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ALICE COOPER

Turns "Trash" Into Cash

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A&R Guide

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The Hunter-Ronson Connection

"Mother's Milk" Cures

Chili Peppers' Chart Burn



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CHUCK BONFANTE — SARAYA
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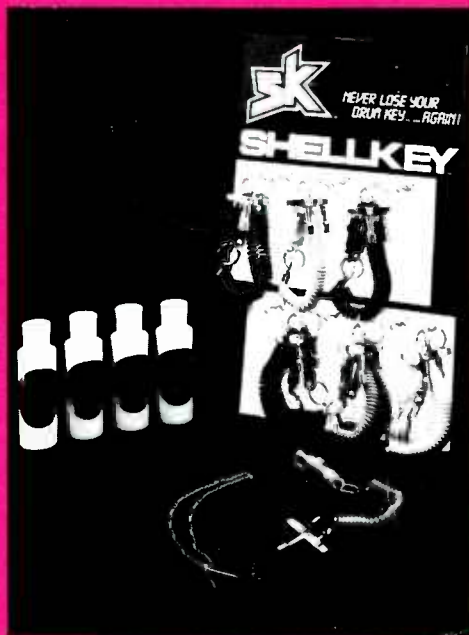


JOHNNY DEE — BRITNY FOX
Photo Courtesy of Columbia Records



STEVEN SWEET — WARRANT
Photo by Michael Richards

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FEATURES



Glen LaFerman

20 ALICE COOPER

The King of Theatrical Rock is back with his most successful package in years. Teaming up with hit producer/songwriter Desmond Child, the Coop tells *MC* all about his illustrious twenty-year career and his new *Trash* LP.

By Kenny Kerner



Jeff Katz

22 JOE SATRIANI

New guitar hero Joe Satriani rose from cult status to the big leagues with his all-instrumental 1987 release, *Surfing With The Alien*. This musical maverick talks to *MC* about his fine new LP, *Flying In A Blue Dream*, on which he sings for the very first time.

By Michael Amicone

24 **VAULT MANAGEMENT** By Tom Kidd

26 **RED HOT CHILI PEPPERS** By T. Adam Boffi

30 **A&R GUIDE** Compiled by John Hill and Ace Passion

COLUMNS & DEPARTMENTS



4 **FEEDBACK**



6 **CALENDAR**



6 **NEWS**



8 **CLOSE-UP**



9 **SIGNINGS & ASSIGNMENTS**



10 **A&R REPORT**



11 **DEMO CRITIQUE**



12 **SONGWORKS**



14 **AUDIO/VIDEO**



15 **NEW TOYS**



16 **SHOW BIZ**



18 **LOCAL NOTES**



32 **FIRST ARTISTS**



34 **NIGHT LIFE**



36 **CONCERT REVIEWS**



38 **CLUB REVIEWS**



42 **RECORD REVIEWS**



44 **GIG GUIDE**



45 **PRO PLAYERS**



46 **FREE CLASSIFIEDS**

Alice Cooper cover photo: Glen LaFerman Joe Satriani cover photo: Jeff Katz

FEEDBACK

The World's A Stage

Dear MC:

In response to a letter written by S.M. Borden of Sherman Oaks, I have a few points of interest.

First off, although I don't get along with most of my fellow glamsters, we all share some common points. We've all been put down by closed-minded assholes such as yourself for forever and a day. These days, in my opinion, it shows quite a bit of balls and courage to look the way we want! Who the hell are you to tell anyone that their image is not needed? This is the way we are and this is the way we'll stay. Can't you figure out that people like you are the exact reason that we keep getting weirder? Basically, I enjoy being different, being myself. I'm just as capable of throwing on a bandana and cutting up a Guns N' Roses shirt as the next guy. But if you can't be yourself, then who the hell can you be? Think about it!

And as for communicating through song, you are personally invited to my home at anytime, and I'll answer the door without makeup and play a song or two for you. Then tell me what you think.

But until you open your mind instead of taking the narrow view, I'm jumping with joy just knowing that I've helped piss you off enough to write a letter!

Brittany S. Harlowe
From the band Actress

Another Opinion

Dear MC:

From the moment I was contacted to be a part of your article on bands with a strong image, (*MC Looks at "The Look"*) I knew that I was setting myself up to be some sort of moving target for the narrow minded "purists" who would like nothing better than to watch us fall over dead in the wake of their more serious, and therefore superior style of music. Well, as the founding member of my band, Actress, I would like to take this time to respond to S.M. Borden's typewritten tirade against myself, my band and other so called "image conscious" acts.

Before I go any further, I do wish to point out that before Actress emptied our first collective can of hairspray, my bassist and I both completed no less than three years of college level music and theory classes. In addition to completing that, both my drummer and I are proud holders of diplomas for rec-

ord engineering.

So, S.M. Borden and other would-be music critics, before you accuse me and my ilk of being "all flash and no substance" before you've actually heard us, might I suggest you come see one of our live shows and take a good look at our audiences. Then you'll see what I see when I walk out on that stage—the smiling faces of a crowd I know I've made happy by giving them one hell of a rock & roll performance. And that, in my eyes, is what it's all about.

Ace Steele
Lead guitarist, Actress

A Sober Scotsman

Dear MC:

Thanks for printing that nice full-page spread about me. Just a couple of little things I'd like to clarify which were erroneous, probably due to my sober Scottish accent. (That's a new genre for you—a sober Scotsman).

Firstly, I met The Beatles at The Cavern and not the Tavern before the portcullis (not the port colors) were lowered and before Fabness (not fadness) set in.

Also, I had my heart bypass surgery in 1987, not 1980, which just makes me all the more alive and glad to be living in England for the moment. My address is as follows: Allan McDougall/30 Queen Street/ Bollington/Cheshire SK10, 5PS/ England. Please write as I miss you all.

Allan McDougall
BMI/England

Who's Right?

Dear MC:

This is in response to the letter written by Gerilyn D. Wilhelm, which you published in the October 16 - October 29 issue, regarding the logo she designed for the group Poison. I hope you feel my comments are worth publishing.

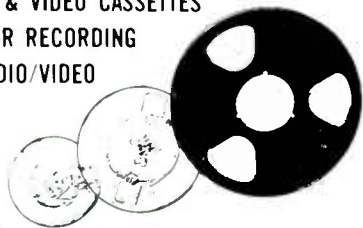
It is my understanding that, under the Copyright law, anything an artist creates belongs exclusively to them from the moment of creation, unless and until they grant someone else the right to use it. An exception to this rule is when a person is paid to create something for hire, then the rights belong to the person who pays for the work. If Gerilyn had been paid for her work, the group would own the exclusive rights to the logo she created for them, and she would have no claim for any payment beyond the agreed upon

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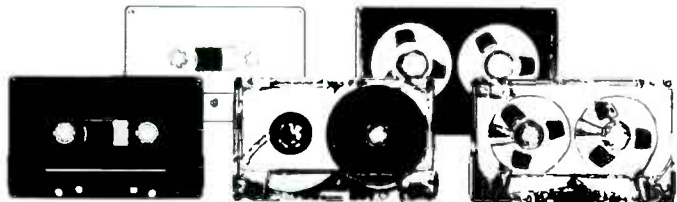


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FEEDBACK

\$600.

However, since the group did not pay her, I suspect that she still has a legitimate claim to ownership of the logo. If this is true, she may be entitled to considerably more than the \$600 the group originally agreed to pay her, since she may be entitled to royalties from every single copy of every album, songbook and anything else upon which the logo appears, plus punitive damages.

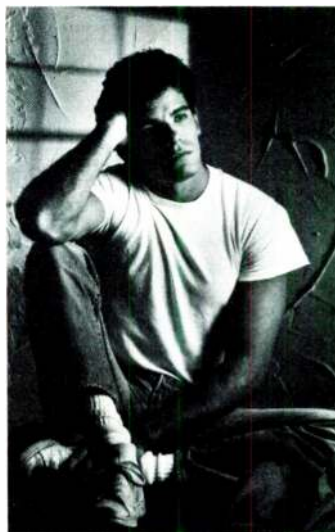
It is always a good idea to register your artistic creations with the Copyright Office in Washington, since this will lend credence to your claim to ownership. The important thing is to be able to prove that you are, indeed, the creator. Gerilyn states: "I even had to pay for a copy of the album to see my name on it." If the group has publicly acknowledged her as the designer of the logo and cannot prove they ever paid her, they may have inadvertently given her the very proof of ownership she needs to beat them in court. She further states that the group signed an agreement with her to create the logo. If she saved her original design sketches and any notes or other correspondence from the group, these things will further strengthen her claim.

I suggest that Gerilyn should have a good, long talk with a copyright lawyer; she may be cheating herself out of a small fortune by not pursuing the matter.

I would be very interested in hearing about any further developments in this matter.

Dave Saunders
Thousand Oaks, CA

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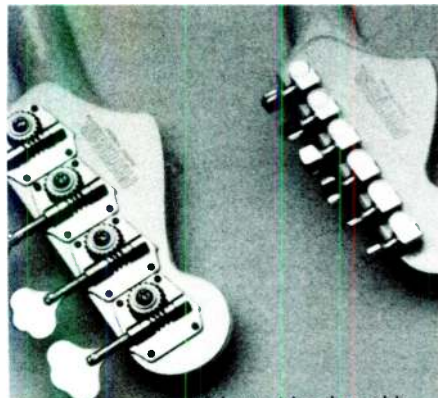
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By Trish Connery

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.

□ The Macintosh Entertainment Guild of America (MEGA), Apple Computers and Live Time, Inc. has announced the Third Annual MacMusicFest 3.0, to be held December 2nd and 3rd on the Paramount Studios lot in Los Angeles. This festival will feature the latest in Apple/Macintosh computer systems, music software, synthesizers, scoring and composing systems, MIDI interfaces and many related seminars. Over fifty exhibitors are expected as well as special performances and hands-on demonstrations of the latest technologies in this field. For further information on exhibiting products or services at MacMusic Fest 3.0, call Live Time, Inc. at (213) 668-1811. For a full brochure on attending, call the MEGA Office at (213) 468-5496.

□ The Songwriters Guild of America has announced their new workshop, "Song Critique", scheduled for November 16th. Critics for the evening will be Jill Cohn and Sherri Trahan, both from Restless Records, a division of Enigma Entertainment Group. Reservations are required, and those requesting song critiques should bring a tape and lyric sheet(s). Admission for SGA members is free; \$2.00 for non-members. For reservations and information regarding time and location, call (213) 462-1108.

□ The National Academy of Songwriters (NAS) in conjunction with BMI will present "R & B Producers Panel," November 13th, 7:00 p.m. to be held in Santa Monica at At My Place. The panel's purpose will be to discuss the latest trends in black music and will feature BMI's Associate Director of Writer/Publisher Relations, Dexter Moore, as panel moderator. Other featured panelists include producers Bryan Loren (Sting, Shanice Wilson); Jay King (Club Nouveau, Michael Cooper); Preston Glass (Whitney Houston, Larry Graham); Howie Rice (Pointer Sisters, Kiss); and Larry Robinson (Vanessa Williams, EU). The NAS host will be Steve Schalchlin, Director of Services for NAS. General admission will be \$4.00 for NAS members and students with I.D.; \$8.00 for non-members. For additional information, contact (213) 463-7178.

□ Eubanks Conservatory of Music & Arts has announced a Music Scholarship Competition to be held Saturday, November 18th at the Eubanks Conservatory of Music and Arts, 4928 Crenshaw Blvd. The competition is open to instrumentalists and vocalists; the age limit is 25. The panel of judges features outstanding performing artists such as Bob Watt (French hornist with the Los Angeles Philharmonic); Bill Green (studio musician and recording artist, guest artist with the Los Angeles Philharmonic); Frederick Tinsley (bassist with the Los Angeles Philharmonic); and Ella Lee (member of the Berlin Komische Opera and Wiedensbaden Opera companies). Contestants should contact the Conservatory office to receive an entry form. There is no entry fee, however, the deadline for submitting entry forms is November 14th. **MC**

NARAS Establishes Student Awards

By Paul Stevens

LOS ANGELES—American college students attempting to further their musical education have received a boost from the National Academy of Recording Arts and Sciences (NARAS). NARAS is inaugurating an annual Student Award which will consist of five \$5,000 educational grants to be awarded in five different categories—Popular/Contemporary, Traditional Country, Jazz/Big Band, Classical/New Music and an open category reserved for styles not falling into one of the preceding categories.

The recent announcement took place at a press conference on the UCLA campus that included Mike Greene, President of NARAS; Pierre Cossette, President of Pierre Cossette Productions (producers of the Grammy awards); Jack Elliot, Musical Conductor of the Grammys; Dr. Thomas Harmon, Chairman of the Department of Music at UCLA; and Roger Crudginton, VP of Personal Care Division, Gillette (sponsor of the awards). According

SONGWRITER'S EXPO



BROWN SCORES MULTI-PLATINUM



Bobby Brown recently received a multi-platinum award signifying sales of over five million copies for his album, *Don't Be Cruel*. The award was given to Brown at a posh party held at City restaurant. Pictured (L-R) are MCA Music Entertainment Group Chairman Al Teller, producer L.A. Reid, Bobby Brown, MCA Executive VP/General Manager Richard Palmese, MCA VP of A&R/Artist Development, Black Music Division Louil Silas, Jr.

to the speakers, the Student Music Awards Program was established to recognize, support, honor and reward new talent at the college level.

NARAS President Michael Greene believes that the program is long overdue. "Music education in the U.S. has hit a new low in quality as well as quantity, and NARAS is addressing the problem at the primary level through our Grammy In The Schools program and on the professional level through seminars, grants and publications," says Green. "Now we are addressing the

problem at college levels through these Student Awards."

UCLA Music Department Chairman Dr. Thomas Harmon agrees that this type of financial aid is essential at the university level. "We in higher education are clearly cognizant of the important role that the outside professional community and business world have in fostering the pre-professional and professional training of young musicians. The ever-increasing cost of training in the arts makes it essential that new sources of funding be identified. **MC**



The Thirteenth Annual Songwriter's Expo was held on the weekend of October 28-29 at the Pasadena Conference Center. A healthy crowd of industry executives and aspiring songwriters gathered for a weekend of workshops and seminars focusing on the craft and business of songwriting. Pictured left is J. Michael Dolan, Executive Editor of *Music Connection*, leading a seminar on how to produce extraordinary results in your career, and pictured above is Joe Smith, President and Chief Executive Officer for Capitol-EMI Music, Inc., flanked by Expo Directors Len Chandler (right) and John Braheny.

Brad Packer

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CLOSE-UP

The Palace is the epitome of sophistication. This refurbished 1927 theater, according to Paul Hendison, associate owner/director, has emerged as Los Angeles' premier nightclub.

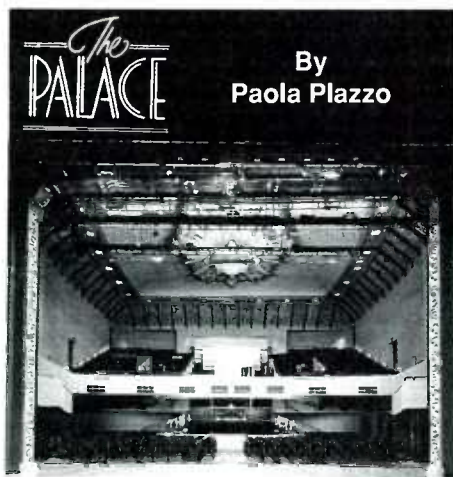
As you enter the Palace (located at 1735 N. Vine St. in Hollywood), you are captivated by an aura of its history and elaborate decor which conveys the feeling of its heyday. Its exterior design and interior facilities clearly distinguish the Palace as an extraordinary nightclub and entertainment complex, equipped to accommodate almost any request regarding concerts, parties and special events.

The Palace is an all-purpose venue which offers something for everyone. On any given evening, a night out at the Palace can include dinner in the Fan Club Restaurant, dancing among almost 900 people on the dance floor, watching your favorite band on stage or listening to jazz, blues or a comedian in the upstairs private club.

The Palace conducts all operations in-house, including the booking and promotions, catering, lighting, sound system, security and staff. In addition to weekend dancing and concerts, the club is also rented out to private individuals, corporations and organizations. How much to rent a piece of history? According to Hendison, the cost fluctuates based on the specific requests on a theme. "It's not just four walls," Hendison adds.

The cost to rent the venue—which ranges from \$5-12,000—includes catering, waiter/waitress, security, lighting and sound equipment. "You're looking at renting a facility where you don't have to do a thing but literally orchestrate," Hendison said.

If you're inclined to throw a private shindig, there are several options regarding specific areas. For a small, intimate party, the opera box can be roped off, and you will be given a waitress and



a security guard for the evening. The upstairs private club (with adjoining patio if more than 200 guests) is a perfect room that includes a separate entrance and a security guard.

Over the years, the Palace has been host to a bevy of award shows, television and cable specials, fashion shows and even an auto trade show.

Another regular attraction is the use of the facility for music video tapings. Recently, Mr. Big, Tone Loc, Michael Damian, David Lee Roth and Little Richard have all utilized the facility's top quality equipment. In addition to these events, the venue is rented by various organizations—such as AIDS Project Los Angeles and L.A. Art—for fundraisers and charitable events.

Community payback and dedication is the foundation on which the Palace stands. To em-

phasize the importance of "giving back to the community," Hendison said that as a service to the local high schools, the Palace closes to the public on prom and graduation nights and opens at 2 a.m. for the students to party without alcohol and with supervision.

"We're going to make this an institution. We're not the typical nightclub/bar people. We're really concerned about our community and about kids," Hendison said.

The Vine Street building is not to be overlooked in the history of Hollywood as many legendary entertainers graced the stage of this landmark. In 1927, the building opened as the Hollywood Playhouse Theater, with comedy and drama productions including *Alias the Deacon* with Burton Churchill. In 1942, the playhouse became the El Capitan Theater and hosted Ken Murray's *Blackouts* sketches for seven and a half years.

During the Fifties, the theater was the site of numerous television broadcasts including *This Is Your Life*, *The Lawrence Welk Show*, and *The Jerry Lewis Show*. In 1964, the theater was rechristened the Hollywood Palace, the same name of the weekly variety-vaudeville show taped there. The Palace in the Seventies was home to *The Merv Griffin Show*.

In 1978, it was purchased by current owners Dennis and Beverly Lidtke and partner Paul Hendison who set out to restore the building to its original late Thirties art deco grandeur. After four years of planning, renovation and seven million dollars, the Palace reopened in October, 1982.

Restoring the old building into a major nightclub was a labor of love for the Lidtke family and Paul Hendison. Today, Vice President Scott Lidtke, who retained the business side from his father, and Paul Hendison operate the Palace.

According to Mark Jason, director of talent booking, the Palace has a full-spectrum booking policy which mirrors the demographics and the diversity of the type of people and musical tastes in Los Angeles.

"In our bookings, we try to reflect the fact that we're on the cutting edge of music today," Jason said. "The Palace is a premier nightclub in L.A. as far as exposure for what the industry considers their cutting edge talent."

The key to successful sell-outs, Jason said, is that he treats every concert as an event. Concerts are packaged to have a headliner as well as a support act that people want to see. Keeping with the Palace's commitment to the community, Hendison adds that they will often fill the opening slot on the bill with local top draw bands which he pays. "We allow new bands to be opening acts, and we don't take money from them," Hendison said.

By music industry standards, the Palace is considered a club because it has a 1200 capacity. According to Lidtke, this medium size is advantageous to many artists who are either launching careers or are on the comeback trail.

Another benefit in terms of size that Lidtke points out is the intimacy the Palace can generate. "Some of the big bands that want to give an intimate concert for their fans come here." After his sold-out performance at the Los Angeles Sports Arena, the purple one himself, Prince, played an impromptu show at 1 a.m.

Palace events are diversified with acts ranging from metal to reggae to salsa. It is not uncommon to see a Palace ad featuring an ethnic or international artist.

"In music now, we have a diversification of talent, in terms of what people can listen to, what they will go out and buy and pay money to see in concert. It's not just American rock & roll anymore," Jason said. "It's international now."

With such an array of entertainment offered, the Palace always seems to serve up something for everyone.

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Guns N' Roses Sued By Former Member

By Steven P. Wheeler

LOS ANGELES—Christopher G. Weber, a former member of quintessential hard rock band Guns N' Roses, recently filed a lawsuit against the band for \$300,000 in unpaid royalties. Weber, a member of the band when they were known as Hollywood Rose, claims he and his publishing company, BMG Songs Inc., have not been paid for the songs "Anything Goes (from

Appetite For Destruction)," "Move To The City" and "Reckless Life (both from *GN'R Lies*)," which Weber co-wrote while in the band. Also named in the lawsuit are various publishing companies and performing rights society ASCAP.

Weber's manager, Rick Stevens, says their lawyers have advised them to not make any statements to the press, and repeated phone calls to Guns N' Roses representatives were not returned.

This episode is not the first incident involving GN'R co-writers filing lawsuits for unpaid royalties. Two previous claims were settled out-of-court, but Stevens insists that Weber will not follow the path of the previous plaintiffs. **MC**

MUSIC SUMMIT



NARAS recently held a major summit meeting of record company presidents and industry leaders in Los Angeles and New York. Topics of discussion included preserving musical archives, digital audio tape, music censorship and NARAS' upcoming Grammy Awards telecast. Pictured above (L-R) are Joe Smith (Capitol), Gil Friesen (A&M), Frances Preston (BMI), Mike Greene (NARAS), Mike Bone (Chrysalis), Dick Griffey (Solar) and Al Teller (MCA). Pictured below (L-R) are Tommy Mottola (CBS), Bob Buziak (RCA), Walter Yetnikoff (CBS), Frances Preston (BMI), Anne Robinson (Windham Hill), Mike Greene (NARAS) and Ahmet Ertegun (Atlantic).



