check out is "The Role Of The Agent In Today's Music Industry," on November 3rd, with Triad Artists agent Carol Kinzel. For more information, call UCLA Extension, (213) 825-9064.

Following the recent rash of trade shows that have abounded lately, UCLA Extension and West L.A. Music have teamed up to present The West L.A. Music Keyboard Show on October 13th and 14th at the Los Angeles Airport Hilton. This particular trade show, however, focuses not only on keyboards, but MIDI, music computers and software as well. West L.A. Music will be showing demonstrations of the latest musical instruments and computer software. In addition, they'll be offering educational presentations and counseling for those of you whose computer is not as user friendly as it's supposed to be. Call UCLA Extension for more information, (213) 823-9064.

We have the newest and latest educational workshop from Guitar Center—"The Music Business In The 90's." Your guide to this one-day seminar is 25-year music industry veteran Mickey Shapiro, who wears many hats professionally—music business lawyer, manager, publisher and video producer. Topics to be discussed include forming a group, recording and

publishing contracts, ASCAP and BMI, agents, managers, how to begin and sustain your career, money: how to make and keep it, videos and more. All this packed into a six-and-one-half-hour day (hope you can write fast!). The workshop is scheduled for November 4th, 10:00 a.m.-4:30 p.m., at the Roxy, 9009 Sunset Blvd. in Los Angeles. Fees for the seminar are \$125.00 in advance; \$150.00 the day of the seminar. For more information or to reserve your space, call (213) 274-5027.

The Songwriters Guild of America (SGA) just sent in their listing of events for October. On October 9th, 7:00 p.m., SGA hosts Ask-a-Pro with Miles Grayson, President of Miracle Mile Music. October 16th is the starting date for SGA's MIDI Songwriting Workshop; and October 23rd is the next scheduled Song Critique with Janeen Heller, professional manager for Bug Music. All Ask-a-Pro's and Song Critiques are free for SGA, NAS and LASS members; but reservations are a must. Any questions? Call SGA at (213) 462-1108.

New from the National Academy of Songwriters (NAS): October 10th, "Orchestration," a six-week course with Philippe Fanjeaud from the Music Conservatory in Vierzon, France; October 11th, "Alternate Markets" with Michael and Patty Silversher (Michael and Patty show all the different places you can market your music, some which you probably never thought of); October 17th, "Scoring Low Budget Films: The Back Door To Hollywood," a six-week course with director Paul DiFranco of Roger Corman Films and guest speakers; October 18th, "Master Class" with hit songwriter Allan Rich; and last but not least, October 22nd, a Songtalk Seminar, "Black Music Today, An A&R Perspective" with Steve Schalchlin (NAS), Dexter Moore (BMI) and others to be announced. Locations, times and fees all vary, so contact the NAS at (213) 463-7178 for more information.

The California Lawyers for the Arts (CLA), a non-profit organization which provides legal information to artists, continues to hold a copyright clinic on the second and fourth Saturdays of every month from 10:00 a.m. to 12:30 p.m. at their downtown offices, 315 W. 9th St., 11th floor, Los Angeles. Twenty-minute appointments are available for artists of all specialties to discuss with an attorney any questions regarding copyrights, forms or procedures. The cost of the clinic is \$10.00 for CLA members and \$20.00 for non-members. Keep in mind that reservations are required. You can contact the CLA at (213) 623-8311 to reserve a time slot or to get additional information.

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JIMMY HUNTER

By Maxine Hillary J.

I usually don't like drum machines; I suppose a lot of musicians don't either. They remind me of cheesy dance music. They're loathsome, because they sound contrived, and they've pulled the delicately woven security blanket out from under a lot of studio drummers...at least some of them.

Jimmy Hunter used to be a studio drummer. He also used to play live, but not anymore. Now he runs his own recording studio and programs a Linn 9000 drum machine to lay drum tracks for his clients. Hunter sees it as a pleasant alternative to a lifestyle that makes living on the proverbial edge mean hanging on with only one hand.

"I've had a career as a drummer," he explains. "I was always in five bands at the same time, trying to stay working. If I didn't get myself in a signed rock group, I'd go down to Downey and play country & western

gigs or put on a tuxedo and play a lounge...I'm not ashamed to be a mercenary."

During the mid-Seventies and early Eighties, Hunter performed as a session musician, making records for Explorer, Nick Gilder and the Village People, to name a few. His career looked secure until programmed sound moved into the studio.

Spotting an opportunity at its beginnings, Hunter learned to use drum machines, and instead of hitting the bread lines, he tapped into the bread line. "I worked seven days a week. I have to fight to get a day to go do something. I'm booked two or three weeks in advance generally. I'm working, and I'm going to work into my forties on this box. I have a career."

While some may see Hunter's newfound vocation as a cop-out to being an onstage musician, Hunter



Maxine Hillary J.

sees it as another way to be creative. Using his Linn 9000, he can do things that a conventional drum kit can't come close to. "I can make this machine sound like me on the best day of my life," he says. "In ten minutes, I can give you a drum sound that would take six hours to get on a drum kit, and by the time you'd get the sound you wanted, you wouldn't be able to play any more because you'd be tired and your drum head would've worn off. Then you have to change the head and start getting the sound all over again. This is why, in 1990, it's better to use drum machines [in the studio]."

Closing the subject on whether or not he's still a musician, Hunter offers, "I work at music; this is what I do. I'm not trying to get a record deal. The loud music just makes me have more ear problems. I'm trying to save my ears for mixing."

Not that Jimmy Hunter forbids live drumming in his studio. On the contrary, if you're good, you can even help. But you'd better be able to impress upon him the worth of your kit. "A drummer's going to have to be very tasteful. I wouldn't even work with anybody who's intimidated by it."

Hunter claims that the Linn 9000 drum machine had a bad reputation early on because of bad software, but the machine is currently the best on the market to date. The machine also does voice samples, and because of this, his studio is a practical choice for singers who want to cut demos.

Along with his drum machines,

Jimmy Hunter also plays drums and keyboards and is networked into a readily available bevy of session players to help with the other musical tasks.

Attracting bands from as far away as Northern California as well as major label artists and songwriters, Hunter's an active producer-engineer who advises people to stay away from him if they are only looking for a button-pusher. Attests Hunter, "I'm an active engineer. I like to be creative with the music. I'm completely involved in production of the song. This is the wrong place for anybody who doesn't want that. It's too frustrating for me."

Both a producer and an engineer, Hunter claims to be a drum programmer first and foremost. He doesn't miss live playing and looks forward to the variety of music that comes through the doors of his studio. He takes pride in being able to achieve the best sound in the least amount of time and with the least amount of money. If you have a song idea, maybe a tune you conceived on the freeway, Hunter can make it a bonafide song, and once it's on tape, it's yours to do with as you please. Just give Hunter the chance to do what he does best on the machine that he loves the most—the Linn 9000. "I have over 25,000 hours on this box. I know this machine. I've probably played it more hours than most people because I've had it since its conception. You hear it on records every time you turn on the radio."

Hunter can be reached at (213) 655-0615.

MC

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Foundations Forum '90 Doubles Attendance, Shifts Focus

By Tom Farrell



Rob Halford of Judas Priest

WESTCHESTER—With over 4,000 attendants from around the world, this year's Foundations Forum proved to be the largest and most successful in the organization's three-year history. Various industry members (mainly in retail and marketing), as well as a large gathering of musicians, flocked to the Airport Sheraton for the three-day mid-September event (September 13, 14 and 15).

In addition to the marked increase in attendance—twice that of last year's—the forum also shifted its emphasis from a party, good-time atmosphere to a more serious examination of the hard rock/heavy metal form. In the forum's program, Bob Chippardi, President of Concrete Marketing, the New York-based company which specializes in marketing heavy metal, stated: "We hope to raise your social consciousness and help you understand a little more how important it is for the metal community to take a stance on the issues of today that not only plague our industry but also our world."

Reinforcing Chippardi's statement, keynote speaker Rob Halford, lead singer of the British heavy metal band Judas Priest, called for unity amongst the heavy metal community. "It is my opinion that music is more important than any form of social communication. Halford, who was recently acquitted of charges that backwards-masked messages on Judas Priest records influenced two teenagers to commit suicide (the decision is being

appealed), asked why there were organizations to suppress, regulate and censor heavy metal but none to directly oppose it.

In keeping with this year's tone, many of the panels were geared toward provocative topics such as censorship, underground music and sexism/racism in the industry. Display booths, which were located in the hotel's suites, consisted of representatives from music equipment manufacturers, record labels, magazines and various others groups, ranging from tattoo shops

Geffen And Def American End Stormy Relationship

By Steven P. Wheeler

LOS ANGELES—After months of turmoil and controversy over obscenity issues, Geffen Records and Def American Records have parted company. This often stormy relationship began in September of 1988 when Geffen became the manufacturer/distributor for Def American, an independent label headed by outspoken producer Rick Rubin.

The two companies have not always seen eye to eye in the past, with Geffen refusing to allow their logo to be placed on certain Def American recordings. "It was our way of protesting the records that we weren't too wild about being associated with," said a Geffen spokesperson.

Things took a turn for the worse when Geffen refused to distribute the new album from Houston-based rap group the Geto Boys, citing offensive lyrical content as the reason (WEA is now releasing the

to the California Democratic Party.

In addition to the various booths and panels, the Forum also boasted an abundance of performances by bands both signed and unsigned, including a mini-concert by Judas Priest and a variety of up-and-coming acts. **MC**

record). This episode widened the differences, which eventually proved to be irreconcilable.

A Geffen spokesperson commented: "We find ourselves increasingly at odds with Def American's creative philosophy after decisions not to affix our logos to their albums by [Andrew Dice] Clay, Slayer and finally, Danzig, followed by our refusal to distribute the Geto Boys album. Because we believe both in artistic freedom and the freedom to chose the direction of our company, we felt it would be most constructive to encourage Rick Rubin to find a manufacturer/distributor with a greater affinity for the direction of his label. We wish Rubin continued success."

Rick Rubin and other Def American officials did not return numerous phone calls, but Rubin set the tone for the split weeks ago when he spoke out against Geffen's refusal to distribute the Geto Boys album: "As a member of the entertainment community, my concern is growing with regard to the increased regulation of what we are allowed to hear and what we are allowed to see. I am obviously shocked and disturbed by Geffen's decision." **MC**

MILLION-DOLLAR AIDS BENEFIT SHOW



Bette Midler is shown presenting the Commitment to Life Award to Madonna at AIDS Project Los Angeles' benefit show, held at the Wiltern Theatre on September 7, 1990. Other honorees were artist David Hockney, Congressman Henry Waxman and Ian McKellen. Rod Stewart is shown during his performance at the sold-out concert, which raised \$1,150,000 for APLA programs and services.



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Miller's Tenth Annual Talent Search

By Sue Gold

BROOKFIELD—The Miller Genuine Draft Band Network has announced its 10th annual search for up-and-coming talent. The program was conceived to help club level bands with tour support, publicity and equipment. "It's designed to support small bands, not the B-52's," states Phil Janus, Director of Public Relations at Gary M. Reynolds & Associates, a marketing firm working with Miller. "These are the bands that really need our support. It's real expensive to tour nowadays."

According to Janus, each band must meet two requirements: "Bands have to play a minimum of 120 shows a year, and they have to tour on a regional basis. All types of bands are invited to submit." There are no specific outlines as to how far a band needs to travel to be considered touring on a regional basis. "Obviously, some bands are located in areas where they can play more clubs and travel to bigger cities," Janus explained. "It depends on where the band is situated."

There will be 26 bands chosen to be part of the 1991 program. Bands are chosen from all over the country. "We started with five bands in 1981, and now we have 26," Janus said. "We keep adding bands. There is no set number."

Employees of Miller Genuine Draft will make the final decision on bands. Selected bands will receive print advertising, radio promotions, tour publicity, banners, souvenir posters and other mer-

chandise. Each band will also receive approximately \$15,000 worth of equipment from contributing sponsors, including Fender guitars, Shure Brothers microphones, Kurzweil Music Systems keyboards, Ernie Ball strings and accessories, Sabian cymbals, Switchcraft music equipment connectors and Pro-Mark drum sticks.

According to Dick Holliday, who is a current member of the Band Network, "Miller gives us the freedom to create our own image and play our own music. They give us the support we need to make it nationally by saving us the time and money required to promote our concerts."

In return, Craig Connelly, Manager of Event Marketing at Miller, said, "The Band Network creates awareness for Miller Genuine Draft and links Miller with music, which is important to our consumers."

Janus added, "In 1981, it was a rock program, but since then, it has diversified to appeal to as many people as possible. We have jazz, R&B, pop, rock, fusion, latin rock and reggae."

All submissions must be received by November 1, 1990. Bands interested in the 1991 program must submit biographies, photographs, itineraries and audio or video tapes to Miller Genuine Draft Band Network, c/o Gary M. Reynolds & Associates, 16535 West Bluemound Road, Brookfield, Wisconsin, 53005. MC

B.B. KING HONORED WITH STAR



Blues great B.B. King received a star on Hollywood's Walk of Fame on September 5 (for those counting, it's the 1,917th star). Pictured at the ceremony are (L-R): Johnny Grant, Chairman of the Walk of Fame and Mayor of Hollywood; B.B. King; and Bill Welsh of the Hollywood Chamber of Commerce.

By Michael Amicone



Laura Swanson

A&M Records has announced the promotion of **Laura Swanson** to the position of National Director of Publicity, West Coast. Swanson, a five-year veteran with A&M, was formerly West Coast Director. Swanson will admirably perform her duties out of A&M's Hollywood headquarters.

EMI has announced the appointment of **Ron Geslin** to the post of Vice President, Promotion. A seventeen-year industry veteran, Geslin will work out of the company's New York City headquarters and will oversee all the label's national pop promotion field staff activities.



Allan Flaum

The Relativity/Combat/In Effect group of labels have announced the appointment of **Allan Flaum** to the post of Director of Production/Creative Services. He will be based at the labels' New York office.

Virgin Records has promoted **Richy Vesecky** to the post of East Coast Coordinator, Artist Development. Vesecky will perform his duties, which include shepherding all aspects of touring and promotion for the label's artists, out of their New York office.

Arista has appointed **Gary Imhoff** to International Production Manager. Imhoff joins the label direct from a stint with Atlantic Records as their International Production Coordinator.

Elektra Records has announced the appointment of **Jon McHugh** to National Director, AOR. McHugh, formerly with A&M Records, began his music industry career

with London Wavelength as Affiliate Relations Coordinator. In more Elektra news, **Louis Heldelmeier** has accepted the position of Senior Director, National AOR Promotion.

Motown Records has appointed **Patti Drosins** to Senior Vice President of Marketing. Drosins is a fifteen-year industry veteran, recently with PolyGram Records.



Nick Maria

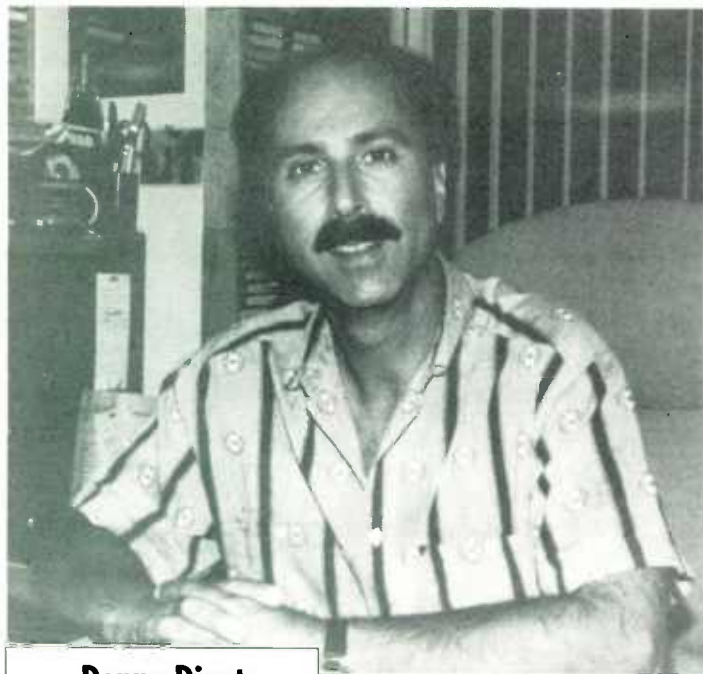
Atlantic Records has named **Nick Maria** to the post of Senior Vice President. Maria, who joined Atlantic in 1974, will perform his duties out of the company's New York offices.

Rhino Records has announced several new appointments: **Tracy Hill** has been promoted to the post of Vice President of Publicity; **Keith Altomare** to Vice President of Sales; **Brian Schuman** moves to Vice President/Operations; **Garson Fooks** becomes the company's Director of Product Management; **Falthe Rafael** has been added as Product Manager; and **Brett Milano** joins Rhino's staff as National Publicity Manager.



Jerry Follis

Chameleon Records has promoted **Jerry Follis** to Director/National Sales. Formerly National Sales Manager, Follis will continue to direct sales efforts through CEMA as well as to oversee the label's export and mail order operations. MC



Pat Lewis

Denny Diante

Company: MCA Records
Title: VP/A&R
Duties: A&R/Producer
Years with company: 1 1/2

Dialogue

R&R Inroads: "I think we're making inroads into the rock & roll arena. We signed Pretty Boy Floyd, Sweet F.A. and Cold Sweat and we have a new act called Steel Heart that's really very good. I also think that the acquisition of Geffen Records will give us tremendous credibility in that genre."

Medeiros: "I wanted to compete more in the CHR world. This is the first record that I was able to produce from scratch, from top to bottom. Glenn wanted me to A&R and produce a couple of tracks and I wound up producing half the album. And the first track I did was the single, 'She Ain't Worth It.' Bobby Brown and Glenn were already very friendly. They met through Rick James. When we were doing the record I told Glenn that it would be great to get Bobby to rap on it. I thought that would really put the single over the top. Everyone loved the idea and Bobby did it. Nobody twisted anyone's arm."

Likes/Dislikes: "I hate phone calls and budgets. Everything else that deals with the artists and the music, is alright. As long as I'm in the studio twiddling knobs, I'm fine."

The Odds: "I think there's a much better chance to have a hit in the black/dance area than in rock & roll. A Number One CHR hit gets played in over a hundred million households. And a Number One AOR record only reaches into about 19

million households. That's quite a difference. So AOR radio isn't that effective anymore. And with MTV, VH-1 and CHR, you have so many more avenues to break a record that is dance or funk oriented. With rock records, all you have is AOR and maybe some MTV. I just think it's a matter of outlets now. For rock & roll bands the question is 'where do they go?' Concerts are down, smaller venues reach smaller audiences and alternative music—I don't know what that's all about. College radio? What is it? They buy one cassette and copy it. To me, alternative radio is the place you go to get played when CHR won't play your record. Now there's a new one called Hot A/C

which will play some of the more progressive dance records but won't play rap music. They wouldn't play the Glenn Medeiros/Bobby Brown record so I edited out the rap section. Then, do I take Bobby's name off the record? It's very confusing."

Objective: "The object is to make undeniable, in your face records. And to be more selective. Selectivity was always the key. You've got to go with your instincts. I didn't even know if they'd buy Glenn! Here was a kid that was very middle of the road and adult contemporary. A real milk & cookies type artist. And all of a sudden, he's hip. One record makes him hip. It was a roll of the dice. The real proof of the pudding is what we do on the next album."

Advice: "There are overwhelming amounts of people who want to get into the business. The usual avenues of trying to reach the A&R community (managers, attorneys, etc.) are still the most effective and the quickest. Going to seminars or workshops like NAS or LASS is a good way to see and meet with A&R people. I don't think sending out flyers to all of the A&R people does any good. I'll read a review in *Music Connection* and based on that I might go out and see the act for myself."

"If you play in the clubs long enough and you're good enough as a band or as a musician, someone will definitely notice you. The cream will always rise to the top. It's a simple formula: Don't play for the deal; play for the love and passion of the music. What really impresses me about an act is when they come in and do 'their thing.' That's what makes the music fresh. That's also what keeps you going—doing what you do best."

Grapevine

Word is that Jailhouse will sign a recording deal with Restless/Enigma and release their album in the spring of '91.

Those irresistible rappers, the Geto Boys, have finally found a home. After Geffen Records refused to release their album due to sexually explicit lyrics (and that's being kind), WEA, through what is termed a "special arrangement," put the album into local record stores on September 21st. Commenting on the events, the Geto Boys' **Bushwick Bill** said: "You can't hold back the truth. We can't be stopped." Now that the fight is over and the album is in the stores, let's see if it sells!

BMI recently released its list of the 50 most performed songs in the organization's 50-year history. Here's how their Top Ten looked: (1) "Yesterday," (2) "Never My Love," (3) "By The Time I Get To Phoenix," (4) "Gentle On My Mind," (5) "More," (6) "Something," (7) "Bridge Over Troubled Water," (8) "You've Lost That Loving Feelin'," (9) "Mrs. Robinson," (10) "Georgia On My Mind." Of the 50 tunes listed, only "Yesterday" and "Never My Love" have passed the five million performance plateau. Now that's what I call airplay!

Assist "Geezer" Butler has left Ozzy Osbourne's band for what he says are "more than musical differences."

Chart Activity

Congratulations to **Matthew & Gunnar Nelson** and to **DGC Records** for achieving gold record status on Nelson's debut, *After The Rain*.

Slaughter's Chrysalis debut has



After appearing on London's famous Top Of The Pops TV show, EMI labelmates Roxette and Go West take time out to strike a pose with their label's A&R Vice President, Ron Fair. Both acts had Top Ten hits on the Pretty Woman soundtrack. Pictured above are Peter Cox (Go West), EMI's Ron Fair, Per Gessle & Marie Frederiksson of Roxette, and Richard Drummler (Go West).



