

# 7TH ANNUAL SoCAL BAND DIRECTORY

Vol. XVI, No. 6 3/16 to 3/29/92 (outside Calif. \$3.00, Canada \$3.50) \$2.50

# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE

# SPINAL TAP

## L.A. MUSIC SCENE: WHAT'S WRONG?

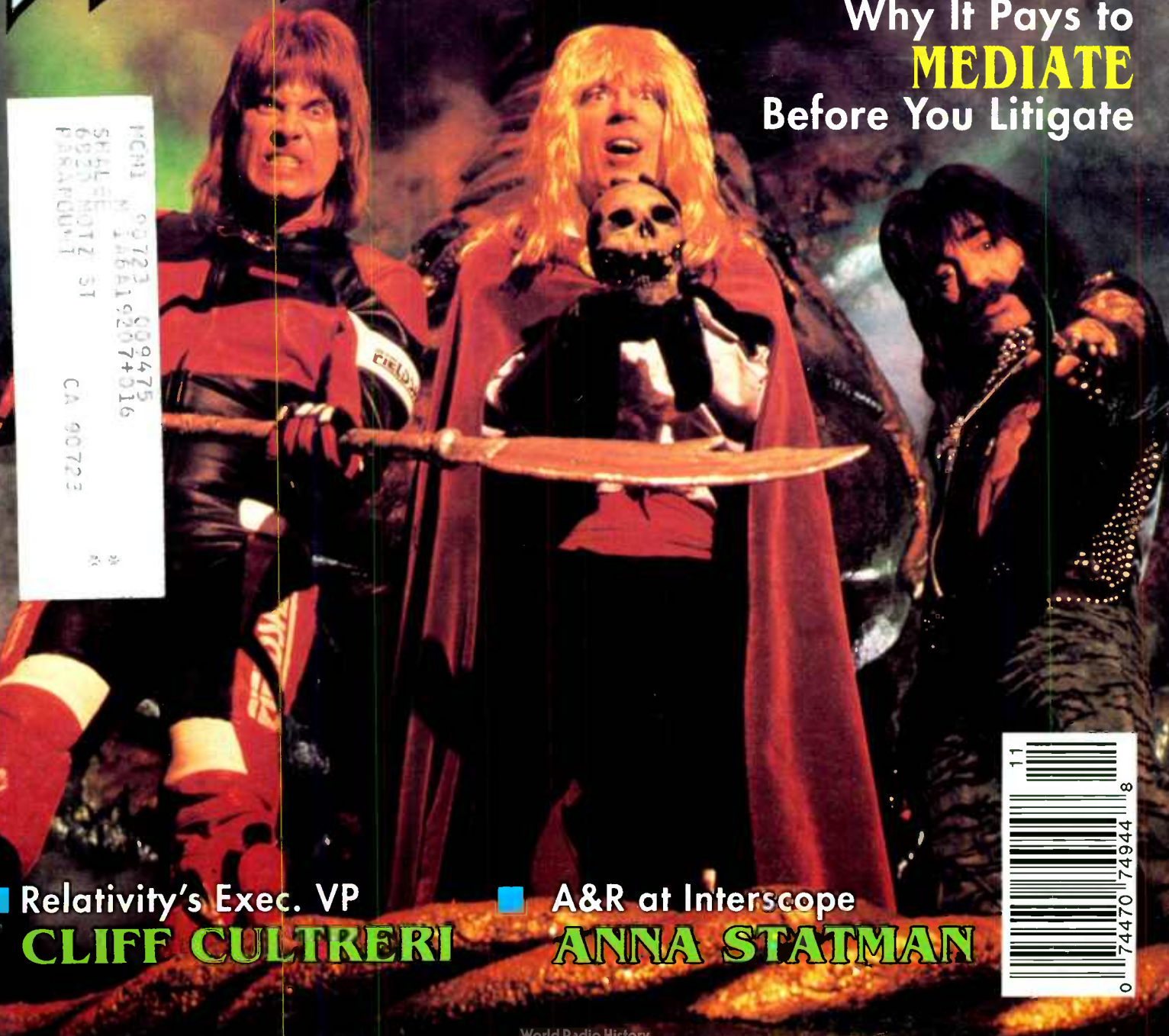
Musicians Reveal  
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# MUSIC CONNECTION

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# FEATURES

Peter Darley Miller



## 20 SPINAL TAP

These fictitious British superstars are back with more blaring rock anthems and screaming guitars. Still tortured by drummers who mysteriously explode and die, the band is back and more focused than ever.

By Pat Lewis



## 28 RIKI RACHTMAN

Musician, businessman, resident headbanger—Riki has gone from poverty to celebrity status with lots of hard work, perseverance and a little help from his friends. Find out how it all happened.

By Richard Rosenthal

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Cover Photo: Peter Darley Miller

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## FEEDBACK

### Frustrated

Dear MC:

I am writing in regard to several bands in your vocalist wanted section. I am a vocalist in Tucson, AZ. I am 23 and have a very well-trained voice with album and touring credits.

Since I have parted with my band and am willing to relocate, I have taken the initiative to respond to numerous ads in your magazine. After two months of very costly, long distance phone bills, I have yet to get a return phone call from any band.

I feel that if a band can not take a three dollar chance which could decide the future of their success, then they obviously are not serious musicians and have no future in the music business.

P.S. Wanted: Established, movin', groovin', funky, soothin' rock & roll band looking for a dedicated singer, songwriter, entertainer with killer voice, look and attitude. Send demo to:

Timmy J.  
2556 N. Edith, Tucson, AZ 85716

### Ripped Off

Dear MC:

The Randy Rhoads Charitable Trust Fund Benefit was held at the Shark Club in Los Angeles on December 6, 1991. The event was organized by *Guitar For The Practicing Musician* magazine and myself. The event was a success, with twenty-five musicians coming together to raise money for scholarships in Randy's name. Additionally, Peavey, EV, Yamaha Drums, and KNAC were involved as sponsors, donating time and/or equipment for the benefit.