Best Unsigned Band Contest

By Keith Bearen

MAINE—*Musician* magazine has announced the return of the Best Unsigned Band Contest. The top twelve artists selected will be featured on a Warner Bros. CD compilation to be distributed to record executives and radio station pro-

gram directors. The Grand Prize winner will receive a home recording studio featuring a Tascam 16-track recorder, JBL monitors and boards and a complete wireless microphone system from Shure. Judges for the competition include Robbie Robertson, Lou Reed, Vernon Reid of Living Colour, Lyle Lovett and Branford Marsalis.

Information can be obtained in the pages of *Musician*, or by calling 1-800-999-9988. All entries must be received by Dec. 15, 1989. **MC**

By Michael Amicone



Lester Cohen

Hale Milgrim

Hale Milgrim has been appointed President of Capitol Records. Prior to his joining Capitol, Milgrim served professional stints as Senior VP of Marketing for Elektra Entertainment and VP of Creative Services for Elektra Records (where he was closely involved with the careers of such acts as 10,000 Maniacs, Anita Baker, Tracy Chapman, Mötley Crüe, Simply Red, The Cure, Metallica and The Sugarbushes), and as Director of Merchandising for Warner Bros. Records (where he worked with Talking Heads, Fleetwood Mac, Dire Straits and the Grateful Dead).

Elektra Records has named Kevin Cobbs as Vice President in charge of marketing for the label's newly created classical division. Cobbs was formerly director of marketing for Angel Records.

As part of its ongoing restructuring, Atco Records has announced two new appointments: Val DeLong has been promoted to National Singles Director, and Laurey Kawalek has been promoted to National Manager A/C Radio and Video Promotion, both to be based at the label's New York headquarters.

MCA Records has announced the promotion of John Allison to the position of Regional Branch Manager of the label's distributing arm for the West Coast/Southwest regions.

Film and television production company, DEV Entertainment, has announced the formation of a new label, DEV Records. The fledgling label will be strongly committed to breaking new acts, and is currently ac-

cepting unsolicited material (Phone number: (213) 459-4944).

Virgin Records has named Marcia Platzer as Midsouth Regional Promotion Manager (North and South Carolina, Kentucky and Tennessee), and Lindsey Cipicic has been appointed Northwest Regional Promotion Manager (Washington, Oregon, Idaho, Montana, Wyoming and North and South Dakota).

The Winger Corporation has announced the appointment of Gary Brunotte to General Manager of its Coda Music Software division. Brunotte assisted in the development of Finale music notation software, and was responsible for the Finale beta site and testing programs. He also directed the development of the company's MusicProse, Finale 2.0 and Finale IBM music notation programs.



Michael Jay

Public relations company, International Media Network, Inc., founded by veteran publicist Parvene Michaels, has announced the addition of producer-songwriter Michael Jay to its roster of clients. Michael Jay produced and co-wrote, with Columbia recording artist Martika, her Number One smash, "Toy Soldiers," as well as co-writing and producing her hit debut album. In addition to his work with Martika, Jay has written songs for Stephanie Mills, Gloria Estefan & Miami Sound Machine, Sheena Easton, Chaka Khan and Five Star. Jay joins the growing list of producers that the company has represented—Keith Olsen (Fleetwood Mac, Whitesnake), Shel Talmy (The Kinks, The Who) and Michael Masser (Whitney Houston, Diana Ross, Natalie Cole). Other IMN clients include the Los Angeles Songwriters Showcase (LASS) and I.R.S. Media's new *Thunder And Mud* pay-per-view cable program. **MC**



Capitol Records has expanded its Sales Department: George Nunes (right) has been appointed National Director of Sales, Les Silver (left) has been named Regional Marketing Director, West Coast and Laura Giarratano has been appointed Regional Marketing Director, East Coast.



KISS: Like 'em or not, these guys really wrote the book on perseverance and dedication to a craft. Their latest effort, *Hot In The Shade* is already racing up the Billboard charts and that means a tour will probably follow. And once these guys are allowed to roam free in an arena, anything goes!

Dialogue

Michael Goldstone: West Coast Vice President, A&R/PolyGram Records

Responsibilities: "Obviously, PolyGram wants me to bring in new, serious artists, but there are other responsibilities apart from just signing acts. You also have to develop those acts that are already on the label. That can also take up a good portion of your time."

The MCA Years: I worked at MCA for over four years—in both marketing and A&R. I worked in marketing for Backstreet until Irving Azoff got to MCA. There were a lot of changes over at Backstreet, and I sorta got absorbed into MCA. Several months later, they revamped the MCA A&R staff, and I got brought in to do A&R by Steve Moir. I had known Steve from when we worked together at Chrysalis. I was always a little frustrated in some of the other areas so I was looking forward to doing A&R. Eventually, it got to the point where there were a number of hierarchy changes at the label, and the label policy differed philosophically from mine. Recently, though, MCA, in particular, has made some great strides in signing rock & roll acts, and I'm glad to see that because I still have a lot of bands there."

A&R Lifestyles: "Without a doubt, A&R is a real self-motivating kind of gig. You have to want to go out and listen to bands. You have to be able to walk into a club to hear the music and respond accordingly. The attitude you have also has a lot to do with what you're going to see. If it's someone you're interested in, you won't really care about what time it is or what day it is. As for a social life, this is all social. I do get to do the normal everyday things that other people do, but not necessarily at the

same time. Most people will do their laundry on Saturday morning while I get to do mine Monday morning about 2 a.m."

Club Overview: "I think that the L.A. club scene is fairly healthy merely because of the tremendous influx of bands from around the country. I also think that the Los Angeles market is stronger than the New York market from the rock standpoint. Part of what makes the process difficult is that there is a large number of bad bands compared to good bands. The bands that are good and will make a major impact on music usually stand out no matter what scenario you're in; no matter what city you're in."

What's Signable: "Star quality which usually starts with the lead singer. Then, there's the overall attitude of the band. There's the intensity with which they perform, and there's the passion which is most important to me. Obviously, there's also a certain amount of musicality that's gotta be there. And in the end, it always comes down to the songs. I respond to bands that can write songs that reach people in a different way."

The Cycle: "Sometimes you go through an evolutionary process yourself in the course of following a band. Maybe a band is not quite right at first but they keep plugging along writing new material and playing the right gigs. Then, you see the same band two or three months later and you might have a different impression of them. So you have to be careful not to see a band only once and form a permanent attitude about never seeing them again because you didn't like their first show. I've changed my mind about a lot of bands through the course of development. You've got to put yourself in a position where you say that you're not signing the band but you're not passing on them either."

L.A. Signings: "I signed a girl named Julie Christensen. I saw her at McCabe's about eight or nine months ago and have been following her since that time. She was with Chris D & The Divine Horsemen and when she left, she was in a different musical place than she is now. There had to be a certain amount of evolution for me to figure out in what direction to make the record. I always thought she had an amazing voice but it still took us a lot of gigs and a lot of time together and a lot of talking about music to really get to a point where I had a vision for the artist and the record and I could go run with it."

Relationships: "I think that every A&R person has input regarding which songs to record on an album. The most important thing with an artist is to have a sense of where they're coming from musically before you put them with a producer or other people. You've gotta be careful to not make that decision too quickly, or to let it linger too long."

Signing Power: "PolyGram brought me into the A&R department to sign acts. In a natural way, you've got to develop your own artist roster. You just can't go around and sign two or three new bands every two or three weeks. You can't sign four rock bands and start to make four rock albums and expect them to all find their place within the company. You have to be diverse enough to be able to find the passion in other areas that aren't going to have your artists competing against each other."

Michael & Bob: "Bob Skoro and I work as partners. It's kind of a special situation. Bob was instrumental in bringing me to PolyGram. We talked about it for about a year or year and a half. Bob brought me in because he felt it was in the best interests of the label for us to work as a team and utilize each other's best relationships. Skoro's got a lot of relationships that I don't have, and I've got a lot of relationships that can help him. So we kinda trade off on

everything. It's not a competition between us, it's a team effort."

Development Deals: "It's a lot harder now to get bands to agree to do a development deal. From the band's standpoint, if you do a development deal and don't follow through with it, it's a negative. And I can understand that. From the record company standpoint, you might be able to do a development deal with a group that might not otherwise get that opportunity for several years. It appears that the bands that have the most confidence in what they're doing are the least likely to want to do development or demo deals. And in some ways, maybe a band that doesn't jump at the first thing that's offered is more attractive to an A&R guy."

Club-Hopping: "I usually get out to the clubs anywhere between four and six nights a week, but it varies. A lot of reasons for going out to the clubs aren't necessarily to find bands. For me, another reason for going out other than staying fresh and enthusiastic is to meet with musicians that I wouldn't be able to pick up the phone and call in the middle of the day. Musicians are the best source of information on bands. Most musicians in this town aren't at all hesitant when it comes to talking about other bands. Then, sometimes you go out and you run into a producer or someone you wanted to call but didn't get around to. All of a sudden you're having a dialogue with him that you couldn't have had at the office."

Tapes: "During a one-month period, I probably listen to some 75-100 tapes. There are so many solicited tapes that present a challenge in themselves—so I don't accept unsolicited tapes."

Advice: "A lot of bands that just move to L.A. first go out and get a sense of the scene. If you move from a town where you're the only rock band to a town where you're one of a thousand rock bands, you sorta



Kill For Thrills: The wait is over—almost. Come January, 1990, MCA Records will release the first full-length LP from L.A.'s own KFT. Entitled *Dynamite From Nightmare Land*, the album features a dozen songs produced by Ric Browde and Vic Maile. Pictured above (L-R) are band members Gilby Clarke, David Scott, Jason Nesmith and Todd Muscat.



Orpheus Records has announced the signing of ex-NWA member **Arabian Prince** whose debut rap album, *Brother Arab*, was just released. Pictured above at the signing ceremonies are (L-R) **Charles Huggins** (President/CEO Hush Productions, Orpheus Records), **Arabian Prince** and **Walter Lee** (Vice President, Marketing, Orpheus Records). Initial single that preceded the LP is "*She's Got A Big Posse*." Pure fun if you love rap!

have to go out and be a fan again. You've also got to get a good sense of your own developmental stage and not shop yourself too early. If you walk into a club and see a band that appears to be miles away, you might never come back to see them again."

Grapevine

Rhythm Tribe, an exciting new band that plays Latina-Salsa-Funk, will be showcasing their wares for all of the major record labels at the China Club at 10 p.m. on December 7th. The act features **Thomas Guzman-Sanchez**, **Paul Guzman-Sanchez**, **Marla Rebert** and **Steve Mead**, and is guaranteed to knock your socks off. Try not to miss this showcase.

After checking with **Columbia Records** in Los Angeles and New York, we can put an end to the rumors that **Tuff** has been signed to the label. That rumor has been floating around town for about a month.

Producer **Tom Werman** is busy putting together some demos with the **Wit Lincolns** for Geffen Records.

Singer/songwriter **Jessica Tomich** is back in the studio for CBS with producer **John Potoker**.

Queen has officially cancelled plans to tour the United States. Apparently, a lack of U.S. airplay was the reason.

PolyGram recording artists **Darling Cruel** have left **Lippman/Kahane Management** and will most likely sign on with **Weintraub Entertainment**. Plans now call for their debut album to be re-released in early 1990.

Contrary to other rumors on the

Strip, **Warren DiMartini** has not left **Ratt**. In fact, the band is now in pre-production for their next Atlantic release.

Chart Activity

John Waite, possessed with one of the best radio voices ever, is back atop the singles charts with **Bad English** and their soon-to-be Number One record, "When I See You Smile."

As "Rock Wit'cha" moves into the Top Five, we were wondering if MCA will repackage the artists *Don't Be Cruel* album and call it *Bobby Brown's Greatest Hits*? It's been quite a year for Bobby.


In about two weeks, **James Paul McCartney** will begin his American tour. Let's hope this really helps sell his *Flowers In The Dirt* album. With selections such as "My Brave Face," "This One," "Motor of Love," "Put It There" and "Figure Of Eight," it's really one of Mac's strongest efforts in quite some time.

Thanks mostly to MTV, **The B-52's** have a bonafide Top Ten smash with "Love Shack." Needless to say, their LP is also exploding.

Billy Joel, **Ice-T**, **Kiss** and **Young M.C.** are among the artists whose albums took the biggest jumps during the last week or two. Expect **Billy Joel** and **Ice-T** to go Top Ten.

On The Move

Paul Atkinson will be moving from RCA to Universal City where he will run MCA's A&R department.

Danni Krash is no longer at Columbia Records A&R. No announcement of future plans has yet been made. 



D.I.M.

Contact: Dimitris Papakostas
(818) 240-1187

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Having done most of his technical training at the Athens Academy of Music in Greece, **Dimitris'** demo submission is truly top-notch. Opening with a beautifully written ballad called "Tonight," this artist pours out his soul on this potential radio-ready hit single. The chorus is infectious, and is worthy of being covered by any number of signed recording artists. On the second selection, "This Is Rock," the writer/performer tries his hand at a Survivor-styled up tempo tune, but misses the mark with a rather bland vocal performance that just isn't believable. Closing out the demo is "Into The Light," another rocker that again finds Papakostas somewhat out of place. It's apparent that this artist can have a long, successful career writing and performing ballads—and there's nothing wrong with going in that direction.



Halls Of Karma

Contact: Desi Benjamin
(213) 469-2553

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Desi Benjamin has a knack for coming across local street bands months before there is even any label interest. His latest "find" is a band calls **Halls Of Karma**, who are already starting to get quite an A&R buzz due largely to their exciting live shows. The material on this demo is intense and furious. Lyrically, the band has something to say; it's not always pleasant, but it's downright truthful nonetheless. On more of a musical note, the guys can really churn it out with a fury. You can almost picture their instruments sweating after one of their shows. They almost sound like a musical meeting between **Living Colour** and **Nuclear Assault**. Yes, there is originality to their madness! It's hard to determine whether any of their material is hitbound. Rather, suffice it to say that they'd make an incredibly powerful album, and with a good crowd following, should do very well for themselves. This one takes a couple of listenings to get into, but it's all worth it in the end.



Michael Rozon

Contact: Michael Rozon
(213) 969-9140

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Rozon describes his music as "accordion-driven eccentric pop with semi-psychopathic themes," and claims his true purpose of submitting a tape to *Demo Critique* is to "become a reclusive eccentric who rarely bathes, via getting a record deal." Well, he just might get his wish. **Rozon's** music is a KROQ programmer's dream. Kind of **The Cure** meets **The Smiths**, and yes, it's all based around the accordion. Only the third and final song on the tape sound a little too close to that **Weird Al** parody style. But these, as well as the other tracks, have infectious, melodic choruses which make for some nice listening. Get some help in shopping your tape and try those labels willing to take chances on new, inventive artists. Try labels willing to gamble on the unusual.

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.



Mim Michelove

Geffen act Aerosmith, currently riding high on the charts with their album, *Pump*, recently joined ASCAP. Gathered for the signing at Boston's *Hard Rock Cafe* were (shown signing, left to right) band members Tom Hamilton, Steve Tyler, Joey Kramer and Brad Whitford; (rear, left to right) Aerosmith business manager Burt Goldstein; Aerosmith personal manager Tim Collins; ASCAP Eastern Regional Director Lisa K. Schmidt and Aerosmith's Joe Perry.

Activities

Cheryl Wheeler's "Summerfly" and Nanci Griffith/Rick West's "Trouble In The Fields" are on Maura O'Conner's Warner Bros. LP, produced by Bela Fleck. Wheeler, Griffith, West and Fleck are all signed with Bug Music.

BMG Songs recently held its first U.S. creative meeting in Nashville. Moderated by VP/General Manger Danny Strick, the meeting climaxed with a writers showcase which was attended by the BMG staff, industry friends and press. The audience enjoyed the talents of such BMG writers as recently signed BMG songwriter/artist John Hiatt (A&M), and Foster and Lloyd (RCA), among others.

MCA Music producer/songwriter Greg Smith is currently in the studio writing and producing the debut album of artist Ameerah Tatum for Polygram Records. Tatum is a background singer with Paula Abdul.

Darrell Brown, who is a staff writer with Geffen Music, is currently in The Big Apple working on material with Daryl Hall for the forthcoming *Hall & Oates LP*.

Songwriter Lee Holdridge has earned an Emmy for "Theme From Beauty and the Beast" (songwriter/artist Melanie also was awarded an Emmy for her lyrics). The composition can be found on an album entitled *Of Love and Hope*. Holdridge was also nominated for an Emmy for his musical work on a National Geographic Special. Previously he received an Emmy for the score of the pilot film for *Beauty and the Beast* and a Grammy nomination for the title song for the television show *Moonlighting* (co-written with Al Jarreau). Holdridge's musical background includes successful collaborations with Neil Diamond, Al Jarreau, Barbra Streisand and John Denver. His film work includes scores for *Splash*, *Big Business* and *Mr. Mom*.

Songwriter Pointers



Lynn Goldsmith

Songwriting/artist team Simone Climie and Rob Fisher have just released their second LP on Capitol entitled *Comin' In For The Kill*.

The Pros And Cons Of Collaboration R.F.: "I think collaboration makes the process a lot more creative in general because you're bouncing

ideas around, and there's just more ideas to start with. When you're fixed on your own and you come up with something that you think is great, you probably tend to miss a few things that could be improved upon, or you might make a wrong turn when it comes to making a decision. When there are two of you, the sum is greater than the parts."

S.C.: "That's when you've got a good collaboration, of course. Rob started out as an artist, and he was very lucky with his first project [*Naked Eyes*] in that they wrote well together and that was a good experience and they had hits straight away. But for me, I started as a staff songwriter. The publishers used to sort of just throw us in a room together. I went through Nashville and different places and we'd have to write for six hours—three hours with one guy and three with another. Quite honestly, one of the reasons that I now get on well with people is because I've made a short list of the writers that I work well with and I know how to cast them and what kind of songs they'll be good for. So, to collaborate with just anyone isn't always a good idea, it often dilutes the idea."

New Signings

Gene Black signed a publishing deal with BMG Songs. Black's catalog includes such hit songs as Heart's "Never" and Rod Stewart's "Love Touch." Black, who is also a session guitarist, can be heard on many top artists LPs, including Tina Turner's latest dynamite album, *Foreign Affair*.

Michael Winslow has signed with BMI for song publishing royalties administration for his forthcoming album, *Vocal Vision*. Winslow co-wrote much of the material with Gary Bell, who produced the album.

Roger Ball and Onnie McIntyre of the Average White Band have signed for worldwide administration with Bug Music including the songs "Pick Up The Pieces" and "Cut The Cake."

The Business Side

BMG Music Worldwide has acquired a majority interest in The Company of the Two P(i)eters, a Dutch-based music publishing company which is widely considered to be the leading independent music publisher in Holland. The merged companies will be known as BMG-Two P(i)eters Music. Joop Plagge of BMG Music will have total administrative responsibility. The company publishes such talents as Prince, Eurythmics and Milli Vanilli.

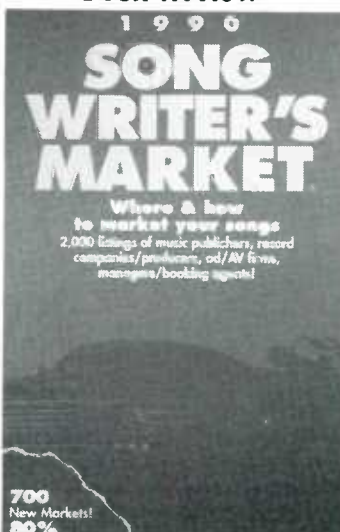
Jaymes Foster-Levy has joined Geffen Music, the publishing arm of David Geffen Company, as a Creative Consultant. Previously, Foster-Levy held creative positions with Quincy Jones Music, United Artists Music and 20th Century-Fox Music.



Jacques DuLong

Ron Handler, Professional Manager, BMG Songs (left) welcomes Gene Black (right) to his staff. Black recently signed a publishing deal with BMG Songs.

Book Review



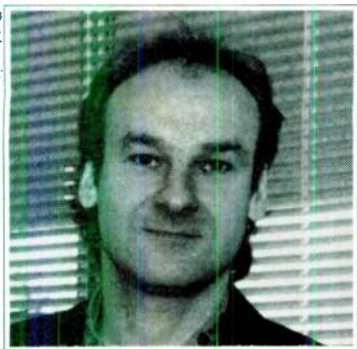
1990 Song Writer's Market
F&W Publications, Ohio
\$18.95

This reference book is an absolute must for the songwriter. It contains invaluable information about how to market your songs, but most importantly it contains the names, addresses and phone numbers of over 1,100 music publishers and record companies as well as information on how and when to submit songs for consideration. There are listings of over 500 producers who are looking for material, managers and booking agents, music publications, song contests and fellowships and numerous other related song writing businesses.



SONGWRITER PROFILE

Pat Lewis



Paul Carrack

By Pat Lewis

Paul Carrack is an impressive songwriter/artist whose credits include the powerful songs "Don't Shed A Tear," "Tempted" and "How Long." He is one of the lead vocalists with Mike + The Mechanics, and his hits with the Mike Rutherford-led group include "The Living Years" and "Silent Running." Recently, Chrysalis Records released Carrack's latest solo LP, *Groove Approved*, which matches the artist's soulful vocals with hook-laden melodies, and should firmly plant this soft-spoken Englishman's name on the musical map. In comparing his latest material with older work, Carrack says, "It's got a bit more of the rawness and humanity of *Suburban Voodoo*, and it's got some of the precision and the modern approach of *One Good Reason* without going over the top."