Having recently completed their latest video for "Running Wild In The 21st Century," Canada's Helix take time out to pose with the severely tattooed "Snake" who was one of the stars of their video. Pictured (L-R) are group members Denny Balicki, Daryl Gray, Paul Hackman and Brian Vollmer, Snake, and Helix member Fritz Hinz.

surpassed the platinum mark and is rapidly headed toward two million. It's good to see local acts like Warrant, Ratt, Stryper and Jane's Addiction all making a run for the top of the national charts.

If music is where it's at for you, you'll be spending lots of time at your favorite record store over the next month. New releases include Slayer, Iron Maiden, Bob Dylan, Grateful Dead, the Replacements, George Michael, Scorpions, AC/DC and Paul Simon, among others.

"Something To Believe In" will follow "Unskinny Bop" as the next single from Poison.

Look for the latest release from the Waterboys called *Room To Roam* to be released on Ensign/Chrysalis in early October. Album was produced by Mike Scott and Barry Beckett. Waterboys will soon embark on a tour of the U.K. and Europe before hitting American shores. Latest addition to the band's drummer Ken Blevins.

On The Move

James Robinson, David Kerшенbaum and Jim Mazza have jointly announced the formation of the Morgan Creek Music Group, which will function as a full-service, multi-label West Coast-based record company, music publishing company, film soundtrack division and recording studio. Kerшенbaum and Mazza will act as co-Presidents with Robinson as Chairman/CEO.

Bassist Randy Jackson has been named VP/Staff Producer, A&R at Columbia Records.

Steve Ralbovsky exits the A&M A&R department. His contract recently expired.

Kevin Woodley has been appointed Director of A&R/Black Music for Atlantic Records' New York headquarters.

Kevin Curry has been promoted to the position of East Coast A&R Rep for Virgin Records. 



Synapse

Contact: Red & Black Prod.
(714) 847-3068

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Distinguishing themselves by delivering one of the most colorful and professional demo packages we've ever received, Synapse seems bent on making it despite the tremendous odds. Choosing to be represented by the colors red and black, the band put together a simple but effective press kit that included their own CD entitled *Sword Of Truth*. Though few will argue that the band is talented, material-wise they clearly need help. The songs are just about the only things about Synapse that aren't original sounding. I'm also very confused about who actually is the lead singer in this band. According to their credits, one singer performs on their record and another performs with them in a live setting. What's that all about, guys? Anyway, an "A" for effort and creativity but a lower grade in the songwriting department.



Uprising

Contact: Nancy Lewis
(301) 788-5095

Purpose of Submission: Seeking label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Originally from Trinidad but now residing in Baltimore, Maryland, Uprising is a seven-piece roots rock reggae group voted "Best Local Band of 1990" by *Baltimore* magazine. The problem with this particular genre of music (apart from all of it sounding the same), is that there are only three kinds of reggae songs: slow ones, medium tempo ones and fast ones. And that's it. Uprising's "Livin' In Paradise" and "House Rock" tracks are all authentic and well-played, but much like UB40, very few people seem to care. Given that each year, literally dozens of new bands are signed, very few of them (if any) are reggae bands. And therein lies the rub. There aren't any "real" songs on this tape, but rather "grooves" around which lyrics are sung.



2AZZ1

Contact: T.J. Burke
(714) 592-7617

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Craig and Mary Durst are the two components of 2AZZ1, a jazz/adult contemporary musical unit—and also husband and wife, I might add. Their demo submission is a complete album called *Just For The Record*, which is comprised of eight pretty nifty tunes. Mary's vocals are silky soft and tender with the mellow sax played by Craig serving as an additional treat. Don't be fooled by the fact that this is adult contemporary music—it's damn good. And in a world where there is room for the likes of Skid Row, George Michael and Basia, all on the same charts, there's plenty of assurance that this genre does in fact have its own demographic. Before looking for that label deal, I'd first change the name of the band and then try to come up with something that sounds like a crossover track. Otherwise, you're doin' just fine.

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.



Pat Lewis

ASCAP and the Coconut Teaser hosted their monthly Best Kept Secrets night, which is designed to showcase six unsigned bands that ASCAP and the Teaser's Len Fagan feel have great potential. Pictured is singer-songwriter Andrena Douglas from Too Many Joes, a featured band at last month's showcase. Douglas writes strong, alternative material that has a slight folk music flavor. Highlights were numerous and included the chilling song "Jonathan," which is a sad tale of child abuse.

New Signings

Warner/Chappell signed a co-publishing agreement with Virgin recording act the Origin.

CBS Music signed a worldwide co-publishing deal with Kiss' Paul Stanley.

MCA Music has signed several new publishing deals, including one with EMI recording artist, Diane Reeves. MCA together with Bush Burnin' Music signed the members of Z'Looke.

Warner/Chappell signed a worldwide co-publishing deal with writer-producer Barry Eastmond, who is in the studio with Jeffrey Osbourne.

Warner/Chappell inked a co-publishing deal with Del James. James has a cut, "Bandaged Knees," on the Almighty's upcoming album. He also has two songs on the forthcoming Guns N' Roses LP. He is currently working with longtime writing partner West Arkeen for such artists as Bob Seger, Alice Cooper and Taylor Dane.

John Palumbo signed an exclu-



Pat Lewis

Peer Music's Marvin Etzioni: A performance reminiscent of what one might have heard in a coffee house during the Sixties.

sive songwriter agreement with Famous Music. Palumbo wrote the Top Ten hit "Don't Close Your Eyes" with Donnie Purnell of Kix. John is currently working on Kix's upcoming project.

BMG Music Publishing has obtained renewal rights from the estate of the late lyricist Howard Greenfield to many of Greenfield and collaborator Neil Sedaka's biggest hits. BMG also purchased Edition Sunset Publishing, a catalogue which contains many hits by Diane Warren.

Nelson brothers Gunnar and Matthew have signed exclusive songwriter and co-publishing agreements with EMI Music Publishing.

The Business Side

Dexter Moore has been promoted to the position of Director, Writer/Publisher Relations at BMI.

NEM Entertainment, the newly-established international publishing company, has purchased Fleetwood Mac Music, a catalog rich with hits composed by Fleetwood Mac vocalist-keyboardist Christine McVie. The purchase also includes future compositions written by McVie and Eddy Quintela.

Theresa M. Santisi has been appointed to the Office of the Chairman of EMI Music Publishing.

EMI Music has acquired the independent U.K. music publishing Filmtrax.

Karen Gibson has been appointed to the post of Director of Creative Operations for the newly formed music publishing company K&D Entertainment.

Virgin Music announced the appointment of Russell Ziecker to Director, Creative Affairs.

The Chameleon Music Group has inked an exclusive worldwide co-publishing venture with Warner/Chappell Music.

Songwriter Showcases

ASCAP (in conjunction with the Coconut Teaser) hosted its monthly Best Kept Secrets night at the Teaser on August 28th, and the industry turnout was fantastic. Featured were Lost Luggage, the Free Wheelers, Everything, Sordid Humor, Bad Xample and Too Many Joes. If you are a songwriter-artist or a band who would like to get involved in a future showcase, you can call ASCAP at: (213) 466-7681 or send a complete package (include a demo tape with up to three songs, photo and bio) to: ASCAP Best Kept Secrets, 6430 Sunset Blvd. Second Floor, Los Angeles, CA 90028. Remember, you do not have to be a member of ASCAP to participate in this program.

Peer Music songwriter-producer-artist Marvin Etzioni performed a short set of material from his forthcoming solo album recently at Cafe Largo. With only his mandolin in hand, soft-spoken words and quiet material, Marvin did a wonderful job warming up the crowd for the ever-bizarre, hippie-dippy, artsy-fartsy, quasi-country/folk/cabaret singer Victoria Williams. Her set focused on material from her latest Rough Trade release, *Swing The Statue!* and featured personal favorites "Why Look At The Moon" and "On Time." If you haven't heard this interesting singer-songwriter, her album is well-worth the trouble to find. She's wonderfully quirky, has this strange quivering voice and writes some pretty darn humorous lyrics. Her band featured two of my favorite local musicians: Denny Croy on a variety of odd-looking basses and D.J. Bonebrake on the skins.

Victor Reznitov, one of the twenty or so songwriters from the Soviet Union who was involved with the Music Speaks Louder Than Words program, came to the United States recently to visit his American songwriting collaboration partner,

Demo Spotlight



John Ede is a singer-songwriter who resides in Alberta, Canada and is seeking a label and/or publishing deal. His demo contains four songs that he co-wrote with manager Steve Daily, including the uptempo "Love Got No Mercy" and the jazzy "Where Does Love Go." His material would probably do best on A/C radio, however, it does have crossover potential. He's got a strong, David Clayton-Thomas-like voice. Apparently, he's got quite a following in his native Wales as well as a lot of interest in Europe. In October of last year, John's recording of a Terry Sampson/Steve Daily song, "A Little Bit Of You," was used in a one-minute feature spot on the television show *Superboy*, in which one of the series' stars lipsynced to the cut. For more information, in the United States contact Steve Daily at (213) 450-4085, or in Canada or Great Britain, contact John Ede at (403) 464-1824.

Harold Paine. Victor did an impromptu performance of three of his own Russian compositions at At My Place. MC



Pat Lewis

Russian songwriter Victor Reznitov performed several songs at At My Place. Victor co-wrote a song with Harold Paine that appears on the American/Russian collaboration Music Speaks Louder Than Words.

PUBLISHER PROFILE

Pat Lewis



Ira Jaffe
President, NEM

By Pat Lewis

NEM President Ira Jaffe has been involved in publishing for twenty years and considers himself a veteran. "They tell me that in most sports, if you're a veteran, you never get traded. However, I've been traded about seven times in the last ten years," he chuckles. Tired of the "executive trading game" that occurs so often when one large publishing company merges with another, Jaffe decided to form his own independent publishing company, NEM, at the beginning of this year.

Once he got proper funding, Jaffe's second move was to bring Ross Elliot (now NEM's Director of Talent Acquisition) on board. Together the pair have made a firm commitment to sign only those songwriters and artists (both signed and unsigned) that they truly believe in. They are also determined to keep their writing staff small, so they can give each songwriter all of the individual help and attention that he or she deserves.

"I started with nothing," says Jaffe. "I've bought several catalogs, most of them small and handpicked. The first two catalogs that we bought were Frank Leo's catalog and Christine McVie's portion of Fleetwood Mac Music." Jaffe and Elliot have also signed three staff writers out of their Nashville offices as well as three unsigned bands (Killer Mockingbird and Lucy Brown—both from Los Angeles—and a band with no name from New York). They are presently looking for a few staff writers to be based out of their Los Angeles offices.

Jaffe has certainly had a colorful twenty years in the publishing business. He started working his way up the ladder at Screen Gems/EMI in New York and eventually became a professional manager, although, he claims, not a very successful one. In 1973, he moved to Los Angeles and became a movie coordinator for Columbia Pictures' publishing company. By 1976, Ira found himself running the entire talent acquisition department. "It was my good fortune that the first day I started my job, I was brought a tape of Boston," he recalls. "I signed them for four albums at that time. Six months later, I signed Journey for ten albums. And six months after that, I signed Cheap Trick for six albums. Within the first year and a half, Boston's initial album was over twelve million, Journey has sold well in excess of 40 million albums, Boston collectively is over 20 million and Cheap Trick is in the fifteen to twenty million range. I had a good run there."

Ira left Screen Gems/EMI in 1980 and went to work for Chappell Music where he headed up Intersong Music, a division of Chappell. He went on to run the creative department at Chappell/intersong when the two companies merged. "During this period of time," he says, "we signed Ratt, Cinderella, Jody Watley."

After spending seven years at Chappell/intersong, Jaffe returned to EMI to be president. "The first signing we did was Cheap Trick, which went double platinum [Lap Of Luxury]," he says. "We signed Holly Knight and Diane Warren to major foreign distribution." When EMI merged with SBK, Ira was again faced with executive musical chairs. But this time, instead of taking yet another position with yet another big publishing firm which more than likely would find itself merging with another firm down the road, Jaffe chose an entirely new direction. "I had been sold too many times, it was time to start my own company," he says. And thus NEM was born.

"NEM was set up to be a one-on-one company to deal with people who have been overlooked or who have been kind of swallowed up by the fact that the four biggest companies combined into two companies. And those four companies actually were comprised of many auxiliary companies—like SBK had already bought United Artists had already bought CBS had already bought ATV. And if you look at the consolidation, you're really talking about the better majority of the top ten companies have actually been put into the hands of two majors.

"I felt like the writers and artists were the ones who were really going to suffer. It's hard for anybody to say you're going to do a proper job when you have 700,000 or 800,000 copyrights. It's impossible, particularly when you're signing as many new people as they are signing every day. They say, 'We're going to work your songs and we're going to work the old catalogs and we're going to do this and that.' It can't be done. Yes, the intentions may be there, but the reality is when you have only eight professional managers across the United States, they can't work 800,000 songs plus new songs and new bands and really take the time to listen and work with the new things."

Jaffe believes these publishing company mergers have greatly damaged the Nashville writing scene. He comments, "We're going to be major players in Nashville. I definitely want somebody to know, that if they fall asleep, we're going to be there!"

MC

ANATOMY OF A HIT

By David "Cat" Cohen

"Thieves In The Temple"

WRITER: Prince

PRODUCER: Prince

PUBLISHER: Controversy Music (ASCAP)

Prince

Warner Bros.

To stay a successful recording artist today requires both developing one's creativity and the ability to keep in touch with the changing needs of the market. When most artists accomplish a string of hits as impressive as this week's performer/writer/producer, they have a tendency to rest on their laurels and become either a formula of themselves or simply get into their own personal trips. However, there are a few who keep challenging themselves to come up with original, relevant messages and innovative music. They seem to tap into their own personal vision and are able to express this within commercial contexts.

Prince started his career with bold innovative recordings that made a big impact on the Eighties music style. However, toward the end of the decade, he fell into the trap of narrowing rather than widening his creativity. In this week's single, we see the reemergence of the Prince we originally knew and respected. "Thieves In The Temple" has the kind of socially relevant message that audiences in this new politically aware age want to hear. Musically, it is also outstanding in its incorporation of a traditional "roots" blues style into a sound with a contemporary touch and feel.

Q Lyric: The lyric concept is an expression on both literal and allegoric levels of the paranoia caused by the violence in today's urban life style.

*Love come quick
Love come in a hurry
There are thieves in the temple tonight
They don't care where they kick
Just as long as they hurt you
There are thieves in the temple tonight*

*Love if you're there come save me
From all this cold despair
I can hang you're around
But I'd surely die if you're not there*

Q Groove: A Prince trademark is his rock 8th groove overlaid with funky 16ths. However, this recording emphasizes the 8ths and the 16ths are just used as a little added spice, very much like in the Sixties R&B style he recreates.

Q Scale: The melody is strictly in the blues scale (minor pentatonic with added b5 tone) 1 - b3 4 b5 5 - b7 8.

Q Melody: Built on a funky blues-gospel basis, the melody is singable and memorable, not just a pedestrian riff that a lesser writer might have given us.

Q Harmony: As traditional as the melody is, the use of harmony is innovative. Use of chromatic color tones in the chords (a descending passage gives us minor 6th and minor maj 7th harmonies). Touches like this set the song in a new context, not just a rewrite of an older style.

Q Form: Older style AABA form—Signature Verse Verse Bridge Verse Bridge Solo.

Q Influences: Built out of Sixties blues styles of such masters as Muddy Waters and the Paul Butterfield Blues Band. The blues harmonica is very effective. The song also has a strong gospel feel as well. Some of the vocal backups are reminiscent of the Staples Singers' style.

Q Production: One of Prince's best, an excellent blend of old and new elements. He's right on top of a return to more acoustic and less synthesized sounding productions.

Q Performance: The vocal is honest, sensitive and emotional.

Q Summary: Prince has done it again. He is in touch with the concerns of the day and expresses it well with this strong, emotionally honest and vibrant release. Look for "Thieves In The Temple" to be around for a long time, certainly long enough for Grammy consideration.

MC

ALL IN THE FAMILY



Producer/engineer/famous offspring Quincy Jones III is pictured at the console, completing club and hip-hop remixes of the song "Back On The Block," the title track from father Quincy Jones' recent album of the same name. Engineer Bob Morse assisted.

MASTER CONTROL: Def American act the Black Crowes were recently in mixing a single with producer George Drakoulis and engineer Brendon O'Brien...Stan Ridaway, in mixing his latest record for I.R.S., with engineer Joe Chiccarelli and assistant Andrew Ballard...Enigma artists the Vandals, in working on tracks for their opus, Bob Casale of Devo engineering and producing and Andrew Ballard assisting...Warner Bros. act Jane's Addiction, in mixing a 12-inch, leader/producer Perry Farrell and engineer Ron Champagne overseeing the mixing with assistant Joe Pirrera...Chameleon act Mary's Danish, also mixing their next record, producer-engineer Dave Jerden handling the sonic chores and Andrew Ballard assisting.

IGNITED PRODUCTION, INC.: Producer Bill Meyers recently wrote, tracked and mixed the opening film for Earth, Wind & Fire's upcoming tour. Paul Klingberg engineered, Mike McKnight was the programmer and Jeff Welch assisted.

SOUTH BAY SOUND STUDIOS: One World was recently in this South Bay recording facility, working on their new album for Nova Records...Bob Milea recorded his debut album in this facility's twelve-track studio.

FOX RUN STUDIOS: Angela Bofill, in mixing two tracks with producer Tina Clark, engineer Jeff Balding and assistant Tim Andersen...Latin

American singer Lunna, in tracking and mixing with producer Cuco Pena, engineer Benny Faccone and assistant Tim Andersen...Sherrelle, in mixing her new album with producer Al Richardson.

TAKE ONE RECORDING: Main Beach Boy Brian Wilson, in with engineer Brad Gilderman, working on his new solo opus, assisted by Steve Montgomery...Jeff Lord Alge, in mixing a live performance by Lloyd Cole, assisted by Steve Montgomery...Jeff Lord Alge, working with Chrysalis recording act the Blue Aeroplanes.

TOPANGA SKYLINE RECORDING CO.: Singer Ana Gabriel, in mixing her new LP for CBS Mexico with Moogie Canazio and producer Max Pierre...Ned Doheny, in mixing his album for Japanese label Polystar, Steve Sykes engineering and Sarah Jarman assisting.

CORNERSTONE RECORDING: Enigma's Vinnie Vincent, in working with engineer Rick Barcelona and assistant Joe Barresi...Simmons/RCA's Silent Rage, tracking and overdubbing for a new LP with producers Kevin Beamish and Bob Erzin, engineer Bruce Barresi and assistant Joe Barresi...Enigma's Al Stewart, working on his new album, Joe Chiccarelli producing and engineering and Richard Hasal assisting...Misguided, in working with producer and engineer David Devore.

MC

STUDIO TENSION



Engineer Michael Carnevale and producer Dito Godwin (seated) are pictured putting the finishing touches on Surface Tension's (back row) latest effort.

Skip Saylor Opens New Mixing Room, Debuts New SSL Console

By Barry Rudolph



October 1, 1990 is the date of the opening of Skip Saylor Recording's new mix room which will have the first SSL console of its kind in the United States. The SSL 4000 G console with 80 inputs will feature the new Cue Matrix System designed by Peter Gabriel's company, Real World. This new system is available only to new custom 4000 and 6000 G Series consoles and cannot be retrofitted in the field to an existing SSL console.

The Cue Matrix System represents the newest major innovation since SSL introduced the new G Series Console and Computer systems. The Cue Matrix allows the mixer to derive an additional four cue sends and computer-controlled mutes from each of the 80 input channels. This would make a total of ten cue sends available from each module, six with Total Recall Automation and four under computer control. These cue sends are used for echo and effect sends in the remix mode on the SSL console. So instead of using up multiple input channel modules for automating effects and echo events throughout a mix, (which for a 48 or 72 track mix can use up even 56 channels of fader/mute automation pretty quickly), the Cue Matrix can undertake this task, thus freeing up the fader automation channels for more crucial jobs. The cue Matrix can also be used for additional mute-automated input channels for echo returns and other outboard devices or

"live" MIDI instruments.

Under control of its own dedicated computer, the Cue Matrix generates a "map" of current mute switch status that can be stored, numbered and recalled from a non-volatile memory. In addition, all switch dynamics are echoed out the MIDI out jack as Continuous Controller or Note On/Off data. Saving presets or loading presets (i.e. a Cue Matrix Mix setup with dynamic mute switch changes) is accomplished via an external MIDI sequencer locked to the same SMPTE time code used by the rest of the console automation. The Cue Matrix System computer has a 40 character by two line LCD display, 3.5 inch disk drive and the familiar "Alpha" dial for data entry and mode selection. The matrix is a modular system that can be expanded when even more cue sends are desired.

At Saylor's, the new console will have the E Series equalizers on the first 24 channels and the new G Series EQ on the rest of the channels which reflects a trend towards compatibility SSL is encouraging between studios using large frame SSL consoles. This means that it will become even easier to recall mixes made on SSL consoles even from different studios from anywhere in the world. To augment the increased capabilities of the brand new G Series console, Saylor will add a whole new assortment of outboard "toys" to the studio's existing vast array of signal processing gear.