The check, for \$6,320.00, was presented to Mrs. Delores Rhoads on January 19, 1992 at the NAMM show. Unfortunately, the check bounced and the owners of the club are refusing to make good on their check. They have cited a number of reasons at different times for why the monies owed to the charity have not been paid.

Most of the tickets were sold through Ticketmaster. The club received and cashed the check, but used the money to pay their electrical bill, according to a former bookkeeper of the club. At this point in time, both Jim Myron who owns the building, and the partners from the Las Vegas Shark Club, Chuck Rush and Charlie Snow, are refusing to pay on a check which they signed.

We are in the process of turning this matter over to the District Attorney's office to get the money,

and failing that, will prosecute the owners for fraud.

We highly suggest taking your business and money anywhere but these clubs.

Rudy Sarzo  
Los Angeles, CA

### Charged Up

Steve Johnson  
Granada Hills, CA

"Ticketmaster sucks. Recently, I purchased tickets for the Ozzy Osbourne concert that's on March 26 at the Long Beach arena. It's quite a bargain at \$16.50 a ticket. The money was to go to build a memorial for the late, great, Randy Rhodes. Well, Ticketmaster, being the kings of screwing the public, tacked on a mere \$5.50 per ticket service charge and a \$2.80 charge per order. That took the \$16.50 tickets right up there with the \$22.93 a ticket, for three tickets. So basically, that's sixty-eight dollars and some odd cents for three tickets. That's roughly \$6.50 per ticket extra charge and out of that I don't think it cost that much for their expenses. Sometimes I wonder why people can't afford to go to concerts. Now I know. I called the Long Beach arena. They told me that they would sell tickets at face value after Monday, if any tickets remained, but they rarely have any because Ticketmaster has first shot at all tickets. I think to rectify this problem, record stores should carry limited numbers of tickets on hand, and the arena should be open the first day of sales. What the arena should do is sell the tickets at face value price, record stores should get a buck or two, because of their convenience, and Ticketmaster should get any tickets that weren't sold on the first day, through the record stores or through the arena itself. I thought that monopolies were illegal, but Ticketmaster proves that they hold all Southern California at their mercy. The lesson I've learned is that if you're in the business to make money, open a ticket monopoly."

### Obituary

Joe Gottfried, President of Sound City, Inc. and Vice President of Carman Productions, died on February 25th at the age of 62. In addition to his daily activities of running Sound City, Gottfried also managed such recording artists as Rick Springfield, JJ White, Richard Carpenter and Keel.

# CLOSE-UP

# BIG TIME DISTRIBUTORS

By Karen Orsi

Both nationally and internationally, the Sunset Strip is legendary to both musicians and fans. Consequently, it has remained an eternal playground of movers and shakers on the cutting edge; a rite of ascension required for all bands wanting to "make it." In some ways, the Sunset Strip is the last bastion of artistic independence for bands before they get signed and are thrust into the catharsis of managers, contracts and the infamous "music business." It is more than just Hollywood; it is more like a cross between Las Vegas and New York. It is in the face of such cutthroat competition that some feel they cut their own niche, that they try the hardest and make the most lasting impression.

One of the requirements of being an up-and-coming legend of the Sunset Strip is to create a sellable package of music, one that loyal fans will snatch up at almost any price at those memorable, history-making gigs. So you have the demo, you have the fans, you have the shows that get lots of ink. How do you tell the kids in Iowa that you're coming; that you're just about to make the big time?

Big Time Distributors, that's how. Masterminded by Laurie Gorman, a woman with almost fifteen years of publicity experience behind her working with acts like Janet Jackson, Lenny Kravitz and the Cult, Big Time reaches its buyers in local music publications all over the nation and even reaches some places as remote as Poland. Using her vast knowledge of the printed ins and outs of the world's music circuit, Gorman advertises strategically and runs a mail order service making the music of the Sunset Strip available worldwide. She pinpoints brilliantly areas that would not have any other


means to get the music otherwise. As her mailing list increases, so does each band's popularity. Some of her more recent ads can be seen in *Metal Edge*, *RIP* and *Circus*.

According to Gorman, Big Time's customers collect the tapes as collector's items, in the hopes that when the band gets signed, they will have a sort of first edition. Most expect the band's sound to change at least some when the record company gets involved, so in this way the real sound of the Sunset Strip is now in the hands of folks who would never get a glimpse of the legend otherwise. Her buyers are musicians, collectors, fans and just plain kids who gleefully send away for the music of wild-looking bands no one has ever heard of in Des Moines. But the Sunset Strip legend lives on, and thanks to Big Time, it is now stretching its glamorous tentacles across the nation and the world.

Her current catalog includes Mystery City, the Big Sky, Kelly Deco, Lovedog, Shame, Trip Trigger, Sam Mann, Crash Palace, New Reign, Creature, Crusade, Rokzilla, Dean Lopes, Rude Awakening and Heavy The World. The Big Time contract clearly establishes Big Time as mail-order distributor and the artist as manufacturer. Each band is given a generous blurb in the catalog and a photo, and the catalog is sent to each name on the company's vast mailing list. For the bands involved, all that is required of them is a minimum of ten pieces of product and a photo and bio. They are paid a royalty on each unit sold, and the royalties increase with sales. Definitely, as Laurie puts it, "it's a win-win situation." The artist is able to increase sales and bring fan base numbers with them to meetings with prospective labels. Since Big Time is mail-order only, they have no problem with a band's sales at gigs or in retail outlets.