Carrack wrote most of his earlier material completely by himself, but over the past several years, he has gravitated towards collaborating with a few select writing friends. "I find you write more for a start, and you get more finished with a collaborator," confesses Carrack. "I'm a bit lazy unless I've got a deadline. I will mess around in my little studio and I'll have something that is almost finished and I'll say, 'I'll finish it later,' and I never do. But if you're working with someone else, particularly if they've made a special effort to come and work with you, you'll get the job done. For instance T-Bone [Wolk, who produced and co-wrote a number of songs on Carrack's latest LP] had to come over from New York to work with me. So at the end of the day, we wanted a song, not a half finished song."

Songwriter collaboration is a popular activity in the United States, however, it's an activity that doesn't happen with such frequency in Carrack's homeland of England. Carrack, who is an unlikely candidate for collaborations by his own account, is an extremely quiet sort of bloke who warms up rather slowly to other songwriters. "I have been encouraged to write with other people," he says. "In fact, when I came over to L.A. last year to do a video shoot, my English A&R man was very keen to put me together with a bunch of L.A. tunesmiths, but I was a bit dubious about it. I'm a bit shy about that sort of thing. I've only really written with people that I've known. So, he set up a bunch of these meetings and I met a bunch of people, but it just seemed a bit weird. People [in Los Angeles] just make an appointment, and they'll get together and write a song. It's fantastic, but it's just not the way that I've ever done it in the past."

If Carrack has a difference of opinion with a collaborator, he usually gives into their wishes. "I think the hardest that I worked on this album was the song that I wrote with Eddie Schwartz, which was "Live By The Groove." He is a bit more demanding about trying things, whereas I am kind of easily pleased. If I think a groove is working and sounds okay, I'm happy. I don't start searching for all the other options, whereas Eddie does. From Day One, the song was almost there, but we spent probably the best part of a week chasing it around and we ended up almost where we started anyway."

When Carrack begins the process of songwriting, he does not write the lyric first. "I will get a basic idea for a song and maybe a title or a hook," he says. "I just start singing nonsense off the top of my head. Some of it actually sounds like I'm singing. I've done it with Nick Lowe, and he's been convinced that I was singing a lyric. An analyst would probably have a field day working it all out."

"For instance, when I wrote 'After The Love Has Gone' with Chris [Difford of Squeeze], who only writes lyrics, I only had the basic groove and the title. I guess it sounded like I was singing something, and Chris took it away and filled in the blanks. He actually came back and thought I had been singing these lyrics, which in fact I hadn't been."

When Paul sings either his own lyrics or someone else's, he does not necessarily have to believe each and every line, however, he can be especially moved by a lyric if he strongly identifies with it. "I was moved when we were recording 'The Living Years,'" states Carrack. "I lost my father when I was eleven. So the song had a very profound effect on me. I know that's not specifically the subject that the song is dealing with, but at the same time, I was moved and I still am. When I sing it, I think about my father, who was a big musical influence on me up to the time he passed on, and I always think about him as if he's sitting over my shoulder."

MC

ANATOMY OF A HIT

By David "Cat" Cohen

"The Best"

WRITER: M. Chapman, H. Knight

Tina Turner

Capitol

Some artists have basically only one song to sing, one style to communicate and one audience to please. Like typecast actors they can play any role as long as it is themselves. These caricatures of performers can have a fairly substantial career for a while but rarely widen their appeal once they carve out a niche for themselves in the entertainment spotlight. Then there are artists who constantly seek out new challenges, new modes of expression, and are able to carry their audiences with them while they widen their appeal. Like a fine wine, they only improve with age, adding dimension and character to their craft.

Such an artist is the singer of this week's hit, "The Best." Tina Turner has been a rock & roll performer almost as long as the genre itself. Unlike many rock acts, she has been able to change with the times, managing to reflect current audience tastes while staying strong to her blues and rock roots. In this recording she gives a moving and vibrant performance. It is the infusion of her style and conviction that lifts what starts out as a pedestrian song and ends up with emotional impact.

Q Lyric: The premise of this lyric is strong and universal: her lover is the best she's ever had. Whether one identifies with the singer or the lover, we always want to be told that we're the best or we're with the best. However, the lyric doesn't substantiate this statement with any personal insight. In fact, there are many lines that border on cliché.

*I call you, I need you, my heart's on fire
You come to me, come to me wild and wired
You come to me and give me everything I need
You give me a lifetime of promises and a world of dreams
You speak the language of love like you know what it means
It can't be wrong
Take my heart and make it strong*

*You're simply the best
Better than all the rest
Better than anyone, anyone I ever met*

Q Groove: A solid rock 8th groove with a heavy drum backbeat is played behind a solid repeated bass 8th note figure. A strong sixteenth note overlay is introduced in the bridge and kept on through the end.

Q Scale: Written in a 7-tone major scale, not very distinctive in sound.

Q Melody: The range in this song is limited to less than an octave. The lack of leaps leaves the melody unmemorable. What saves the song musically is that all three song sections are well-contrasted so we don't lose interest in the middle of the song.

Q Harmony: Major triadic rock harmony is used throughout. The standard I vi IV and V chords are used almost exclusively.

Q Form: Solid commercial format. Verse Verse Chorus Verse Chorus Bridge Solo Chorus Chorus Fade

Q Influences: Influenced by mainstream rock acts like Bruce Springsteen and Tom Petty.

Q Performance: Excellent vocal by this expressive singer. Though the song doesn't give her the drama and tension to work with as in her Grammy winning "What's Love Got To Do With It," she manages to breathe the feeling far beyond the simple lyric statement.

Q Production: Dan Hartman's production showcases her vocal perfectly. His clean and well discipline tracks still manage to create enough groove and raw energy to match her voice.

Q Summary: A solid Top Ten single strong enough to keep 'em dancing for a while, but not a candidate for longevity. Maybe a Grammy contender due to her track record, but I don't see it as a winner.

MC

SUMMA MUSIC GROUP: Fleetwood Mac's Stevie Nicks was in Studio A mixing tracks with producer Rupert Hine, engineer Tom Lord-Alge and assistant Lori "Fu" Fumar.... Elektra recording artist Howard Hewitt was in Studio B recording vocals for his new album with producer David Gamson, engineer Ryan Dorn and assistant Kyleeoho Bess.... MCA Records act Steel Heart and producer Mark Opitz were in Studio A laying down tracks for a new project, with engineer Paul Northfield and assistant Lori "Fu" Fumar handling the sonic controls.

CORNERSTONE RECORDERS: Heartbreaker Tom Petty was at this Chatsworth facility mixing his latest single, "Free Fallin'," with Petty and cohort Mike Campbell producing, Don Smith engineering and Scott Campbell assisting.... Ex-Eagle Don Henley was in mixing his upcoming Westwood One radio show, with engineer Don Smith and assistant Scott Campbell.... Motown singing and songwriting legend, Smokey Robinson, was in recording and mixing a new song for his next album with songwriters-producers Brian Ray and Steve LaGassick, engineer Frank Wolf and the ever-present Scott Campbell assisting.... Producers Peter Bunetta and Rick Chudacoff (singer-songwriter Michael Bolton) are currently at Cornerstone working on an album for Russian singing star Laima with engineer Leon Johnson.

STUDIO 56 PRODUCTIONS/RADIO RECORDERS: Soul instrumental deluxe, Booker T. Jones ("Green Onions," "Hip Hug-Her"), was in Studio A working on a project for JCI Records, with engineer Scott Skidmore and Booker's son, Booker T. III.... RCA recording act Sidewinder was recently in this legendary recording spot working on a follow-up to their highly acclaimed debut album, *Witchdoctor*, with lead guitarist-songwriter Rich Hopkins producing and Eric Westfall engineering.... Recent expansion at Radio Recorders includes a 1,500 foot soundstage and a soon-to-be-built third studio to handle the overflow business.

DEAD ON



Heavy metal band Dead On recently put the finishing touches on their self-titled debut album. Pictured in the studio are (L-R; standing) drummer Mike "Dunk" Caputo, guitarist Michael Caronia and guitarist Tony Frazzitta, (sitting) bassist John Lindner, engineer Max Norman (Ozzy Osbourne, Dangerous Toys) and lead vocalist Mike Raptis.

CABIN FEVER ENTERTAINMENT: Three new country videos have been released by Cabin Fever Entertainment. *Some Enchanted Evening With Willie Nelson* captures the tuxedoed country music star performing a 60-minute concert, featuring such classics as "Always On My Mind," "City of New Orleans" and "Spanish Eyes," before an audience of country music colleagues in Nashville; *The Real Patsy Cline* is a video biography of Patsy Cline's meteoric rise to stardom and her untimely death, and features Cline singing "Crazy," (coincidentally written by Willie Nelson) "I Fall To Pieces" and "Seven Lonely Days"; and *Nashville Goes International*, featuring country music stars—Emmylou Harris, B.J. Thomas, Barbara Mandrell,

Merle Haggard, Roy Clark and Ronnie Milsap, among others—performing on-site in various countries throughout the world.

TOPANGA SKYLINE RECORDING CO.: Producer Ron Aniello and Curb recording act Lonesome Romeos are in tracking and mixing for a new album, with Ross Pallone manning the console and Sarah Jarman assisting.... Producers John Eden and Britt Bacon were in mixing for Polydor artist Marc Gabriel.... Producer Rafael Villafane was in mixing tracks for his solo album with engineer Steve Sykes.... Producer/composer David Newman, doing some final mixing for the soundtrack to the just-released film, *Gross Anatomy*, with Tom Boyle engineering and Sarah Jarman assisting.

PARAMOUNT RECORDING STUDIOS: Capitol recording artist Billy Squier was at this Hollywood facility filming a new rock video in Studio C.... R&B great Etta James was in Studio C recording her next album for Island Records.... South African anti-apartheid rocker Robbie Robb and his band, Tribe After Tribe, were in recording and mixing their latest opus with legendary producer Bob Johnston (Bob Dylan)... Paisley Park/Warner Bros. artist Jill Jones was recently in recording her new album with producer Jay King (Club Nouveau).... Two blasts from rock's past, Little Richard and John Mayall, were both in Studio C recording with new tracks with engineer Barry Conley.

CONWAY RECORDING STUDIOS: Colin Hay of Men At Work fame and producer Denny Diante were in mixing Hay's latest solo effort, with Mick Guzauski handling the sonic controls and Bryant Arnett assisting.... Producer Stewart Levine (Simply Red) recently completed work on a new album for English act Everyday People, with Daren Klein and Marnie Riley assisting.... Geffen recording act Shadowland recently finished mixing their debut album in Studio B with producer-engineer Pat Moran and assistant Bryant Arnett.... Fellow Geffenites, Salty Dog, were also in overdubbing and mixing in Studio A with producer Peter Collins, engineer Geoff Workman and assistant Gary Wagner.

ARTISAN SOUND RECORDERS: Engineer Greg Fulginiti recently handled the mastering chores on a score of LPs: Kiss with Gene Simmons and Paul Stanley; Eddie Money for producer Chris Lord-Alge; Little Bob with producer Jeff Eyrich; XYZ with engineers Eddie Delena and Angelo Accuri; and Jailhouse with engineer Allen Isaacs.

ENCORE STUDIOS, INC.: Anita Baker was in tracking her new record for Elektra with producer Michael Powell, engineer Barney Perkins and assistant Milton Chan.... CBS International artist Jennifer Rush was in mixing with producer Michael Powell, engineer Barney Perkins and assistant Milton Chan.

SHOCK ROCK



Lester Cohen

Shock rock's founding father, Alice Cooper, is shown pulling the switch on Megadeth's Dave Mustaine during the recent party held at Hollywood Live to celebrate the release of SBK's all-metal soundtrack for the new Wes Craven (*Nightmare On Elm Street*) movie, *Shocker*.

SOUL MATES



David "Pic" Conley (right) of the R&B group Surface is pictured in the studio with Jermaine Jackson. Conley, along with fellow Surface member, David Townsend, produced Jackson's new single, "Don't Take It Personal."

PRODUCER CROSSTALK

Robert Bean



DON DIXON

By Steven P. Wheeler

Although the 38-year-old Dixon is best known for his role as producer for such acts as R.E.M., The Smithereens, Fetchin' Bones, and his beautiful wife, folk singer Marti Jones, he recently completed his third solo album *EEE*. All three solo albums have been critical blockbusters but only mildly successful commercially, a fact that prompts the humorous North Carolina native to quip, "It's too bad there aren't two million critics who buy records."

The balding, talkative Dixon insists that despite all his success as a producer he refuses to think of producing as his main function. "I've never really considered myself a big producer," he says before lighting a cigarette. "I've always been interested in the recording process, so I learned as much as I could, kind of in self-defense so that I could do my own stuff."

What Dixon learned was just enough to get by behind the console. "In high school I wasn't a big over-achiever, and I feel like I'm that way as a producer. I'm more into the feel and atmosphere of the performance, rather than something that sounds like it popped out of the asshole of a computer."

The basic approach of his production style is one of simplicity and quickness. "I don't use sequencers that much, but I will use drum machines and sampled sounds because you can use that stuff and still get a real human feel. Lots of times things get so perfect that they're just boring." As a performance-oriented producer Dixon says spontaneity is important but not the absolute key. "First takes usually will have something in them that you need to at least refer back to. But it depends a lot on the performer." Dixon takes another drag from his cigarette be-

fore elaborating on the subject. "Some performers will give you pretty much the same thing every time, and others will give you radically different treatments each take. You need to give them a mirror to look into and help them decide what is appropriate."

Just what kind of performers does Dixon look for to produce? Dixon gives a matter-of-fact answer, "I'm not the kind of producer who's going to make a star out of somebody who doesn't quite have his shit together. They have to be there already, or I'm not interested."

Yet the veteran producer also says that young bands are often the most enjoyable to work with. "I do like the enthusiasm and naivety of younger bands, because it's really easy to get cynical. It's so easy to only see the bullshit side of this business. You really need a shot of the freshness that a young band can give you."

One of those shots in Dixon's arm came in the form of a raw, unpolished band from Athens, Georgia. Dixon produced two of R.E.M.'s finest albums, *Murmur* and *Reckoning*, and believes that the band has stayed true to themselves since the time he worked with them. "Considering how successful they are it's really amazing how little they've changed and how sincere they've been all along."

R.E.M. lead singer Michael Stipe has often been criticized for his mumbling vocal style, something that Dixon says did cause some concern in the studio. "I always loved it. It added to the mystery of his strange and very obtuse lyrics. We never got a lyric sheet, because Michael would have his lyrics scrawled on the back of matchbook covers [laughs]." The problem arose during the recording of *Reckoning* when Stipe and Mike Mills would first attempt the R.E.M. trademark harmonies. "Mike Mills would be singing completely different words, and there were a lot of technical problems to get the stuff as clear as it is. On *Reckoning*, Mills' vocals are sung ten feet away on this binaural mike set up so that we could have him loud but still sound like he was behind Stipe. So you get both of them loud, but one is ten to fifteen feet further back and singing louder."

This type of studio magic was taken to an even higher plane on a track called "EEE/T.O.T.T.V." from Dixon's current solo album. Dixon explains the origins of that humorous track. "After the first part of the song [EEE], it breaks into this funk thing, which is the 'Turn Off That TV [T.O.T.T.V.]' part. For that part of the song, I sent Marti into the studio lounge with a tape recorder, and she recorded eight minutes of stuff on the television," Dixon laughs at the memory before continuing. "We got some hilarious things that just shows how much ridiculous stuff is being pumped into your head every day."

Dixon sums up his view of producing in one final statement: "I think producing is a very overrated thing anyway. The big job of a producer is to help you figure out how to put this thing you hear in your head onto tape." **MC**

NEW TOYS—BARRY RUDOLPH



VFX Dynamic Component Synthesizer from Ensoniq

The VFX is the newest synth from Ensoniq that has similar voice architecture to the Ensoniq Performance Samplers. The VFX features six complete sound sources, digital effects processor and MIDI keyboard controller all in one instrument. The VFX can take the place of six synths/samplers that are all MIDI'ed together. A voice, in VFX parlance, is a wave with all attendant processing and parameters variables.

The VFX has 21 voices dynamically assigned to as many as six different waves. Each wave can have dual multi-mode digital

filters, three, eleven stage envelopes, an LFO with 15 modulation sources and its own dynamic dual effects processor with many modulation possibilities. Any of these waves can be stacked in any configuration.

Internal ROM (1.5 Megabytes) has 109 distinct waveforms including multi-sampled acoustic instruments, sustain waveforms, unlooped percussion samples, and attack transients. The internal 24 bit DSP chip (that's Digital Signal Processing chip) has a full range of effects including reverb, chorus, flanging, delay and others. Furthermore, many of the effect parameters may be controlled via the MIDI keyboard. So, for instance, reverb depth could be modulated by Poly-Key pressure. (How hard you play on the keyboard.)

The VFX sells for \$1995 retail and if you would like to know more about this, please write to Ensoniq Corp. at 155 Great Valley Parkway, Malvern, PA 19355 or try one out at your nearest dealer.



New Analog Chorus from BOSS

The new CH-1 Super Chorus uses an analog chorus for a very fat chorus sound. Even though a pedal effect, the CH-1 has a 95db signal-to-noise ratio for professional quality sound. The exact nature of the chorusing needs to be very present as well as warm and the FET switching circuits eliminate all pops or clicks.

Along with chorus rate and depth controls, the CH-1 has an EQ control which can accentuate the high frequencies for a bright sound or attenuate the high frequencies for a more "mellow" sound. To increase the spatial qualities, the CH-1 has a stereo output which routes the chorus modulated sound out of Channel A and the direct signal out of Channel B.

The CH-1 uses a battery or can be externally powered by the optional PSA-120 AC power adapter. The CH-1 sells for \$109.50. For more about the CH-1 call or write to BOSS Products 7200 Dominion Circle, L.A. CA 90040 (213) 685-5141. **MC**



Guitar Tattoos by Delber Products

Hey! Why not guitar tattoos? These tattoos are easy to apply and if you grow tired of the design, they are just as easy to remove. These new designs are guaranteed not to harm the finish of any guitars and they can be polished along with the rest of the guitar.

Created by a professional tattoo artist, there are eight designs including tigers, eagles, skulls and roses. My personal favorite is the Skull/Spikes which looks like one of the bad guys from the movie *Helraiser*. There are also eight multi-colored designs in addition to the metallic gold and silver tattoos.

Guitar Tattoos sell for \$8.50 each and to get in on the fun just write or call Delber Products 161 Harvester Street, Winona, MN 55987 (507) 452-8569. **MC**

RADIO PIX

TUESDAY, NOVEMBER 14

9:30 a.m. **KPFK FM 90.7—Folkscene:** Host **Roz Larman** presents music from the British Isles and Ireland in the first hour, then turns to an examination of early black music in a documentary titled *Roots of American Music*.

12:00 **Midnight KXLU FM 88.9—Psychotechnics:** **Michael B.** hosts a live performance by the synthesized electronic group, **Yeht Mae**.

WEDNESDAY, NOVEMBER 15

11:00 p.m. **KLSX FM 97.1—The Lost Lennon Tapes:** Host **Elliot Mintz** presents Part 3 of the *Montreal Bed-In Revisited*.

SATURDAY, NOVEMBER 18

4:00 p.m. **KRTH AM 930—Dick Bartley's Original Rock & Roll Oldies Show:** Featuring classic rockers, **The Guess Who**.

SUNDAY, NOVEMBER 19

7:00 a.m. **KMGX FM 94.3—Romancing The Oldies:** "Fantastic Females" features the best of the female superstars. Call in your request to 1-800-634-5789.

12:00 Noon **KNAC FM 105.5—High Voltage:** This week's Guest DJ spotlights raw rock from **Wolfsbane**.

8:00 p.m. **KLSX FM 97.1—Dr. Demento:** The Doctor digs up the most demented Thanksgiving music.

SATURDAY, NOVEMBER 25

5:00 p.m. **KCME FM 99.3—Superstar Concert Series:** In concert with the very versatile **Robert Plant**.

SUNDAY, NOVEMBER 26



Tawn Mastrey

12:00 Noon **KNAC FM 105.5—High Voltage:** **Tawn Mastrey** plays live cuts from **Testament**.

6:00 p.m. **KMGX FM 94.3—U.S. Hall of Fame:** A tribute to The Queen of Soul, **Aretha Franklin**. The request telephone number is 1-800-634-5789.

10:00 p.m. **KLSX FM 97.1—Off The Record With Mary Turner:** Music and interviews from **Mötley Crüe**.

This information is supplied courtesy of Lori A. Uzzo's *Radio Guide*, a syndicated newspaper supplement covering radio programming and happenings. For subscription information, write or call: 3307-A Pico Blvd., Santa Monica, CA 90405, (213) 828-2268.

Soon to be out on Capitol Records is *Judy Garland Live*. This is the first ever release of recordings from this particular Garland concert, which occurred at New York's Manhattan Center in April of 1962. The long-revered *Judy At Carnegie Hall* concert, which many fans consider Garland's best, is dated from the previous year. The 3,500 member audience at Manhattan Center featured such notables as **Henry Fonda**, **Peter Sellers** and daughter **Liza Minelli**. Why were the recordings shelved for so many years? Garland was suffering from laryngitis that night, and until now, her estate vetoed the concert's vinyl release. In retrospect, however, the recordings were judged too rare and too good to be allowed to simply vanish forever. This new offering will join Capitol's excellent new Garland CD library which features the *Carnegie Hall* record, *That's Entertainment* and *The Hits of Judy Garland*. Congrats to writer **Steve Sanders** for convincing Capitol to finally make this unheard artifact available.