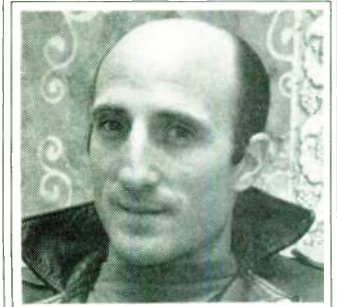
MC

ON THE SET



Island recording artist Dino recently completed a video for his first single, "Romeo," from the album Swingin'. Pictured at the video shoot (L-R): Lynn Staats (VP, Video, Island), manager Steve Grunert, Dino, director Mark Bienstock, rapper Dr. Ice (who guests in the video) and Judy Trollo (Creative Director, Video Department, Island).

SESSION PLAYER CROSSTALK



Pat Lewis

KENNY ARONOFF

By Pat Lewis

For the past decade, drummer Kenny Aronoff has been the rhythmic heart and soul behind the sound of John Cougar Mellencamp. During that busy time, Aronoff recorded six gold and platinum albums with Mellencamp, including *American Fool*, *Lonesome Jubilee* and *Big Daddy*, toured extensively with Mellencamp, and in between, somehow managed to squeeze in a number of recording dates with other artists such as Belinda Carlisle and Brian Setzer.

When Mellencamp put his musical career on hold following *Big Daddy*, to pursue a growing interest in oil painting and acting, it marked a turning point in Aronoff's career. Once word hit the streets that Aronoff had some time on his hands, the flood gate opened. Call after call came from artists and producers who wanted to work with the solid, simple and soulful skin basher. This year alone, Aronoff has already recorded over twenty-five albums, including the latest releases by Jon Bon Jovi, Iggy Pop, Bob Dylan, Elton John and Jim Beard. Additionally, he backed-up most of the performers at both Farm Aid IV and the Benefit for the Homeless/Roy Orbison Tribute. He's even tried his hand at producing. And Kenny Aronoff hasn't slowed down yet!

Born in sleepy Stockbridge, Mass., Kenny was influenced by the jazz and classical artists that his parents listened to. But, by the time he was fourteen, he had been "bitten by the rock & roll virus" and began playing drums in the local clubs. Interestingly, when it came time to enter college, Kenny chose to study classical orchestra percussion at the University of Indiana. Always looking to expand his musical vocabulary, Kenny also spent endless hours jamming with the jazz and be-bop

students. And if that wasn't enough, he even played drums in a local R&B band at night! But upon graduation, the only classical percussion auditions that Kenny could find was in Quito, Ecuador and Jerusalem. Not interested in leaving the country, he spent the next several years playing in a fusion jazz band before learning that John Cougar was looking for a drummer. And he got an audition.

"I practiced for two weeks with the record," says the intense drummer. "They said, 'Just be familiar with the record.' I memorized every lick on that record—two weeks to try and get inside that music and understand it. I could relate to it because it goes back to my youth when I was a street player, but the simplicity of it all. I had more of a feel and a desire to play complex because of all my training. I mean, the last seven or eight years, I was into technique for technique's sake. And now we're down to the bare bones and just playing music. This was a big adjustment for me." Big adjustment or not, Kenny won the audition. But once he got into the recording studio with John, he found that it was quite a difficult task to play straight ahead, simple rhythms. He confesses, "I found it much easier to be complex and technical. It's so much more difficult to be simple—it's got to be perfect, it's got to be pure. It gets into very subtle things. Yeh, it took me two years to fit into John's band—to learn how to play that language."

But there's a lot more to playing simple than meets the eye. And just because you are playing a simple beat doesn't necessarily mean that you have good timing or more importantly, a good sense of groove. "Groove is like a bottle of wine," says Aronoff. "If you put grapes into a bottle, it doesn't suddenly taste like wine. It takes years for that to develop—to ferment—and to turn into good wine. Well, if you've been playing fusion music and you think you can play rock & roll, you've got another thing coming. Just because the beat is simple, doesn't mean you can groove. You have to live that music. You have to live that feeling. The reason I've gotten good at what I'm doing is only because I've put my time in. I've been playing the kind of back beat for John's band—I've been playing simple for ten years."

Just this past year, Kenny finally realized what an important role his classical training as well as experiences in R&B, jazz and country bands has played in the studio. "Once I developed my rock & roll style—the 'Mellencamp style,' I started to have to draw on all this other stuff," he says. "Listen to 'Blaze Of Glory'—in the middle is that march beat. When I did that overdub, I think I did two snare drum parts—one behind the other—basically, when I did that part, I was back in the orchestra. If you listen to 'Justice and Independence' [a John Mellencamp song on *Scarecrow*], it's a boogaloo beat with a big drum solo in the middle—that's right from a Dixieland record that I remember hearing my father play for me. A Dixieland record! That background and my education have really paid-off." **MC**

NEW TOYS—BARRY RUDOLPH



Oscar Schmidt Acoustic Guitars

Oscar Schmidt, a division of Washburn International, has a new low-cost line of acoustic guitars. Three models range in price from \$145 to \$240 retail and feature ma-

hogony top, back and sides while the full-size models get spruce tops. You also get a rosewood fingerboard and chrome hardware with a unique headstock.

Even at this price point, Oscar Schmidt inspects and sets up each instrument before it leaves the factory. In addition, all guitars come with a limited five-year warranty.

For more information contact Oscar Schmidt International (a division of Washburn Intl.) at 230 Lexington Drive, Buffalo Grove, IL 60089 Phones: (708) 541-3520 (800) 877-6863.



Updated Mini Brute II from Polytone.

The updated Mini Brute II now has 110 watts RMS with active tone controls and a three-position bright/dark switch. The three-band tone circuit (bass, middle, and treble) along with a new distortion circuit provides a

thicker and smoother distortion. Not to change or compromise the original Polytone sound in the least, you can also get all the screaming highs and filthiest tones by way of the distortion boost, EQ and volume controls. Other details: a new smoother sounding reverb, heavy duty twelve-inch speaker, main output jack, headphone and extension speaker jacks and a dual footswitch jack for changing between distortion and clean tones and turning the reverb on and off.

The Mini Brute II sells for \$475 list and for more about it you can contact Polytone at 6865 Vineland Avenue, North Hollywood, CA 91605 Phone number: (818) 760-2300 or FAX to (818) 760-2302.



Kawai's New XD-5 Percussion Synth

The XD-5 is a programmable synthesizer designed to be a sound source for either your sequencer or your set of electronic drums. There are 200 16-bit percussion wave samples that can be used to create previously unheard of drum sounds.

The XD-4 starts with all the parameters of the Kawai K4 synth. You have ADSR's with level and time modulation, resonant filters with their own modulators, as well as the ability to combine up to four different waveforms into a single sound. You can delay, reverb, flange, reverse and layer for a seemingly endless number of possibilities. **MC**

There are 64 patch memories to store your creations and 64 external percussion sounds that can then be put into 16 different drum "kits". Each sound has its own tuning, level and can be routed to the stereo out on to any one of six separate outputs. All sounds are sampled at 44Khz. and all the paths in the machine are in digital domain, so there is no loss of quality no matter how twisted and layered you make the sound.

The XD-5 is a two rack space affair and sells for \$895. For more information contact Kawai America Corporation, 2055 E. University Drive, Compton, CA 90224 (213) 631-1771. **MC**

RADIO PIX
SUNDAY, SEPTEMBER 30



Aerosmith

8:00 a.m. **KLSX FM 97.1**—Off The Record With Mary Turner: An exclusive one-hour interview with and music from the eternally popular Aerosmith.

6:00 p.m. **KLAC AM 570**—On A Country Road With Lee Arnold: An in-depth conversation with the Nitty Gritty Dirt Band. Showcase record is *What We Really Want* by Roseanne Cash.

7:00 p.m. **KXLU FM 88.9**—Brain Cookies: This unique and exciting 2 1/2 hour program is hosted by Splat Winger. This week's music is provided by Bell, Book and Candle.

8:00 p.m. **KLSX FM 97.1**—Dr. Demanto: The driving sounds of a whacky segment called "Cartunes."

FRIDAY, OCTOBER 5

7:00 A.M. **KCLA FM Continental Cablevision—Club Versatile**: The marvelous sounds of Loud & Clear, China Blue, Lynzee and Granmax.

11:00 p.m. **KWNK AM 670**—Bootleg Radio: Majestic, Ventura and Hired Gun are the musical guests. **REPEATS**: Saturday, 11:00 p.m. on KFOX FM 93.5.

SUNDAY, OCTOBER 7

6:00 p.m. **KLAC AM 570**—On A Country Road With Lee Arnold: In Lee Arnold's 1990 Country Music Association Awards preview special, hear all the nominated music while joining Lee for exclusive interviews with the nominees.

7:00 p.m. **KXLU FM 88.9**—Brain Cookies: Welcoming two very exciting underground acts: No Talking and Tax.

8:00 p.m. **KPFK FM 90.7**—Folk Scene: Laurence Juber of *It's Fritz!* performs acoustic renditions of songs from his new Chameleon LP.

FRIDAY, OCTOBER 12

7:00 a.m. **KCLA FM Continental Cablevision—Club Versatile**: Once again Arthur the Talking Parrot heads a great list of bands, including Foolish Pleasure, Lynzee, Mirror and Dirty World.

11:00 p.m. **KWNK AM 670**—Bootleg Radio: The sounds of Wade Wagener, Badge of Honor and Heaviness. Once again, repeated the following evening over KFOX FM 93.5 at 11:00 p.m.



Christian Slater

What's the hottest of the new movies? *Show Biz* hears it's the New Line Cinema release *Pump Up The Volume*. Writer-director Allan Moyle presents what he terms a "coming of age" story about a shy and frustrated high school student named Mark Hunter (Christian Slater). The setup is that Hunter's father is a high school commissioner who sold out his Sixties dreams and relocated his family to suburban Arizona. That's viewed as "selling-out to the establishment" by the younger man. In an attempt to communicate with old friends back in New York, Slater's character breaks into the airwaves using an amazingly powerful homemade ham radio console, thereby creating a pirate station. Anonymously broadcasting his nightly show as *Hard Harry*, Hunter unwittingly (at first) becomes a cult hero at the film's appropriately named Hubert Humphrey High School. Slater portrays one of those patented angry young misfits he has been known for ever since the black comedy *Heathers*, which is good. What is great is the soundtrack. The pivotal piece is one written by Leonard Cohen and Sharon Robinson called "Everybody Knows" which is

performed by the angst band of the Nineties, Concrete Blonde. There's also a way cool cut called "Why Can't I Fall In Love," performed by Ivan Neville, and a decent cover of the Sly and the Family Stone classic "Stand" by Liquid Jesus. The bad news is that those are the only really wonderful tracks; the good news is that they're all at the front of the tape and the rest of the record's not exactly un-hip. To stress my point, additional offerings come from **Bad Brains** with Henry Rollins ("Kick Out The Jams"), **Above The Law** ("Freedom Of Speech") and **Sonic Youth** ("Titanium Expose"). Also included are the **Cowboy Junkies**, **Chagall Guevara** (on CD and cassette only), **Peter Murphy**, **Soundgarden** and the **Pixies**. Most excellent movie with a mostly excellent MCA soundtrack. Who could ask for more?

In the not-so-excellent category, a lawyer in Reno, Nevada, says he will appeal a judge's ruling that subliminal messages in the music of the rock group Judas Priest did not cause the death of two young men. Publicity hound Vivian Lynch, who represents the family of James Vance, said District Judge Jerry Whitehead will be asked to reconsider his ruling and, if that fails, the appeal will be carried to the Nevada Supreme Court. Whitehead ruled that there was insufficient evidence to show hidden messages caused Vance and Raymond Belknap to shoot themselves after drinking beer, smoking marijuana and listening to hours of the Judas Priest record *Stained Class*. Though the judge said he noted a subliminal message saying "do it" on the record—caused unintentionally several times by the exhalation of the singer and a guitar sound—but that there was no evidence to show these prompted the suicide pact. Lynch also said the judge was wrong in his ruling on the message. Gosh. How many times can you re-try a case?



Judas Priest

The Rocky Horror Picture Show coming out on video—maybe. If it does, the camp classic which starred **Tim Curry** and **Susan Sarandon** will be released this November. We say "maybe" because producer **Lou Adler** is worried that a video release would damage the film's performance in midnight showings across the country wherein moviegoers wear costumes, throw rice at the screen during the film's wedding ceremony and act out the entire plot. Don't worry, Lou. Those things aren't much fun to do alone.

Looks like someone at the Miss America Pageant still hasn't forgiven **Vanessa Williams**. The former beauty queen turned pop star ("The Right Stuff," "Dreamin'"), who was stripped of her 1984 crown after nude photographs of her were published in *Penthouse* magazine, is named on the back page of this year's program along with all winners since the contest began in 1921. Her reign from Sept. 17, 1983 to July 23, 1984 is there beside runner-up **Suzette Charles** (July 23 to Sept. 15, 1984). However, in a separate section detailing the accomplishments of the past ten winners, Williams' singing and acting accomplishments are absent.



Malcolm McLaren

In the "totally unsubstantiated rumors" department (the best kind), the *National Enquirer* reports that **Linda Evans** has cancelled plans to wed Private recording artist **Yanni** because her 35,000 year-old spirit guide **Ramtha** told her that the timing was so bad that the marriage would lead to divorce. **Ramtha** reportedly told Evans to wait at least a year. According to the paper, Evans burst into tears at the news, but **Yanni** merely chuckled.

Speaking of **Yanni**, he and former **Sex Pistols** manager **Malcolm McLaren** have collaborated on the highly-acclaimed music track "Aria On Air" for British Airways. The Greek-born (we mean **Yanni**) composer's works have been used extensively by all of the television network's major sports programming, including *Wide World Of Sports*, *Tour De France*, *World Figure Skating Championships* and the *Olympics*. Hmm. Maybe **Ramtha** should help McLaren with some advice about his still-born movie project with **Stephen Spielberg**.

SHOW BIZ—Tom Kidd

Expect a biopic on **George and Ira Gershwin** to go before the cameras next spring, says producer-director **Irwin Winkler**. The rights agreement with the Gershwin estate have been finalized, and a deal has been penned to have **John Guare** write it. (Guare authored the current Lincoln Center hit *Six Degrees Of Separation*.) Winkler will produce the film and **Martin Scorsese** will direct. This musical film saga has been in the works since 1984.

Many thanks are in order to the good folks at Chameleon Records, KLSX-FM and the *Los Angeles Times*—all of whom are involved with helping to raise money to pay the medical expenses of **Mary Wells**. The former Motown chanteuse ("My Guy," "You Beat Me To The Punch") is receiving outpatient radiation treatment for throat cancer at County USC Medical Center. Broke, without health insurance and recently evicted from her Los Angeles apartment, the lady needs all the assistance available. *Show Biz* urges its readers to send donations to: Mary Wells Care & Treatment, c/o the Rhythm & Blues Foundation, the Smithsonian Institution Museum of American History, Room 4603, 14th St. & Constitution Ave. N. W., Washington D.C. 20560.



Gene Wilder

Miles Goodman (*Problem Child*, *Vital Signs*, *La Bamba*, *Little Shop Of Horrors*, *Footloose*) provides the score for a new Paramount Films release called *Funny About Love*. In this new flick, **Gene Wilder** portrays **Duffy Bergman**, a New York cartoonist whose uncertainty about becoming a father makes his life completely unpredictable. According to director **Leonard Nimoy**, "Duffy is a guy who should have grown up some time ago, but like so many of us, he has to be dragged kicking and screaming into maturity." This new comedy co-stars **Christine Lahti**, and **Mary Stuart Masterson**, and the movie has just opened in Southland theatres.

We just know that all of our readership had their faces to the screen when KDOC-TV's *Request Video* had **Duran Duran** as their guests. For those unfamiliar with the group, suffice it to say that they have been called the premier new wave/pop band of the Eighties. Due to the many calls from frenzied fans, the interview with **Simon LeBon**, **Nick Rhodes**,

John Taylor and their two newest members **Sterling Campbell** and **Warren Cuccurullo** was held in an undisclosed location in Hollywood during a break from the band's filming of a video for their next single, "Serious." **DJ Swedish Egil** hosts this live daily program which airs Monday through Friday between 4:00 and 5:00 p.m.

Photographer **Jeff Kravitz**, who was hired by MTV to take photographs of **Guns N' Roses** at a video awards show, has sued the group and their bodyguard for allegedly shoving him and injuring him at last year's MTV *Music Video Awards*. Kravitz, outfitted with a large yellow "all access" pass, was preparing to snap a picture of the group when one of their bodyguards, identified only as **Stewart**, shouted to Kravitz "no pictures." A photo taken at that moment shows part of a vest Rose was wearing and the outline of a hand, according to the suit filed with a Los Angeles court. As a result of subsequent actions, Kravitz suffered a sprained or strained back and also aggravated a previous injury to his elbow. Rose did not comment on the legal action.

Now onto that neat-o new flick *The Lemon Sisters*. Real-life pals **Diane Keaton**, **Carol Kane** and **Kathryn Grody** star in this Miramax film about a trio of friends who first meet when they are nine years old at a boardwalk beauty pageant in Atlantic City. Years later, they have formed a singing act which they find threatened as the casinos invade their beloved hometown and tear both the city and the women apart. This comedy features a pretty interesting selection of tunes. Together, the women perform such Sixties chestnuts as "Under The Boardwalk," "Stop! In The Name Of Love" and **Bette Midler's** signature tune, "Friends." **Carol Kane** sings alone on "Wild Thing," "That's Life," "These Boots Are Made For Walkin'" and "Rawhide." As if all those selections weren't kitschy enough, music di-



Ian Hunter and Axl Rose

rector **Paul Shaffer** even throws in a version of the theme from *Star Trek!* Pretty darn amusing and playing everywhere.

Ever wonder what **Elvis Presley** would have weighed in outer space? To mark the thirteenth anniversary of the King of Rock & Roll's death, several publications recently published the *Elvis On Other Planets Weight Chart*. **Chris Moto**, 30, of Mojo's Guitar Shop in New York City, said he used to have the chart printed on the back of his business cards. He borrowed the idea from the business cards of **Billy Gibbons** from **ZZ Top**. "For some reason, people all over the country got copies of them," Mojo said. "Everybody told me that it was the best opening line for picking up girls ever. Like, 'Do you know how much Elvis would weigh on Pluto?'" For the record, Presley weighed 255 pounds when he died Aug. 16, 1977. That would equal 7,140 pounds on the sun, 97 pounds on Mercury and Mars, 232 pounds on Venus, 43 on the moon, 648 on Jupiter, 275 on Saturn, 232 on Uranus, 303 on Neptune and thirteen pounds on Pluto. Those cards have proved popular everywhere—except at Graceland, that is. **MC**



Kathryn Grody, Diane Keaton and Carol Kane are the Lemon Sisters

TELEVISION PIX

MONDAY, OCTOBER 1

3:30 p.m. **KCOP**—*New York, New York*: **Liza Minelli**, **Robert DeNiro** and **Lionel Stander** star in this wonderful musical/drama. 1977.

WEDNESDAY, OCTOBER 3

8:00 a.m. **KCET**—*Live From Lincoln Center*: **Zubin Mehta** conducts the New York Philharmonic. Pianist **Daniel Barenboim** is the guest artist featured in Beethoven's Piano Concerto No. 3 and Tchaikovsky's Piano Concerto No. 1.

FRIDAY, OCTOBER 5



Lorianne Crook and Charlie Chase 7:30 p.m. **THE NASHVILLE NETWORK—CMA Preview '90**: Hosts **Lorianne Crook** and **Charlie Chase** interview the nominees, the winning predictions, award categories and the changes in the Country Music Association Awards for 1990. The 24th annual CMA Awards show will be telecast by CBS on Monday, October 8.

9:00 p.m. **KCET**—*Great Performances*: Film director **Spike Lee** and actress **Debbie Allen** host a celebration of a capella singing. **Take Six**, the **Persuasions**, **Ladysmith Black Mambazo**, **Rockepella**, **Mint Juleps** and **True Image**. **REPEATS**: October 7.

SUNDAY, OCTOBER 7

1:00 a.m. **KNBC**—*It's Fritz!*: Comedian **Fritz Coleman** welcomes the **Subdudes** who perform "Any Cure" and "Light In Your Eyes."

4:00 p.m. **VH-1**—**VH-1 to One**: The career of **George Michael**.

TUESDAY, OCTOBER 9

11:00 p.m. **THE DISNEY CHANNEL**—*The Beatles Live!*: Featuring rare concert footage of the Fab Four.

WEDNESDAY, OCTOBER 10

5:00 p.m. **THE NASHVILLE NETWORK**—*The Doobie Brothers Live In Concert*: A 60-minute special which reunites the original members of one of the most successful bands in rock & roll history.

FRIDAY, OCTOBER 12

7:00 p.m. **BRAVO**—*The Herbie Hancock Trio In Concert with Bobby McFerrin and Michael Brecker*.

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, Scott Yanow and Trish Connery.

THE ZEP FLIES AGAIN: Atlantic is readying a much-anticipated Led Zeppelin anthology, due in October. Even though the four-CD/four-cassette/six-LP/54-track boxed set will include only two unreleased

tracks ("Travelling Riverside Blues" and "White Summer/Black Mountain Side," both songs culled from 1969 BBC radio broadcasts), the set still promises to be a choice stocking stuffer this Yuletide season—due to its promised digitally improved sound.

ALL-STARR RELEASE: Rykodisc is releasing *Ringo Starr And His All-Starr Band* in October. This live document of last year's tour features the ex-Beatle crooning Fab Four and solo favorites, filled out with songs performed by his illustrious All-Starr backing crew: Joe Walsh performing the Eagles classic "Life In The Fast Lane," Billy Preston doing "Will It Go Round In Circles" and Levon Helm and Rick Danko performing the Band classic "The Weight."