The blurb on the front of the Big Time catalog goes like this: "Congratulations! You are holding in your hand a one-of-a-kind item! It's your ticket to Los Angeles' Sunset Strip! The blood, sweat and tears that go into these recordings represent the most important part of these bands' careers, and this is your chance to become a part of history and collect the music of tomorrow's platinum stars!"

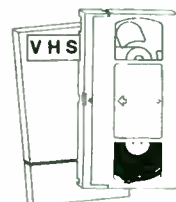
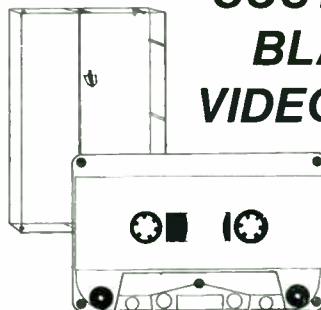
Gorman was inspired to get into this business, she says, by all the great bands she has worked with and seen through the years who were not signed or were passed up by labels for less talented acts. Big Time is her way of doing something constructive for the immense pool of struggling, talented acts still waiting for their ship to come in. She believes very deeply in the bands represented in her catalog and offers a 30-day, money-back guarantee on all her products.

A catalog can be obtained by writing Big Time Distributors, 8424A Santa Monica Blvd., Dept. #708, West Hollywood, CA 90069. 

# IMPERIAL TAPE Company, Inc.

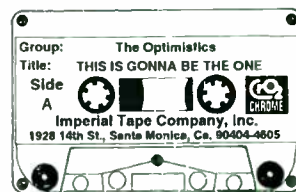
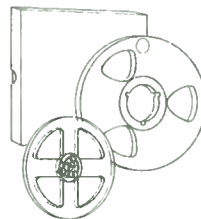
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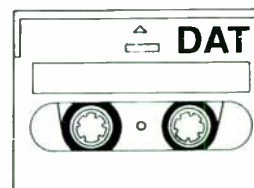


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# Proposed CD Longbox Ban Sparks Controversy

By Steven P. Wheeler

LOS ANGELES—The Recording Industry Association of America (RIAA) has brought years of speculation to a halt by declaring that the controversial CD longbox is not long for this world. RIAA President Jason Berman proclaimed that compact discs will be packaged in the 5 1/2 x 5-inch jewel box-only format by April of 1993.

For years, the 6x12-inch longbox has been the target of environmental groups who see the disposable packaging as a dangerous—and avoidable—waste problem.

But, despite the RIAA putting an end to the speculation, the debate between retailers and the recording industry has only just begun. The problem stems from the fact that retailers have long opposed the jewel box solution, saying that the change will mean drastic and costly restructuring of retail outlets which are currently set up to properly display the CD longbox.

"This announcement is like an atom bomb going off," explains Stan Goman, Senior VP of the Sacramento-based Tower Records chain. "Now the mushroom cloud's in the air and the fallout's starting to come down, and we'll have to wait and see what the damage is."

According to Goman, the RIAA never had any discussions with the retailers just prior to the announcement, saying "they just fired their cannons." Yet Tim Sites, RIAA Vice President of Communications, says

that the decision has been a long time coming: "In March of last year, the association declared that the longbox was dead, and since that time, our member companies have been working on the development of alternative packaging ideas, like the Digitrak. But over the past few weeks, the decision came down that a jewel box size was the overwhelming choice."

However, questions remain as to how the retailers are going to cope with the changeover. "This isn't a done deal by any means," insists Tower's Stan Goman. "The RIAA has gotten itself into a real mess with this announcement. I think it's too soon. We'll know a lot more after the upcoming NARM Convention."

One record company executive, who spoke on the condition of anonymity, says that the record retailers have known for years that this time was going to come: "From the very beginning of the CD phenomenon, it was understood that the longbox was an interim solution. The whole reason behind the longbox is that it was easier for the retailers because the longbox could fit into the then-existing record racks."

RIAA spokesman Tim Sites admits to having no idea as to how the retailers will be assisted during the changeover. "Our member companies will be in dialog with the retailers, talking about making this an

easy and painless transition. What form that takes—whether it's discounts on products or a blank sum of money to help with the refixturing of the stores, I have no idea. That decision will be left up to the individual companies. We felt that with

the upcoming NARM Convention, it would be a perfect opportunity for people to roll up their sleeves and start discussing the options."

Tower's Stan Goman laughed aloud when the prospect of record companies giving financial assistance to the retailers was mentioned. "How are they going to do that? Are they going to lower the prices of CDs? Of course not. Are they going to lower the prices for the companies who are in Chapter 11? They don't have any idea what they're doing." **MC**

## Industry Debates Accuracy Of SoundScan

# Garth Brooks: The New King Of The LP Charts

By John Lappen

LOS ANGELES—Has Michael Jackson, who many have proclaimed the "King of Pop," been dethroned? He has according to the *Billboard* Top 200 album chart. While Jackson's *Dangerous* LP has been selling well (four million and counting), it has remained firmly entrenched in the Number Two slot behind country superstar Garth Brooks' *Ropin' The Wind* LP. Brooks' sixteen weeks at Number One—including a six-week consecutive stay in the top spot (it's already sold six million)—as well as having two previous albums, *No Fences* and *Garth Brooks*, in the Top Thirty, is nothing short of phenomenal.

But, as impressive as Brooks' success has been, rumblings of discontent are heard from those critical of SoundScan, the sales reporting firm that has revolutionized the *Billboard* charts. Since only those sales figures from retail chains that use the service are reported, figures from "mom-and-pop" stores and other independents which do not subscribe to SoundScan are not reflected on *Billboard's* rankings.

"I think it's a non-issue," says Joe Mansfield, VP of Sales & Marketing for Brooks' Nashville-based label, Liberty Records. "I think that any plus or minus figures that aren't reported to SoundScan because they're outside of that system are not large enough either way to be a factor in sales and chart position," continues Mansfield. "I trust the SoundScan numbers."