By the way, **Steve Sanders** is also putting the finishing touches on a book about Judy Garland's weekly CBS series from the 1963-64 television season. The failure of the program had been attributed to Garland's personal problems of the time as chronicled in a book by **Mel Torme**. "Judy now looks to have been much more of a victim than a villain on that show," Sanders told the *Hollywood Reporter*.

Ageless impresario **Dick Clark** is involved in a new project to build a multi-million dollar music theme park in Memphis, Tennessee. The center of the planned park, to be located along the mighty Mississippi River, is a pyramid-shaped arena scheduled to open in 1991. According to contractor **Sidney Shlenker**, the \$58 million pyramid will eventually be linked with a nearby \$63 million theme park that was built by the city



Dick Clark



Judy Garland

in 1983. The total project is expected to be worth \$200 million on completion.

John Tesh, who is probably best known as a correspondent for CBS and as co-host of *Entertainment Tonight*, has a new album on Cypress Records called *Garden City*. His first release, *Tour de France* (1985), was inspired by the famous bicycle event of the same name. That effort won him an Emmy along with recognition as a promising contemporary composer. Of this new work Tesh says, "While *Tour de France* was ostensibly recorded for this bike race, the new album is more about what I'm about. There's a lot of innocence here that I don't think existed on *Tour*."

Get out the wigs and smiles, kids, because the search is on for a brand new **Annie**. Some lucky youngster will take the title role in the new musical *Annie 2: Miss Hannigan's Revenge* which is headed straight for the lights of Broadway. Auditions are taking place in New York and Washington, DC to find the little girl who can replace **Andrea McArdle** in the hearts and minds of the faith-

ful. McArdle was the first young lady to gain fame and fortune in the role of the curly-haired comics character. The original show opened on Broadway in 1977. It ran 2,377 performances before closing in January, 1983. After that, a movie version was made starring **Tim Curry** and **Carol Burnett**. At least 100 moppets, all of them belting out the first show's signature song "Tomorrow," have so far been paraded before composer **Charles Strouse** in the first

round of the great search. What about McArdle? She last appeared on Broadway in *Starlight Express* during 1987. She is 25, married and the mother of a year-old daughter.

Bette Midler has signed to play a USO entertainer during WWII in Fox's *For Our Boys*.

Showtime has secured the exclusive domestic pay-television rights to writer/director **Steven Soderbergh's** award-winning surprise hit, *sex, lies, and videotape*. The movie is scheduled to premiere during the second half of 1990.

Composer **Ernest Gold** has received the Sixth Annual Career Achievement Award from the Society for the Preservation of Film Music. Gold won an Academy Award for his score to **Otto Preminger's** 1960 film,

Exodus. Other films he has worked on include *Witness For The Prosecution* (1957), *The Defiant Ones* (1958), *On The Beach* (1959), *Inherit The Wind* (1960), *Judgement At Nuremberg* (1961), *It's A Mad, Mad, Mad, Mad World* (1963) and *Ship Of Fools* (1965).

The **Rex Allen** Arizona Cowboy Museum has just opened in Willcox, Arizona. Housed in a building that was once a pre-Prohibition saloon, exhibits touch on local history in addition to Allen's life. **Rex Allen** is best remembered as a cowboy singer, movie star and narrator for Disney's *World of Color* specials.

Ry Cooder has the score for the new **Mickey Rourke** picture *Johnny Handsome*. This is a **Walter Hill** film which is in current release.

This December, SVS will release *John & Yoko—A Love Story* to the home video market. The movie "tells the true to life inside story of the extraordinary relationship shared by the most famous couple in modern history," and includes 36 of your favorite **Beatles** songs. **Mark McGann** stars as the walrus with **Kim Mayori** as Yoko. Also new from



John Tesh

Darney Miller



Jeff Altman

this distributor are several more Beatle-related items. These include the videos for *The Beatles Live*, *John Lennon Live In New York City* and *Imagine: John Lennon*. *The Paul McCartney Specials* also available. Perfect for the Beatle-philes on your gift-giving list.

Funnyman **Jeff Altman** had 'em rolling in the aisles recently at L.A.'s prestigious **Comedy Store** as he laid down tracks for an upcoming album on PolyGram Records. This will be the comedian's first vinyl, and should be in stores sometime during November. Altman has been seen in dozens of network prime time shows including *Night Court*, *thirtysomething*, *WKRP in Cincinnati* and *Mork and Mindy*. He will also star in the *Comedy Store 15th Anniversary Reunion* special for NBC scheduled sometime this fall. His film credits include *Doing Time*, *American Hot Wax*, *Soul Man* and *Easy Money*.

Director **John Waters** has been splitting his time between his Baltimore home and Los Angeles lately while getting his new film, *Cry Baby*, ready for its February release date. Starring *21 Jump Street*'s **Johnny Depp**, this is the director's first "boy" movie and Waters' first since the death of *Divine* a little more than a year ago. Also in the cast are **Iggy Pop**, **Ricki Lake**, **David Nelson** and Waters' mainstay **Mink Stole**. Universal Pictures is to release the flick. In the meantime, *Show Biz* recommends the readership dig up a copy of Waters' 1981 book, *Shock Value*, which was published by Delta Press. Called "a tasteful book about bad taste," this is one of the most clear and concise remembrances ever to come out of Baltimore. And that's saying something.

Speaking of *Divine*, *Show Biz* is desperately seeking anyone with knowledge of the series of recordings this big star did in Europe towards the end of disco's heyday. Can you help? Write me in care of MC.

R.C. Hogart called in with thanks for all the attention his mention in this column generated. He also wished to point out that he now has a book of poetry entitled *Memo To The Woodstock Nation* that is making the rounds.

Michael Crawford, **Dale Kristien** and other members of the cast and crew of the Los Angeles production of *Phantom of the Opera* recently visited Universal Studios' Stage 28. That is where the original film version of *Phantom*, starring



Michael Crawford (R) with the Phantom of Universal Studios.

Lon Chaney Sr. and **Mary Philbin**, was enacted. Stage 28 was subsequently employed for Universal's 1943 remake of the flick, which starred **Claude Rains**, **Nelson Eddy** and **Susanna Foster**. The original movie was considered the greatest American horror film of the silent era.

Under consideration for the coveted **Penguin** role in *Batman II* are **Dustin Hoffman** and **Robert DeNiro**. Unfortunately for both those guys, reliable sources tell us that the villain in the next flick will most likely be the **Riddler** instead. And who will play the new heavy? The man who got dumped from the Penguin role in the first place...**Danny DeVito**.

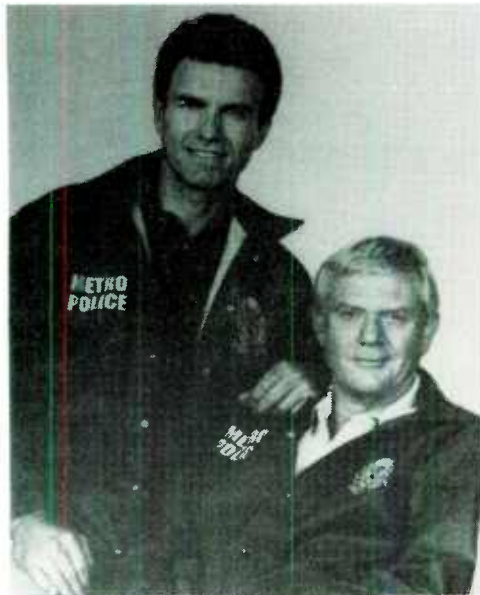
Looks like **Rick Moranis** is out as **Barney Rubble** in the upcoming live action *Flintstones* flick. The name *Show Biz* has been hearing in conjunction with the role is **John Goodman**. Goodman plays **Roseanne Barr**'s tubby hubby in her series and is receiving rave reviews in his co-starring role with **Al Pacino** in the sexy whodunnit *Sea Of Love*.

There is a live action movie in the planning stages based on the ad-

ventures of those cartoon favorites **Boris and Natasha**. Children of the Sixties will remember those two as the heavies in **Jay Ward**'s old *Rocky and Bullwinkle* series. Look for **Dave Thomas** (SCTV) and **Sally Kellerman** to take the main roles.

Composer **Mike Post** (*L.A. Law*, *Wiseguy*) has completed the score for the pilot episode of a show called *Nashville Beat*. That's the new police drama for The Nashville Network that reunites *Adam 12* partners **Kent McCord** and **Martin Milner**. The premise for the program has McCord and Milner fighting drug-related crime against a backdrop of the sights and sounds of Music City. Tracks include the "Nashville Beat Theme" by Post, "Crazy" by **Patsy Cline**, "Poor Little Fool" by **Ricky Nelson**, numerous tracks by the **Tennessee River Boys** and **Beatles** covers (including "In My Life" and "I've Just Seen A Face") by **John Terlesky**. Probably the most notable song in the pilot, and one destined to end up in every Beatles fan's collection, is a new version of "Do You Want To Know A Secret?" performed by Terlesky and the show's two main stars. Hmm. **Bernard L. Kowalski** (*Baretta*, *Magnum P.I.*) directs with **Hannah Louise Shearer** (*Cagney & Lacey*, *Emergency*) as producers. The script for the adventure was co-authored by Kent McCord.

Julie Andrews has just been honored by the British Academy of Film and Television Arts with its **Tribute Award** for her contributions to film. **Princess Anne** presented the award to the 54-year-old performer and called her a "tremendous ambassador for Britain." Andrews began her career as a singer on the British stage at age twelve. At 22, she starred in the musical *My Fair Lady* on Broadway. **Mary Poppins** catapulted her to movie fame. She won an Oscar for her performance in that 1964 Walt Disney musical. **MC**



Kent McCord and Martin Milner

TELEVISION PIX

MONDAY, NOVEMBER 13



Thomas Dolby

5:30 p.m. **HBO**—*The Ghost Of Faffner Hall: Discovering New Sounds with Thomas Dolby and Patrick Moraz*.

6:00 p.m. **THE NASHVILLE NETWORK**—**Lyle Lovett and his Large Band**: Features songs from Lovett's neo-country debut LP as well as the more recent *Pontiac*. **Emmylou Harris** guest stars. **REPEATS**: November 18.

TUESDAY, NOVEMBER 14

6:00 p.m. **THE NASHVILLE NETWORK**—**Lost in the Fifties with Ronnie Milsap**: A 60-minute special with all the memorable elements of a Fifties' high school dance. Songs include "Blue Suede Shoes," "Johnny B. Goode" and "Turn Me Loose" as performed by special guest **Fabian**.

SATURDAY, NOVEMBER 18

1:00 a.m. **KNBC**—**It's Fritz!**: Join funny man/weatherman **Fritz Coleman** and his musical guests on this new late-night comedy/variety series.

MONDAY, NOVEMBER 20

5:30 p.m. **HBO**—*The Ghost Of Faffner Hall: Youssou N' Dour, Yomo Toro and Steve Turre* guest on the segment called *Music Brings Us Together*.

11:30 p.m. **BRAVO**—**The Alvin Alley Dance Theatre**: One of America's boldest, brashest and most dynamic dance companies presents two dances: "The Stack Up" is a gritty look at New York street life set to the music of **Earth, Wind and Fire**. "Cry" is a tribute to black women featuring songs by **Alice Coltraine**, **Laura Nyro** and **Chuck Griffin**.

WEDNESDAY, NOVEMBER 22

9:00 p.m. **BRAVO**—**An Evening with Marlene Dietrich**: Taped in 1972 at the New London Theatre, Dietrich performs many of her best-loved songs from film and stage. Includes "Lilly Marlene," "Falling In Love Again," "See What the Boys in the Backroom Will Have" and "Lola." **REPEATS**: November 26.

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

Local Notes

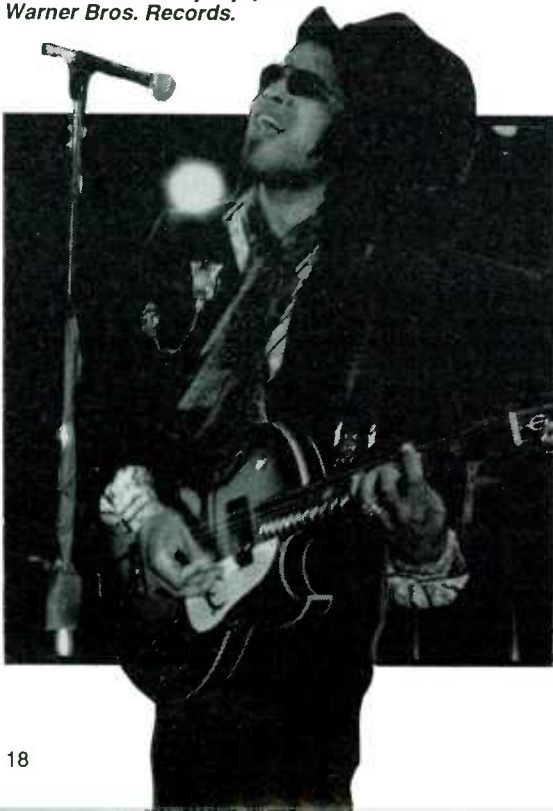
By Michael Amicone

Contributors include Pat Lewis, Steven P. Wheeler and Tom Kidd.



Anna Flash

FROM SIDEMAN TO FRONTMAN: Ex-Billy Idol fretman, Steve Stevens, recently fired up an appreciative Roxy crowd with his guitar histrionics. A delighted throng of fans heard Stevens perform selections from his new album, Steve Stevens Atomic Playboys, on Warner Bros. Records.



Pat Lewis

DRUM OFF: The second round of finals for the "Drum Off" competition will be held on November 15th at The Red Onion Restaurant in Marina Del Rey. The competition, put together by drummer Glenn Noyes of the Magic Moreno Band, is sponsored by Guitar Center, radio station KNAC and The Red Onion Restaurants. Judges for the first round of finals, which took place on September 20, included Gregg Bissonette (David Lee Roth), Ray Brinker (Vinnie Vincent), Mark Craney (Jethro Tull), Peter Criss (Kiss), John Hernandez (Oingo Boingo), Alan White (Yes), Gonzo (Armored Saint), James Kottak (Kingdom Come) and Scott Rockenfield (Queensryche). Prizes include cymbals, snares, hardware and pedals donated by Pearl, Zildjian, Paiste, Remo, Tama and Drum Workshop, as well as a free subscription to *Rhythm* magazine.



Harold Sherrick

WE ALL SHINE ON: Fans gathered on October 9th to celebrate what would have been John Lennon's 49th birthday. Ex-Mama Michelle Phillips and Jerry Rubin of Los Angeles Alliance For Survival, organizer of the event, were among the Lennon fans to eat cake and sing Beatle favorites. The mini-birthday party was located at Lennon's star on Hollywood's Walk Of Fame, right in front of the Capitol Records Tower.



NUMBER ONE WITH A BULLET: A&M Records staffers had reason to celebrate when Janet Jackson's LP, *Rhythm Nation 1814*, vaulted into the Number One spot on the Billboard album charts. Donning specially made T-shirts, the entire staff gathered in the parking lot of A&M Records to demonstrate their enthusiasm for an album that is sure to stuff the coffers of A&M and its recent purchaser, PolyGram.



RAINBO'S 50TH: Rainbo Records & Cassettes celebrated its 50th Anniversary recently at the Marina Sports Club. Over the years, the pressing plant has serviced a number of clients including Capitol Records (they pressed Beatles releases), Enigma, Rhino, CBS, Warner Bros. and MCA. On hand to salute owner Jack Brown (above, right) were singer Jay Kessler (above, left) of the Fifties rock combo Lil Elmo and the Cosmos, Sheila Hutchinson, former lead singer with The Emotions (who flew in from Chicago for the event) and over three hundred customers, vendors, family and friends.

THE APPRENTICESHIP OF LENNY KRAVITZ: New York-based Lenny Kravitz (pictured left) recently rolled into town and made his Los Angeles debut at The Roxy in Hollywood. Kravitz, who looked like he had just walked off the set of a quasi-Sixties movie, performed his own brand of John Lennon/Sly Stone-influenced rock/funk in front of a packed and highly supportive crowd of industry folks and fans alike. His new LP on Virgin, *Let Love Rule*, is a definite throwback to the Sixties in sound and production techniques, but instead of preaching free love, Kravitz preaches love of God. —PL



Courtesy of Steve LaVere

KING OF THE DELTA BLUES SINGERS: For years, blues scholars have searched for an actual photograph of legendary bluesman Robert Johnson. Johnson, an almost mythical figure whose life and early death have been the subject of much speculation, was undoubtedly the finest practitioner of country blues. Noted for his haunting, impassioned tales of deal-making devils, evil-hearted women and hellhounds on his trail, Johnson's two Columbia LPs, *King Of The Delta Blues Singers, Volumes 1 & 2*, are as close to the bone of rock and blues as you're likely to hear (Columbia Records is in the process of finally putting together their long delayed complete collection of Johnson's recordings, including many alternate takes). Groups such as the Rolling Stones ("Love In Vain," "Stop Breakin' Down") and Cream ("Crossroads," "From Four Until Late") have all borrowed from the Johnson canon. Recently, precious photos of this mysterious blues figure have been unearthed. The one which graces this page is from a new book entitled *Searching For Robert Johnson*, penned by soul/blues aficionado Peter Guralnick. The book is an extended essay on the life, legend and times of Johnson, and although it sells for fifteen dollars and is only 68 pages long, it's worth the price of admission for the photographs alone. Pictured above is Johnson, decked out in a pinstriped double-breasted suit, looking every bit like a master guitar player (check out his long, slim fingers) and the ladies man that he was—the very thing that eventually killed him.

HAPPINESS IS A PIECE OF CAKE: Children's entertainer, Linda Arnold (pictured right), has just released her new record, *Happiness Cake*, on A&M Records. Arnold deals in the fanciful and in the magical, urging young tots to use their fertile imaginations to achieve and be whatever they wish. A&M Records is also label home for top children entertainers Raffi and Sharon, Lois & Bram.

DB'S STANDS FOR DECIBELS: I.R.S. Records has released the first two albums by the pop-rock group, The dB's. Remastered from original tapes (earlier German imports used third generation tapes) and previously unavailable in this country, both records—*Stands For Decibels* (1981) and their follow-up, *Repercussion*—showcase the songwriting craftsmanship of Chris Stamey and Peter Holsapple. In addition, each record contains one bonus track.

RAIN FORESTS BENEFIT: Epic recording artist, all-around impresario and ex-Sex Pistols Svengali, Malcolm McLaren, hosted a benefit for the rain forests at the Paladium. Concerned citizen Billy Idol, apparently still having trouble finding the time to finish his next LP, was there to cheer on McLaren's first-ever stage appearance and to whoop it up as the vogue dancers from New York, samba dancers from Brasil and dancing audience members from all over Los Angeles kept the place hopping into the wee hours. —TK



Robert Mattheu

ALICE AND MICHAEL: Master of the Macabre, Alice Cooper, and Michael Monroe, formerly of Hanoi Rocks, are shown enjoying the festivities at *Rip* magazine's third anniversary party.

ROCKERS FOR CHARITY: As one of the highlights of National AIDS Awareness Week, the National Academy of Recording Arts and Sciences (NARAS) held an auction on Sunday, October 15 to help fight the dreaded disease. Festivities began at noon at the Regent Beverly Wilshire. Former Bangles and current Beastie Boys autographed T-shirts and helped hand out memorabilia. This was followed by an invitation-only silent auction where David Cassidy was spotted bidding on such goodies as a gold album once presented to Peter Tork for The Monkees' *Headquarters* LP and the stained glass door which once led to Brian Wilson's private recording studio. —TK



Schultz

HAPPY ANNIVERSARY, CHARLIE BROWN & SNOOPY: To help commemorate the 40th anniversary of Charlie Brown, Snoopy and the rest of the Peanuts gang, GRP Records has released an album entitled *Happy Anniversary, Charlie Brown!* The album features

eight tracks written by jazz great Vince Guaraldi, who scored fifteen Peanuts specials, and two tracks composed by Academy Award winner Dave Grusin. This labor of love includes sparkling performances by Chick Corea, David Benoit, Kenny G, Lee Ritenour, B.B. King, Joe Williams and Patti Austin. The highlight of the collection is B.B. King's pop-blues tribute to America's favorite beagle called "Joe Cool." If you've ever enjoyed the Peanuts comic strip and television specials, or if you really enjoy listening to stunning jazz music, this album is nothing to laugh at—although it may bring a smile to your face. —SW

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

STUDIO OWL: Jerry Rafferty is in seclusion after completing his upcoming album, *Night Owl*. The LP is in the mixdown stage and is on rush for an end of May release. Prior to his "Baker Street" hit, Rafferty was with Stealers Wheel, who had a hit with the Bob Dylan-esque "Stuck In The Middle With You."

TOP DRAWER CEREMONY: Ian Jack of The Naughty Sweeties draped a pair of pink panties over the microphone when the group played the L.A. Street Scene Music Festival recently. The panties were still there when Mayor Tom Bradley delivered his welcoming rap through the same microphone.

WELCH SUCCESS: Bob Welch, formerly of Fleetwood Mac and once a member of Seven Souls, a popular attraction at P.J.'s in the late Sixties, has won a gold record for *Three Hearts*, his latest Capitol LP.