QUIETLY MAKING CHART NOISE: Capitol Records recently held a release party for veteran R&B group the Whispers, Their new album, *More Of The Night*, is a bit hit on the Black album charts and features the recent Top Ten Black chart hit "Innocent." Shown celebrating are (L-R): Leaveil and Walter Scott of the Whispers, ace producer-artist Babyface, and Scotty Scott and Nicholas Caldwell of the Whispers.



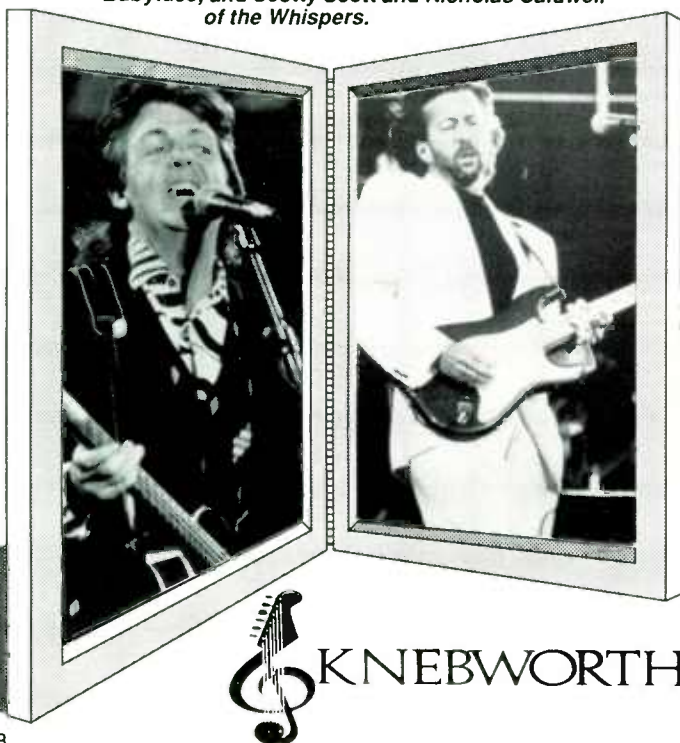
Pat Lewis

ST. JAMES'S RECORD BASH: West Hollywood's swanky St. James's Club was the obvious location to stage the listening party for the new GRP release, *Welcome To The St. James's Club*, the latest from pop-jazz artists the Rippingtons featuring Russ Freeman. Los Angeles' jazz crowd was out in force, mingling with the beautiful people, nibbling pasta and listening to the strains of the Rippington's latest work. Highlights of the evening (besides the pasta) included speeches by Mark Wexler, GRP's VP of Marketing and Operations, and head Rippington Russ Freeman. To top it all off, there was a presentation of a huge cake adorned with the same artwork as the album cover. Pictured (L-R): Mark Wexler, Russ Freeman, manager Andi Howard and Ernie Singleton (President, Black Music, MCA). —TC



GOO-GOO-G'JOOB: Sonic Youth, currently on tour in support of their new DGC release, *Goo*, made an L.A. stop at the Palladium. Pictured backstage (back row, L-R): manager Danny Goldberg, band member Thurston Moore, DGC promotion Hugh Surratt, band member Lee Ranaldo (grasping the curtains), DGC's Ray Farrell; (middle row) band members Kim Gordon and Steve Shelley, DGC GM Marko Babineau; (front row) DGC promotion staff Mark Kates, Sharon White, John Rosenfelder, Steve Leavitt.

KNEB WORTH LIVE ALBUM RELEASE: Polydor/PolyGram has rush-released a double album filled with performances—some better left unreleased—from the recent Knebworth concert. On the bright side, this collection includes Paul McCartney's first ever live recording of "Hey Jude" as well as his rousing rendition of "Coming Up." Unfortunately, those two tracks are the only excerpts from McCartney's brilliant 45-minute performance (For a more complete taste of McCartney in concert, he has an upcoming live album due in November from Capitol). We also get Eric Clapton's sizzling rendition of his Cream classic, "Sunshine Of Your Love," which unfortunately sinks into a tedious drum solo that stretches the song for eleven monotonous minutes. Elton John performs admirably on "Saturday Night's Alright (For Fighting)," but sounds horrendous on "Sad Songs (Say So Much)." Robert Plant also gives a lackluster performance, as does Pink Floyd with their two contributions. Rounding out the collection, Tears For Fears with an electrifying performance of "Everybody Wants To Rule The World," Genesis finally commits their concert staple, "Turn It On Again," to record and Dire Straits returns from oblivion with a thumping version of "Think I Love You Too Much." —SW



nat king cole trio



RHINO IS KING: Rhino Records has dipped into the Capitol vaults and compiled a superior Nat King Cole Trio disc entitled *Jumpin' At Capitol*. Because of his stardom as a pop vocalist in the Fifties, many of Cole's latter day fans are unaware of his early years as a jazz pianist in a trio with guitarist Oscar Moore and bassist Johnny Miller. The sixteen tracks on this excellent reissue (dating from 1943-50) find Nat at a transition point, having big hits with "Route 66," "Straighten Up And Fly Right" and "For Sentimental Reasons" (all included), but also leaving plenty of room for his sparkling piano and a few instrumentals. This is Nat King Cole at his best. —SY



Donna Santisi

THE SUNDAYS SHINE AT THE ROXY: DGC recording act the Sundays performed a competent set recently at the Roxy, long on musical finesse, but short on visual flair. Content to let the music do the talking, singer Harriet Wheeler kept her between-song banter to a bare-minimum and led the Sundays through a virtual play-through of their debut, *Reading, Writing, And Arithmetic*. If you haven't had a chance to hear the Sundays, check out their album—especially if you're a fan of the melodic, mystical English folk rock produced by the late Sandy Denny of Fairport Convention. Pictured (L-R): guitarist David Gavurin and Wheeler.



Steven P. Wheeler

BORDER RADIO: One of L.A.'s most promising singer-songwriters, Brad Evans, recently performed a rousing evening of rock & roll at the Club Lingerle. Brad Evans and his crack band, Border Patrol, ripped through a set of new material, including the quirky rocker "There's No Room On The Radio"—which sounds like a stone-cold smash. Evans dedicated the song to Lou Friedman and Rob Raino, the masterminds behind *Bootleg Radio*, a weekly radio program geared to exposing unsigned musicians. Friedman and Raino were in attendance to check out the local talent. (L-R): Andy Bartel of Border Patrol, Lou Friedman, Brad Evans, Rob Raino and John Cashionette of Border Patrol.—SW



PUMP UP THE PARTY: Speaking of bootleg radio, MCA Records recently held a post-premiere bash for the New Line Cinema film, *Pump Up The Volume*, at Hollywood hotspot Spice. The film, which stars Christian Slater, is a high-concept, teen-angst drama about a high school student who broadcasts an outrageous, X-rated pirate radio show from the basement of his home. Those in attendance included MCA Chairman Al Teller, Concrete Blonde lead singer Johnette Napolitano (Concrete Blonde has a song on the soundtrack, a version of Leonard Cohen's "Everybody Knows") and MCA A&R exec Paul Atkinson.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

HE NOT ONLY WRITES THE SONGS, HE SELLS THE TICKETS: Barry Manilow sold out the Wembley Arena in London by word of mouth alone recently. It happened when the Arena added a fourth Manilow show. A few phone callers were told it was added, but there was no advertising at all. The performance, nevertheless, sold out in 48 hours.

GOD MADE HIM DO IT: George Bums and John Denver will co-headline the Universal Amphitheatre for four nights beginning Sept. 25. They will be closing out the 1980 Amphitheatre concert season. Denver last headlined the facility in 1975.

REGGAE GREATS REUNITE: For the first time since 1973, Bob Marley and Peter Tosh have united on vinyl. The occasion was a new album by Pecker, the percussionist for the Yellow Magic Orchestra, recorded in Kingston. The Wailers appear on three tracks, including a new version of "Concrete Jungle." The Tosh band plays on the other tracks.

FROM THE "RANDOM BACKSTAGE PHOTO" DEPARTMENT: Donny Osmond and gonzo comedian Sam Kinison are pictured backstage at Heart's recent Pacific Amphitheatre performance. Osmond is set to release *Eyes Don't Lie*, the follow-up to his 1989 hit album (which included "Soldier Of Love" and "Sacred Emotion"). It's set for a mid-October release by Capitol Records.



By Eric Niles

I'm not good and wonderful. I'm just doing as many good things as I have to do to survive. On the inside, I'm a volcanic hotbed of sin and corruption—just like everybody else."

So states Iggy Pop, whose image conjures up visions of a diminutive, drug-crazed man, crawling in glass, drenched in blood, smeared in peanut butter...simultaneously puking and yowling incoherently...all the while, his cock hanging out of his trousers. In an age where rock stars' bad-boy images are, in reality, formulated hype dreamt up by publicists, Iggy Pop is the real thing. As Iggy and I jaywalked across Yucca St. in Hollywood enroute to our interview, I found it impossible to blot out Iggy "the legend" and focus in on Iggy the "human being."

Christened Jim Osterberg, Pop grew up in suburban Ann Arbor, Michigan, under what he terms a "very parentally controlled environment." As an outlet for his angst, he took up the drums and formed his own high school band, the Iguanas. In 1967, he formed the Stooges, a band which not only yielded a bushel of emotional, soul-bearing rock tunes, but exuded much of the nihilist vibe from which punk spawned in the mid-Seventies.

In 1977, with the help of David Bowie, Pop embarked on a solo career which has seen

him pinball from label to label (Virgin is his sixth), releasing a dozen albums along the way, all of which failed to catch fire commercially, despite excellent (yet highly underrated) songwriting and musicianship. To help put a dent in his reputation as a commercial non-entity, Pop recruited fellow Michigan native Don Was (Bonnie Raitt, Bob Dylan, B-52's) to produce his latest, *Brick By Brick*. (Guns N' Roses' Slash and Duff also appear on the record.)

Huh? A slick producer and mega-popular special guests? A recent appearance at *Farm Aid*? A married man? Has, God forbid, Iggy Pop mellowed? Maybe. But as we walked out of the uppity restaurant following our interview, it was hard to miss the basketball-sized hole in Iggy's pant seat, exposing his bare butt cheek for high society to see. Old images die hard, indeed.

MC: There seems to be a resurgence in the popularity of the Stooges. How do you account for the band's longevity?

IP: I think that people can sense in those recordings that the Stooges were not your industry-wise, cutthroat, do-anything-to-make-it type of group. I think that emotionally, we were on the same level as the listeners. In that band, the main criteria was to do the

coolest, most mind-blowing things we could do musically, lyrically, mix-wise and certainly in our stage presentation and clothing. We never thought in terms of the big industry picture or what gimmicks are selling the singles this year. We were your quintessential lank-haired American youth, living with the horror of being suburban children—and at the same time being revolted by the urban experience. Basically, we were just sick of everything. Musically, there was a real meeting there of the key musical trends of the time: free jazz, early funk, classic R&R and the hard rock stuff of the day.

MC: Is it true that you actually turned down Elektra's initial offer for a recording contract?

IP: Yeah. At first, Elektra offered us this incredibly cheesy deal. I said to them, "I'm sorry, I can't sign with you guys because you haven't offered us enough money for us to get the things we need to show our faces and present ourselves as a real act." I would have been too ashamed. So they told us to make a list of what we needed. So I got this lined high school notebook paper [Iggy was twenty at the time] and wrote: Marshall amp, Marshall amp, Marshall amp, fifteen pairs of Levi's, etc. And the total came to like \$26,000. They just looked at the list and laughed and signed us up for \$26,000.

MC: Is there a chance for a Schlitz-sponsored super-mega Stooges reunion tour?

IP: Schlitz endorsed? I love it. You know, if Schlitz came to me and said, "Iggy, we need a Stooges reunion tour to support our beer, and we'll pay you rivers of money," then I certainly would be interested—but only because I'm interested anyway. I do keep in touch with both Ron and Scott [the Asheton brothers of the original Stooges]. If we did it, it would have to be the original lineup. I've turned down a couple of offers so far, because they haven't been right. I don't know when, or under what circumstances or anything, but I'd love to do a reunion thing.

MC: Do you ever listen to any of the old Stooges material?

IP: Yeah, I listen to 'em with intense pride. They wear real well, including *Metallic K.O.* Basically, that record only gets better every

time a so-called rock & roll band puts out a so-called live album—an album which is usually airbrushed and boring and horrible.

MC: What made Don Was the right producer for *Brick By Brick*?

IP: I liked him on a human level, that was the most important thing. He has the ability to look at a situation with a lot of different hats. He's a little bit record executive, he's a little bit A&R guy. There's a musician in there, there's a capital "P" producer in there and there's also a music fan in there. I thought he had a good understanding of what was important about me and my work that transcended musical styles. That was real important to me, because I didn't want to make a fucking "Iggy" album. I wanted the album to be varied and simple and honest. I wanted the portrayal to be straightforward. And yet, I didn't want to make it "hard" to listen to

either. Anyway, Was kind of fit the bill.

MC: Was Was a hot commodity at the time you were interested in him?

IP: At the time we agreed to do the record, contrary to a couple of columns I've read, Don didn't have anything in the Top 100. Bonnie Raitt's record was kind of simmering, and the B-52's either just came out or was coming out. I liked those two records. They sounded natural, like the people were having fun. As far as our two personalities go, I'm aware that I'm a bit of a rough lizard to swallow. I'm also aware that he is a smoother type of character, and that his traits could work to my advantage. But at the same time, I knew that if there was something that I didn't want to do—like put sequencers on "Candy" on *Brick By Brick*, which came up—I could just say no, and he'd understand why. The

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Pop On Record

By Eric Niles

The Stooges *The Stooges* (Elektra) 1969.

Four lank-haired, pasty-faced youths from Motown innocently vomit out eight paint-peeling tunes and change the course of mankind as we know it. Includes "No Fun," "I Wanna Be Your Dog" and "1969."



The Stooges *Funhouse* (Elektra) 1970.

You know, the finer things in life: Mexican lobster tail, '66 Corvette Stingrays, the Stooges' *Funhouse*. Songs to sing around the campfire.



The Stooges *Raw Power* (Columbia) 1973.

After calling it splitsville in 1970 and meandering from one syringe to the next, Iggy is rescued by David Bowie who remixes this LP. With James Williamson taking over guitar duties, the Stooges peel off another classic.



The Stooges *Metallic K.O.* (Skydog) 1976.

"On that night, three of us were on conflicting drugs," says Iggy about this live document of the Stooges' final gig in 1973. Hideous sound quality; great vibe.



Iggy Pop and James Williamson (and Friends) *Kill City* (Bomp) 1977.

Supposedly, this material was resurrected from cutting-room-floor Stooges material of years past. A moody and rocking effort. Lotsa sax and ripping guitars. "Sell Your Love" does Keith and Mick one better!



Iggy Pop *The Idiot* (RCA) 1977.

Iggy's first solo outing is actually a Pop/Bowie collaboration. Equal parts calculated pop ("China Girl"), Oedipal angst ("Sister Midnight") and subversive freak-out ("Dum Dum Boys").



Iggy Pop *Lust For Life* (RCA) 1977.

Hard to fake a smile like the one Iggy's got on *LFL*'s cover. Also hard to conceal a great studio band, high quality tunes and one of Iggy's greatest songs ever in "Neighborhood Threat."



Iggy Pop *TV Eye* (RCA) 1978.

A very hard-to-find live record of the band's 1977 tour. Recommended over *Metallic K.O.* for clarity. Both records contain ample Stooges' stuff.

Iggy Pop *New Values* (Arista) 1979.

A great rock & roll record; the fact that James Williamson returns to the fold is no coincidence. Includes one of Iggy's greatest songs ever in "Five Foot One." Death to new wave posers!



Iggy Pop *Soldier* (Arista) 1980.

Soldier is recommended if only for the fact that the song "Dog Food" graces its grooves ("I'm hanging around that same old scene/My girlfriend Betsy she's just fourteen/There's nothing better for me to do/I'm living on dog food").



Iggy Pop *Party* (Arista) 1981.

Label number four rides into the sunset. I frankly admit to not giving *Party* many listenings, but that could be about the time I got that mysterious ear infection.



Iggy Pop *Zombie Birdhouse* (Animal) 1982.

This is one of my favorite Iggy solo records. *ZB* is dark, tribal and funny ("The Ballad Of Cookie McBride"). Blondie scion Chris Stein produces. Smoke lots of pot and crank it up!



Iggy Pop *Blah-Blah-Blah* (A&M) 1988.

Six years later: new label; new Iggy. David Bowie once again tinkers with the production, which is downright dentist-chair-pop-ish. It has drum machines even. Yecch!



Iggy Pop *Instinct* (A&M) 1988.

Iggy, with the help of Sex Pistol Steve Jones, does the metal thing—and shazam! the LP nets a Grammy nomination. Huh? Several excellent tunes ("Instinct," "Tuff Baby") and several stinkers, too.



Iggy Pop *Brick By Brick* (Virgin) 1990.

Iggy's most lyrically focused album in a decade. At times mellow; at times rocking—at times a stroll through Bob Dylan's Malibu courtyard studio. Judge for yerself, cuz' it's still on the sales racks.



DON WAS

By Steven P. Wheeler



Heather Harris

Thank you, Moonie Crumpkin. After all, Moonie was the unwitting mastermind behind the formation of the band Was (Not Was). You see, Crumpkin was the seventh grader in Detroit who turned in little Don Fagenson and David Weiss to their gym teacher for "rough housing" before gym class. Well, Fagenson and Weiss met for the first time outside that gym teacher's office, and as the former Don Fagenson (now Don Was) points out, "Thus began a long career of crime. We've tried to circumvent working for thirty some years now. That's how you get Was (Not Was), it's basically an excuse not to lift any boxes."

As the co-founders of Was (Not Was), Don and David Was staked their claim on the musical gold mine back in 1988 with their smash album *What Up, Dog?* (which featured the hit singles "Walk The Dinosaur" and "Spy In The House Of Love") and a strange mixture of musical styles that defies classification.

But the best was yet to come for Don Was. In addition to the success that Was (Not Was) was enjoying with their *What Up, Dog?* LP, Was produced the B-52's album, *Cosmic Thing* (which included the Top Ten hit "Love Shack"), and Bonnie Raitt's Grammy Award-winning blockbuster album, *Nick Of Time*. Since those huge successes, Was has become one of the hottest producers in the music

business. Recent Don Was-produced artists include Bob Dylan (co-produced with David), Elton John (four songs) and Iggy Pop. In the wings he has Paula Abdul, David Crosby, Leonard Cohen and Bonnie Raitt, while current productions include albums by Bob Seger and the Knack. And with all this happening, he and David were still able to finish the new Was (Not Was) project *Are You Okay?* Kind of makes you wonder if this guy ever sleeps. Maybe that explains his ever-present sunglasses.

In conversation, Was comes across as soft-spoken and quick-witted, thoughtful and talkative. But most of all, he is just a very nice down-to-earth guy who loves music and is very thankful for his career. Displaying a modest pride when it comes to questions about himself, Was seems reluctant to admit that his success is anything more than luck. "Every time I think I know what I'm doing, or I've got some kind of formula figured out, it blows up in my face the next day," the former Detroit and current Los Angeles resident says with a laugh. "You have to look at producing like sub-atomic physics. What you're really dealing with is a fabric of decisions—simple yes and no decisions. These decisions are based on instinct, and there's no formula for it. It's just an actual process of looking at things through a microscope. I see decisions

that I've made, and I don't know why, but I know that I'm tired when I get home from the studio."

Life wasn't always so busy for Don Fagenson who, after their chance meeting on that fateful day in the Motor City, began writing songs with David Weiss for the same reason that a lot of young men choose music as their vocation in life. "We started writing songs when we were thirteen because we wanted to meet girls," laughs Was. "We were usually very unsuccessful at that. So here we were these thirteen-year-old kids, returning home with a lot of pent-up energy, and we channeled that energy into writing songs and recording them on this little tape recorder at my house."

Ironically, the seeds of their partnership and their distinctive roles were basically chosen for Don and David in those formative years. "I suppose I'm more of the nuts-and-bolts person, because in those early days, since the tape recorder was at my house, it was kind of up to me to make sense of the insanity that we put on the tape." As for the different roles, David handles the lyrics and Don takes care of the music—although Was maintains that both men "edit each other."

Another interesting aspect of Was (Not Was) is the fact that the eleven-piece band consists of racially mixed musicians. Onstage and in videos, Don and David Was tend to be in the background, while their talented lead singers, Sir Harry Bowens and Sweet Pea Atkinson, take the limelight.

The strange combination of musical styles that Was (Not Was) has come to represent makes more sense when you realize where and when the Was boys grew up. "We grew up in a rich musical atmosphere in late Sixties Detroit, where bands like MC5, Iggy and the Stooges, Ted Nugent, Bob Seger were all local bands. By the same token, it was a great city for R&B because Motown was still making records in Detroit. It was also a great jazz city with the Miles Davis Quintet with Herbie Hancock, Wayne Shorter, Ron Carter and Tony Williams." Was pauses before explaining how these various musical styles played a role in the eventual development of Was (Not Was): "I think our goal was always to combine all those things into something whole. If you look at our first album [their self-titled debut, released in 1981], you can see that we were trying to do that—in fact, it's very clear. We had the guitar players from MC5 doing

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screaming solos, and then we put some Coltrane-esque saxophone on top of it."