Zomba Publishing's metal A&R rep Jon Sutherland agrees, "There

is no doubt that SoundScan is accurate. But the one hole in the entire SoundScan chart theory is that until everybody is hooked into it—and by that I mean the mom-and-pop stores—sales figures won't be totally representative of all of the sales action taking place. Capitol Records has gone on record saying that there were approximately 200,000 Hammer records sold that have gone unreported because they were sold by mom-and-pop stores. Even if a small store sells only two or three copies of an album, it all adds up, because there are thousands of these stores across the country that aren't reporting to SoundScan. Until everybody gets under the SoundScan umbrella, there are going to be a few holes here and there, which means that some people will continue to complain."

Russ Bach, President of CEMA Distribution, which distributes Brooks and Hammer, likes the present system. "On Garth's record, we feel the numbers are very accurate. They're very reflective of what we're doing saleswise. What I've heard is that the mom-and-pop stores complain and say the figures aren't accurate because they don't reflect those type of sales. If there is any inaccuracy, that's where someone might find it. But, for every store that caters to a Michael Jackson-type buyer that isn't reporting to SoundScan, the same could be said of stores with a country music clientele that aren't reporting to SoundScan. In the big picture, I think we're getting fairly accurate

9 ▶

## ART PROTECTION



Congressman William Hughes, BMI songwriter Barry Manilow, Capitol-EMI Music President/CEO Joe Smith and Sony Music VP Stan Nimiroski prepare to testify before the House Subcommittee on Intellectual Property and Judicial Administration in support of the Audio Home Recording Act, which promises to keep creative works properly protected.



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By Michael Amicone

**Danny Goldberg**

Danny Goldberg has been appointed Senior Vice President of Atlantic Records. Goldberg, who, prior to his appointment, was the founder/President of Gold Mountain Entertainment, will focus on signing and developing new and established recording artists for the label. Goldberg will continue to act as a part-time consultant to Gold Mountain, whose roster of talent includes Grammy winner Bonnie Raitt, Nirvana, Rickie Lee Jones and Grammy winning producer David Foster.

In more Atlantic news, Jeff Burdette has been named Assistant to Paul Cooper, Senior Vice President & General Manager of Atlantic Records, West Coast. Prior to his appointment, Burdette was Director of West Coast Artist Relations for Gibson Guitars.

Christine R. Hanson has been appointed to the post of Vice President of MCA INC. In related news, David Zimmer has been promoted to the post of Communications Manager, Corporate Communications and Public Affairs. Zimmer's career credits include a thirteen-year stint as the Los Angeles Editor of *Bam* magazine.

**Nora Kinnally**

Chicago-based Alligator Records & Artist Management, Inc. has announced the appointment of Nora Kinnally to the post of Vice President in charge of Artist Relations. Kinnally joined the blues and roots rock-oriented label in 1986 and was previously Artist Director for the company.

Capitol Records has named Lori Froeling to the post of Director, Business Affairs. In her new position, Froeling will negotiate contracts and handle general business affairs for the label, while also serving as the primary attorney for Hammer's new Capitol co-venture, Bust It Records.

Sony Music has announced the appointment of David Pestkowski to the post of Associate Director, Data & Security Controls Accounting. Pestkowski will perform his duties out of the label's New York headquarters.

CEMA Distribution has announced the promotion of Joe McFadden to the post of Vice President, Sales & Marketing. McFadden will be responsible for the day-to-day marketing decisions of the distribution company.

A&M Records has appointed Tony Collins to the post of Regional Director Promotion, West Coast. In his new position, Collins will handle the label's promotional efforts for garnering airplay on urban radio stations.

**Frances Pennington**

Frances Pennington has been named to the post of Vice President, Publicity, for the EMI Records Group North America, the label combine housing EMI, SBK and Chrysalis Records. Prior to her appointment, Pennington was Vice President of Publicity for Chrysalis Records.

RCA Records has announced the promotion of Terry Anzaldo to the post of National Director, West Coast Promotion and National Dance Radio Promotion. Anzaldo, who will concentrate his efforts on the Los Angeles, San Francisco and Seattle markets, will perform his duties out of the label's Sunset Blvd. offices.

Charisma Records has promoted Dale Connore to the post of Associate Director, Pop Promotion. Connore, who will be based at the label's New York headquarters, was formerly the label's Great Lakes Regional Promotion Manager.

JRS Records has announced the promotion of Scott Burns to the post of National Album Promotion Director. Burns was recently the label's National Shooter/Promotion Marketing Manager.

**Phil Costello**

Virgin Records has promoted Phil Costello to the post of Senior Director of Promotion. Costello will perform his duties out of the label's Los Angeles headquarters.

## David Geffen Donates \$1 Million To AIDS Fight

By Sue Gold

LOS ANGELES—David Geffen has donated \$1 million to AIDS Project Los Angeles, the largest individual donation ever made to the AIDS organization, according to the foundation.

### < 6 Garth Brooks

numbers. As long as everybody is playing in the same ballpark, I think it's a true reflection of what is going on. I think the main message is that the success of a Garth Brooks shows us how well country music actually sold in the past, but it wasn't counted in the right way to reflect those sales."

"I'm a believer," says Bill Gilbert, A&M Records VP/Executive Director of Sales. "Obviously, it's the best information that we've ever had. I would prefer 100 percent actual sales—which it isn't. But I don't know how, in the near future, Soundscan could get enough equipment in enough stores to accomplish this. They're reporting 85 percent and making some kind of a formula to allow for the other fifteen percent. When they tell you that you've sold 50,000 units, they're accurate within four or five percent of what you've actually sold across the counter in America. I have no reason to believe that that number isn't accurate. The formula is supposed to cover the absence of the mom-and-pop stores who aren't plugged into the system." **MC**

Geffen, one of the first record industry executives to take a public stand against AIDS, is a member of APLA's Board of Governors and has also been a strong supporter of other AIDS-related organizations. "I hope to encourage more people to donate what they can to support APLA, to get involved in their mission to fight AIDS and care for those whose lives are being destroyed by it," said Geffen in a prepared statement. "There's much to be done. It takes not only the commitment of volunteers, caretakers and researchers to fight this tragic modern plague, but funding to support their efforts."