ALICE COOPER

TURNING "TRASH" INTO CASH

By Kenny Kerner



When Vincent Furnier took the stage at the Santa Barbara Fairgrounds in 1969, he had no idea that he was about to change the face of rock & roll forever. The crowd had paid their money to see an eclectic triple bill featuring Blue Cheer, the Nitty Gritty Dirt Band and an unknown opening act called Alice Cooper.

"We got up on stage and just destroyed the place," Alice recalled, "It was the first time we all wore makeup, and the audience went running for the doors with their mouths hanging open. They just couldn't take all of this at once. It was a total shock!"

For Alice Cooper, this was only the beginning of a career that has continued to shock for over two decades and is now, perhaps, stronger than ever. Throughout his illustrious reign as the King of Theatrical Rock, The Coop has placed eleven singles and nine albums in the Billboard Top Forty. Nuggets such as "Eighteen," "School's Out," "Elected," and "No More Mr. Nice Guy" have even gone on to become rock anthems.

But it wasn't all this easy. Alice's first two LP's, *Pretties For You* and *Easy Action*, went virtually unnoticed, and represented an unfocused musical approach for the band. Cooper later switched to Warner Bros. Records where his career skyrocketed. After a couple of years off in the mid-Eighties, Alice tried for a comeback on MCA, but failed with two album attempts.

"I don't think the label had any idea at all about what Alice was," Cooper told me from his Hollywood rehearsal studio. "When Alice came back following a layoff of several years, I didn't want anyone to think he was slow or mellow. So, we came back with two albums [*Fist* and *Constrictor*] that were pretty much total Metal albums. They were splatter-oriented, blood-filled Metal records. There were no singles, no ballads, just a total musical onslaught. It was like a calling card to let people know that Alice was back, and he's still dangerous. I really can't put all of the blame on the label. Both tours that followed were also attention-getters. There must have been a lot of people who were thinking that during his time off Alice probably gained fifty pounds, went bald and started selling real estate somewhere."

To put into perspective just how important a role Alice plays in the rock community, consider the fact that the Kiss makeup and lavish stage show were inspired by the group members attending an Alice Cooper show. And if your favorite local rock band takes the stage next weekend wearing tight, black leather from head to toe, heavy makeup and an attitude to match, consider the source—Alice, again.

Cooper is quick to jump in with information concerning the origins of the band and their bizarre name: "We were back in Phoenix after playing anywhere we could in Los Angeles. At that time, we were called The Nazz. We thought that was quite an original name, and we were pissed when we learned that a guy named Todd Rundgren also had a band with the same name. But you know, if you want to be a legend, you've got to do something legendary. You've got to do some-

Glen LaFerman

THE ALICE COOPER HIT LIST

The following Alice Cooper singles and albums have all reached the Top 40 on the *Billboard* charts. Chart numbers listed represent the highest positions achieved by each record.

SINGLES

1971	#21	"Eighteen"
1972	#7	"School's Out"
1972	#26	"Elected"
1973	#35	"Hello, Hurray"
1973	#25	"No More Mr. Nice Guy"
1975	#12	"Only Women Bleed"
1976	#12	"I Never Cry"
1977	#9	"You And Me"
1978	#12	"How You Gonna See Me Now"
1980	#40	"Clones (We're All)"
1989	#17	"Poison" (single still current)

ALBUMS

1971	#35	<i>Love It To Death</i>
1971	#21	<i>Killer</i>
1972	#2	<i>School's Out</i>
1973	#1	<i>Billion Dollar Babies</i>
1973	#10	<i>Muscle Of Love</i>
1974	#8	<i>Alice Cooper's Greatest Hits</i>
1975	#5	<i>Welcome To My Nightmare</i>
1976	#27	<i>Alice Cooper Goes To Hell</i>
1989	#21	<i>Trash</i> (album still current)

people forget that Alice Cooper was never an underground act," he states emphatically. "It was only recently that Alice hasn't had Top Forty success. So I wanted to get back to competing with these guys on my terms. 'Poison' is a hit single on Alice Cooper's terms. I'm happy that I was able to put out a song that I'm proud of, instead of having to sell out and release some kind of dance record. Alice has never sold out, and there's no reason to do it now."

Reading between the lines, *Trash* turns out to be a conceptual album. In this instance, Cooper bypassed the usual teen anthems for a more universal theme—sex! We'll let Alice explain this one to you: "This is an entire album based on sexual relationships. It's an entire generation of trash. There is probably an entire generation out there that loves being demeaned; that loves being called punks or trash or whatever."

Alice is currently putting together another

one of his stage spectaculars for his upcoming concert tour—a tour he promises will be an "everything you wanted to see about Alice" show. You can expect it to include bits and pieces of *School's Out*, *Billion Dollar Babies*, *Welcome To My Nightmare* as well as the entire *Trash* album. It will be a little less blood-filled, but exciting nonetheless.

What has kept Vincent Furnier going these twenty years is that fact that he and Alice share the same sense of humor, and little else. Vincent is forever talking about his creation in the third person so that he can keep his distance and objectivity. "When we're staging the show," Vincent concluded, "I'll say things like 'I think Alice should move over there,' or 'I think Alice should do that.' This way, I don't have to take it personally if somebody doesn't like something about Alice."

But after twenty years and a score of hit records, what's not to like? **MC**

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thing that upsets everybody. Something that shocks 'em and totally throws everyone off base. So, I said that we should call ourselves something like...and the name Alice Cooper just came from out of nowhere! I could just as easily have said Mary Turner. Then, later on, I started thinking about Alice Cooper and Lizzy Borden and Baby Jane. The name had this macabre-horror thing to it. It was a sweet, little old lady's name, and we were these five guys out of *Clockwork Orange*."

When Alice put this whole thing together way back in 1969, he had no idea he'd be doing it twenty years later at the youthful age of forty-one. But the way Alice explains it, he may just go on forever. "When I started this, it was because I didn't want to become a box boy at an Alpha-Beta store. And the reason for Alice's endurance is simply that people want Alice. He's a timeless character. He's like the anti-hero; like The Joker. You don't always have to like him."

Like him or not, Alice Cooper is here to stay, as is evidenced by the success of his most recent chart efforts, the Top Ten bound single, "Poison," and the hit LP *Trash*. Recalling his hit-making days at Warner Bros. Records, Cooper made a special effort to insure the commercial success of this package. The insurance policy is named Desmond Child. "Desmond has a knack for writing songs that are total radio records, but on his terms," quipped Alice while praising Mr. Child to the skies. "His songs and records always sound like things you want to hear on the radio. That's why I went with him. I can't even put into words what he does. I just give him my songs, and when I get them back, wow! Right now, he's got the touch."

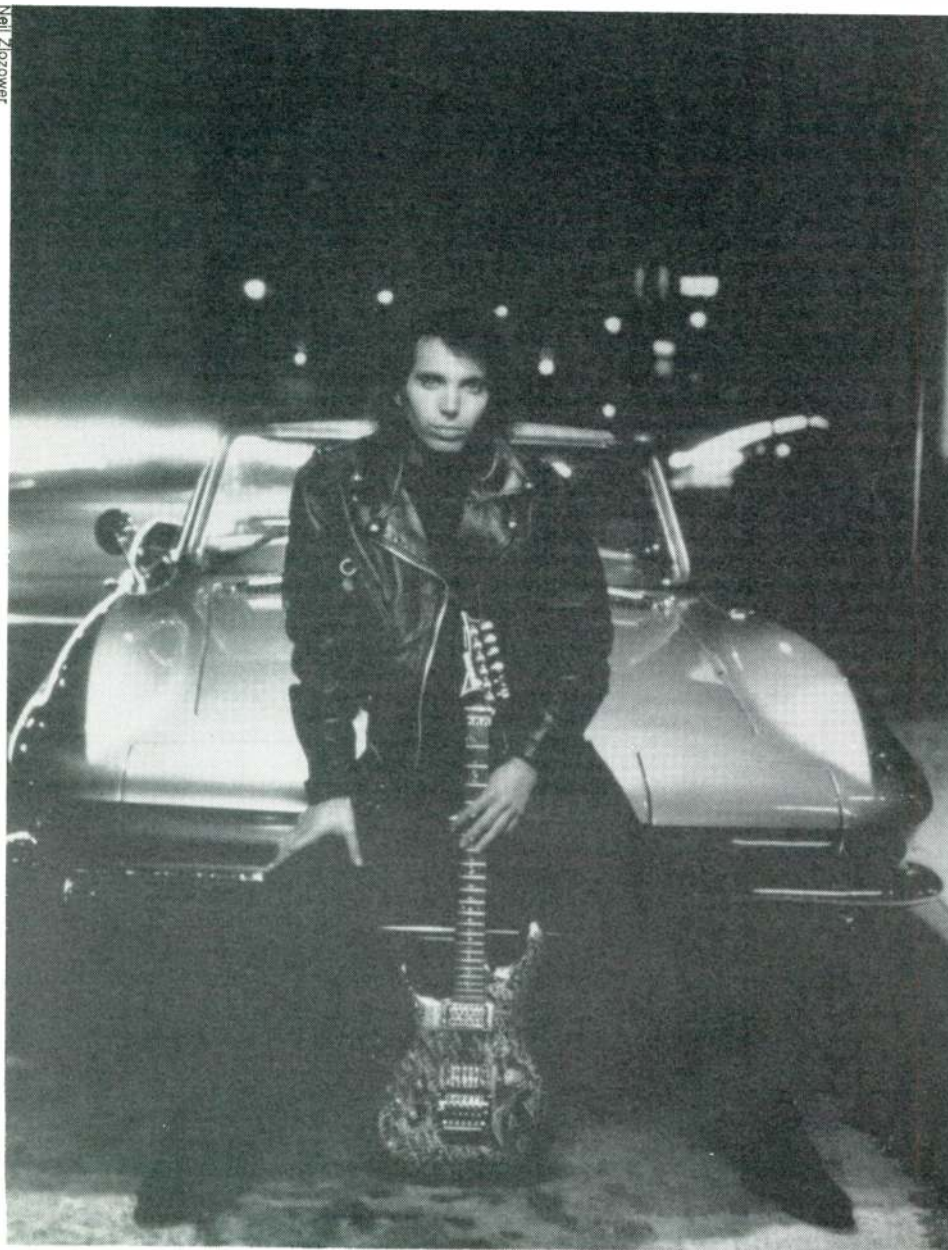
And "the touch" is something that Alice had lost sight of for several albums. "A lot of

J O E S A T R I A N I

A GUITAR HERO SINGS

By Michael Amicone

Neil Zlozower



Most of us can't—or don't care to—remember the exact moment when we chose our lot in life. But for new guitar hero Joe Satriani, the moment when he decided to immerse himself in a world of music and turn away from the more conventional teenage pursuits remains a vivid memory. "I was standing with my football gear on, outside of the gym at my high school," remembers Satriani, "and this jerk came out and made some derogatory remark about Jimi Hendrix, and then mentioned that he was dead." Satriani, who had been toying with the idea of picking up the guitar, took his helmet off, turned into the gym, marched into the coach's office and said, "I'm quitting the team." The coach, unruffled by Satriani's dramatic display, calmly replied, "Okay." Satriani laughs, "Well, it wasn't like I was the star quarterback."

Though Satriani wasn't much with a pigskin, you put a guitar in this Long Island native's hands and he'll make it wail. Every generation has its guitar gods, and even in this era of keyboard-heavy muzak, a new pack of fretboard wizards has managed to make their six-stringed prowess felt—Eddie Van Halen, Steve Vai, Stevie Ray Vaughan and now, Joe Satriani.

It was *Surfing With The Alien*, a commercially risky, all-instrumental tour de force, released in 1987, that catapulted Satriani from cult status to the big leagues. Rock instrumental music has never been known for its chart-topping potential, but Satriani, who loves playing the role of musical maverick, was determined to make a valid musical statement on his own terms. The result: an album of dazzling guitar virtuosity that sold over one million units worldwide and garnered him two Grammy nominations.

For Satriani, it was an overnight success that took twenty years to achieve. "Since I was sixteen, I was going into the studio and sending cassettes, pictures and bios out to record companies," explains Satriani. "So, by the time I was in my late twenties, I had gone through more rejection notices than I care to mention. It would be, 'Thank you very much, but at this time we're not interested in adding your talent to our roster,' or however they'd put it. Basically, they'd say, 'Get lost,' in a million different ways."

This month Joe finally unleashes his follow-up to *Surfing*, and it's his most expansive musical statement to date. *Flying In A Blue Dream* is a 65-minute opus sure to please his guitar groupie constituency and win him some new converts. In addition to the usual fretboard pyrotechnics, Satriani incorporates funk ("Strange"), MOR ballads ("I Believe") and a Yardbirds-styled rave-up ("Can't Slow Down") into his musical bag of tricks, as well as playing banjo, harmonica, keyboards, bass and any other stringed instrument he could get his hands on.

But the biggest surprise and musical stretch of all? Joe sings—on six of the album's cuts. For fretheads, that's tantamount to Harpo Marx speaking. And, while Joe won't be competing for Best Rock Vocalist of the Year, he acquits himself quite nicely, thank you.

Since Satriani has been singing almost as



Neil Zlozower

long as he has been playing guitar, it wasn't, as he likes to quip, "a career move," but more a logical progression. "Prior to *Surfing*, I had been singing in quite a few bands, so it was natural for me to sing," says Satriani. "And I'm always writing songs with lyrics. I don't start to write a song with lyrics, and then remember, 'Oh, you're only an instrumentalist.' I just write. If it turns out to be a good song, I put it in this pile, and if it's a lousy song, then it goes in the trash."

Satriani exhibits an astonishing artistic growth on *Flying In A Blue Dream*. Though the album is not without its missteps, it contains far more hits than misses. The emotive title track, the funkadelic "Strange," the rave-up "Can't Slow Down," the quirky country pop "The Phone Call" and "Back To Shalla-Bal" are all first-rate. As usual, Satriani distinguishes himself from a score of lesser fret-bangers by writing songs for the guitar, not just loose instrumental frameworks to hang a million guitar notes on. On the other hand, Satriani's manifesto, "I Believe," is a weak link, as are a few of the guitar jams. But it's a fine album from an artist willing to take on any musical genre and put his own stylistic stamp on it.

Satriani's road to guitar stardom began in the Long Island community of Carle Place. Brief attempts to master the drums and piano didn't stick. With a guitar bought for him by his sister and an old tape recorder subbing as an amplifier (a real one didn't come until a year later), Satriani began his musical apprenticeship in earnest.

"I started out practicing five, then up to eight, then up to ten hours a day," recalls Joe. "I concentrated quite a bit. But I didn't like it. I remember listening to myself and going, 'This doesn't sound right.' Several times I pulled the plug on myself and said, 'You're going down the wrong road, buddy.'"

Eventually, he mastered the instrument enough to start making some spare change as a teacher. Several of his students would later distinguish themselves in the fretboard arena: Steve Vai (Frank Zappa, David Lee Roth and Whitesnake) and Kirk Hammett of Metallica.

Joe also tried going to a few teachers him-

self, but, except for one, nothing really stuck. "They all bored me to death," says Satriani. "They all wanted me to play like them or their heroes. The only teacher who made any sense to me was Lennie Tristano, who was a blind piano player, a very famous guy. The Father of Cool Jazz, they used to call him. I went to him for two or three months, and he just screwed my head around. He was such a positive force by being such an anarchist. He'd say, 'Only play what you want to play, and never question what you're doing.' He was so fierce. If you made a mistake during the part of the lesson in which you had to

show him scales or chords, the lesson was over. I mean, I literally had a couple of lessons that didn't last more than sixty seconds."

Years of wild musical experimentation, moves to Japan and Berkeley, California and an unsuccessful stint in a power pop trio named the Squares, left Satriani at the proverbial career crossroads. He decided to take matters into his own hands. "I just said, I'm going to make this piece of music, and I know it's very avante-garde—just guitars, no drums, nothing—and I'll form my own record company. It was a matter of walking out of a court house after filling out a few forms and calling people who make records and do artwork.

"And I was rejected by everybody, even the most off-the-wall distributing people. So I got a copy of a magazine—I forget the name—and they had a listing of alternative record stores throughout the world, and I just sent the record with a little bio about myself. I wound up selling maybe 250-300 records."

Not exactly the stuff that rock dreams are built on. It was the Great American Way—charge cards—that came to the rescue and enabled Joe to secure the finances needed to get something substantial on tape. He called engineer-producer John Cuniberti (Satriani worked with Cuniberti while in the Squares) with the proud pronouncement, "I've got a budget, let's make a record.

"John liked the idea of going against the grain," says Satriani, "and just having the two of us in the studio, free to experiment. It was great for him, because he finally had an artist who would sit back and let him go crazy,

29 ►

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VAULT MANAGEMENT: Open For Business

By Tom Kidd

Bob Ringe runs Vault Management, Inc. with Co-President Greg Lewrerke from a cramped little office located smack in the center of Hollywood's Sunset Strip. This puts Ringe and company within a rolling stone's throw of most of the record companies which they service and also within earshot of several major rock & roll clubs. The theoretical midpoint between the artist as product and the record company as consumer—with the artist's manager acting as liaison—seems just where Bob Ringe wants to be.

"We opened the office in March of this year," Ringe tells me. "We looked at a lot of different locations, and we just felt it was very important for the niche that we are trying to fill to be right in the thick of it."

The ironic thing about Vault's being right where the action is in the spiritual home of Los Angeles pop music is that few of the companies acts are from the West Coast. Former Ry Cooder backup players King and Evans are here, with the Blasters a few miles south in Long Beach, but that's all. "Mick Ronson and Ian Hunter live in New York," Ringe admits. "All of our other acts (Girlschool,

Hawkwind, Motorhead) live in Europe."

Does that make the artist/manager relationship a bit difficult? Ringe's assistant Michael Medvin (another assistant, Jonna Jerome, did not participate in the interview) answers, "I think I could quote Bob by saying that all we need is a phone and a fax machine, and we do business from wherever we are." Greg Lewrerke admits that the distance may have some usually unspoken benefits. For instance, "You don't have to deal with the day-to-day sagas as much. You don't need it

all the time in front of you."

Does Vault's geographical location help cut down Ringe's phone bills to the major heads of record labels? It doesn't seem to, Ringe informs me. "The way that I have been able to maintain relationships with people like Dick Asher and David Geffen is based on the fact that I call them infrequently. They know that when I'm calling it's about something that I'm very excited about. I'm fortunate in that they are courteous enough to return my calls within a reasonable amount of

time. The idea is to try and have the channels of communication open with the people at the labels who have the power to make the deal. That's why we're very selective in terms of the projects we take on."

What attracts Vault to a particular act? Lewrerke says half-jokingly, "The songs are usually the name of the game, though that wasn't the reason I was attracted to Motorhead."

Ringe jumps into the conversation, "I would agree with Greg to say that the Number One thing that attracts us to artists is the songs. Also affecting our decision is the attraction's ability to play, how they look, what their attitudes are



Ian Hunter

Mick Ronson

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Heather Harris

Greg Lewrerke

and how realistic are their outlooks."

"They have to want it really bad," sums up Lewrerke, "because you have to go through so many things to make it."

That's the type of advice one usually hears for beginning artists, although Ringe and company would be the first to tell you that none of their clients are starting new careers. Ringe stresses that he views the artist/manager relationship in a very serious and long-lasting light. "Mick Ronson and I go back to where I was co-head of A&R at RCA and was one of the people who signed David Bowie when Ronson was playing guitar for him," Ringe tells me. "I don't want to date myself, but we're talking twenty years ago. And Hunter and I go back for years to his 'All The Young Dudes' days."

Vault has negotiated a multi-album deal with Mercury in North America and Phonogram throughout the rest of the world for the new Hunter/Ronson collaboration. The album, *YUI Orta*, produced by Bernard Edwards, has just been released.

The company does have an ear to the street. Though none of the folks over at Vault would name any names they are currently working with, it is not odd for them to strike a development deal with up-and-coming new acts. This is done even before the signing of any formal management agreements. "If there's something that we really like musically and an artist we feel we can really relate to," says Ringe, "it is not out of the realm of possibility that we will help to develop that artist in the beginning to see if the managerial relationship develops."

"Let me emphasize," Ringe cautions, "that we will not overburden ourselves because we still have a very high overhead. We still have priority artists that must get our attention. I would think that maybe if Greg and I took two developmental baby projects year, that would be it."

"We're extremely selective," he clarifies. "because, if we've been able to develop this type of relationship with the artist and everyone wants to get into bed together, we don't want to fail. This is as much for the artist as for ourselves. If the artist doesn't make money, we don't make money."

"I like management because I'm a hands-on kind of guy. You're involved with every aspect of the artist's career so you're being involved in how everything's being put together. Building your client's career is like building a house of cards. You, as a manager, have to be sure that the house is strong enough so that one small wind doesn't blow it all down." **MC**



Heather Harris

Bob Ringe

Since Ringe had worn so many hats through his years in the industry, from agent to A&R rep to record producer, I asked him to tell me how he sees his current role. "The manager deals with every aspect of the artist's career," he tells me. "From booking and publishing to photos and promotional items. An agent has only one job, and that is to find work for the act that he represents. I spent the majority of my career as an agent other than the times when I co-managed The Knack, Plimsouls and David Essex, or when I was in A&R and producing over at RCA."

"What do I like most?" he asks rhetorically.

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RED HOT CHILI PEPPERS

By T. Adam Boffi



Neil Israelson

John Lennon said it all when he stated, "I've learned the meaning of success." Success is not a Number One single, or sitting on top of *Billboard's* Hot 100. It's being who you are and making a decent living while you're doing it, and not compromising along the way. This is the backbone of the Red Hot Chili Peppers. Brutal honesty, a deep love for what they do and the loyal following that they embrace.