For all its originality, their debut album barely made a dent in the nation's charts. Their follow-up, *Born To Laugh At Tornadoes* (released in 1983), was another critical favorite, but commercial success continued to elude them. In fact, Geffen Records dropped the band after the scattered second album fared worse than their debut. Was admits that the band was still trying to find their feet during that time. Though he no longer holds a grudge against Geffen for giving up on them, he wasn't really bending over backwards to discuss the issue either: "They just didn't know how to market Was (Not Was); but sometimes I wouldn't know how to market us either."

During this period of inactivity in the mid-Eighties, Was began to look toward a career in production. "It was either go to work at Osco's or find some other way to get into the studio. So I started getting gigs as a producer in England. But things never really clicked."

That is, until a couple years later when A&R representative David Bates signed Was (Not Was) to Phonogram U.K. The resulting LP was *What Up, Dog?* and the band's fortunes soared. After the album became a huge European smash, Chrysalis Records picked it up for American distribution almost a year later, and the album became a bonafide stateside hit.

As for the reason why *What Up, Dog?* connected with the record-buying public, Was points out that the band simply improved and developed: "I think our original



Dean Freeman

Don Was David Was Sweet Pea Atkinson Sir Harry Bowers

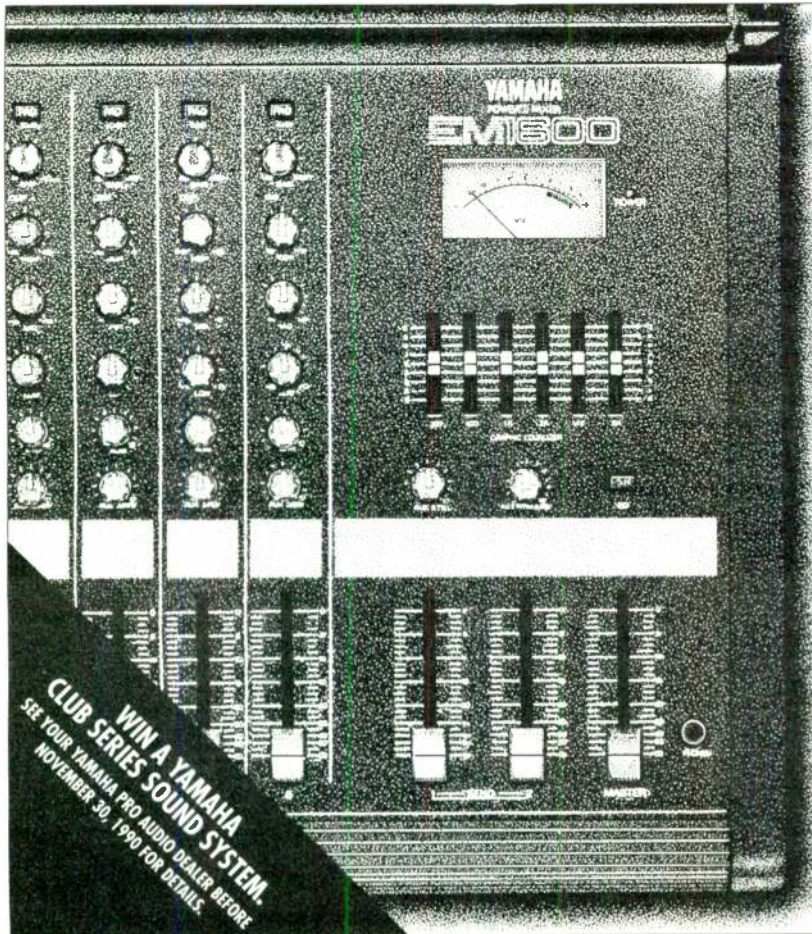
goal was to just freak people out. If people listened to our first album and said, 'What the fuck is that?' we were pleased, because that was a great reaction. We were consciously trying to do something new." However, this striving for eccentric originality began to change when the Was team started trying to accomplish other goals. "Eventually it becomes very easy to freak people out. It's much more difficult and involves a greater deal of artistry to create some sort of emotional response in people. We began to find that much more challenging, and we wrote much better

songs on that album."

For the new album *Are You Okay?* Was says the band is much tighter, due to their recent world tours. "Before we were more of a studio/overdub band. But this album is the first album that we've cut pretty much as a live band. I think the years on the road have really solidified our sound. We cover all the bases, but now there is a Was (Not Was) sound as opposed to a regurgitation of old Detroit."

On the new record (which sounds more

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EDDIE ROSENBLATT

Geffen's Man at the Top

By Michael Amicone



Hon. Groppar

A thirty-year veteran of the record company wars, Geffen President Eddie Rosenblatt has helped guide the label from its shaky early beginnings to its spectacular recent successes with Guns N' Roses, Aerosmith, Whitesnake and Peter Gabriel. President of the label since its inception in 1980, Rosenblatt's background includes stints as a record distributor in Cleveland, as an Assistant Sales Manager with A&M Records and a long career with Warner Bros., where he eventually became Senior Vice President and Director of Sales and Promotion.

Recently, Geffen and its new offshoot label, DGC (also headed by Rosenblatt), were purchased by MCA to the tune of over 500 million. Music Connection talks with Rosenblatt about Geffen's history, MCA's recent purchase of Geffen and the new DGC label.

MC: How has MCA's recent purchase affected the company?

ER: So far, it hasn't affected us at all—and it's not supposed to, other than we're gonna change our distribution from WEA to MCA. The idea is that we're going to be run as a totally autonomous record company. MCA paid a great deal of money for us, and they just want us to keep on going.

MC: What are the differences between Geffen and DGC as far as rosters and philosophies?

ER: I don't know if there's any difference in philosophy; it's difficult to change your philosophy when you're successful. What happens with any successful record company is, when you become successful, a lot of artists want to be a part of your record company, and you sign some new bands. And then the artists that you've been successful with come out with their records, and those records last forever—whether the records are that good, as I'd like to think, or radio has become that conservative. For example, the Don Henley album—which we're still working—we started with that first track, "The End Of The Innocence," the first week in June of '89. And Aerosmith, we started to work that album the last week in August of last year. So, if you're dealing with one artist for that length of time, and they give you that kind of volume, it gets difficult to work your baby bands. That's when we decided to start this other record company, so that we could adequately market—particularly on the promotion level—a bunch of the new bands we have signed.

MC: Is there going to be a dividing line between the two labels: the veterans on Geffen and the new bands on DGC?

ER: Well, the veterans are going to stay on

Geffen, and Geffen will also put out some new artists, but DGC will be primarily new artists.

MC: Why was it attractive for Geffen to sell at this point?

ER: When I first sat down with David, we were going to be this little boutique record company and have no more than five or six acts. But time changes. We have grand ambitions. And one of the ways to fulfill your ambitions in the record business is to control your own distribution. So here we are, a part of a situation where we have control of our own distribution. I have more of a say-so in MCA distribution than I did with WEA distribution.

MC: Geffen's current chart fortunes and the out-of-the-box success of DGC almost makes you forget about the early years when you were signing a lot of veterans like Elton John and Donna Summer, and they weren't delivering the kind of blockbuster records they had in the past.

ER: The early years were certainly interesting. I think the signing of Donna and Elton certainly put us on the map. We didn't lose money with these artists, but we didn't make money.

MC: Joni Mitchell, who is still on the roster, is another veteran who has seen some lean commercial times lately.

ER: I think Joni's given us some very good records. We haven't sold as many as we would have liked and she would have liked. But Joni is somebody who has been making records for a long time, and she will continue to make records with this company for as long as she wants. She is truly an artist, and with artists like that, it doesn't matter what they sell, it's somebody you want on the label.

MC: Would you ever hand back a record and tell her it needs some work?

ER: No. She's been associated with David Geffen for more than twenty years now, and that's a longtime relationship, not only in life, but certainly in the entertainment business. Joni can do whatever Joni wants to do.

MC: Neil Young's stint with Geffen was also unsuccessful. But to be fair, he didn't give you much to work with, delivering one stylistic curve after another.

ER: Well, that's Neil. One of the reasons that he's been around for as long as he has, is he doesn't do the same thing twice in a row. And, unfortunately for us, he was in a period where his changes...it was difficult for the

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audience to fathom what his changes were and where he was going. And that's too bad, because he's one of my favorite artists. It was just not a good relationship.

MC: When did you see Geffen's fortunes turning around?

ER: I think it started turning around when we put the Peter Gabriel record out [Gabriel's second Geffen release, *So*, in 1986].

MC: It's the old axiom: When you're on a losing streak, you can do nothing right, and when you're successful, you can do no wrong.

ER: Exactly. And you're the same guys. It's just that we were in a bit of a slump. We were not making good records. We were not marketing those records effectively. But we worked through it and became geniuses [laughs].

MC: You've definitely been on a commercial winning streak. To what do you attribute your run of success?

ER: I think it's good A&R. Hit records are made in the recording studio. John Kalodner working with Aerosmith and Whitesnake, and Tommy Zutaut and Teresa Ensenat working with Guns N' Roses, giving them their time and energies, picking the right production people, the right mixing people.

It's all in the music. I mean, it sounds trite, but my background is in marketing—I spent over thirty years marketing records in this country—and I can only expose what has already been created.

I read an article stating that marketing created New Kids on the Block and the record is shit. The record isn't shit—there's too many people who like this record. Whether it's New Kids on the Block or the current scape-

goat of music, Milli Vanilli, they've appealed to somebody—and to an awful lot of people. People signed them, they marketed them well. But if you would check each of these record companies, there are other records that they may have marketed even better, but the records never happened because they didn't connect with the consumer...whatever that emotional connection is between an artist's music and the consumer.

MC: So you don't think that you can shove an artist down the public's throat.

ER: Absolutely not. There's too much stuff

"It's all about the music. If the music is successful, then I'm a genius; if the music is not successful, then I'm an idiot."

—Eddie Rosenblatt

coming out. The public is getting hit on with movies, cable television, video games, and they're very choosy. I don't think that we could come up with any kind of incredible marketing plan with fornicating elephants in front of each and every record store.

MC: Nice idea, though.

ER: Brilliant idea. We can't induce these people to lay out money for a recording by an artist that they don't want. It's a huge country with unbelievably eclectic tastes, and there's

something for everybody.

MC: Sometimes it seems that record companies release too much product to effectively work it all.

ER: That may be true. We've never shipped a lot of albums any particular year or month. Our guys have plenty of time to work each record. Sometimes you just hit that brick wall, and there's nothing to do but back off and go to the next record.

The bottom line is: We're all going to the same people. There's no one record company that has any tricks up its sleeves. We're all going to the same radio stations, the same accounts. There's only one MTV that we're all dealing with.

MC: Geffen has one of the more visible A&R staffs—almost like star A&R. Do you have the best A&R staff in the business?

ER: There's no doubt that we have the best A&R staff—man for man, woman for woman.

MC: Is there a danger that their egos might become too big, and they'll start to think that they are as responsible for a record's success as the artist?

ER: I think ego certainly has its place in this business, 'cause it's part of what propels us. Part of me talking to you is my ego. And it's essential to all us, not only people on my staff but any executive, to keep that ego under control. None of us can be bigger than the artist—at least at this record company.

Because it's all about the music. It's not about how smart I am or how stupid I am. It's all about the music. If the music is successful, then I'm a genius; if the music is not successful, then I'm an idiot. MC

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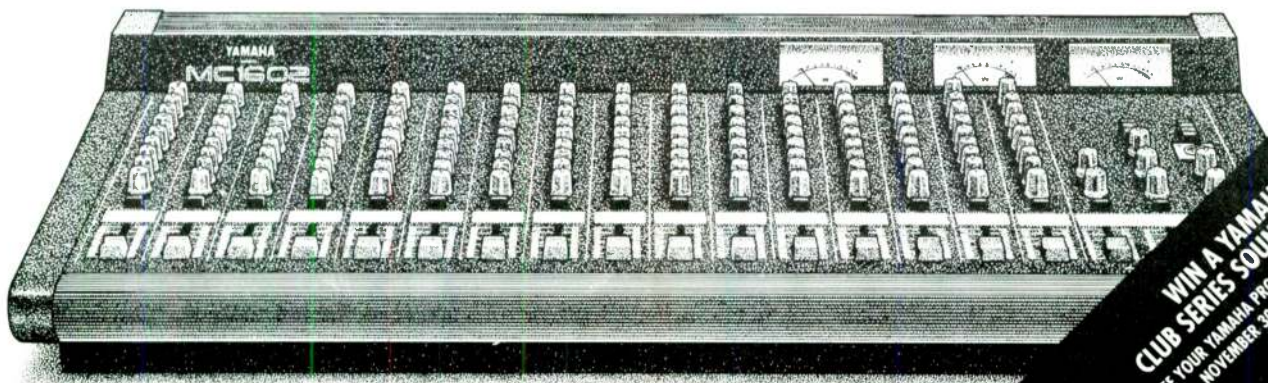
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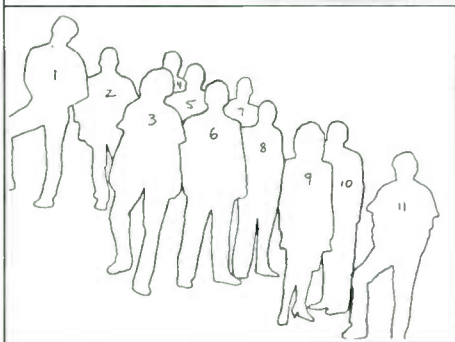
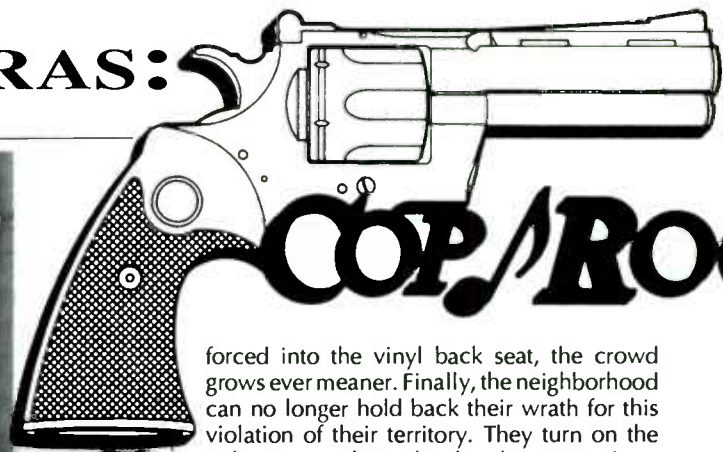
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7. Mick Murray as Officer Joseph Gaines
8. Vondie Curtis-Hall as Cmdr. Warren Osborne
9. Barbara Bosson as Mayor Louise Plank
10. Ronny Cox as Chief Roger Kendrick
11. David Gianopoulos as Officer Andy Campo

By Tom Kidd

The scene isn't so different from what happens nightly in Anytown, U.S.A. A specially trained squad of policemen and women has surrounded one of the town's most notorious crack houses. As the drug lords awaken to their inevitable fate, with an engine roar and the sound of splintering wood, their heavy-duty security gate is ripped from its hinges. Swarming into the sparsely furnished abode, the good guys set about collecting the dross of humanity—which, in this case, includes a terrified woman with a baby. The cops struggle to get the criminals into the back of the patrol car while a mean and taunting crowd gathers to voice their displeasure. As a tough and surly young man, the main object of the search warrant, is finally

forced into the vinyl back seat, the crowd grows ever meaner. Finally, the neighborhood can no longer hold back their wrath for this violation of their territory. They turn on the policemen and angrily...*break into song?*

So, maybe this isn't real life as seen on the nightly news. This is, instead, a real scene from a surprising new television show called *Cop Rock*, a reality-based police drama from the successful pen of Steven Bochco, who previously gave the world those legendary programs *Hill Street Blues* and *L.A. Law*. This new program definitely bears the creator's stamp. Just like those two older programs, Bochco has populated *Cop Rock* with a large ensemble cast of virtual unknowns and a large ensemble crew of creative forces. The main difference between the sets is that nobody on those other shows (with the possible exception of *Hill Street* alumna Barbara Bosson, who plays Mayor Louise Plank on the new series) was capable of breaking into song (at least not on camera).

"The real genesis of *Cop Rock* took place years ago when Steven was approached in the fourth or fifth year of *Hill Street Blues* about backing a Broadway production of a musical *Hill Street*," says co-executive producer and director Gregory Hoblit. "That never happened, but the notion stuck in Steven's mind. He began to develop the whole idea of trying to do something like this."

For *Cop Rock*, Steven Bochco has wisely developed a very large and supportive cast and crew. From the top of the pyramid, *Cop Rock* was created by Bochco with William M. Finkelstein. The two also write (with John Romano) and/or oversee the creation of all scripts. Additional input then comes from music producer Mike Post and Gregory Hoblit ("The filmmaker of the bunch," in the words of the show's drama editor Chuck Weiss).

"It's kind of a committee of four," says Post.



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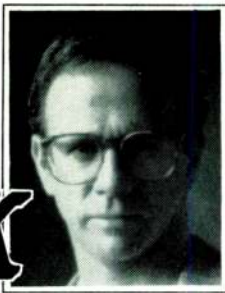
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Mike Post

"It's really Steven's baby in terms of ideas. Greg Hoblit is responsible for pulling it off as a director. Bill Finkelstein is co-creator and responsible for writing, along with Steven and John Romano. I'm responsible for pulling it off musically. And

used in several ways. The program's creative team sometimes tries to sneak the songs in naturally so that they don't feel particularly out of place. At other times, the songs come directly from left field so that they feel fantasy-like. The one unifying factor, according to Chuck Weiss, is "in order for a character to sing, he has to be very emotionally involved with the situation. Even if they're comedic numbers [there are two in the pilot], it still comes at a point where a character feels very strongly about something. Also, the producers try not to put the songs where they would be obvious."

Obviously, all of this action, according to Mike Post, "demands the viewer to be able to suspend reality and/or to go in and out of reality violently." The scripts are being designed, according to Russell Clark, so that the audience never knows when a

we all have veto power over everything."

Not only does the committee of four have to be in agreement, but every department has to be in communication with every other department at all times. For instance, choreographer Russell Clark gets his inspiration both from the musical output of Mike Post's department and from the overriding story of the episode.

"Throughout the story, we have songs and dances which motivate and drive the plot," Clark says. "We are doing our own music, which is a very interesting process in terms of what leads what. Is the tail wagging the dog, or is the dog wagging the tail? I get a lot of my inspiration out of the music for what kind of steps and what kind of moves to do, which requires my department being involved with the music department in a way that's not really usual."

As for the music itself, Mike Post is surrounded by a crew which features songwriters Amanda McBroom ("The Rose"), Stephen Guyer ("Theme from *Greatest American Hero*"), Donnie Markowitz ("Time Of My Life"), Brock Walsh and Greg Edmundson. The show's theme song and all the tunes from the pilot were written by Randy Newman.

The songs that appear in the episodes are

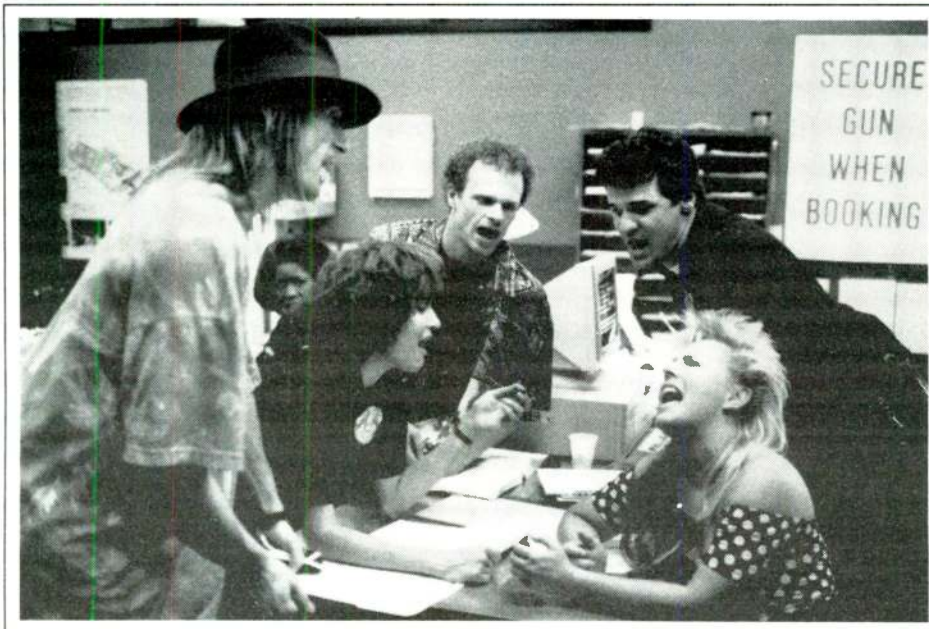
character enters a room whether that person will sing, dance or act.

"In some shows, the producers tend to help the audience out," explains Chuck Weiss. "They try to make it easier for the audience to accept what's going on. In this one, they're just laying it out and saying, 'It's up to you

and dancing talents that the show demands. According to Gregory Hoblit, they will each have songs to sing throughout the year, plus there will be songs featuring the show's rotating guest cast. The guests will include such talents as Carl Anderson (who played the role of Judas Iscariot in the Broadway and screen



"Do you understand the rights I've just sung to you?"



Cast members belt out an operatic plea bargain.

accept it or not.' The audience is either going to accept the idea by the end of the first episode or dismiss the whole thing as ridiculous. There's no median ground."

The large ensemble cast—Larry Joshua, James McDaniel, Ron McLarty, Mick Murray, Anne Bobby, David Gianopoulos, Peter Onorati, Ronny Cox and Barbara Bosson—are all accomplished on one level or another in the acting, singing

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Luther Kent

versions of *Jesus Christ Superstar*. Anderson's judge character, who sings a rousing gospel-tinged tune called "Guilty" during the pilot, will have a recurring role.