According to APLA, the money will help the organization build a new facility. "Mr. Geffen has seen our client caseload increase, as well as the demand for our many services," said David Wexler, Board Chair for APLA. "Our current facility is inadequate and would inevitably have curtailed our ability to provide the range of programs the community needs. His contribution will help us secure facilities for both our present and projected needs."

APLA is California's largest AIDS service organization and currently provides programs and services for more than 3,000 people with AIDS, which includes a food bank, home health care, legal assistance and counseling." **MC**

## PLATINUM TEARS



Epic Associated recording artist Ozzy Osbourne recently received a platinum plaque for his million-selling album, *No More Tears*. It's Osbourne's eighth consecutive platinum album on Epic Associated. Pictured (L-R): Epic President Dave Glew, Randy Castillo, Mike Inez, Sony Music Senior VP Michele Anthony, Osbourne, manager Sharon Osbourne, Epic Associated Senior VP Tony Martell, Zakk Wylde and Epic Associated President Richard Griffiths.



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**Anna Statman**

**Company:** Interscope Records  
**Title:** A&R  
**Duties:** Talent acquisition  
**Years with company:** One year

**Dialogue**

**Geffen Records:** "I worked at Geffen Records for three years, but it just wasn't a good place for me to be. Creatively, it was a little difficult for me, but professionally, it was a wonderful place with a lot of good people. I guess you can say that the shoe didn't fit or rather, that I didn't fit the shoe. Before Geffen, of course, I was at Slash Records for about seven-and-a-half years."

**Why Interscope:** "I decided to come to Interscope because it's a new company and it's exciting to come in at the beginning. I also find that I can sign things more quickly than if this was an older, more established company with committees to go through first. Sometimes those companies move slowly because they don't really need new acts. Here, we definitely need new acts. Also, it's great to work with brilliant people like Jimmy Iovine and Tom Whalley. It's very exciting here."

**Bad Points:** "The only thing I really dislike about the A&R gig is that sometimes people get very offended when I don't share their enthusiasm for their work. They seem to place too much weight on my opinion. I hate it when people call me up and ask me for the address of this record company. If they need the address, they can call information or look on the back of a cover or they can call

the office receptionist here. I also dislike it when they call me up and ask me what kind of acts I'm looking for. These people should do their homework."

**Good Points:** "Music is my life and I love everything about it. I get to listen to music all day long and do a job that I absolutely love. I'm a very idealistic person and I believe that the music industry is very powerful. When I was growing up, music got me through a lot of bad times, so this is another way of getting a message out. Not that music can't be just plain fun.... Sometimes I feel that if I can match the right producer with the right band and they make this great record, that it will impact people's lives. That's how important music is to me."

**Scene Overview:** "There's nothing really happening in this city now. The scene has gone very underground. But I'm shocked by the apathetic attitude most tapes and bands show these days. I'm also dismayed at the repetitiveness of these bands today. I just wish they'd be a little more creative with their lives. Right now, there is no central group of kids doing anything; there's no focus to the scene. Everyone here has a different idea about what's cool and what's not. There are a lot of little sub-scenes with a lot of really good garage bands that don't really play in Hollywood."

**Talent:** "When I look at a band toward a signing, they must first have good songs. I also like bands that are developed conceptually. I don't like bands that decide to do funk rock because funk rock is happening. Naturally, it goes without saying that

if the band is very good, it probably has at least one potential star in it. They have to have an awareness of who they are. They have to have an identity. I also prefer working with bands rather than with solo artists. I like bands that are playing the music they're playing because their lives depend on it and not because the music is trendy. Some bands change the kind of music they play from season to season depending on what's trendy—and that's scary."

**Traveling:** "I travel a lot and so do most other A&R people. We all have networks of people around the country—at record stores or radio stations or branches of a distributor or label—they usually turn us on to the hot bands in their area. So, the truth is that bands really do get signed from all over the country and not just from Los Angeles."

**Unsolicited Tapes:** "I'm very accessible and it's always been my policy to accept unsolicited tapes. This means that I won't return any of the tapes that are sent to me and it does take some time to go through them all, but eventually I do. I prefer to stay away from commercial metal tapes and commercial hard rock tapes—so please don't send those to me. Also, we don't have a country or a jazz department here, so don't send those tapes either. I also stay away from rap music because I don't have any experience in that field. Every label has a bunch of A&R people and each is into different things. So people should find out what each A&R person likes before blindly sending out tapes."

**Signings:** "So far, I helped bring in two bands: My Life With The Thrill Kill Kult and Helmet. I feel that I've done more in one year here than I would have done in ten years at another label."

**Man/Woman:** "I definitely get treated differently because I'm a woman, but I don't think that has anything to do with the industry I'm in—that has to do with the way women are treated in western civilization. It's a male-dominated western society, but that's not something I'm gonna lose sleep over."

**The Business:** "You have to be very aggressive in this business as in all businesses. I think what bands have to remember is that this is a business. Now, if you want to be an artist and just an artist—that's very cool, but don't expect anyone to give you money. Once you accept money, you've entered into a business contract with someone. And instead of fighting it, you should be having fun with it. Go with it and manipulate it so that you can win."

"Bands should also be very, very careful about the business people that they surround themselves with. This business is no worse than any other, but it's still a business. Don't just jump right into something. Check it out first. If you think something is fishy, take a step back. Don't rush into anything. Meet with a lot of people and hear what they all have to say. There's no reason why you can't be commercially and creatively successful. It's a lot of hard work and nobody's going to give you anything for nothing. But the bands that make it work really hard for their success."