There are few bands in the history of rock & roll that can do to an audience what the Peppers do. It's back to the roots, and not just the roots of rock & roll or contemporary music, but the roots of theater itself. It's Dionysian revelry, with the crowd being as much a part of the show as the band themselves. A Chili Peppers concert is a ritual, a physical ceremony of primal proportions where rivers of sweat and truck loads of emotions are purged through slam dancing and youthful bonding. Underlying all of this, or maybe skimming above it, is their wild, playful sense of Pepper madness. They are the court jesters of Punk-Funk, and Anthony Kiedis is the Master of Ceremonies. He is a bare-chested Shaman Watusi Rock & Roll Funk Meister—a coiled spring of animal fury whose wild lion's mane slaps at the air like a leather whip. Backed by Flea's furious and imaginative bass stylings, Chad Smith's manic yet controlled skin pounding and the recent addition of John Frusciante's eclectic and

layered guitar work—they create a sound and style unmatched in the present state of generic, assembly line rock & roll. Add, that like The Doors, X and Guns N' Roses before them, they are a true voice of Los Angeles and that their new album, *Mother's Milk*, is their best effort to date, and their future is as bright as a...red hot chili pepper!

MC: Let's talk about the new album, *Mother's Milk*. How do you feel about this one as compared to the others?

AK: Well, first of all, I'm not that crazy about comparing the different records that we've made, because they all stand on their own, and I'm quite proud of all the songs themselves. If I can say anything, I hope that it's a definite growth for the band. The whole point of making music is to continually change and expand horizons. That's something the band attempts to do every opportunity we get; to explore unknown territory. With *Mother's Milk*, we've added some dimensions as well as keep the initial foundation of friendship and fun, (which the RHCPs are based on). For instance, take the cover tune "Higher Ground," by Stevie Wonder, one of the all time gods of music in this century. We're not openly exploring a newfound spiritual attitude, but I think we've taken one on our own. The whole concept of rising above the daily planetary bullshit and reaching a more spiritual plateau, in the face of negative reality,

that we all face in this world every day... .
MC: No disrespect to Stevie, but I feel your version is actually better. It still has all the soul and inspiration of the original, but maybe even more balls.

AK: That's a tough one. Stevie's got some great balls [laughs]!

MC: Tell us about the history behind "Knock Me Down."

AK: Well, it's a very honest expression of how I was feeling at the time I wrote that song with John. It's basically about friendship and love, and opening the doors of your heart and soul to friends in times of need. It's about not being too cool for your own good, because, obviously, that can be very deadly, like in the case of our great friend Hillel Slovak, who we'll always miss, and who will live on as a great influence to the band.

MC: It's positive, and it's probably your most melodic tune.

AK: Yeah, I think that's a direct influence of our lead guitarist John Frusciante. He's got a broad spectrum of influences ranging from classical to hard-core funk. He's the master of the skin piccolo of symphony [laughs]. John is able to transcribe jungle culture on his guitar. He pretty much wrote the basic foundation for "Knock Me Down."

MC: How did the lyrics come about?

AK: I actually started the lyrics when I was in England, when Hillel was still alive, and he had this attitude of thinking that he was above

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mortal fatality. He was just getting farther and farther away from things that were important to him, like family and friends. It can happen to anybody under the influence of drug addiction. Obviously, I was hoping he'd get back to a clear state of mind, but he died.

MC: What was the immediate impact of Hillel's death on the band? Did you guys ever consider breaking up?

AK: There was a definite state of tragic confusion going down with the band. I think in my heart of hearts, and Flea as well, we never considered disbanding—even though Jack Irons, our drummer, left to do a bit of soul searching 'cause that's how he dealt with it. But Flea and I had begun something six years ago that we felt we didn't complete, and we had so much more to say. The band has given us so much freedom in our own lives, that we really wanted to continue, and the task of forming a new band that we could become friends with and love, as well as carry on with our ideology and attitude of free thinking that we've based the RHCP on...we feel we've been blessed.

MC: How did you come up with the idea for the cover of *Mother's Milk*?

AK: Well, when I was twelve years old my father gave me a poster for my bedroom. It was Andy Warhol's "Chelsea Girls," which was a picture of a nude woman who had been made into a hotel. The whole concept with *Mother's Milk* is a metaphor for our music. *Mother's milk* being a life-giving substance that is completely pure and natural, warding off infection, making you stronger, happier, and healthier.

MC: There's a very strong and passionate relationship between you and your audience. Clarify how this fury turns into a positive release for everybody.

AK: Well, I think it's a known fact by anyone who comes to see us that we're perpetrators of peace and not violence, and even though there's a great deal of physical activity in the crowd, I should hope that nobody gets hurt, because it's not a violent energy, just a way of cleansing the tension that builds up in day-to-day life.

MC: How does it feel to make four albums and not score the kind of mass commercial success of bands such as Warrant and Great White?

AK: Well, somehow I knew you were gonna mention Great White. The funny thing is, with the RHCPs, even though we haven't sold millions of records, we really don't feel slighted. For one thing, our live audience is so curious and so potent, and they show up in much greater numbers than our record sales reflect. We are ultimately happy with our level of success, because not only are we able to support ourselves financially, but we're able to do our own thing, and we have a reason to keep going with this band.

MC: Do you feel like you're part of a post-punk movement that might take form?

AK: I don't really consider it a movement. It's a brotherhood more than anything. I think we need to stick together and appreciate the friendships we have in order to stay afloat. I said before, we're like a sinking ship in a sea of pop music, where people seem to be



making music to fit predetermined formulas of success from the past for the sake of making money, and that isn't what music is about to these bands. Music is about expressing life experiences and letting people know what they've been through and how they feel about life through their music, and that's becoming a rarity in today's musical industry. It's an industry that tries to divide everything into such rigid categories, which suppresses creativity and rewards mediocre behavior.

MC: Where do you see the Chili Peppers down the road?

AK: Ultimately, I would like to see us twenty

years from now, still together, putting out one album a year. As much as I am unfamiliar with the Grateful Dead, I do appreciate the fact that they've been together for so long, and that they continue to put out music for their following. I can only hope that our audience gets off on us enough to follow us around on tour, whether or not we have music on the radio.

MC: How do you sustain the energy that you guys have live once you get into a sterile environment like a studio?

AK: Well, that's tough, but we compensate with other inspirational aspects of the studio, such as running Traci Lords videos! The other thing is the sound. That's why we got Michael Beinhom. When he came to see us live, he thought we were one of the greatest live acts in the world, and he didn't think we could pull that off on vinyl. So when he produced us, one of the things he set out to do was to create that sound we get when we're playing live: giant, crunching, brutal guitar sounds, hugely potent bass sounds.

MC: For anyone who doesn't know the Red Hot Chili Peppers, how would you express who you are?

AK: "Rat, Tat, Tat! This is bone-crunching mayhem Funk!—So let me croon you a tune, and it's called the Brother's Cup. 'Cause we're the Red Hot Chili Peppers, here to rock your spot and to ruffle your feathers. So don't get me pissed, just spin my disk, every night, every day, I want radio play!" [A beat of silence, then he looks me dead in the eye.] "We are an honest, brutal explosion of love [A sly grin]!" MC

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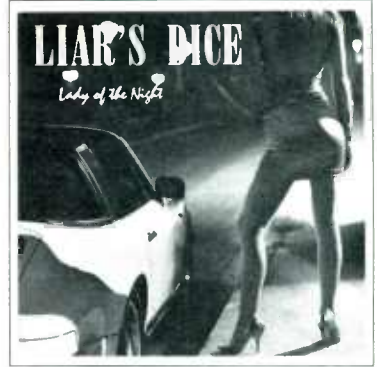
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◀ 23 Satriani

instead of saying, 'Make me sound like George Michael.' And it was great for me, because I could say, 'Look, I've got to sound like a screaming bird, or I've got to sound like a bomb, or this guitar has to sound meek, or this guitar solo has to be ballsy and sexy,' and he'd sit and try and figure out how to transfer my language into studio technique."

Old pal and former pupil, Steve Vai, heard the finished tape, and using his connections with Relativity Records, helped Satriani land a record deal. The album, *Not Of This Earth*, released in 1986, didn't set the charts on fire, but it did what a first album is supposed to do: create a buzz.

Surfing With The Alien was the home run Satriani needed. The whammy-barred title track, the fatback thumper "Ice 9," "Satch Boogie" and the melodic "Always With Me, Always With You" were the centerpieces on an album which impresses the listener with its song structure as well as its guitar flash.

The four-song EP *Dreaming #11* followed its predecessor onto the charts—quite a feat for a record that contained only one new song, "The Crush Of Love." *Dreaming #11* also contained some great live performances culled from Satriani's *Surfing* tour with bassist extraordinaire Stuart Hamm and drummer Jonathan Mover. Much like Cream did in the Sixties, here was a trio of virtuosos spurring each other to new performance heights every night. "I wanted it to be on record that we went out onstage, and we jammed without a safety net," says Joe. "While everyone else was going out and posing and making career moves, we went out and we just jammed."

Of course, Satriani has made his fair share of career moves. In addition to the out-of-left-field success of *Surfing*, Satriani won the coveted lead guitar spot on Mick Jagger's 1988 solo tour. Satriani remembers the night that Jagger sat in with the trio. "The first night Jagger played with me, he came on stage at the Bottom Line in New York City. I had played two shows, and it was a great time because I had no expectations to live up to. Here I was with two of my buddies, playing everything that we always wanted to play, and Mick Jagger came on stage and jammed with us. And I kept thinking about the auditions I went to, and people would say, 'You don't play right, or your hair isn't exactly what we're looking for.' And this big grin came over my face, and I thought, 'This is justice.'"

Throughout all the rejection, criticism and lack of support, Satriani remained true to his musical vision. "When you like your own stuff, then you can take criticism, because then you know it's honest. When someone says, 'Well I didn't like this record,' you say, 'Well, okay, that's your opinion. I'm comfortable with that, because it was what I wanted to do.' But if someone said to me that they didn't like a record I did, and I knew it was a record I hated because it wasn't the music I wanted to do, I'd feel like a real jerk. It'd be really hard to live with myself."

As for Satch's patented guitar sound, there isn't one. "I didn't come out with one guitar sound, you know, Joe Satriani is a Les Paul through a Marshall. I twiddle knobs, and I



Jeff Katz

work very quickly. If I don't get a guitar sound in ten minutes, I start going bananas. There are certain ways I like the guitar amp to sound when I play. You could wheel one in, and I'd get it in three minutes."

While Satriani is definitely capable of challenging the fastest speed merchants to a duel, he avoids gratuitous guitar flash, preferring to go for feeling instead of technique. "There are times when I might be fascinated with the sound of the guitar and how I'm

playing that day, and I might lean towards more notes. Other days, I may not be feeling as spry, and I'll be trying to do something that really needs a lot of gymnastics. Or sometimes I play things so well—don't take this the wrong way—but I play things so cleanly that I don't get the right feeling. On one song, I believe it was 'Flying In A Blue Dream,' John [Cuniberti] and I went out, had some dinner, two of three glasses of wine, a cappuccino, and went into the studio and did one big take. And it was a weird solo—it had so many little turns, all these notes that I didn't even come close to trying to play on the previous takes. It had some clunkers, a couple of struggling sections, but overall it was like, John and I looked at each other and went, 'I've never played that before.'"

Satriani can spot a poser from a mile away. "When I hear other great guitar players, I hear the same thing: I hear a commitment and a connection between the artist and the notes that they're playing and the song which they're playing in. When I don't hear that connection, when I hear that this guy's making a career move with this solo, that's when I get turned off to a player."

And how is this guitar-slinging maverick reacting to his newfound fame? "I can sort of recede into my world, and it can be hard to take me out sometimes," says Satriani. "I'm a shy person. I'm not totally comfortable in a crowd. I get a little uncomfortable when I go shopping now and people, aisle after aisle, come up to me and say, 'Hey man, will you sign my spaghetti box.'"

Oh, the price of fame.

MC

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Compiled by John Hill and Ace Passion

Janet Smith-Assst. To John Carter
John Axelrod-A&R
Sibel Dilicon-A&R
Martha Schultz-A&R Coordinator



A & M (Corp. H.Q.)

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Mark Mazzetti-West Coast A&R Mgr.
Brian Huttenhower-A&R Rep
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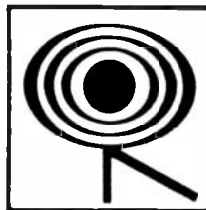
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Kathy Coleman-Film & A&R Mgr.

Melinda Espy-Dir. A&R Admin.
Bret Hartman-A&R Mgr.
Denny Diante-VP/A&R
Penelope Spheeris-A&R Consultant
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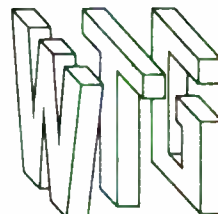
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Toad The Wet Sprocket

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□ **Producer:** Toad The Wet Sprocket

□ **Top Cuts:** "Scenes From A Vinyl Recliner," "Know Me," "One Little Girl."

□ **Material:** Surrealism in sound is probably the best way to describe the ten songs contained on this self-produced debut. "One Little Girl," a classic tale of a girl driven to drugs by failed relationships, has the most hit potential for the alternative airwaves. Yet the powerful lyrical approach of "Know Me" is certainly one of the strongest themes on the album. "Know Me" gathers strength through its cries of despair amidst domestic tranquility ("The hands that hold me back could break my bones/ As each one snaps I hate my home"). The bluesy, spacy "Scenes From A Vinyl Recliner" is a personal favorite, as is the poignant album finale "Covered In Roses."

□ **Musicianship:** Led by guitarist Todd Nichols and the freewheeling style of bassist Dean Dinning, this atmospheric rock sound is the perfect foil to Phillips' lyrics. Drummer Randy Guss does nothing to pull attention away from the songs, rightfully choosing to lay down the backbeat with minimal rolls and fills. The band also shows that it can play some commercial-edged pop on the R.E.M.-esque "Way Away," while also demonstrating an ability to slow things down on the passionate "Always Changing Probably."

□ **Productin:** If there is a strike against this impressive debut, it is the sparse and primitive production. Although the idea of less-is-more perfectly suits this band's aura, a step up in technology would be well-advised next time around.

□ **Summary:** The future is a bright one indeed for these young Californians. As lyricist and lead singer Glen Phillips continues to mature, he just might develop into another Morrison or Stipe, after all he is still a teenager. Hopefully, Toad The Wet Sprocket will continue to mature musically, as this is one band that is going to be growing up in public for quite some time. Check it out.

—Steven P. Wheeler

Pete Tangen

FIRST ARTISTS DATA Toad The Wet Sprocket

Label: Columbia
Manager/contact: Chris Blake of Blake and Bradford
Address: 901 Third Street, Suite 407, Santa Monica, CA 90403
Phone: (213) 395-8835
Booking: CAA (Creative Artists Agency)
Legal Rep: Ziffren, Brittenham and Branca/Alan Mintz
Bandmembers: Glen Phillips, Dean Dinning, Randy Guss, Todd Nichols.
Type of music: Rock/folk
Date signed: July, 1989
A&R rep: Ron Oberman

By Steven P. Wheeler

The saga of Toad The Wet Sprocket (the name is derived from a Monty Python character) began over three years ago in the picturesque coastal city of Santa Barbara, California. Three of the group's four members—lead vocalist/guitarist/lyricist Glen Phillips, drummer Randy Guss and bassist Dean Dinning—recounted that history during a recent interview held on the eve of a nineteenth-century North American tour that includes a six-week jaunt as an opening act for The B-52's.

Gathered round a table at their manager's Santa Monica residence, the band agreed that their odd name could be a detriment, but as drummer Randy Guss points out, adversity is nothing new to them. "Everything about us can work against us in some way or another. We're not trying to have an image. I think if we were, none of us would be in this band. There's a lot of factors against us."

This is not a normal band, nor is their story. This is one group that never banged on doors trying to attract the attention of record companies. They just sat back,

and let the record labels beat down their door.

Toad's road to a label deal began when the band recorded a ten-song tape for a mere \$650. The boys sold enough copies to their loyal Santa Barbara fans to recoup that initial investment. Bassist Dean Dinning explains the concept behind that first recording. "We only recorded the tape so that we would have something to give to our friends. We never thought of getting a record deal." Guss adds, "It was strange. We had the album out in Santa Barbara, and people started picking it up. Somehow it crept its way down to L.A., and we started getting phone calls."

As is the case with most bands, one offer leads to another. "Once one record company started taking interest," notes Dinning, "everybody jumped on the bandwagon."

Ironically, CBS was one of the last to leap into the fray, but they offered something other than money. Lead singer Glen Phillips says that the band actually turned down a million-dollar offer from one major label before settling on Columbia. "I don't think record companies are used to people turning down that kind of money, but you have to pay that money back. CBS actually showed us they are more liberal than some of the labels that we originally thought would be more artist-oriented. It was surprising." Guss agrees with Phillips' assessment, "Not only were they allowing us artists control, but they wanted to give it to us."

The confidence exuded by CBS was reflected in the fact that they released Toad's self-produced

tape, *Bread And Circus*, without changing a thing; they merely cleaned up the sound with a remastering process.

The sound of Toad The Wet Sprocket is fueled by the intense, obscure lyrical approach of Phillips set amidst a hypnotic, almost psychedelic musical wave that showers the listener with refreshing originality.

Phillips explains his dark and moody lyrical themes in one simple statement. "There are a few songs that have a joyous feel to them, but happy songs are hard to write without sounding trite," the long-haired Californian says. "The thing is, when I'm happy I usually want to run out and be with people. But when I'm depressed, I want to be alone in a room with a guitar and get it out. It's just that there's more of a need to write when I'm depressed."

Songs like "Scenes From A Vinyl Recliner," "Know Me" and "One Wind Blows" reflect a maturity and awareness far beyond Phillips' eighteen years (the other members are the elder statesmen at 22). Vague lyrical paintings are Phillip's strong suit, something he intentionally attempts to do. "I tend to throw away every lyric I write that is extraordinarily direct, because that way I can look at it differently as I grow."

If there is a general theme that runs through many of the songs it is a fear of contentment, or a fear of losing the edge that is so vital to artists. "Slipping into contentment is an ultimate fear, because it can happen to anybody," Guss explains. "The songs force us to not be content. If I didn't have the band, I could easily fall into that rut."

MC

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NIGHT LIFE



ROCK

By Eric Niles



Tragic Romance

On the vinyl front, **The Nymphs** quaked through San Francisco recently to cut tracks for a six-song EP to be released on their own **Psychotic Gem** label. A precursor to an upcoming full length LP for **Geffen**, the EP, entitled *A Practical Guide To Astral Projection*, is slated for an optimistic December (of this year) release. The band will open two dates for **Michael Monroe** in December at the **Whisky** as well doing a gig with the **Buzzcocks** at the **Santa Monica Civic** on November 25th.

According to bassist **Rick Rael**, **Femme Fatale** has over 30 new tunes in the bag and is ready to hit the studios for pre-production on their second album for **MCA**. Both **Mike Clink** and **Beau Hill** have been mentioned as possible producers for the effort.

Pigmy Love Circus has just released a single on the **Sympathy For The Record Industry** label. The waxing includes the Axl Rose-bashing single "King of LA" b/w "Dagwood" and "Madhouse Clown." For those of you who missed the band's Halloween eve scrum down at the **Gaslight**, this single is the perfect opportunity to meet these normal joes. Buy or die!!

Congratulations to Finnish homeboys **Rhino Bucket** on their recent signing with **Warner Brothers**. It seems like only yesterday that I saw these youths slugging away on Sunday nights at the **Teaszer**.

On the club front...

Raji's was slapped with a ten-day closure order recently, when city officials took exception to the legitimacy of the club's 'restaurant' status. **Raji's** run in with the restaurant police began when officials concluded that the club was serving more alcohol than food (go figure).

The club is currently back in operation.

Also feeling the suspension pinch recently was the **FM Station**, who had their liquor license suspended for ten days. The suspension was enacted because the club was in the process of expanding from a 'bar' to a 'restaurant,' a maneuver which precipitates a liquor suspension. Take heed, though, **FM's**ters, the club is back in full service as we speak.

Dayle Gloria's Speak No Evil has expanded to Fridays, filling the void created when the **Club With No Name** shut down operation at the **Probe**. **The Scream**, meanwhile, will make a comeback on Mondays at the **Probe**. Confused? So am I.

Eat The Rich will continue on a once-a-month basis on Mondays at the **Coconut Teaszer**. Sunset Strip bands be warned: **Eat The Rich** is one of the only gigs in town where you don't have to fork over bucks to jam. You may even get paid to play. Trippy concept, eh?

On the live front...

These eyes were notably impressed with the changes that **Tragic Romance** has engineered over the past six months. Previously, I kinda dismissed the band as a somewhat generic mainstream metal act. Playing at a recent "Best Kept Secrets" show at the **Teaszer**, though, the boys proved me dead wrong. Very strong vocals (courtesy of **Billy Brooke**), an almost **Cult-ish** sound and a generally positive vibe all combined to make the new **Tragic Romance** a band worth watching.

If you're not in the mood for walls of white noise, **Walking Wounded** offers a refreshing change of pace at the **China Club** on Nov. 12th.



Walking Wounded

V. Lee Hunter

C&W

By Billy Block



Brian Glascock, Mandy Mercier and Lucinda Williams.