The producers have certainly not gone out of their way to chose household names for the cast of *Cop Rock*, but that is not a surprise, considering the precedent set by Bochco's other babies. The feeling is that the show should take precedence, and recognizable faces don't necessarily add to the plot. According to Gregory Hoblit, just like in the early days of *Hill Street Blues*, "The idea was that the show was the star and there wouldn't be any one person who would be the star. Certain people emerge as time goes on. That's a function of time evolving. But after the roles have been created on paper, we just try to get the best actors available for the role with a thought to keeping things fairly easy and fairly anonymous."

That's definitely good news for the unknowns among us. If the show proves a success, the producers will be working their way through a lot of singer/dancer/actors. There are, however, certain requirements. For instance, when they were first starting the show, "We went to casting people in New York and told them to show us everybody that had ever done anything on Broadway who was also in a rock & roll band," says Mike Post. "We need people who can act, but they also have to be able to really sing contemporary numbers without sounding like a lot of theater arts majors."

One such find was Luther Kent, who plays the part of a contractor who bribes the city mayor in *Cop Rock's* pilot—though he didn't come from any sort of casting call. Kent has been working with Mike Post for a year on an album of his own. "I've never been on Broadway," Kent admits, "but I've been in *Blood, Sweat and Tears*. I did

two and a half world tours with them, so I've had a lot of experience fronting a band in concert environments—but I've only had one year of acting class. Mike told me they were having a problem finding someone who could actually pull the singing bit off. It was like an education and a really hip experience."

While just watching *Cop Rock* will be an interesting experience (Russell Clark slyly describes the program as "a noir cop show"), to some of us, the jump between realities won't seem too strange—especially for those of us who grew up during the halcyon days of such pseudo-realistic rock operas as *Quadrophenia* and the aforementioned *Jesus Christ Superstar*. (That latter work, by the way, seemed to be a point of comparison which came to mind often while viewing the pilot.) In these less philosophical days, though, it seems odd to have fantasy-type segments intertwined with what has traditionally been a reality-based type of show.

These are points that are not lost on the crew of *Cop Rock*, and neither are they points that bring them any sense of security. "People are really tradition-bound about the way cops behave and what a cop show should be, although when we did *Hill Street* we kind of undid that," says Gregory Hoblit. "But it's still bad guys, good guys, guns and chases. It's by and large serious stuff. It's dangerous to put something in there that can be considered fluffy, or that belongs in musical comedy in the minds of most people. It's clear to me that



Cop Rock—ratings boon or bust for ABC?

a lot of people are going to have trouble swallowing it."

Hoblit may be more right than he knows. The normally quite opinionless *TV Guide* magazine reacted to *Cop Rock* thusly: "Hollywood insiders predict Bochco and company will be singing the blues when the ratings come marching in." The program's network home, however, seems to have a strong faith in the program since they've blessed it with the still-successful (though tending to sink) *Roseanne* as their lead in.

As for other opinions, Mike Post probably spoke most succinctly for everyone when he said, "It sounds a lot weirder than it is sometimes, and it's a lot weirder than it sounds. I would have to be honest and say that I don't have the faintest idea whether people are going to look at this and turn us off in the first three or four shows, or if they're going to hold a ticker tape parade for us and say we've reinvented the wheel. Neither scenario would surprise me."

Cop Rock airs over the ABC television network on Wednesday nights at 10 p.m. (PST). **MC**



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◀ 21 Iggy Pop

other thing was that I respected his band [Was (Not Was)], so I respected him musically. Whereas, with a lot of these other dickheads [producers], I don't care if they have an endless number of Top Ten records, cuz if I don't respect them musically, forget it.

MC: On *Brick By Brick*, there seems to be a lot of observation on your part about the state of things in 1990. Lyrically, there seems to be a negative pitch, but there also seems to be a lot of optimism.

IP: That's fair to say. Some people may say there is a negative slant on things, but I don't condemn, I just report. The position I find myself in is your general 7-Eleven generic McBurger situation. I find myself pretty disappointed in people, consistently—but on an individual basis. There's a lot of people I enjoy. There's a lot about life I enjoy.

MC: The song "Buttown" gives a pretty cynical and angry view of Hollywood.

IP: It's not that I'm angry, it's just that I come out here [Hollywood] and see what I see and want to describe it. It's as simple as that. Ultimately, one of the things that I try hardest to do—one of the reasons I do my job—is the thrill of trying to describe life. That's a bitch, trying to describe life in a few words so that it sounds good. In "Buttown," I was describing how things run around Hollywood. Because in Hollywood you have the scum off the top of Anytown, U.S.A. This is Anytown, U.S.A. in microcosm. Absolutely. And when any fucking pud U.S.A. decides to get up the guts and get out of town, it's usually here that they head [sarcastically]. This is like American

paradise here. The sun's always shining. There's lots of expensive cars, lots of babes with big tits, lots of money and the chance to be famous—all the shit which is here in Hollywood. I was here, so I wrote about it.



At the Whisky, 1973

Heather Harris

"On the inside, I'm a volcanic hotbed of sin and corruption—just like everybody else."

—Iggy Pop

MC: Throughout *Brick By Brick*, you generally view Americans as an increasingly lazy lot. Who is the typical American dude?

IP: There's a lot of people who think: Well, as long as I never do what I'm told and I'm a free

rebel guy, and as long as I got a tit to suck on and something to make me intoxicated, then that's life, baby. You know, that person has never kissed ass. Of course, the only reason they can have this attitude is because a lot of hard working, naive, terribly conservative immigrant people came over here and built a ridiculously strong country with a strong economy. People in this country are more spoiled and sheltered and naive than they want to admit. They all want to feel that they have a sexual savior faire and a street attitude that they don't really have.

MC: You've got a "hot" producer. You recently did Farm Aid. You've got Slash and Duff from Guns N' Roses on the new record. Is this the selling of Iggy Pop?

IP: Yeah. And it's totally contrived on my part.

MC: Why now?

IP: Because, as I grow older, I realize that one of the few things I haven't learned to do in my life is work hard and succeed on the business side of things. Basically, I've grown a lot in those respects. I used to have a lot of guts about the things I did, but there were lots of bases I wasn't covering. I used to pay no attention to the biz; I never used to promote myself at all. Now I do that. I do that so Joe or Jill on the street will be aware that I'm alive, and they might go, "Oh, he has a record." They might want to hear it; they might not. I don't know. At least they'll know that it exists. Having said that, I can do all these calculated things till I'm blue in the face, but it still won't be as good as puking in the Electric Circus or rubbing peanut butter all over myself. But I did those things, and I'm glad. **MC**



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< 23 Don Was

adventurous and more left-of-center than *What Up, Dog?*, the band covers the Temptations' classic, "Papa Was A Rolling Stone." Incorporating some acidic rap verses into the traditional arrangement brings a Nineties social commentary to the song— something that Was intended to do from the beginning. For the first time during the interview, Was turned serious: "The original version is obviously a great record, but it sort of winks at Dad's indiscretion. To me, the decay of the American family is behind all of our drug problems, education problems...it's the single greatest problem facing this country. We have governmental policies that encourage the decline of the family, so it wasn't really a comical issue like the original version of that song suggested. I thought the rap that we incorporated was a little more hard-hitting and to the point."

Other songs that feature Was (Not Was) at their best include the beautiful soul ballad "Just Another Couple Of Broken Hearts," the poignant "Maria Navarro" and the four songs of which Don Was is most proud: "Elvis' Rolls-Royce," "I Blew Up The United States," "I Feel Better Than James Brown" and "You! You! You!" "Those are the songs that stand up for me, because those songs wouldn't be on this earth if David and I hadn't been born, and I think that's a really important thing to try to achieve." Was pauses before breaking into laughter over his last statement. "That's kind of sad isn't it, in terms of what we have to offer the world. Some people cure cancer, we wrote 'I Blew Up The United States.'"

"I saw the Stooges... and, to me, Iggy's right up there with Seger, Dylan.... I truly believe that he is the greatest rock & roll performer of all time."

—Don Was

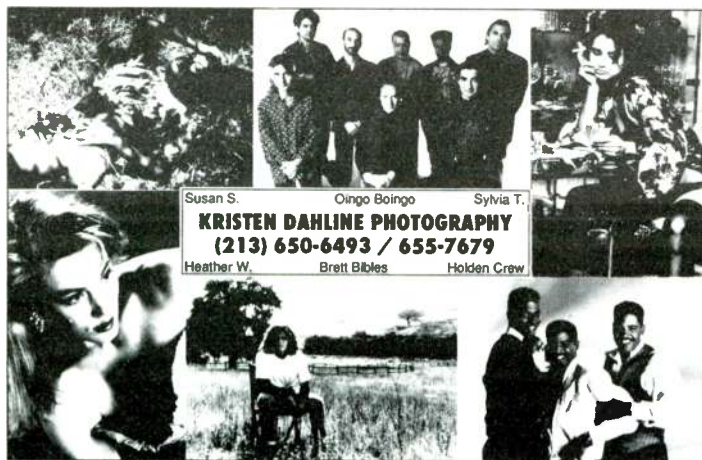
As for his phenomenal accomplishments as a producer, this aspect of his career skyrocketed with Bonnie Raitt's Grammys sweep, "On Bonnie's record, there were no concessions made to the commerciality of that record. We just said, 'Let's make a cool record.' Capitol Records had no expectations—everything was geared to selling 150,000 copies. Nobody expected it to exceed that, so we just said, 'Let's forget radio. We're never going to have a Bonnie Raitt single in an era of Bobby Brown and Milli Vanilli.' That is really the right approach to having a hit album, because the best way to have a hit is not to try to make a hit out of it."

Since that time, this self-professed music fan ("I try to make an album that I, as a fan, would like to hear from my favorite artists") has been like a child in a candy store. Was does not attempt to hide his excitement for working with industry icons like Bob Dylan, Elton John, Iggy Pop and Bob Seger.

Bob Dylan is one of the biggest innovators in popular music, and Was admits that he was pretty nervous when the call came in from rock's Chairman of the Board. "It wasn't any big surprise that we shared a common musical taste, because he was my musical instructor my entire life. When I evaluate everything that I've learned about music, he was my musicology instructor. I went to the University of Bob."

Despite his personal feelings towards Dylan, Was found that he had to move beyond thoughts of idol worship if he was going to be any help in the studio. "I'm sure the Dylan myth is justified. I mean, probably everything you've ever heard about him is true. But I tried very hard not to think about that when I was making the record. I wasn't dealing with a mystique, I was dealing with an artist in the studio who I found to be conscientious and brilliant."

One example of Dylan's brilliance occurred during the playback of one song. Was explains the memorable moment: "There was a box sitting in the corner of the studio for about a week. I never looked to see what it was, but I knew that it was Bob's. So one day, we were listening to the playback of a song, and Bob opens up the box and pulls out a brand-new accordion. I mean he pulled it out



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of the plastic, the thing was brand-new." Was says if Dylan ever played accordion before this episode, he kept it hidden from him. "So he walked into the studio without any practice or rehearsal and played a part that would have taken me a hundred years to stumble upon. It's a really wild part, and it was perfect for the track.

"What that story means to me is that his instincts are the best of any musician that I've ever encountered. The amazing thing is that his ideas were always right. It was freaky! I realized at that moment that I was in the presence of a very unusual talent and a musical genius."

It was during his recent work with Elton John that Was says he felt most uncomfortable with an artist. "In the beginning, you really have to make the effort to block out the history that these legends unwittingly carry around like U-Haul trailers. Ultimately, they're just like you and me. They love music." Don's fascination with Elton John began when he started listening to some of Elton's older albums in preparation for the recording sessions. "If an album like *Caribou* was released today, it would still be a state-of-the-art record. The quality of production on his albums has been staggering; he's such a talented guy. The more I worked with him the more in awe I became. He's an amazing singer and an incredible piano player. As things went on, I became more intimidated. I mean, what could I possibly offer this guy?" Was ultimately finished four original songs for Elton John's upcoming box set.

Yet, his recent work with Iggy Pop on *Brick*



Heather Harris

By Brick holds a special place in his heart. "I saw the Stooges' third concert ever when I was living in Detroit and, to me, Iggy's right up there with Seger, Dylan and all those other people that we've been talking about. I truly believe that he is the greatest rock & roll performer of all time."

The two men met a couple of years ago at a Virgin Records dinner (Don's wife is an A&R rep with Virgin). "Iggy and I were the only two people who could have passed for homeless people at this ritzy club. So they kind of hid us in the back together, and it was just another

instance of two people hitting it off really well."

Following that first meeting, Iggy sent a tape of new material to Was, who was immediately struck by the quality of the writing. "He's a writer who deserves the accolades that Neil Young and Don Henley are getting as rock's true intellectuals. Iggy's as articulate a songwriter as anybody out there today. He writes from a depth of experience that very few living people have, because he pushed the rock & roll lifestyle as far as you can go—and most people don't make it back."

Contrary to popular belief and Iggy's own self-abusive past, Was makes clear that Iggy Pop has changed. "He's not a buffoon or a man who cuts himself with beer bottles, he's a very intelligent guy, so it makes for an interesting combination. I attempted to capture that dichotomy."

Don is currently working on the comeback album by the Knack. Was dismisses the opinions of those who think of the Knack as a wimpy pop band doomed to suffer from its past. "They've cut some of the best tracks that I've ever been involved with, and I think they're on the verge of making a great rock & roll record. I've got a real good feeling about that project. It's genuine rock & roll."

Coming from Was, that's no small prediction. With an unparalleled production career and a successful career as co-leader of Was (Not Was), little Don Fagenson has come a long way from the streets of Detroit while still managing to keep his feet on the ground—something that even Moonie Crumpkin would be proud of. MC



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A&R Rep: Steve Glendinning

By John Lappen

Pam Rose and Mary Ann Kennedy groan when the conversation turns to their recent Palomino club gig. "Oh, goodness," sighs Kennedy, "that was one of our least favorite shows of our tour." Rose concurs. "The sound was pretty bad that night. We'd like to just forget about that one."

Okay, ladies, but tell that to the full house that sat totally enthralled by the pair's provocative songs of love and relationships gone both good and bad, sung in voices so heavenly that those in attendance couldn't be blamed if it seemed as though they'd been transported to some command performance in the Great Beyond. Just goes to show that superior talent wins out over those balky sound systems every time.

"Being on the road is a different animal all on its own," admits Rose. "All the travel really takes some getting used to. I know when we played L.A., we were just coming to the end of one leg of our tour. We were tired. But we're not complaining, because it's great to play our music for people in so many different places."

It has taken Kennedy Rose quite a while to bring their music to the attention of the masses—their current debut album, *hai ku*, is rectifying that—but only in the sense of them being performers.

"We've both been involved in music for a long time," affirms Kennedy. "But, although we've always liked to perform, our early success came through our songwriting."

Indeed, Kennedy and Rose hooked up in Nashville after both had signed with the same publishing house. Both took similar, albeit circuitous routes to

Music City. Pam grew up in Florida, the daughter of an aerospace engineer. Exhibiting prodigious talent on a variety of instruments, she ended up studying music at Florida State, dropping out after completing all of her music courses, "I wasn't sure they could teach me anything more than I could learn by going off on my own." She paid her dues with several jazz and rock bands before settling in Nashville to write.

Mary Ann also began travelling her musical path at a young age. Born and raised in Wisconsin, she won her first talent contest at five, and by ten, was touring county fairs opening for such country giants as Porter Wagoner and Bill Anderson. She stayed on the road after high school, playing everything from country rock to R&B before teaching music at the junior high level. "As much as I enjoyed teaching, I never lost my desire to write and play music, so I moved to Nashville," she says.

From the very first, the relationship has prospered. Several of their early songs became hits for others—most notably Lee Greenwood's "Ring On Her Finger, Time On Her Hands" and "I'll Still Be Lovin' You" by Restless Heart. Both compositions also received Grammy nominations, an "incredible feeling," enthuses Rose. Recent songs have been covered by artists ranging from Janis Ian to Art Garfunkel and Emmylou Harris.

"It was great to see other people have success with our songs because it gave us recognition and the finances to keep going forward," says Kennedy. "But we began thinking that maybe we should start recording some of these songs and see what they'd do for us. But we've always been a little too 'out there' for the Nashville crowd and a little bit too 'safe' for the alternative camp. In fact, we really don't know where we fit in as far as our music. Our detractors say it's too acoustic, too melodic and too harmonic. It's like too many people think about what's supposed to be cool rather than just listening to the music and enjoying it. The ears and the heart have taken a backseat to the commercial brain. So, in that way, it's been frustrating trying to get our music across."

But there have been some influential folks who have had no reserva-

tions whatsoever about becoming involved with the Kennedy Rose project.

"Sting, who started the Pangaea label, and Miles Copeland have been in our corner since the beginning," says Rose. "We had a mutual friend who knew them both. We got a tape to Sting, he liked it and we ended up signing a deal."

"It's a good fit for us," adds Kennedy. "Sting and Miles have given us a great deal of creative freedom. We wanted to produce, and they let us. We just couldn't make the record any other way; we had to have total creative freedom." "Besides," adds Rose, "as soon as we heard the label was going to feature music not easily categorized, we knew it'd be a perfect place for us."

However, did the association with such an esoteric venture as Pangaea hurt Kennedy Rose's chances for mainstream acceptance and success? "There are problems with anything that you undertake which is out of the norm," begins Rose, "and we may suffer some of the consequences of his label being too unique to be in the mainstream and for us to be accepted by a mainstream audience. But it's been worth it for the chance to call all our own shots. But only time will tell how successful we are."

Calling those shots has resulted in an album of pure songs that showcases a striking combination of ethereal harmonies, solid playing on an eclectic mix of instruments and the aforementioned lyrical twists and turns that explore love from all angles. "Our songs look at all sides of the heart," says Kennedy. "How would you know about the ups and downs of love unless you felt it? We have a glorified yet tenuous relationship with love. But really, who doesn't?"

Future plans for this talented pair include "writing, writing and more writing," according to Rose. "We just need to regroup and try to figure out how to reach more people," offers Kennedy. "We'll try to record new material later in the year, and there's talk of us going on the road with Sting. Basically, we just hope that people who hear our music receive some sort of joy, empathy, healing or whatever through hearing our stuff. We just hope we've touched someone."



□ **Producer:** Pam Rose and Mary Ann Kennedy

□ **Top Cuts:** "Leavin' Line," "Western Fires," "Love Is The Healer."

□ **Material:** It's supremely evident even upon the first listen that Kennedy and Rose are songwriters of the highest caliber. Although every song explores the same themes of love and affairs of the heart, the subject matter never gets tiresome. Ten of the songs are co-written by Kennedy Rose and a trio of female friends. This co-op method of composing keeps the songs fresh and vivid; the wry, observant lyrics are truly examples of poetry—both joyous and lamenting—set to sturdy musical structures.

□ **Performance:** The duo's gorgeous harmonies intertwine, cross each other, counterpoint and blend together so distinctly and consistently that the listener would have every right to think it took forever to nail such perfection. Most of the vocals on the record were done on the first take, which makes the performance even more impressive. Instrumentally, their extensive use of various instruments reflects their myriad of influences. Primarily acoustic in flavor, it isn't difficult to pick up on the subtle mixture of styles that comprise their material. Tinges of blues and jazz blend well with liberal doses of folk, country and distinct pop sensibilities to create a surprisingly full sound.

□ **Production:** This self-produced effort is, overall, quite good. In the hands of someone else, the Kennedy Rose sound may have been altered or changed to fit into a more conventional AOR or CHR format. It's easy to understand why the duo wanted to produce themselves as their unique sound covers so many boundaries.

□ **Summary:** With the recent acceptance of acoustic-based female performers (Chapman, Vega, etc.), Kennedy Rose has a decent shot at widening their audience base. Unfortunately, because of their wide range of styles and influences, future recorded efforts might be hampered by the lack of one particular niche in which to market the performers and their music.

—John Lappen

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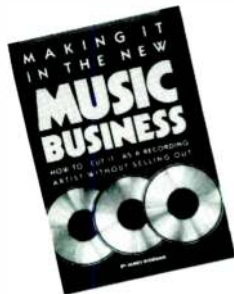
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NIGHT LIFE



Stilletto and friends pose after their KNAC Rock Search victory.

ROCK

By Tom Farrell

Well, it's finally over. The votes are in and **Stilletto** is the winner of the **KNAC Pure Rock Search** contest which has been going on for the last few months at the North Hollywood hotspot **FM Station**. Stilletto, who edged out **Asphalt Ballet** and **Lancia**, walked off with a ton of prizes and other neat stuff, plus, the whole thing helped benefit the **Children of the Night** charity fund. Can't fight that! Pictured above are the members of Stilletto with various sponsors and FM proprietor **Filthy McNasty** (kneeling right) and event coordinator **Susette Anders** (behind and right of Filthy). A big pat on the back to all involved.

Oops! Oh, dopey me. A couple of issues ago, I erroneously listed **EX-Kill For Thrills** bassist **Todd Muscat's** new band as the **Miracle Workers**. Actually, they're called the **Bitter Pills**. Sorry, lads.

More exciting news from clubland. Set your sights for **Love & Haight '68**, a multi-media club with a kind of Manchester psychedelia/industrial atmosphere. As we go to

press, the club is having trouble finding a well-deserved home, but you can call the club hotline at (213) 962-6807 for more info and its current whereabouts.