**Advice:** "Just considering how expensive it is to live in Los Angeles, most bands would be better off staying where they are. I can't tell them what to do—that's not my job. I'm not here to tell bands how to wipe their butts. I just listen to the tapes and decide whether this particular music is something worth dedicating the next eight years of my life to. Also, wear clean underwear and don't forget to vote."



*Shortly before hitting the stage at the Roxy, Gasoline Alley recording act Sativa Luv Box took time out to pose with their label reps. Pictured above from left to right are: Michelle Ozbourne, Gasoline Alley; SLB members Steve Brundege, M. Segal and Patrick Mata; SLB manager Henry Neuman; and kneeling in front is Gasoline Alley A&R Rep Guy Manganiello.*



Not too long ago, Victory Music threw a party to officially welcome Ten Inch Men (not to be confused with Nine Inch Nails) to the label. The band's label debut, produced by Neil Dorfman, is set for a summer release. Shown above are: Dave Coutts, (TIM); Lisa Zambrano, Director/A&R; John McCloy, Mark Templin and Steve Zelenka of TIM; and producer Dorfman.

**Grapevine**

Great White bassist Tony Montana has left the band and was replaced with David Spitz, brother of Anthrax member Danny Spitz. The new Capitol GW release is expected this summer.

Anthrax and frontman Joey Eeladonna have parted company. All interested vocalists send a tape, bio, photo and video (if available) to: Anthrax, c/o Crazy Management, 210 Bridge Plaza Drive, Manalapan, New Jersey 07726.

**Chart Activity**

Can't wait to hear Ringo's new album for Private Music. The album was produced by Don Was, Peter Asher, Phil Ramone and Jeff Lynne and contains remakes of "Don't Be Cruel" and the Posies' "Golden Blunders," in addition to Paul McCartney's "Angel In Disguise" and Diane Warren's "In A Heartbeat," which also features some background singing from Brian Wilson.

Lindsey Buckingham's self-produced Reprise LP *Out Of The Cradle* is due in stores in mid-April.

Mid-April is also the scheduled release date for the Cure's new *Wish* album—their first studio effort since 1989.

Look out for a new single called "Fabulous" by Happyhead on Atco/Eastwest America. It's the first single culled from the artist's *Give Happyhead* LP and it sounds like Top Ten right out of the box.

Remember the name Tori Amos and the Atlantic album *Little Earthquakes*. You'll be hearing a lot about

both of them in the near future.

Leon Russell debuts on Virgin in early April with an LP called *Anything Can Happen* which Russell co-produced with Bruce Hornsby.

**On The Move**

Lots of movement in the Columbia A&R department: Nick Terzo was promoted to Senior Director/A&R West Coast; Maxine Stowe is named Manager/A&R; Benjie Gordon promoted to Manager/A&R West Coast; and Pam Turbov has been appointed Associate Director/A&R West Coast for the label.

Bob Mould signed a recording contract with Rykodisc.

Christian Slater, former coordinator of Music Publishing for Private Music, is looking for a similar position with a major, indie or related industry in TV or Film. Slater can be reached at (818) 909-0213.

**Commentary**

Would somebody please tell me how NARAS can award a Grammy to R.E.M. in the category of Best POP Performance By A Duo Or Group for their "Losing My Religion" single and then, on the very same show, award them with a second Grammy for Best ALTERNATIVE Music Album for *Out Of Time*. When I last looked, "Losing My Religion" was on the *Out Of Time* album. Now, if the album is in the "alternative" category and a single is released from that "alternative" album, shouldn't that single also be classified as "alternative?" Help me, Rhonda!



**Daisychain**

Contact: Morley Bartnof  
(213) 850-8130

Purpose of Submission: Seeking label deal.

- ① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Calling their musical sound "Psyche-delicate," the four members of Los Angeles-based Daisychain are clearly caught in a Sixties time warp. Sounding like a Nineties version of the Mamas & Papas, their vocal harmonies are fine, but the overall sound of the band is pure wimp. Comparatively speaking, Wilson Phillips sounds like a metal band up against these guys. The three songs submitted, "The Day Will Come," "Camera Obscura" and "Diary," are all lightweight hippie tunes that lack substantial choruses. Little fault can be found with either the vocal performances or the musicianship itself, but this stuff is even too lite for Easy Listening! Firstly, the band should write stronger songs with choruses that stick with the listener. Secondly, a little balls in the music wouldn't hurt—and I don't mean make the tambourine louder in the mix!



**Daughter Judy**

Contact: Elise Healy  
(818) 763-5334

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Originally from New York City, Daughter Judy has spent the better part of the past six months performing in and around the Los Angeles area making quite a name for themselves. Musically, the band lies somewhere between techno pop and good old-fashioned rock & roll. The standout on this tape is the second cut called "In Your Arms" with its strong, memorable chorus and snappy snare drum slashes to punctuate the verses. The vocals cut, the solo soars, the track is mighty fine. What follows is a cover version of the Cheap Trick classic, "Surrender," which is performed true to the original but nevertheless lacking in some intensity. A noble try, though. This is a band with promise. Their originals are very close and their choice of a cover song was perfect. These guys (and girl) could be as close as a song or two away.



**Soul Dogs**

Contact: Soul Dogs  
(818) 997-1926

Purpose of Submission: Seeking label deal.

- ① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Brad Prosa, Jim Gianettoni, Jan D'Amore and Mike Dockery are the four musicians who comprise Soul Dogs—a band that combines the fury of hard rock with the emotions of blues-oriented rock & roll. The band has been together for about two years, so the musicianship portion of this tape is rock solid. However, they do need help in the songwriting department. Also, lead singer Brad Prosa borders on being a screamer and his voice has to be called an acquired taste. This is a simple case of a band's musical abilities being far ahead of their songwriting abilities. Though the performances of "Whiskey Woman," "Angel" and "Like A Bullet" are all top-notch, the fault lies in the structure and strength of the original tunes themselves. As the band develops and continues to write together, the material will automatically get stronger.

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



Pat Lewis

Pictured is Kathy Fisher, a local singer/songwriter who was featured on a recent ASCAP and Coconut Teaser-sponsored "Best Kept Secrets" held bi-monthly at the Teaser in West Hollywood.

**Songwriter Activities**

Local L.A. band Congregation has placed the song "Ride" (published by Snack Bar Music) in the new Oliver Stone production, *South Central*, which is scheduled to be released sometime this summer.

Every first Thursday of the month L.A.'s songwriting community gathers at Billy Block's Western Beat American Music Showcase held at Highland Grounds Coffee House in Hollywood. For more info, call Billy Block at (310) 372-8306.

**PolyGram/Island Songwriter Activities**

Fiddle player Lisa Germano is currently on tour with John Mellencamp.

Jon Bon Jovi and Richie Sam-



In celebration of their 20th Anniversary in the publishing business, Chrysalis Music released several promotional items. To help market their newly purchased Ring-A-Ding Music catalog, Chrysalis put together the Very Very Best of Dorsey Burnette, a promotional CD which contains 27 full-length versions of his original recordings and numerous covers. The publishing firm also released a double-length promotional CD entitled 20 Years of Chrysalis Music (pictured), which includes tunes by Jethro Tull, Billy Idol, Pat Benatar, Eddie Money and Rod Stewart. An accompanying songbook is available through Cherry Lane Music at retail music outlets around the country.

bora are writing for the next Bon Jovi album, which is tentatively set to be released in late 1992.

The long-awaited Brian McKnight album is being mastered and will be released in the spring.

The new Michelle Shocked album is finished and will be on the street momentarily as will the Gutterboy LP.

Cinderella's song "Hot And Bothered" is featured in the hit Paramount film *Wayne's World*.

The Scorpions are featured on

the Morgan Creek soundtrack album *Freejack* with their song "Hit Between the Eyes."

**New Songwriter Signings**

Songwriter Mark Mueller—noted for his work in film, television and records—has signed a publishing agreement with **BMG Songs**. Mueller recently had a hit single with Amy Grant's "That's What Love Is For." In addition, his songs have been recorded by a wide range of



Barbara Vander Linde joined Geffen Music as Professional Manager, West Coast. She will be based out of Geffen's office in Los Angeles.

artists including Heart, the Pointer Sisters, Earth, Wind and Fire, Little Richard, Jermaine Jackson, Al Jarreau, Placido Domingo, George Benson and Peter Cetera, among others.

Bobby Blue Bland, who was honored as a Rock & Roll Hall of Fame Inductee, signed with **BMI**.

**The Business Side**

Steven K. Rosen has joined the Gorfaine/Schwartz Agency as Vice President of Management and Publishing. The former national director of A&R for Peermusic will oversee the expansion of the Los Angeles-based agency specializing in music for film and television into management and publishing areas. At Peermusic, Rosen was responsible for signing and overseeing the career development of Peermusic artists and songwriters such as **Jud Friedman** (co-writer of James



Pat Lewis

PolyGram/Island Music songwriter/artist Jim Ellison from Chicago-based pop band Material Issue is currently in the studio recording for Mercury Records.



Beth Swinn

Epic recording artist Doug Stone celebrated his third Number One single "A Jukebox With A Country Song" at a party at BMI Nashville, sharing the spotlight with songwriter Gene Nelson (whose other hits include "Burnin' Old Memories With A Brand New Flame" and "Eighteen Wheels And A Dozen Roses.") Pictured (L-R) are: Stone; Joyce Rice, BMI; Roger Sovine, BMI; and Nelson.



Pat Lewis

Steven K. Rosen has joined the Gorfaine/Schwartz Agency as Vice President of Management and Publishing.

## SONGWORKS—PAT LEWIS



Pat Lewis

In the middle of Los Angeles' most furious rainstorm, EMI Music Publishing held a party to congratulate Martin Bandier on his promotion to the position of Chairman and CEO of the publishing firm. Pictured are (L-R): Pat Lucas, Vice President and General Manager, Film and Soundtrack Division, EMI; Robbie Robertson, EMI Music songwriter/artist; and Bandier.

Ingram's Number One single "I Don't Have the Heart"), the Spent Poets (Geffen), Jeannette Katt (A&M), the Williams Brothers (Warner Bros.), and Marvin Etzioni (Restless Records).

Geffen Music, the publishing arm of the David Geffen Company, began its fifth year of operation with a major staff expansion including the opening of a New York office. Tapped to run the New York office is Terence Lam, who took on the position of Professional Manager, East Coast. Joining Geffen's Los Angeles staff is Babara Vander Linde, who was appointed to the position of West Coast Professional Manager.

Lars Karlsson has been appointed Managing Director of BMG Music Publishing Scandinavia AB in Stockholm, Sweden.

Joe Kiener has been appointed Senior Vice President of EMI Music Publishing.

Warner/Chappell Music has announced the promotion of Edward P. Pierson to the position of Vice

President, Legal and Business Affairs.

Todd Vunderink has been appointed to the position of Vice President for Concert Music at Peermusic. Rahul Mital has been appointed to the position of Assistant Controller, Peermusic.

Steve Holmberg has been promoted to Vice President Finance at PolyGram/Island.

Joan Schulan has been appointed to the position of Vice President Administration and Licensing, PolyGram/Island Music.

PolyGram/Island Music will be moving their office to the A&M Records lot. The new address is: 1416 N. La Brea Ave., Hollywood, CA 90028.