Two of L.A.'s well-known country music songwriters will be traveling to Nashville to showcase new material at **The Bluebird Cafe** in November. They are **Chuck Shumacher** and **Jeff Zimmerman**. Chuck is an accomplished musician who plays several instruments as well as singing and writing his own material. Jeff is also an excellent guitarist as well as having a fine voice and professional songwriting skills. The two of them have worked together performing at **Disneyland** and clubs around town. Shumacher can often be heard playing sax for **Johnny Lee**, and Zimmerman is a featured member of **Keith Rosier's** band.

At the **Palomino Club** in North Hollywood **Ronnie Mack's KCSN Bardance** once again presented a spectacular lineup of guest artists. Headlining on this particular eve was guitar virtuoso **Jerry Donahue** (Fairport Convention, Joan Armatrading) playing material from his upcoming solo effort and fronting an excellent band. Accompanying Jerry were **Skip Edwards** (Pete Anderson, Michelle Shocked) on keyboards, **Freebo** (Bluesbusters, Zydeco Party Band) on bass and **Donald Lindley** (Lucinda Williams, Rosie Flores) on drums.

Many local celebs were on hand to listen and participate in the popular Hillbilly Jam that ensues immediately following the **KCSN** broadcast. **Lucinda Williams** was spotted hanging out with **Mandy Mercier** and her husband, **Brian Glascock** (who will be touring with **Moris Tepper** in November). **Randy Weeks** and **Lorne Rall** of **The Lonesome Strangers** got into the thick of things, joining the band onstage for a few numbers. The **Lonesome Strangers** contributed three songs to the soundtrack of the film, *Daddy's Dyin'*, produced by **Pete Anderson**. Also contributing tracks are **Michelle Shocked**, **The Judds** and **Willie**

Nelson.

Sue Smart of **Sue/Del Talent** is keeping SoCal country dance clubs booked solid with the best in C&W live entertainment. On Nov. 22nd thru the 25th the **Western Union Band** will be appearing at **The Crazy Horse Saloon** in Santa Ana.

C.C.M.A. award winners, the **Nightriders**, will visit **The Silver Bullet Saloon** on Nov. 14-18. Western swing fans will be pleased to know that the kings of western swing, **Asleep at the Wheel**, will make a rare west coast concert appearance at the **Bullet** Nov. 28th with local favorites **Purple Sky** opening.

The Boy Howdy Band is keeping their calendar full with Nov. dates at the **Starting Gate** in Los Alamitos the 16th-19th and in Palm Springs at the **Cactus Corral** the 21st-25th.

Orange County favorites, **Patty and the Hired Hands**, play at the **Upbeat Club** in Anaheim five nights a week. **Patty** and the boys serve up a heap of your favorite dance tunes, lots of great old obscure country gems and some really good original material. **Patty** and the **Hired Hands** recently took their songs into the studio so when you go see 'em, ask to buy one of their tapes. You're sure to enjoy it.

The Paine Bros., who are hosting **Honky Tonk Hell Night** Thursdays at the **Palomino**, were joined onstage by their buddy **Brian Setzer** of the **Stray Cats**. **Brian** sang and played for most of a set as the many rockabilly fans in the crowd cheered their hero on (you never know who will show up to play with **Bobby and Larson**). The **Paine Bros.** also have a smoking band that includes **Dennis Croy**, **Rick Solem** and **Butch Pluto**. The props for **Honky Tonk Hell Night** are something to see—with flames all over the stage and the **Brothers Paine** burning up the **Palomino** stage. The fireworks start at 9 p.m. with the best of local bands opening and the **Paines** hitting the stage around 10:30. Y'all come!



Jeffrey Donahue



JAZZ

By Scott Yanow



Julie Pado

The Cunninghams

One of the brightest new stars in jazz is the powerful pianist **Michel Camilo**. He mixes together rhythms from his Caribbean heritage and an encyclopedic knowledge of jazz with a complete mastery of the keyboard. Backed by bassist **Michael Bowie** and drummer **Cliff Allman**, Camilo put on an impressive show at *Catalina's*. Although he was never shy about displaying his technique, Michel wisely varied the moods in his music, alternated tension with his sly sense of humor and expertly used dynamics. A very fast player with a seemingly endless series of ideas, Camilo often would initiate a very complex pattern and then, almost as if he were in danger of being bored, challenge himself by doubling the tempo! On an otherwise relaxed version of "Softly As In A Morning Sunrise," the personable pianist shocked the audience by suddenly playing triplettime in the bridge of the final chorus before reverting back to his original mood. His tricky subdivisions of time on a

Monkish blues nearly caused the pianist to burst into laughter. Michel Camilo deserves to be seen by all jazz lovers (as good as his Epic recordings are, he has advanced beyond them).

Also at *Catalina's* (which now ranks as L.A.'s top jazz club) recently was **Pharoah Sanders'** quartet. Sanders, a disciple of **John Coltrane's** (he was in Trane's quintet during 1965-7) and once the most ferocious of tenormen, has calmed down his style quite a bit in the past two decades. Now content to base his style on that of Coltrane's (circa 1961), Pharoah is still a mighty player who spices up his hard bop licks with occasional growls and screams. His backup trio, pianist **William Peterson**, bassist **John Leary** and drummer **D.W. Waynewright**, mostly stuck to rhythmic vamps behind Sanders' solos. Waynewright displayed nonstop energy, sometimes overwhelming the undermined pianist. His furious and creative playing makes him one to watch.

Also heard around town were the **Cunninghams**, a popular vocal duo (Don and Alicia) who mix together bebop, swing standards and arrangements that recall **Lambert, Hendricks and Ross**. Their most recent appearance was at **Alfonse's** in Toluca Lake. Upcoming at Alfonso's (818-761-3511) is trumpeter **Bill Berry** (Nov. 13) and **Tom Kubis' Big Band** (Nov. 20). At **My Place** in Santa Monica has **Poncho Sanchez's** Latin jazz band (Nov. 11) and the wizard of the steel drums **Andy Narell** (Nov. 17-18). **The International Association of Jazz Appreciation** features **Herman Riley** (Nov. 12) and a jam session led by the **Washington Rucker Trio** (Nov. 19) at **Webster's Restaurant** in downtown L.A. (213-469-5589). And finally, *Catalina's* (213-466-2210) presents the **McCoy Tyner Trio** (through Nov. 12), **The New York Voices** (Nov. 14-19), **The Buell Neidlinger Trio** (Nov. 21) and **Houston Person's Quartet** with vocalist **Etta Jones** (Nov. 22-26).



Chris Curfano

Michel Camilo

BLACK MUSIC

By Lisa Posey



Lisa Posey

Untouchables lead singer.

Halloween weekend, I checked out **The Untouchables**—shades, hats and all—at **The Strand**. The ska/rock group delivered a performance as clean as their albums as they smoothly played their catalog of cool party music including "Free Yourself" and "Wild Child." Opening with "I Spy For The FBI," the Untouchables got their suburban fans wound up and bopping on the crowded dance floor in costumes such as a baked potato, Batman, Robocop, Beetlejuice and an elaborate Alien (of the kind that Sigourney Weaver fried with napalm). The mind boggles when one realizes that these costumes

represent cultural symbols which are the cumulative result of thousands of years of civilization.

Boogie Down Productions turned in a thoroughly exhilarating performance at **The Palace** as **KRS-One** and **Ms. Melody** expertly rapped one sociopolitical message after another including "Why Is That?" "Day On Earth One" and, of course, "Stop The Violence (Self-Destruction)." The deejay was excellent, and the positive vibe in the sold-out house was palatable. One may not agree with every proposition that BDP throws down, but the act's sincerity was up onstage that night demanding respect. **Young "Bust A Move" MC** (who was an economics major in college I learned from watching *The Arsenio Hall Show*) was also on the bill.

Etta James, the woman who has greatly influenced talents such as **Janis Joplin** and has also opened for the **Rolling Stones**, will be at **The Palace** on Friday, Nov. 17. Etta James was the queen of R&B in the early Sixties. Most of us couldn't survive the kind of life James has lived (she was hooked on heroin by the time she was 21). But this peroxide blonde has survived, and sings about it, too.

James was discovered by bandleader **Johnny Otis**, and had numerous hits throughout the Sixties, including "Tell Mama," "Security," "Pushover," "Something's Got A Hold On Me," and "Trust In Me." Eventually, on the black club circuit, the chubby James met **Harvey Fuqua** who along with **Marvin Gaye** sang with the late Fifties group **Moonglows**. James fell in love with the much older Fuqua, and many of her love songs such as "If I Can't Have You" and "Stop The Wedding" became anthems of her unrequited love. (Fuqua later married **Motown** founder **Berry Gordy's** sister.) James' date at **The Palace** is a can't miss. **MC**



Lisa Posey

KRS-One

CONCERT REVIEWS

Rolling Stones Guns N' Roses

L.A. Memorial Coliseum
Los Angeles

Ever since it was announced that Guns N' Roses would be opening for the Rolling Stones on the L.A. leg of the *Steel Wheels* tour, expectations and comparisons were inevitable. How would the Stones, who were coming off years of concert inactivity and the bitter feud between Jagger and Richards, fare against the phenomenally successful Guns N' Roses? Did the Stones really have anything left to prove? Could L.A. upstart Guns N' Roses wrestle the crown of world's greatest rock band from these graying rock icons?

Well, it was no contest. Those old bad boys of rock, the Rolling Stones, blew those highly touted new bad boys of rock off the stage. In every category—musicianship, performance and material—the Stones, and particularly Jagger, proved they have no equal on the concert stage. Let's face it, these guys have been at it for a few years, so they should have it down to a science by now. But what struck me about this Stones tour is the fact that they played like they still had something left to prove to themselves as well as the crowd.

From the opening punch of "Start Me Up," The Stones tore through a set that focused on every phase of their career. Blistering versions of "Gimme Shelter," "Midnight Rambler" and "Brown Sugar" were interspersed with songs from their new *Steel Wheels* LP. They even dusted off old chestnuts such as "Little Red Rooster," "Ruby Tuesday," "Play With Fire" and the surprise song of the evening, "2000 Light Years From Home," from their 1967 *Sgt. Pepper* clone, *Their Satanic Majesties Request*.

Jagger, sporting his best voice in a long time, displayed none of the ridiculous mannerisms that were beginning to make him a caricature of himself. Keith Richards, who moved about the stage in his hunched over guitar slinger pose, took awhile to warm up; the rhythm guitar figure on



Mick Jagger

"Tumbling Dice," played early in the evening, was shakily delivered. Midway through the set, though, Richards was on top of his game, playing his usual tight rhythm guitar and biting lead. "Sympathy For The Devil," especially, showcased the string skills of this rock & roll pirate. And gentlemen Stones, drummer Charlie Watts and bassist Bill Wyman, powered the band with a rock solid backbeat born of twenty-five years of playing together.

Ron Wood, who along with Richards, excels in rhythm figures and not solos, played with more conviction than ever before. While not as technically proficient as former Stone Mick Taylor, or as musically eclectic as the late Brian Jones, Wood was still able to make his presence felt in a dense sound mix that included two keyboardists, horns and three backup singers.

The major disappointment of the evening: Guns N' Roses. Axl Rose started the band's set ominously with an extended fuck-filled diatribe. When the band finally took the stage, what followed proved anticlimactic. Except for a nice rendition of Dylan's "Knockin' On Heaven's Door" and their signature tune, "Welcome To The Jungle," the band never connected musically. Guitarist Slash played the sloppiest lead guitar I've heard at a major concert in a long time, and Axl Rose, while showcasing his strong vocal pipes on several songs, spent most of the time acting pissed off and exclaiming how this would be the last show he'd ever play as a member of Guns N' Roses. When, on the following night, he showed up, it made what he pulled on the preceding evening look like a temper tantrum, or worse yet—a publicity stunt. If you plan to talk like that in front of a stadium full of fans, back up what you say with action, or work it out backstage before the show. Let's hope it isn't just another case of a band making it too big, too fast.

Another major complaint was the use of the Coliseum as a concert venue (I missed Living Colour due to the monstrous traffic jam around the Coliseum). I realize that, with the cost of mounting a big tour, you have to play to as many people as possible in one sitting, but this place should only be used for football

games or the Olympics, not for rock concerts. The sound was as good as possible in an outdoor setting, but actually seeing the performers was another matter all together. What it amounted to was: The lucky people who had good field seats saw the show live, while the rest of us had to watch it on big screen TV.

Despite Axl Rose's temper tantrum and the concert's horrible setting, it was still one of the best rock spectacles I've ever seen. The Rolling Stones proved that rock & roll is not just a young man's game. On this night, there was no doubt about who was the best rock band in the world.

—Michael Amicone

Pop Will Eat Itself

The Palace
Hollywood

On record, PWEI is a driving, punk-infected rap band that lays down one serious groove after the next. Their impressive debut LP on RCA Records, *This Is The Day...This Is The Hour...This Is This!* is jam-packed with oodles of in-your-face lyrics, aggressive vocals and sampled sounds ranging anywhere from the "Twilight Zone" theme song to Lipps, Inc.'s hook from "Funky Town." And it is some of the most innovative and probably most offensive material around the British post punk scene today. Unfortunately, PWEI may be a noteworthy band on record, but they were absolutely pedestrian live.

Witnessing PWEI's performance was a bit like watching a band perform on *American Bandstand*. The only difference was their vocals were live, and both guitarist Adam Mole and bassist Richard March did attempt to strum along with the backing tracks. But alas, the two instrumentalists' efforts were in vain. They were buried so far in the mix that it made them next to impossible to hear, and when I did manage to catch a riff here or there, it was uninspired and amateurish.

Most of my attention was focused on vocalists Clint Mansell and Graham Grabb, who have to be the most unlikely looking duo to ever play in the same band together. The long and stringy-haired Mansell could

easily fit into a metal band, while Grabb looks like a male version of Little Orphan Annie. Nevertheless, they were extremely manic and captivating performers. I especially enjoyed Grabb's megaphone rap during "Wise Up Sucker!" as well as the singers' shared vocal duties during "Def Con One," a song that offers a viable solution to total annihilation of the planet—just order "a Big Mac, fries to go."

PWEI's show is just screaming for additional musicians to make it a live event, rather than a quasi-lip sync show. They need to hire an honest-to-God drummer to provide additional visuals and a grinding edge, as well as a DJ to supply some live scratching. Scatch this tour of Pop Will Eat It Itself!

—Pat Lewis

Fine Young Cannibals

Universal Amphitheatre
Universal City

The Fine Young Cannibals' latest LP, *The Raw & The Cooked*, screams with some of this year's most stimulating material. However in an attempt to duplicate verbatim the sound of the LP, the Cannibals sacrificed the excitement and mystery that their work on vinyl suggests by performing a live show that was note-for-note perfect, sterile and far too predictable. Ironically, the only thing mysterious about their concert was their canned and campy opening tune—The Alfred Hitchcock Theme Song.

That lack of excitement also transcended into their lackadaisical attitudes on stage. The only real activity took place among the audience members as they danced in the aisles and on their chairs to the hits "She Drives Me Crazy" and "Good Thing." Sure, vocalist Roland Gift, who has one of the most soulfully pained voices in pop music, tried to keep energetic—he even played a few innovative chords on the piano with his butt during their cover of the Buzzcock's "Ever Fallen In Love"—but generally speaking, the guy had zero charisma in spite of those incredible pipes.

—Pat Lewis



Jill Jarrett

Pop Will Eat Itself



Anna Flash

Roland Gift of FYC.

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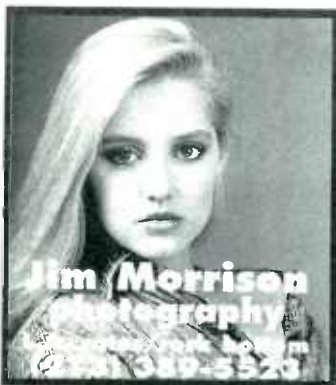
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CLUB REVIEWS

Dread Zeppelin

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Tortelvis, lead singer; Carl Karl Jah, guitars; Jah Paul Jo, guitars, Put-Moh, bass; Cheese, drums; Ed Zeppelin, percussion.

□ **Material:** Led Zeppelin covers re-worked to incorporate reggae beats into the famous rock mix. Dread Zeppelin cranked out twisted versions of "Whole Lotta Love," "Black Dog," "Hey, Hey, What Can I Say," "Heartbreaker," "Livin' Lovin' Maid" and "Stairway To Heaven."

□ **Musicianship:** An incredible simulation of Led Zeppelin songs performed in syncopated, reggae speeds slowed down in half from the lighting-fast, hard-rocking original arrangements. Stranger than these arrangements, though, was the eerie possibility that any one of these tunes could be turned into an Elvis Presley song like "Black Dog/Hound Dog" and "Heartbreak Hotel/Livin' Lovin' Maid." Lead singer Tortelvis has the expansive vocal range to carry off this feat or parody, depending on how you'd perceive this unusual conceptual gig. Believe it or not, his singing often recalls Robert Plant's vocal histrionics. Carl Karl Jah and Jah Paul Jo provided the perfect dual attack on guitars, complete with instruments thrust forward and heads bobbing mightily to and fro like true rock gods. Jimmy Page and John Paul Jones would be proud! Is Cheese the logical heir to John Bonham's throne? Probably not, but he lays down a pretty gnarly back-



Dread Zeppelin: The King is Dread!



Babylon A.D.: Carrying the metal banner for Arista.

beat. Percussion man extraordinaire, Ed Zeppelin enhanced the set with his bongo playing, often tossing in other assorted instruments to color the reggae-accented arrangements. Put-Moh offered a non-musical surprise to the evening's already interesting entertainment: a nonsensical Russian dance giving him an opportunity to show off his best asset to the dazed and amused crowd—a furry leopard-skinned G-string!

□ **Performance:** The self-proclaimed illegitimate son of the King himself, Tortelvis, a 250-pound-plus vocalist/impersonator had the capacity crowd singing in unison. Microphone stands were often removed from the stage onto the concert floor where audience members could really get into the act and voice their approval and dedication over the PA system for this strange man wearing an ill-fitting pompadour wig with way-too-long sideburns that kept falling off his face during the show, dressed to his gaudy best in a shiny, gold jumpsuit ensemble with a matching cape.

□ **Summary:** Considering the regrouping of many legendary rock acts trying vainly to cash in on their past glories, Dread Zeppelin is a welcome and funny respite from the boring, pompous egocentrics plaguing the airwaves.

—Harriet Kaplan



CLUB REVIEWS



The Medicine Show: Just what the doctor ordered.

The Medicine Show

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

❑ **The Players:** Matt Caisley, vocals; Tony Foster, guitar; Paul Stanley, bass; Howard Teman, drums.

❑ **Material:** Newly signed to Chrysalis Music, The Medicine Show is a hard rock troop that successfully crosses over into the burgeoning heavy metal arena. Their high-energy material is heavily laced with unusual and innovative musical statements that consistently challenge the strict boundaries of metal/hard rock, at times even threatening to invent a new style altogether. Songs like "She Doesn't Know What See Wants" or "The Two Of Us" will easily appeal to a broad rock crowd, while "Tinseltown" is an extremely aggressive metal tune and "Rave," with its funky bass line and passionate vocals, is quite reminiscent of Living Colour.

❑ **Musicianship:** This is not a band of musicians bent on astonishing their audience with lightning-fast chops, or how many instruments they can pile on stage, or how many skimpily-clad females they can attract to lineup at the edge of the stage. The Medicine Show is, however, a well-versed group of comrades who seem to musically connect and respect one another's space. Most importantly, they dig into their material and play their instruments with commitment and honesty, which is an absolutely novel approach for a local Los Angeles

metal band to take. And to set the record straight, these boys do kick some serious butt! They have a lot of interesting textures in their sound, and I did notice a number of attractive women floating around the club on the night in question.

❑ **Performance:** Again, The Medicine Show is not particularly concerned with impressing their audience, but in the process, they are very impressive. The band has oodles of spunk and relates quite comfortably and well with the audience. Vocalist Matt Caisley is the obvious focal point here. He certainly knows how to move his hips and purse his lips in just the right manner to send shivers down the spines of the opposite sex. Yet, he is not so blatantly sexual as your average "sex god" like David Lee Roth or Bret Michaels, both of whom constantly drool over and on themselves.

❑ **Summary:** The Medicine Show, originally from England, has slowly but surely begun to build up industry steam as well as a committed following on the L.A. club scene. However, if the heretofore mentioned scene has you sick of the same old run-of-the-mill schlock, then The Medicine Show is just what Doctor Lewis prescribes to get that old heart pumping and feet stomping. —Pat Lewis

Babylon A.D.

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

❑ **The Players:** Derek Davis, lead vocals; Ron Freschi, lead guitar;

Danny Delarosa, rhythm guitar; Robb Reid, bass; Jayme Pacheco, drums.

❑ **Material:** When Arista Records decides to dive into the heavy metal market, they certainly know how to shop for fresh and appealing product. Babylon A.D. is the label's first signing in this genre of music, and from all indications, including a Jynamite first LP, which they debuted in its entirety on the night in question, the band should be well worth its weight in gold bullets. This was a special night for these recently relocated San Franciscans as they showcased their material in front of gads of headbanger peers and numerous industry folk at this year's heavily attended Foundations Forum Heavy Metal/Hard Rock Convention. The highlight of their set was "Hammer Swings Down," which is the first single from their LP. It's an anthemic rocker with a story line similar to that in the movie *Fatal Attraction*, but the roles here have been reversed and the female does the jilting. Also deserving mention are the bluesy, mid-tempo "Sally Danced," "Shot Of Your Love" and "The Kid Goes Wild." Lyrics, on the whole, are downright dirty, extremely aggressive and have a certain melancholic believability to them.