If you haven't noticed, the **Palomino** (North Hollywood's longtime bastion of country & western music) is tapping its clogs (or whatever it is those C&W people tap) to the sound of a different drummer—namely a heavy metal one. Every Wednesday, it's **In Your Face** night with **Junkyard** and **Every Mother's Nightmare** topping some recent bills. The shows are for all ages and start at 9:30. You can reach **Dan McConomy** at (213) 467-8580 for booking info.

Local boys **Malteze** have recently finished up their debut album for **Gold Records**. Also, add **Dorian Gray** to the list of local bands who've inked indie deals to release homegrown vinyl.

Shame on you if you miss this gig: **Faster Pussycat** at the **Palladium** on Oct. 5. Definitely get there early to check out **DGC** recording artists **Little Caesar**.

Check this guy out! **Shrapnel Records** latest guitar prodigy **Greg Howe** will be plying his wares with his band, **Howe II**, on Sept. 27 at 6 p.m. at the **Musicians Institute**.



Little Caesar

C&W

By Billy Block



Laurie Kaye and Ronnie Mack

and **Jane Russell** in *The Paleface* and *Texas Across The River* starring **Dean Martin**, **Peter Graves** and **Joey Bishop**. Admission to the **Wells Fargo Theater** is \$3.00 for adults and \$2.00 for seniors and kids under twelve.

Upcoming events at **Pappy and Harriet's Pioneertown Palace & Motel** (I-10 west to Hwy. 62, exit Pioneertown Rd. 619-365-5956) include shows by my favorites, the **Forbidden Pigs** Sept. 29th on the soundstage beginning at 8:00 p.m.; **Dave Durham** and the **Bull Durham Band** appear Oct. 5, 6 and 7; the **Carey Park Band** Oct. 12, 13, 14; followed by **Dean Dobbins** on Oct. 19, 20 & 21. **Rosie Flores** makes a special appearance at **Pietown** Oct. 26, 27 and 28. Rosie and her band are sounding better than ever, so head on out to Pappy and Harriet's for great atmosphere, tasty vittles and the best in country entertainment. For more info, contact **Jan Stout** at (213) 256-3513.

If you're looking for your favorite dance band around town, here is a partial listing courtesy of **Sue-Del Talent**: appearing at the **Silver Bullet** in October are the **Doo-Wah Riders** (2-6 and 16-20), **Purple Sky** (9-13) and **Larry Dean** (23-27).

At the **Starting Gate** (5052 Katella, Los Alamitos) are the **Western Union Band** on Oct. 4, 5, and 6; the award winning **Nightriders** on Oct. 11, 12 and 13; the **Tuners** on the 18, 19 and 20th; and **Dave Karp** and **Windfall** finish off the month on the 25, 26 and 27th.

At **Ronnie Mack's Barndance**, the **L.A. Festival** was well represented by the **Cowboy Jubilee**. Performing many forms of traditional western folklore, cowboy poetry and music, **Reine River**, **Mike Meheany**, **Duke Davis**, **Greg McCarty**, **Beryl Black** and **Mark Thornton** and the **Sidekicks Forever** entertained the Pal crowd with their unique brands of campfire imagery. The event was filmed by producer **Laurie Kaye** and her crew from **Country Music Video Magazine**. **CMVM** will hold its video release party for the **Premiere Collectors Edition** on Sept. 25th. at the **Barndance** that night. Remember, keep it country.



Dave Pearlman, Mark Thornton, Mike Holloman and Ritt Henn.

JAZZ

By Scott Yanow



Julie Pardo

Ornette Coleman

One of the best concerts of the year was the reunion of the original **Ornette Coleman Quartet** (as part of the L.A. Festival), the groundbreaking "free jazz" unit that confused and dismayed many of the more conservative jazz listeners in New York back in 1959. Unfortunately, trumpeter **Don Cherry** was ill (due to gum trouble), but Ornette took this in stride and performed an outstanding two-hour-and-twenty-minute set of exciting music. For the first jazz concert held at the Orpheum Theatre in 40 years(!), **Herbie Hancock** introduced the brilliant altoist who engaged in some remarkable interplay with bassist **Charlie Haden** and drummer **Billy Higgins**. Other than picking up his trumpet twice for some fiery blasts and his percussive violin once, Coleman stuck to his alto and filled his adventurous improvisations with pure melodies. Typically, he would play a quick theme and then solo

freely, creating new themes that explored emotions ranging from child-like naivety to intense violence. Drummer Higgins echoed Ornette's rhythms and worked extremely well with the unique bassist Haden. Rather than stating chords, Charlie maintained a powerful pulse, took thoughtful and lyrical solos and held the trio together. After getting a lengthy standing ovation, the group returned for an emotional version of "Lonely Woman." More than 30 years after they stunned the jazz world, the Ornette Coleman Quartet (less one) still sounds very advanced.

Enjoy fiery Latin jazz (mixed in with salsa and funk)? Then vibraphonist **Germaine Petry** should be checked out. Recently at **At My Place**, **Germaine & the Boyz** played some spirited music, primarily originals like "On The Street," "Escargot," **Germaine's** new ballad "Someone To Love" and **Wayne Shorter's** "Footprints." While **Petry** is a veritable dynamo on vibes and timbales, her backup band is not too shabby by itself (including the great **Ernie Watts** on tenor, keyboardist **Bill Cantos**, **Kevin Brandon's** electric bass, drummer **Joey Heredia** and percussionist **Kevin Ricard**). This group modernizes the Cal Tjader/Tito Puente tradition and is both accessible and very musical. **Germaine Petry** has a great future.

It is always a pleasure to see the classic trumpeter **Harry "Sweets" Edison**. At the **Grand Avenue Bar** with his quartet, **Sweets** was in top form, nailing high notes and featuring his instantly recognizable sound on such standards as "S' Wonderful," "Sunday," "Mean To Me" and his theme "Centerpiece."

Upcoming: **Le Cafe** hosts bassist **Alphonso Johnson** (Sept. 28-29), **Catalina's** features harmonica virtuoso **Toots Thielemans** (through Sept. 30), **Stingaree Gulch** boasts tenor great **Clifford Jordan** (Sept. 28-29) and trumpeter-comedian **Jack Sheldon** (Sept. 30), **At My Place** has the remarkable guitarist **Bill Frisell** (Oct. 10), and keyboardist **Bob James** drops by the **Strand** on Oct. 4.



Mike Morris

Germaine Petry

BLACK MUSIC

By Wayne Edwards



Eddie Wolff

Anthony Thomas

Two issues ago, this column reported that multi-talented **Chuckil Booker** was fired as opening act and musical director for the European leg of Janet Jackson's "Rhythm Nation" tour. Not so, according to manager **Ray Shields**, who says **Booker** asked to be released from his contract in order to concentrate on writing material for his next album after his record company, **Atlantic Records**, reminded him he's slightly overdue. **Jackson**, who understands a thing or two about deadline pressures, was gracious enough to let **Booker** leave. **Shields** says there is absolutely no bad blood between the two camps and also mentioned that the new opening act is not **Soul II Soul**, but **Motown** crooner **Johnny Gill**.

And speaking of Janet...choreographer **Anthony Thomas**, seen on **MTV** accepting an award with **Ms. Jackson**, has been making the club rounds. Seen around town with a bevy of beauties, he has been showing off the deft steps that earned him the **MTV** honors this year. Tho-

mas, like former **Jackson** choreographer **Paula Abdul**, is likely to ink a recording contract in the near future. Congrats to him and manager **Glen Friedman** on their well deserved success.

Virgin Records' hot trio, **After 7**, was in town recently as part of **M.C. Hammer's** "Don't Hurt 'Em" tour which sold out two nights at the **Great Western Forum**. Their set was short but sweet, proving that talent must be in the family genes. **Melvin** and **Kevon Edmonds** are brothers of smash artist and producer **Kenny "Babyface" Edmonds**, while third member **Keith Mitchell** is cousin to **Babyface's** production partner, **Antonio "L.A." Reid**. Needless to say, the album was produced by **L.A. & Babyface** and the concert featured the hits, "Heat Of The Moment," "One Night," "Don't Cha Think" and "Ready Or Not," all of which have this debut disc streaking toward platinum status.

Maze featuring **Frankie Beverly**, a band never known to shy away from touring, is back again. This time around they'll hit both the **Universal Amphitheatre** (Oct. 5) and **Anaheim's Celebrity Theatre** (Oct. 9). Also appearing at the **Celebrity** is **Fats Domino** (Oct. 26). While we're on the **Celebrity**, there's still no official word on who the opening act will be on the **2 Live Crew** date (Nov. 9). Apparently, it will not be the **Geto Boys**, whose debut album, after being rejected by **Geffen** for obscenity, will be distributed by the **WEA** system on a label to be named later. The **Gap Band** must have found success at their recent **Strand** date because the funk masters will be there again (Oct. 19).

MELLOW NOTES: Concerts are slim the latter half of October but if you opt to stay home, the ballads on **After 7's** self-titled debut disc won't disappoint. Neither will the ballads on the debut disc by **Answered Questions** (featuring **Marva King** and **Maurice Rentie II**), entitled "Happiness Is.... On the jazzier side, **Vernell Brown Jr.'s A Total Eclipse** is a midnight pleaser. **MC**



Wayne Edwards

Keith Mitchell, Melvin Edmonds and Kevon Edmonds are After 7.

CONCERT REVIEWS



Heather Harris

The Ramones

The Ramones

The Palace
Hollywood

After sixteen years on the road, what would you expect but an incredibly tight, cholesterol-free show from one of the greatest live bands in the world. As a part of the "Escape From New York" tour, the Ramones played 34 songs in something like an hour and a half. Titles. You want titles? "I Wanna Be Sedated," "Gimme Gimme Shock Treatment," "Sheena Is A Punk Rocker," "Pinhead" and, of course, "Pet Semetary," for which I gained a new appreciation when my ribs were smashed against the photo pit wall by a crowd that was apparently over fire marshal regulations. (The show was later shut down fifteen minutes into Debbie Harry's closing set, a certain blessing in disguise.)

The only real thing that's changed in the decade and a half since the Ramones created the notion of moshing is their bassist. Dee Dee left after the *Brain Drain* album and his replacement, some guy named C.J., has the former musician's moves down so pat that it sometimes looked like a presentation of what Broadway would call *Ramonesmania*. Which simply means that he can count to four without missing a beat. Joey was as ugly as ever and Johnny has the same Dutch-boy haircut we've all come to love but never dared to emulate.

I was feeling so alive and entertained after this show that I hit a parked car in celebration. As a result, this concert cost me 350 bucks and was worth every fucking penny. Hell, I caught one of Johnny's picks. When I die and end up in hell, I can't wait to see the Ramones open up for Motorhead. —Scott Schalin

M.C. Hammer

Great Western Forum
Inglewood

It's been a little while since I

graduated from college, but I finally got my chance to attend a bonafide frat party. So what if I had to share the moment with 18,000 other revved up fraternity brothers and sisters—I had a ball.

The host of this affair was none other than Capitol Records' rap phenom M.C. Hammer and his long-awaited "Don't Hurt 'Em" tour. The frat house was the Great Western Forum. At this second of two sold-out nights, Hammer could do no wrong. In a tightly choreographed set that featured—are you ready for this—five male vocalists, five female vocalists, four female dancers, four male dancers, five keyboardists, one drummer, bass player, DJ and percussionist, Hammer worked that body with some moves that would make James Brown bewildered.

The only awkward moment came about four songs into the set when Hammer went into "Help The Children," the Marvin Gaye-inspired rap ballad about the plight of world conditions. While the message was one that needed to be heard, it felt a little out of place in this context. After all, this was nothing but a party.

And the party started early with an all too brief set by Hammer protégés, Oaktown's 3.5.7. These hard dancing beauties have an album on Capitol Records that's over a year old and still selling slowly but surely. Following them was Priority recording artist Michel'le, who came off surprisingly well for a first time out, performing her hits, "Nicety" and "No More Lies."

Next up was Troop, and the Atlantic Records vocal group from Pasadena tore the roof off the sucker. Vocally they were no match for After 7, who followed them, but their overall showmanship was superb. After 7's set was a bit slicker and more polished, probably a direct reflection of the ten-year difference in age.

Hammer's been the butt of some bad raps by fellow rap artists who claim he's all show and little substance. Whether that's true or not is open to debate, but it certainly wasn't an issue in this frat house. After all, this wasn't nothing but a party anyway. —Wayne Edwards

Michael McDonald

The Strand
Redondo Beach

There's nothing quite like the old songs to bring back the old times to a nostalgia hungry crowd, and McDonald, one of soft rock's premier hitmakers/songwriters of the past fifteen years, was all too happy to oblige.

With strong support from a seamless, terminally hip six-piece ensemble (featuring two other keyboardists, including the remarkable Tim Heintz), the ex-Doobie Brother put on a charming and soulful performance covering all bases of his remarkably enduring career: first, for promotion's sake, some of the more energetic tunes from his new *Take It To Heart* album, then a handful of those Eighties solo hits which keep the pop stations chuggin' along ("Sweet Freedom," "Ya Mo B There" and the crowd-pleasing ballad "I Keep Forgettin'"), and finally, a medley of McDoobie chestnuts featuring fun-filled renditions of "Minute By Minute," "What A Fool Believes" and the rousing "Takin' It To The Streets."

The grey-bearded McDonald's trademark muffled voice is as distinctive as they come, even if it made lyrics to the less familiar tunes somewhat hard to discern. No matter, he compensated for clarity with a rich, urgent intensity which reached its peak on a dynamic encore of "When A Man Loves A Woman." And he plays a great keyboard (alternating between standard and handheld) to boot.

McDonald took his performance to heart, all right, showing undoubtedly that this is one Doobie who keeps on rolling long after the smoke has cleared. —Jonathan Widran

Sonic Youth

The Palladium
Hollywood

If you measured Sonic Youth solely on its last two albums, you'd probably feel it was a shoe-in for the

rock & roll hall of fame. Both last year's *Daydream Nation* and the current *Goo* albums are distinguished by rousing performances, incisive, compelling songs and a uniqueness essential to greatness.

But if you based your judgement on the New York quartet's recent Hollywood Palladium show, you'd probably wonder what all the fuss was about. Like one of its Roxy gigs last year, these indie-faves delivered a limp, rather passionless performance. True, the sound quality was not up to snuff (the vocals even dropped out at several points), yet, there was no rationalizing the band's otherwise spiritless delivery.

What makes Sonic Youth such a treat on record is its ability to blend the dissonance of Glenn Branca and the raw power of the Ramones with the nuance and artiness of Talking Heads. But its live shows tend to only reflect the raw power—and even that is captured only sporadically. Kim Gordon—who can sound like the most sensual and arresting female vocalist this side of Chrissie Hynde—somehow sounded flat and dispirited, as if she felt intimidated by the large crowd and daunted by the band's overall lack of stage command. Thurston Moore's buzz-noise guitar also seemed to lose some of its studio punch. At times it seemed the only thing keeping the band in a groove was drummer Steve Shelley.

Sonic Youth also lacks the visual authority of a great live band. It's not that the lanky Moore physically towers over everyone else in the band—thus providing an odd visual setting. And it wasn't the band's unathletic nature (rock's had plenty of gripping, stationary performers).

The problem is that Sonic Youth lacks a strong stage personality. When the slam pit churned out of control, Moore could only manage a feeble "don't fight." That was about as animated as the band got when it came to addressing the audience. Gordon, who seems like she's capable of lending a barbed voice to such a raucous proceeding, was content to lay low and just sing and play her guitar.

It's okay to let the music do the talking, but make sure the music really does talk. —Jon Matsumoto



Heather Harris

Sonic Youth

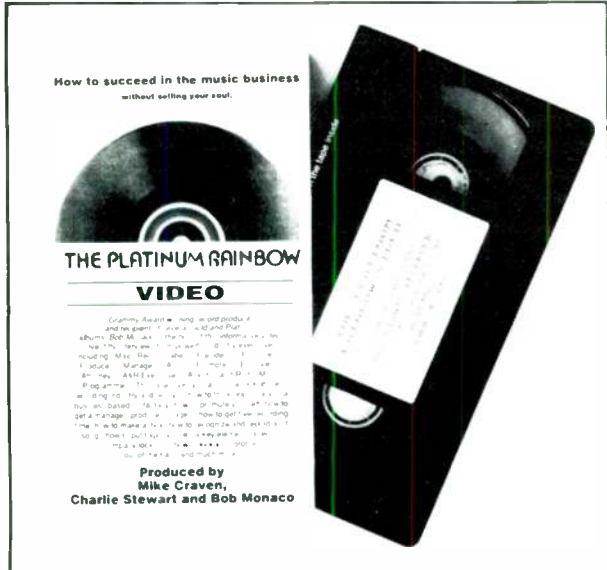
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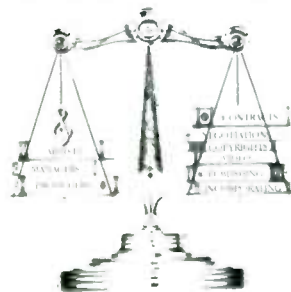
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CLUB REVIEWS

Louis Lista & the Outer City All-Stars

The Gaslight
 Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Louis Lista: (213) 285-3819

□ **The Players:** Louis Lista, harmonica, vocals; Michael DuPuy, drums; Tim McGeary, bass; Nicole Davis, guitar; David Wulff, guitar, vocals.

□ **Material:** This is the power of true blues at its best. This is the stuff the Stones and other heavyweights listened to for inspiration. And to top it all off, the Lista outfit keeps the music incredibly authentic, down to the odd-metered turnarounds that fit the vocal on the original recordings. Switching gears like expert racing drivers, the tempos, feels and keys never stood still, but took the audience from a foggy, hypnotic Muddy Waters offering to a runaway highway train shuffle on "Baby Please Don't Go," to an authentic Memphis stride, a greasy Texas two-step and even a Zydeco-type burner on "I Got Mine" that completely held up the band's advance claim of "blues theatre."

□ **Musicianship:** DuPuy and McGeary are practically a drum and bass team joined like Siamese twins, and refreshingly have tuned and adjusted their instruments perfectly for this music—the sound is authentic down to a T. The entire band, for that matter, has paid attention to this most important detail, and that combined with what must have been countless hours of rehearsal, produces a sound that will make you swear you have been transported back to 1959. If you close your eyes you could be listening to a CD re-mastering of a recording from that era. Nicole Davis provides very solid rhythm work and is a cool and pretty foil to Lista. Yes, girls can actually play. David Wulff was most impressive with the variety of ways he made his old Les Paul talk—with his finger-



Louis Lista: Energetic, dynamic and lotsa fun.

picking, impressive flat-picking and some solid wailing slide work, all with a clean Fender sound and no hiding technique behind walls of distortion. He also played accordion on the Zydeco-type Pink Anderson song, complete with big grin and stomping feet. Both he and Lista vocally sound black, gritty and tuneful, delivering their blues message with authority. Louis Lista is in spirit, a frontman right off the back alley in New Orleans—waving a white handkerchief for punctuation, and growling and howling the blues like there will be no tomorrow.

□ **Performance:** Fluid, dynamic and entrancing. The band not only plays with feeling, they play as though they have lived and breathed this music for years, constantly keeping the audience enraptured. The pacing was quick, and Lista's remarks between a few of the tunes were mini-blues history lessons, rife with the passion that underlies this music. Try as I might, for obstinance's sake, I detected not one stumble throughout the whole hour and fifteen minute set. The Outer City All Stars were completely right on this evening, and completely riveting. By the time they closed with Mississippi Fred McDowell's "I Got Mine," the small crowd was screaming, stomping and practically foaming at the mouth.

□ **Summary:** This was real blues as it's really meant to be played, and the result was compelling, powerful, theatrical and at times almost supernatural. Louis Lista himself is a performer not to be missed. Along with the Outer City All Stars, this evening, he was unstoppable, and everyone in the audience was treated to a little bit of magic in Hollywood. That old blues magic, that is. —**Kent O'Hara**



Andy Prieboy: A man and his trusty piano.

Andy Prieboy

Cafe Largo
 Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** LAPD: (213) 962-9991

□ **The Players:** Andy Prieboy, vocals and piano.

□ **Material:** Andy Prieboy is one of those rare musician/performance artists who writes a wide-range of material, from biting social commentaries that would probably be enjoyed only by an elite group of underground music lovers, to songs that could almost make commercial radio playlists. Most of the material that he performed on the night in question was taken from his recently released Dr. Dream LP, *...Upon My Wicked Son*. Andy is certainly not one to shy away from taboo subject matters and he tackles some serious issues in songs like "To The Dogs," in which he equates the sacred institution of love with a dog selling his "animal nobility for a bowl of water and a warm place to sleep." "That Was The Voice" deals with gay-bashing and "The New York Debut Of An L.A. Artist (Jazz Crowd)," will probably make him quite popular amongst New York audiences. The highlight of his abbreviated set was "Tomorrow Wendy," which is a song about a prostitute that Andy knew in Indiana who was dying of AIDS and chose to commit suicide rather than suffer. It's also the first single from his debut album. "What's so great about working with MCA and Dr. Dream Records," Andy said as he introduced the song, "is that they allow me to write these songs and put these things out without any hopes for commercial success whatsoever." The song was also covered by Concrete Blonde and appears on their latest LP. Andy also performed a silly C&W version of Led Zep's "Whole Lotta Love," which seemed to be a favorite amongst the crowd, and "One Girl In A Million," which is one of the two Prieboy-penned songs performed by Jennifer Beals in the film *Blood And Concrete*.

□ **Musicianship:** It's no wonder that Andy Prieboy replaced Stan Ridgway in Wall Of Voodoo. Andy has that deep talk/sing voice and wonderfully warped sense of humor. He's an adequate pianist and seems quite comfortable with the instrument.