❑ **Musicianship:** There simply are no slouches in Babylon A.D. The band gels as a unit, and although there are, at times, five instruments and loads of vocals happening simultaneously, no one seems to get lost in the wall of sound. Goatee-sporting Ron Freschi was definitely the standout musician here. He's not your average million-notes-a-minute metal guitarist; he's a tasteful, innovative musician who seems to believe in quality, not quantity.

❑ **Performance:** Frontman/vocalist Derek Davis, like his bandmates, was a mobile and very physical performer. Especially notable were his vocals and acoustic guitar work during "Sally Danced." I am convinced that if Babylon A.D. could've, they would've given the audience every last drop of their blood. They absolutely meant business and seemed determined to affect the audience—whether they affected you in a positive or negative manner wasn't the issue, just as long as you were moved to feel something. They tired me out just watching them. Actually, these sensual pleasure seekers were so compelling, they pulled me right into the music and the moment. And as much as I tried to fight the urge, I found myself, along with nearly the entire audience, driven to bob my head and shake my fist in unison to the propulsive beat.

❑ **Summary:** The metal market is one of the hardest eggs in the music industry to crack due to the stiff and mounting competition. But I believe Babylon A.D., armed with an arsenal of nasty, ear-grabbing metal tunes and the attitude to make an audience stand-up and take notice, has just the right tools to get the job done. —Pat Lewis

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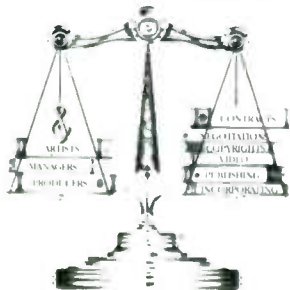
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CLUB REVIEWS

Kreator

Country Club
Reseda

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Mille Petrozza, guitar and vocals; Frank Blankmeyer, guitar; Rob Fioretti, bass; Vektor, drums.

□ **Material:** Layer upon layer of white, industrial noise heaped on a pile of out-of-control riffs. Witnessing Kreator is not unlike watching the detonation of nuclear missiles: they make a lot of noise, without making much sense. Whether it was "Flag of Hate," "Toxic Trace" or the title of their latest release, "Extreme Aggression," any song from any of their six albums was the same indistinguishable blur. No variety, no control, just speed. This style would seem appropriate considering the group's staunch pro-hatred stance. But where a group of angry Germans could provide a deep insight into themes of hatred and violent tendencies, Kreator is rather hollow, using aggression as more of a marketing tool than anything else. Still, judging from the packed house, it seems that in 1989, hate sells and many are buying.

□ **Musicianship:** I'm all for breaking the musical speed barrier, but when every song is played at an overbearing rate, you tend to lose perspective about what speed really is. On record, Kreator possesses just enough subtlety to make their riffomaniac style quite awesome. Unfortunately, any control in a live setting was lost due in part to a mix that couldn't handle the attack, and also to a new guitarist Frank Blankmeyer (formerly of Sodom) who was added to the lineup not long before this show. Vektor's out-of-time drumming proved a constant source of irritation, and his drum solo was a waste of time. The real attraction of the band is leader Mille's guttural groans about destruction and the purposelessness of human existence. And, trust me, a little of that goes a long way.

□ **Performance:** Kreator appeals to the basest of emotions, but they do it without much style. Sure, they're not intended to be some slick, polished act, but where Slayer has the capacity to frighten the listener with their psychotic tales of the netherworld, Kreator seem kind of faceless and unsure of what it is they're trying to say. Granted, this didn't seem to matter to an audience high on hatred and aggression. In fact, the presence of a band onstage at all was overshadowed by the activity on the floor. While Kreator stands in place and churns out their jackhammer bile, the audience beats the shit out of anyone within punching distance. Therein may lie Kreator's greatest contribution to society: providing an outlet for a potentially dangerous group of human beings.

□ **Summary:** By their next album, Kreator may break out of the dark-



Kreator: Loud, proud and out of control.

ness of the underground and into the light of Slayer-type status. The band is really in vogue among the underground legions right now, thanks more to a barrage of overseas press than any real talent, which proves you can't always believe the hype. However, if Kreator continues grinding out the same unfocused attack, those same hard-core fans may begin to look elsewhere for a more original speed hero. —*Scott Schalin*

Laughing Sam's Dice

The China Club
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Warren Pash, vocals, rhythm guitar; Paul Cutler, lead guitar; Carlo Nunzio, drums; Mark Walton, bass.

□ **Material:** Named after an obscure Jimi Hendrix tune, you might expect Laughing Sam's Dice to be a by-product of the Sixties' experimental, acid-inspired, music ethic. You might even anticipate a band adorned in multi-colored bandanas and magenta bell bottoms. True to form, a trippy guitar wheedles and cajoles its way through the songs. Ultimately, though, it's the band's knack for straightforward, Tom Petty-esque structured material that defines their sound. "Chasing the Dragon," for instance, a wispy keyboard-laced anthem, could have easily evolved into a ten-minute epic of spontaneous, wondrous noise. Instead, the tune paces itself—from a slow, eerie beginning to a building middleground

to a rollicking crescendo—and in the process, gives the listener a song, not self-indulgence.

□ **Musicianship:** An interesting dichotomy emerges between guitarists Pash and Cutler. It's almost as if they reside on different planets. While Cutler meanders his way through heavy Sabbath-esque riffs and fills, Pash remains understated in a Ron Wood kind of way—content to let the other players take credit for the chops. In reality, Pash is the dominant musician, anchoring the whole affair with his crunchy rhythm playing and occasional keyboards. What the band lacks in flash-and-burn musical theatrics, they make up for with soul.

□ **Performance:** There seemed to be a distance between the fairly sparse crowd and Laughing Sam's Dice. I suspect that the distance was purely physical. Frontman Pash's charm springs from his reserved demeanor. He seemed to realize that the songs were strong enough to speak for themselves and that feigned enthusiasm on his part would only result in a de-emphasis of the material. The band's performance came to a natural boil on its own work ethic merits, not from manufactured gimmicks.

□ **Summary:** All intellectual analysis aside, Laughing Sam's Dice kicks some serious booty. The fact that they don't fall into any one identifiable category might keep demographic-oriented record folk at arms length, but with such a breadth of intense, original material, not even demographics will impede Laughing Sam's Dice's next logical progression: a recording contract.

—*Eric Niles*

CLUB REVIEWS



Antiquity Lace: The pop-metal masters.

Antiquity Lace

Gazzarri's
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

❑ **The Players:** Dave Shaffer, vocals; Todd Allen, bass; Brian McKay, drums; Paul Gaede, guitar.

❑ **Material:** To put it bluntly, the whole pop metal genre is about as predictable as a morning piss these days. With that premise firmly riveted in my jaded mind, the proposition of finding a partially unique band playing commercial metal seemed remote. But there they were, four lads calling themselves Antiquity Lace, pumping out some of the most spontaneous, smartly penned tunes I've heard since Dokken got snatched up by Elektra six or seven years ago.

❑ **Musicianship:** In guitarist Gaede, Antiquity Lace has a budding axe star. Shy, yet explosive, Gaede peels off orgasmic riffs and intricately picked solos with much aplomb. To boot, he didn't pollute his image with "I'm God" poses, obligatory crotch thrusts or a rock star attitude. Meanwhile, McKay and Allen were noteworthy in that they both understood how to play within the context of the songs. And maybe it was the band's restraint in certain places, as well as reckless abandon in others, that gave me the impression that their whole idea of music wasn't conceived from a Poison video on MTV. You can sense that Antiquity Lace follows their own musical voice, not the latest fad.

❑ **Performance:** Even in the capable hands of Shaffer, the task of riling up the thinning and exhausted audience wasn't the easiest of as-

signments. You can only flog a dead horse so much and Shaffer smartly sensed that. Rather than using overkill stage raps to bring the crowd to life, Shaffer used a polite approach and succeeded in igniting a three-row deep accumulation of pretty lasses and loyal headbangers to shake and shimmy in unison. By the way, bassist Allen deserves the Angus Young award for his demented stage activity.

❑ **Summary:** I suspect, (okay, I know) that Antiquity Lace has played better gigs. Being thrust into an unenviable 1 a.m. slot at Gazzarri's certainly ain't the best of situations. As far as I'm concerned, though, nobody writes or performs pop metal tunes any better than Antiquity Lace. When given a *real* time slot, at a *real* venue, Antiquity Lace will floor mankind as we know it today.

—Eric Niles

Eliane Elias Quartet

Catalina's Bar and Grill
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

❑ **The Players:** Eliane Elias, piano; Vinnie Colaiuta, drums; Robert Aries, synthesizer; Lincoln Goines, bass.

❑ **Material:** All of the songs played by the very talented Brazilian pianist were originals. The songs were from her four records, but featured dramatically rearranged sections to allow for changes in instrumentation. Up until now she has performed with a trio—the addition of synthesizer as

second voice freed up her left hand and also gave an additional texture to the music. One recent song, "Straight Ahead," a fusion piece dedicated to the late Jaco Pastorius, indicated a new direction for her music. A Latin fusion for the Nineties, perhaps?

❑ **Musicianship:** While Eliane Elias was the headliner, it was drummer Vinnie Colaiuta who attracted the audience. The crowd consisted of long-haired men in their early twenties, many wearing Zildjian or Musician's Institute shirts. At least once on each song, someone would stand behind Colaiuta, watching his hands intently. Between tunes, no one spoke, but tabletops rattled as people played a favorite Vinnie lick. Robert Aries, in a more aggressive posture than when he last played in town with John Scofield, played some sizzling keyboard parts that were electric in more ways than just amplified. Bassist Lincoln Goines, who plays with a variety of New York-based Latin jazz musicians, was sensitive, but his solos didn't maintain my interest. Elias was perfect.

❑ **Performance:** Simply riveting.

❑ **Summary:** I don't know how long the other musicians had worked with Elias, but Colaiuta was sitting in for Peter Erskine, who was out of town. Based on one rehearsal and five nights of playing, this late show had an integrity about it that showcased both the talents of the four musicians and the strength of the compositions. Only when they played it safe and played a straight bop feel did the group seem to suffer musically. But for the drummers in the audience, this didn't snuff their enthusiasm at all.

—Adam Ward Seligman

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RECORD REVIEWS



Bob Dylan
Oh Mercy
Columbia

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Daniel Lanois
 □ **Top Cuts:** "Everything Is Broken," "Political World," "Most Of The Time."
 □ **Summary:** Bob Dylan's final album of the decade is his most cohesive record since 1983's harrowing masterpiece *Infidels*. "Political World" is a finger-pointing rocker that echoes past successes, and "Everything Is Broken" has a groovy CCR-meets-the-Stones aura that showcases Dylan's hip-vocal style. Gone is the aggravating nasal-whine, having been replaced by a deeper, huskier growl. Many of the tunes reflect a more introspective Dylan—listen to the subtle beauty of the gospel-tinged "Ring Them Bells." A winning effort from rock's Chairman of the Board. —*Steven P. Wheeler*



Eurythmics
We Too Are One
Arista

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** David Stewart and Jimmy Iovine.
 □ **Top Cuts:** "We Too Are One," "(My My) Baby's Gonna Cry."
 □ **Summary:** A more subdued album from this former husband and wife team, *We Too Are One* is neither a diamond nor a disaster. The title track is most reminiscent of what went before, but suffers from an overblown production. "(My My) Baby's Gonna Cry" is a beautiful dance-ballad, as is the hypnotic single "Don't Ask Me Why." However, for every album highlight is a mundane, drawn-out bore (just listen to the six-minute yawner "When The Day Goes Down"). Approach this album with caution.
 —*Steven P. Wheeler*



Mötley Crüe
Dr. Feelgood
Elektra Records

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Bob Rock
 □ **Top Cuts:** "Kickstart My Heart"
 □ **Summary:** If this would have been Crüe's first album, they never would have been able to run with the big dogs. Fortunately for them, they have their name to ride on, instead of an album full of average and essentially uneventful corporate rock. This album will go platinum, generate sales and a successful tour, but it seems that the Crüe has lost their edge. Kick start their creativity! These guys haven't had a good album since *Shout at the Devil*. But with the hype machine in full swing and another full-scale tour in the planning stages, *Dr. Feelgood* will keep Mötley Crüe's career alive on life support.
 —*John Ritchie*



Tina Turner
Foreign Affair
Capitol Records

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Dan Hartman and various others.
 □ **Top Cuts:** "Steamy Windows," "The Best," "Foreign Affair."
 □ **Summary:** Tina Turner may have given up touring, but her sensual magic has never been more evident than on this pop/rock masterpiece. Turner has also regained the raw power of her younger days without sacrificing her newfound success. The current single, "The Best," mirrors the formula of her previous singles in the Eighties, while the sexually arousing "Steamy Windows" is her rawest rocker since her days with Ike. This leggy legend has released her strongest album to date. Long live the Queen!
 —*Steven P. Wheeler*



Timbuk3
Edge of Allegiance
IRS

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Timbuk3 and Denardo Coleman.
 □ **Top Cuts:** "Dirty Dirty Rice," "Standard White Jesus," "Grand Old Party."
 □ **Summary:** The third record from Timbuk3 finds Pat and Barbara MacDonald at a musical standstill. They are still cranking out those socially conscious and quirky folk/pop tunes that caused their success to blossom a couple years back, but now there are fresher plants in the flower bed. Picking my Top Cuts from these offerings was like choosing my favorite forms of depression: the homeless, the ecology, racism...not a promise of salvation in sight, either musically or lyrically. How sad.
 —*Tom Kidd*



Powermad
Absolute Power
Reprise

① ★ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producers:** Kevin Laffey and Tim Bomba.
 □ **Top Cuts:** "Brainstorm," "Return From Fear."
 □ **Summary:** Even the most ardent speed metal observer might find Powermad's pretentious approach to serious topics a little dull. Their generic lyrics are emotionless and clichéd. The vocals shriek with calculated intensity, the riffs veer hopelessly out-of-control and in the end, the band makes noise for noise's sake. If, indeed, they wish to discuss capitol punishment and nuclear devastation, then they need to write music that goes beyond what other speed merchants have already done. For die-hard fans only.
 —*Scott Schalin*

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•BRAITS skg young, Zander/Smith style voc/guit Srs dark image, style, att. Infr Trick, Beatles, Ramones 818-980-7051
•Country singer, male, dbl on guit, keys, other wd for add'l lead/harmony voc. We have xit tunes, singing, playing, mgmt. Laurel. 213-306-2478
•Creative fem rock voc wtd for rock band. Tawny. 213-855-7959
•Enterprising troubadour sought by career oriented HR venture. Mel, reaching, ambitious voice & att crucial. Responsibilities include boy Friday through CEO. 818-353-4653
•Fem voc wtd by inde producer for personal proj. Unique in sound, style, look. Not afraid to take chances. Days. 213-465-3767
•Fem voc wtd by rap band. Mark. 213-665-1723
•Fem voc wtd w/ R&B exp. Able to dance well & attrcv. 818-762-3510
•FRENCH MARBLE BALLOONS sks fem voc. Photo, tape, resume to POB 314, San Gabriel, CA 91778
•Frontman wtd for explosive band w/ magic, chemistry, soul. Amazing dynamic music. Must be orig w/ tape. Who, Zep, Stones, Lennon, G&R, more. 818-843-7405
•Glam voc wtd to complete 4-pc rock grp. Dedication, gd lks a must. Infr Hanoi, Bay City Rollers, Mykie. 818-902-3778
•Killer frontman wtd by HR band w/ heavy groove. Infr Zep, VH, Tesla. Must have great image, dedication 818-708-0386
•Lathi voc ndd for paid recrdg session. This proj reqs tango/bolero styles. Sieve. 818-980-6298
•Lead singer wtd by GASOLINE ALLEY. Infr Squire, Rogers, Aero. 30 and older. Writing ability, stg prnc, tape, bio a must. Mgmt, retrst at SIR studios. 213-274-0405
•Lead singer wtd. HR blues, funk, punk, rap, speed metal, Spies, Brains, Colour, Jane's, G&R, Rene. 213-855-1241
•Lead voc wtd for band w/ mjr lbl & mgmt int. 3-4 ocdv ability ala Tate, Solo, Harmell. Lng hr image a must. Neal. 818-894-2404
•Lead voc, reliable, gd range, ndd by srs orig rock band.

We're ready for recrdg & gigs but we nd you. Rocky. 213-373-7012
•Male voc w/ clean powerful trained voice wtd for mel HR band. Infr Dokken, Scorp, MSG, Europe. Srs pros only. 818-985-1273
•Male voc wtd for alt/rv rock band. Must have powerful to moody range. Lots of feel, quality lyrics. Expd only. Glen. 213-478-0514
•Male voc wtd for song oriented, big hair, weirdo groove band. Intensity, intngnc, creativity. 18-24. Rob. 213-874-9654
•Mel HR act sks pro voc. Frontman image, writing skills a must. Rhino or Joe. 602-325-2350
•Mel HR band w/ album, movie/TV credits replacing singer for album in can. Older pro pref'd w/ large stg exp. 818-707-8601
•MR. DANGEROUS sks voc for cmrcl HR band. Fun, fun, fun! Infr Poison, Trck., Jovi, VH, Lks, image. 818-345-0426
•New act, UPTOWN, nds ladies to sing & dance. Accepting black & white ladies immed. Grinca. 213-850-5938
•Orig male singer wtd. Creative lyrics, progrsv rock music entirely composed & produced. Must be able to sing over complex harmonies/arrangmnts. Dave. 213-425-9851
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•Reforming pro quality HR band, style Dokken, Winger, Ozzy. sks voc/sngwr who fits. Dedication, gd image, tm, style. Jim. 818-761-9897
•Robin Zander, where are you? Ray. 213-837-6519
•Singer wtd for ong funk rock band. Infr Peppers, Fishbone, Colour, Aero. Dave. 213-469-6405
•Singer/frontman ndd for gigging orig rock band w/ upcoming shows. Infr Boston, Kansas, Yes, Giant. Retrs in LA area. 818-704-9742
•Singers ndd for PENINSULA GOODTIME CHRISTMAS CAROLERS. Peggy. 213-530-5859
•Tintd male rock voc ndd by exciting rock band for recrdg & live gigs. Mgmt plus mjr lbl int. Marty. 818-362-9154
•Voc for orig HR band presently recording album w/ untd recrdg time. Infr Scorp, Dio. Powerful voice, creative, lyricist. 714-255-1670

•Voc w/ gd lks & successful alt wtd by estab band. 60s infr. Ala Bowie, Jagger, Iggy. 830-2890
•Voc w/ sleazy lng hr image sks HR band in LA area. Lng hr image a must. 714-638-0903
•Voc wtd for AC/DC, Cult, Zep infrd rock band. Voice must be able to punch holes through walls. Paul. 818-787-3007
•Voc wtd for mel/cmrl band. Must have young, lng hr image. Infr Lion, TNT, Dokken. Tommy. 714-772-8728
•Voc wtd for orig band. Have songs, image, connx. Must have strong voice, willing to work hard. 18-25. Infr Tuesday, Maniacs. Cure. David. 851-1904
•Voc wtd to collab w/ guit & form 90s HM/HR proj from hell. Infr TNT, Rycha, Tesla. Hrdwrk yet humorous. Mike. 818-982-8160
•Voc/frontman wtd for cmrcl HR band. We have 16-trlk retrst studio. Pros only. If you can't sing, don't call. 818-342-4669 or 818-988-6941
•Voc/frontman wtd for Lion, Dokken, Tesla infrd band. We like G&R & LA Guns but we don't want them in our band. Darren. 213-390-1509
•Voc/frontman wtd for mjr HR band w/ mgmt, bckg, name producer, lbl int. Lng hr image reqd. Pros only. 818-783-9668
•Wtd: 2 attractv girls for R&B grp. Photo & birthdate to Mickey, 5830 Green Valley Circle, Apt. #109. Culver City, CA 90230
•Wtd: HM powerhouse to front awesome proj. Prvt studio, PA, truck. Great songs, image, touring/recording sit. Pros only. 213-876-5385 or 818-909-7075
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•Voc for orig HR band presently recrdg album w/ untd recrdg time. No pressure. Infr Scorp, Dio. Powerful rough voice. Creative, lyricist. Paul. 714-529-7449
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•Voc wtd by HR band. Must have some singing exp, sngwrntg ability, strong persnlty, open mind. Image conscious. Dave. 818-780-3778
•Voc wtd for band. Old Rainbow, Purple., Zep sounds. Writing, arrangement ability a must. Hungry tm prvt. Pro att essential. 213-939-1731 or 818-885-6637
•Voc wtd to form HR or HM band. 14-20. Jam w/. Tony. 213-475-6373
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•Animal dmr avail. Pref wrkg act or T40. Can sing lead vox. Large of touring exp. Danny Bam. 818-980-2943
•Christian dmr w/ pro att, equip, exp w/ career goals sks Christian HR band w/ same qualities. Erik. 714-731-8328
•Christian dmr, 23, w/ 15 yrs stape/recording sks band. Infi Strypor. Cora. Tracy. 714-770-3251
•Dave Lombardo clone. Jag. 314-774-2822
•Dmr lkg for glam R&R band. 10 yrs exp. Lng blonde hr, blue eyes. Infi Poison, Crue. No egos. Joey, after 5:30. 213-397-3991
•Dmr skg pro sit. Infi Moon to Rudd. Easy going. xlt meter. Can't pay to rehns. Losers take a hike. I'm a pro. Jim. 213-645-9490
•Dmr w/ exp. time, groove sks wrkg T40 band. Alex. 213-453-2537
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