CLUB REVIEWS



Gail Dodge

Everything: Something for everyone.

□ **Performance:** Although his album is an electric rock & roll affair, Andy has chosen to tour as a solo artist—just a lonesome man and his piano. Although his performance is almost vaudevillian in style, it is somewhat misleading as to what his album is all about. Nevertheless, he certainly kept the crowd entertained with his comic routine and strong, alternative material.

□ **Summary:** Prieboy was such a pleasure to find in a music environment that is so utterly afraid of taking chances on truly innovative and new musical directions. And in a Hyundai world, Andy Prieboy remains a two-seater Thunderbird! —Pat Lewis

Everything

2nd Coming
Downtown L.A.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Russell Pope: (818) 883-6227

□ **The Players:** Dave Ambrose, guitar/vocals; Masa Chippenbere, bass/vocals; Cameron Depalma, vocals/saxophone/acoustic guitar; Stewart Kilen, percussion; John Kidd, drums.

□ **Material:** Everything certainly deserves that name. The band encompasses every kind of music form. Jazz, blues, reggae and rock still could not accurately describe Everything's lingering and melodic music. "My Garden" brings together Depalma's jazz voice with acoustic guitar and an occasional metal guitar riff. The vigorous use of percussion instruments fills out the arrangements and gives Everything an even more distinctive style. The band expands on the conventional instruments, and also integrates flute, saxophone and synthesizer into their music.

□ **Musicianship:** Yes, these guys have style and they have the talent to go along with it. Depalma never ceased to amaze the audience by always appearing onstage with an-

other instrument. He played bass, acoustic guitar, flute and sax. Kilen somehow managed to change instruments without losing a beat during "Top Of My Head," one of the faster paced songs. Kidd, on drums, took care not to drown out the percussion instruments and kept the rest of the band on tempo. Ambrose, on guitar, complimented the songs by adapting his style to blues and jazz when necessary.

□ **Performance:** Everyone was alive, energetic and engrossed in the music. Kilen and Kidd formed their own cocoon at the rear of the stage and knowingly smiled at each other when the music fell in place. Chippenbere seemed to become an extension of the music; his body swayed at all times, whether he was playing keyboards or bass. Ambrose was constantly smiling at this guitar and occasionally looked at the audience as if to say, "See, I know how to play."

□ **Summary:** Finally, something new that even the critical L.A. crowd enjoyed. The band's music so pulsated with energy that the entire audience was dancing. Everything represents a new wave of music that will be spotlighting the scene of the Nineties. —Tamara Conniff

Brad Evans & Border Patrol

The Palomino
North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Brad Evans: (213) 659-5317

□ **The Players:** Brad Evans, Vocals, Keyboards; Andy Bartell, Guitar; Jack Smith, Bass; Jack Mrzowski, Drums; John Cashionte, Guitar.

□ **Material:** Brad Evans' songwriting ability runs the gamut from moving ballads to aggressive, no-nonsense rock & roll. Opening the show with a solo ballad he calls "The Wave," Evans brought in his band for the thumping rocker "Shotgun" before

shifting gears and immersing the crowd in the hypnotic, almost epic qualities of "Fire And Water." This tune is truly something special, but it is the quirky rocker "No Room On The Radio" that sounds like a hit. The bouncy beat and lyrics of artistic frustration is another side of Brad Evans' talent, a talent that knows no boundaries.

□ **Musicianship:** Evans' keyboard stylings are of course the cornerstone of the band's sound, yet Border Patrol is a tight-as-a-glove crack group, the perfect compliment to Evans' songs. The Tom Petty-ish rock of "Rode Hard And Hung Up Wet" demonstrated this best, while the poignant "Thick And Thin" showed a remarkable versatility. This touching ballad also contains some of Evans' strongest lyrics, including some Dylan-esque lines ("But there are truths in lies/If you hear enough of them"). Lead guitarist Andy Bartell was especially noteworthy throughout the evening.

□ **Performance:** Another plus. Brad Evans, with his teen idol looks, is an engaging performer. Whether dancing around his piano and whipping himself into a frenzy or even throwing in some Jerry Lee Lewis ivory rolls, Evans kept the crowd attentive while his backing band added solid backbone to the tunes. Evans is not only a top-flight songwriter, but also one helluva performer, and his band comes across like the Heartbreakers. A backing band with a little bit of subtle personality.

□ **Summary:** The previous comparisons to Tom Petty and Bob Dylan are no coincidence. As Tom Petty was originally compared to a modern Bob Dylan, I think Brad Evans has some Petty qualities in his work as well. His voice, at times, reflects the Petty-twang and some of his rockers exude the Petty aura, but Brad Evans is still very much his own man. Definitely an original artist who should be making some big label noises in the very near future.

—Steven P. Wheeler



Brad Evans: Ready for the big time?

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CLUB REVIEWS

Off White

The Whisky
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Chase Jarrett: (213) 46-
CHASE

□ **The Players:** Reggie Boyd, gui-
tar, vocals; Wade III, lead vocals;
Mark Meadows, bass, vocals; Keith
Cronin, drums.

□ **Material:** By and large, Off White's
material springs from the same
cliché-riddled sensibilities as their
metallic Strip counterparts. Songs
like "Time To Rock," "Boys Will Be
Boys," "Built For Speed" and "Wanna
Make Love To You" clearly indicate
that originality is lacking in this re-
gard. Off White's best song of the
evening, "Go The Distance," was a
Hendrix-ish, bluesy tune inspired by
a real life event that deeply affected
a band member, and it came across
as such: an honest expression, not a
song inspired by some worn, trite
rock & roll idea. Off White should
definitely explore this avenue—
where songs spring from the heart,
not the pages of some rock mag.

□ **Musicianship:** Off White vocalist
Wade III is a diamond in the rough.
His vocal quality is excellent, and
with the seasoning that a couple of
years on the club scene would pro-
vide for this band, this man could be
a star. Guitarist Reggie Boyd is fine
as well, but he must guard against
note-frenzied solos and concentrate
on complimenting the song and not
displaying his fretburning prowess
at every opportunity. His style is not
unlike George Lynch, incorporating
squeals into his rhythms and bar
techniques into his solos. He also
pulls off a very nice, Hendrix-type
intro to "Go The Distance" (although
the extended outro to the same song
tended to diminish the intensity of
the ending). Drummer Keith Cronin
is very much a focal point of this
band as well, as the drum sound that
night was huge and solid—right in
your face. All of the musicians need
to let go a bit more, concentrating on
giving the riffs room to breathe and



Tom Farrell

Off White: They still need some seasoning.

getting the songs to groove instead
of thud.

□ **Performance:** There's nothing
wrong with this band's performance
that an endless grind of club shows
and a little less MTV wouldn't cure.
All band members were mobile and
eager to please. But they've got to
learn to let their music move them
and not copy what they've seen in a
billion videos a billion times over on
MTV. This affliction is by no means
exclusive to Off White—subcon-
sciously preconceived movements
are rampant in young bands, and it's
something that can hopefully be
eradicated by long, hard road work.

□ **Summary:** It is still really early for
Off White. There is a glimmer of
hope that they possess the some-
thing that will allow them to rise above
the hundreds of other bands that
aspire to make it. They need to work
on their material and definitely need
to tour to get in touch with who they
are as performers and musicians.
Keep your eyes on these boys...it
could just be a matter of time.

—Daria DeBuono

Madel Fang

Hollywood Live
Hollywood

★ ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Madel Fang: (714) 821-
7003

□ **The Players:** Francis Lukasca,
lead vocals; Aaron Sanchez, guitar;
Tommy Lukasca, bass; Jethro
Aragona, drums.

□ **Material:** Let's get it straight up
front: Madel Fang is the sonic
equivalent of a root canal. You see,
every now and then a wildly atro-
cious band devoid of any redeeming
values whatsoever comes along. And
when this happens in a reviewer's
presence, scathing write-ups
drenched in venom result. So this,
gentle readers, is what you are look-
ing at. As for Madel Fang's reper-
toire, we can only comment on the
first four songs of their fourteen-tune

set, for that is how long *Music Con-
nection* managed to endure. "Jack
The Tripper," "Steal Your Love,"
"Layin' Down The Law" and "I Spell
Trouble"—what is the difference?
All four of these heavy metal dogs
sounded alike, glaringly missing such
fundamentals as melody, profes-
sional lyricism, competent phrasing
and the like. No kidding. Madel
Fang's material is that awful. A New
Kids on the Block show could be
stomached more easily.

□ **Musicianship:** What musician-
ship? To begin with, these
metalheads were guilty of an all-too-
common ruse employed among the
more talent-shy Hollywood bands:
Their sound levels could have oblit-
erated the noise produced by a Sat-
urn V at liftoff. As a result, nothing
could be discerned regarding Madel
Fang's playing; their instrumenta-
tion melded together in one ragged,
jagged, tortuous whole. If one could
be convicted for aural rape, then
these guys deserve life sentences in
San Quentin.

□ **Performance:** Sexily attired
lasses swarmed the stage, forming
a swooning barricade around Madel
Fang. Their rapturous faces re-
minded one of people emerging from
the "orgasmatron" in Woody Allen's
Sleeper. Our response: What are we
missing here? The only images that
linger from this show are of Francis
Lukasca leaping and bounding back
and forth against a dangerously loud
backdrop of amplified torture. Madel
Fang clearly has a devoted following
of post-pubescent pretty things, but
how they won 'em over is beyond us.

□ **Summary:** Believe it or not, crit-
ics do not enjoy slagging bands
mercilessly. The best of us go out of
our way to find something com-
mendable to say about a given act.
Yet, to our ears, Madel Fang is with-
out merit. They have pushed back
the very limits of taste, probing
somewhere past where what one
hears ceases to be music but is
instead noise. Avoid at all costs,
especially if you value your hearing.

—Jack Briggs



Toni C. Holiday

*Madel Fang: Are they really taste-
less?*



CLUB REVIEWS



Badd Boyz: Flash over substance.

Badd Boyz

The Roxy
West Hollywood

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Niji Management: (818) 840-6712

□ **The Players:** Paul Shortino, vocals; Mitch Perry, guitar; Sean McNabb, bass; Rich Carlson, drums.

□ **Material:** At its best, heavy metal can be *appreciated* by a non-fan; at its worst, you have Badd Boyz. Songs like "Leave 'Em Hangin'" and "Hot Summer Night" are far too drearily run-of-the-Hollywood-metal-mill. After suffering through such dismal material as this, one longs for some craftsmanship—say, a song where a definitive melodic theme is pursued while relatively sophisticated chord progressions augment same. Yet, the Boyz have put their minds elsewhere, opting for flash over substance. The only song arousing my interest even slightly—and which prevents Badd Boyz from receiving a rock-bottom rating—was "No Time For Crying," which had at least some tempo variation. Otherwise, the Badd Boyz song catalog is largely forgettable.

□ **Musicianship:** With the Roxy's essentially fine sound system cranked too high, it was hard to discern anything substantive about Badd Boyz's playing. This band's instrumental capabilities are not exactly awful, but their presentation is painful. At best, we can call Badd Boyz competent in this department. However, Paul Shortino's vocals were rendered into earsplitting screams owing to the sound levels. As a result, it is difficult to discuss what if any vocal range he possesses.

□ **Performance:** As if being exposed to yet another of those nauseating

"Malox Moments" commercials, Roxy patrons were subjected to the cloyingly familiar acrobatics-and-metal routine all too common on Sunset Boulevard. There was nothing new about this performance, and it had all the immediacy of a week-old *National Enquirer*. Further, the even younger-than-average crowd on hand appeared nonplussed. Conclusion? You have seen all this before.

□ **Summary:** Badd Boyz should cease studying their favorite metal videos and instead be themselves. In other words, stop striving for a visual style and concentrate on writing better music. As it is, this band is but an annoying noise. —**Jack Briggs**

Lixx Array

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** John Agar: (714) 961-0335

□ **Players:** Rusty Dades, vocals; Blake Hastings, guitar; Barry McGill,

drums; Robbie Swanson, bass
□ **Material:** By churning a sanitized curd of rock & roll's primordial unhallowed essence, Lixx Array are the unwitting cultural offshoots of Pat Boone and the Partridge Family. Nowadays, though, pop bands can get away with song titles like "Sexy Girl" and "Dirty Dancing" as long as they wear a condom, which is exactly where Lixx Array fit in. Like a good friend who gets too friendly on a drunken night, the band rolls with their fans in the bed sheets, offering something familiar to everyone but nothing worth remembering the following day. It's an experience that few seem to mind, however, as was evidenced by the thunderous applause that followed each song. While the material was well-crafted and arranged, it offered only the slightest variations on a much imitated pop metal design—the sole exception being the engaging mid-tempo shuffle of "The Fallen Rain."

□ **Musicianship:** Lixx Array were every bit the musicians that one would expect a better-than-average Strip band to be. The singer sang well, the guitarists knew exactly where to press the strings on their fretboards and the drummer struck his drums and cymbals to lay the bedrock—or beat—of each song. The band also should be acknowledged for not confusing pop with fusion and refraining from any unnecessary soloing.

□ **Performance:** More spontaneous than a Vegas revue with just as many protruding bosoms (compliments of the girls in the front), Lixx Array earned most of their nine points for being damn good entertainers. Seriously! Just as the band had promised in their advertising, the "party" did indeed "rage!" The colorful packaging—real cool clothing plus real cool hair—the singalongs, the loud volumes, the philosophizing ("Life is a big rat race. Don't let yourself get caught"), as well as the band's unquestionable enthusiasm, all amounted to a rather cheery spectacle.

□ **Summary:** Welcome to the machine—entertainment that is every bit as controlled and contrived as a merry-go-round ride and just as enjoyable for folks who like to go 'round in circles at a steady pace.

—**Gene Sobczak**



Lixx Array: Damn good entertainers.

schneider



iwaslookingatthesun

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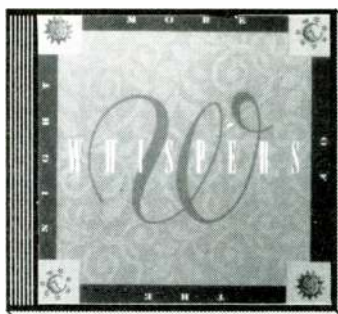
DISC REVIEWS



Anthrax
Persistence Of Time
Island

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Anthrax & Mark Dodson
 □ **Top Cuts:** "Got The Time," "Blood," "Time."
 □ **Summary:** What makes this the strongest album in the band's stellar career is that it gets better with time, the sound complementing the album's theme of the betterment of society through the dogged determination of time. Not that the band has abandoned their characteristic sense of fun ("Got The Time"), but it's just that they use the irony to support the darker themes of anger and hatred at man's cruelty to man. This will not only be an album to reckon with for best of the year honors, but should also be one to listen to ten years from now.
 —**Scott Schalin**



The Whispers
More Of The Night
Capitol

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

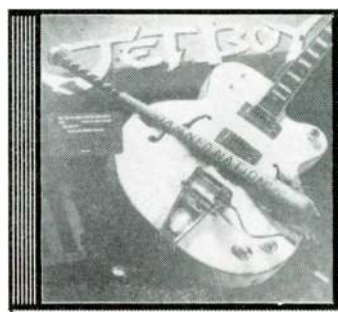
□ **Producer:** Various
 □ **Top Cuts:** "Misunderstanding," "You Are The One," "Is It Good To You."
 □ **Summary:** On this, their debut Capitol album, the Whispers stick to their tried, tested and true formula of all uptempo tunes on one side (Dancin') and all ballads on the other (Romancin'). The problem is that there is nothing on either side that outshines prior moments of glory. It's understandable considering their past hits, but it doesn't excuse this package from rising to the challenge. The Dancin' side falls way short while the Romancin' side, though good, simply brings back memories of earlier and stronger albums.
 —**Wayne Edwards**



Stryper
Against The Law
Enigma

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Tom Werman
 □ **Top Cuts:** "Not That Kind Of Guy," "Rock The Hell Out Of You," "Caught In The Middle."
 □ **Summary:** The Yellow-and-Black Attack is back with a brand new, hard-hitting album that shows the band banging more heads than Bibles. *Against The Law* is drenched in metal stereotypes that are taken a step further and used quite nicely—mainly Michael Sweet's souped up vocals and Oz Fox's turbo charged guitar riffs. Dissent: There is still some poofy stuff here. The songwriting needs help and their rendition of Earth, Wind & Fire's "Shining Star" is as out of place as a nude girl on one of their album jackets.
 —**Tom Farrell**



Jetboy
Damned Nation
MCA

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** John Purdell & Duane Baron
 □ **Top Cuts:** "Groove Tube," "Stomp It (Down To The Bricks)."
 □ **Summary:** Songs about the pain/pleasure of being a rock star ("Rock N' Roller") along with a stupid ode to a car ("Heavy Chevy") prove that these guys have little to offer that we haven't already heard from 10,000 other shag rockers. This is pretty much a metal-by-numbers repaste complete with the bland radio ballad, "Too Late." There are a few interesting moments by way of "Groove Tube," and the head bangin' "Ready To Rumble." I guess the best thing you can say about *Damned Nation* is that it's a helluva lot better than *Damned Yankees*.
 —**Scott Schalin**



Andy Summers
Charming Snakes
Private

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Andy Summers & David Hentschel
 □ **Top Cuts:** "Passion Of The Shadow," "Rainmaker," "Mexico 1920."
 □ **Summary:** With *Charming Snakes*, Summers has successfully taken his music into the commercial fallout zone of catchy songs without words. With the help of musicians like Sting, Herbie Hancock and Mark Isham, this album has more of a rock feel than Summers' previous solo efforts without losing any of his trademark guitar work. Without compromising the quality, this disc will appeal to rock fans as well as jazz/new age buffs. The driving drum and percussion mixture carries this disc throughout.
 —**Randy Karr**



The Texas Tornados
The Texas Tornados
Wamer/Reprise

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** The Texas Tornados and Bill Halverson
 □ **Top Cuts:** "Who Were You Thinkin' Of," "Hey Baby Que Paso."
 □ **Summary:** The Texas Tornados—Freddy Fender, Doug Sahm, Augie Meyers and Flaco Jimenez—have banded together to blow away the world with their accordian/organgued Tejano sound. Sahm and Meyers bring outstanding vocal and musical contributions to their debut. Freddy Fender, is back singing and slinging a guitar, as he shreds on "Hey Baby Que Paso!" And Flaco Jimenez adds a spicy norteno flavor to an already tasty record with his accordian. All four members sing on this English/Spanish platter of Tex-Mex delicacies.
 —**Billy Block**



O-Positive
Toy Boat Toy Boat Toy Boat
Epic

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Peter Walsh
 □ **Top Cuts:** "Inernational," "Imagine That."
 □ **Summary:** Taking their name from the most common blood-type, O-Positive enters the alternative/college radio rat race with their impressive major label debut *Toyboat*. These ten delicious tracks showcase this Boston-based band as strong contenders for alternative chart action. However, because vocalist Dave Herlihy sounds very similar to Michael Stipe, this band will undoubtedly be in for endless comparisons to R.E.M. O-Positive's songs are sprinkled with intriguing violin, mandolin and cello tracks and their introspective lyrics are wonderfully haunting.
 —**Pat Lewis**



Richard Souther
Twelve Tribes
Narada Equinox

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Eric Pershing & Richard Souther
 □ **Top Cuts:** "Simple Joys," "Companero."
 □ **Summary:** This new age keyboardist simply doesn't have anything too memorable to say compositionally. Last year's *Cross Currents* headed in a soft pop/jazz direction, but this disc represents too much of the "elevator music" that new age haters love to ridicule. Not to say that Souther and guests like Abe Laboriel (bass), Justo Almarino (soprano sax), and Randy Mitchell (guitar) don't all play great here. It's just that *Twelve Tribes* is too WAVE-oriented. Definitely not recommended for an all night drive to Vegas.
 —**Jonathan Widran**

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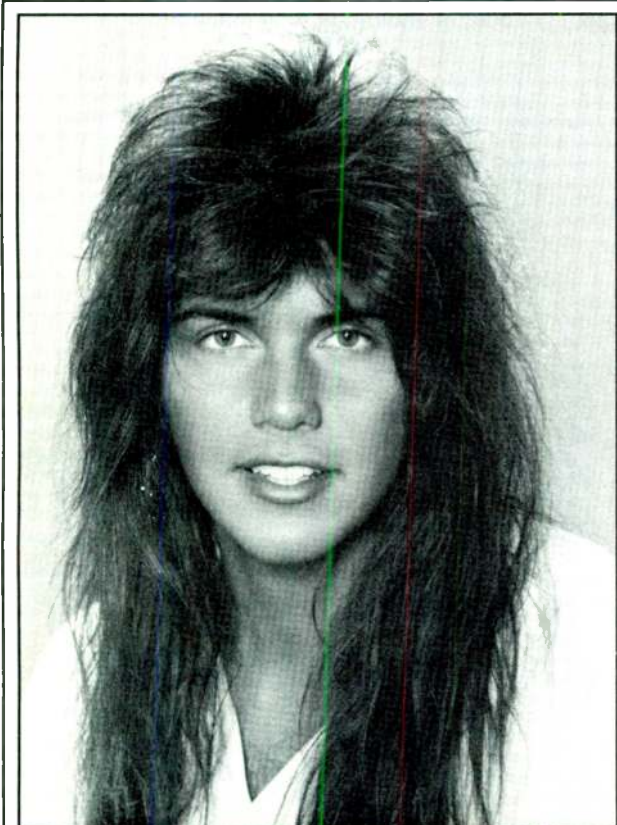


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