BMI, the performing rights society, has appointed Laurie Leigh Benjamin to the position of Broadcast Manager for the Southwest. Benjamin will be based in Dallas.

Terence Lam joined Geffen Music as Professional Manager, East Coast. MC

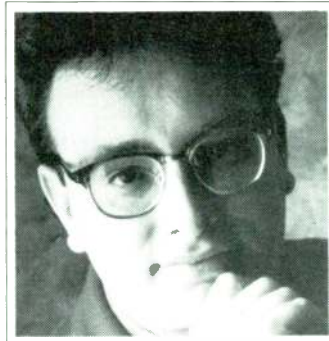


Songwriter Mark Mueller signed with BMG Songs. Pictured (L-R) are: Danny Strick, Senior VP and GM, BMG; Stan Milander, Mueller's film agent; Deborah Dill, Senior Director, Creative Affairs, BMG; and Mark Mueller.

## PUBLISHER PROFILE

### David Renzer

Senior Vice President/  
General Manager  
Zomba Enterprises, Inc.



**Z** By Pat Lewis

Zomba Enterprises was originally founded in London approximately fifteen years ago," says David Renzer, Vice President/General Manager via a telephone conversation from the Zomba offices in New York. "It grew from managing and representing Mutt Lange as a record producer, who we still currently represent, to developing a full-fledged record producer/management division, which currently operates in England and in the U.S.A. From there, grew Zomba's publishing companies—Zomba Enterprises Inc. (ASCAP) and Willeston (BMI)—Jive Records, Battery Recording Studios (which currently includes five state-of-the-art recording studios in London) and some other related businesses.

"In the U.S. Zomba initially started with a New York office twelve years ago. We have three state-of-the-art recording studios called Battery, an equipment rental company called Dream Hire, and of course, we expanded Jive Records, as well as the publishing company. Also within the last four years, Zomba has opened an L.A. office, a Nashville publishing office, and we have a twenty-four track recording studio in Chicago. We recently entered into a sub-publishing agreement with BMG, who now sub-publishes the Zomba catalog outside of the UK and Benlux."

Renzer, who began his career in the music business as a writer/producer and music law student, joined Zomba Enterprises seven years ago as a professional manager ("song plugger"). He quickly moved up the ranks to his current position as Senior Vice President/General Manager. "I oversee the publishing division as well as the producer/manager division for North America," explains Renzer. "It's very exciting because I think Zomba has created and continues to build one of the finest independent music companies around. And we're a fairly low-key company. A lot of people don't realize the clients that we represent and what we have on the charts. For instance, we continue to represent Mutt Lange, who was nominated in six categories at the Grammys this year. Zomba was nominated in twelve different categories as well. We publish other talent such as Teddy Riley, who is involved in seven songs on the Michael Jackson album. We also publish Levert (Atlantic), the Womacks, the Winans, Def Leppard, Anthrax, Iron Maiden, and much more. We currently are on the charts with the Juice soundtrack, Traci Lords, Pretty Woman soundtrack, Doug Stone, Patty LaBelle, Cher, Esther Williams, Heavy D and the Boys, Bonnie Raitt, the Robin Hood soundtrack and so much more. On the pop LP chart, we're involved with about 28 to 30 albums. And we're involved with that much product on a pretty regular basis!

"The company has exploded in terms of its growth in the last four years. For instance, our country music publishing office, which got a Grammy nomination with the Number One Country single 'Diamond Rio,' is making terrific inroads as a country publisher—building with our Quality Over Quantity approach. And we currently have numerous albums on the country chart. So it's really exciting to see the country operation grow."

In terms of publishing, Zomba tends to sign writer/producers and hard rock acts. "We always have tried to develop writer/producers," says Renzer. "Not that we wouldn't sign Diane Warren to a publishing deal—although Diane Warren is now producing. We are equipped with recording studios to really help our writers develop and the publishing company is very fortunate to have a great working relationship with our record company, which I know, from personal experience, isn't always the case with a lot of other companies. But here, there's a real team effort and a real focus made to involve the publishing company. For instance, if a new act is signed, we look seriously at who can get involved as a writer/producer from our staff. It's a nice family creative atmosphere."

Even though Zomba does not officially accept unsolicited tapes, it isn't all that difficult to get a tape heard. "We try to limit submissions to known contacts in the industry," says Renzer, "however, tapes do get through and actually do get listened to. In fact, it was through a tape in the mail that I discovered Eric Foster White, who we signed. And there's a new writer/producer who we're trying to sign now, whose tape also came through the mail. So, there is still validity in unsolicited tapes. But the problem is, there's only so much time in a day and we try to get to it, but it can end up taking time before we actually do." MC

**IN THE STUDIO**



Veteran blues guitarist Johnny Winter (pictured right) recently lent his sizzling guitar riffs to the song "Hard Head," a track from suave blues rock vocalist Robert Palmer's upcoming EMI release.

**VISIONS OF U.S.:** The Eighth Annual "Visions Of U.S." home video contest, sponsored by Sony Corporation of America and administered by the American Film Institute, has been announced. All entries must be produced and submitted on half-inch VHS, Beta or 8mm videocassettes and can be no longer than 20 minutes. Entries will vie for prizes—including state-of-the-art Sony camcorders, and the grand prize, a new CCD-V801 Hi8 Handycam Camcorder—in the following categories: fiction, non-fiction, experimental, music video and the new young people's category. Judges for the contest include directors Francis Ford Coppola and Mario Van Peebles, songwriter/artist Carole King and actress/producer Shelly Duvall. Entry deadline is June 15, 1992. For more info and an entry brochure (everyone who enters receives a blank Sony tape), call (213) 856-7743, or write: Visions Of U.S., P.O. Box 200, Hollywood, CA 90078.

**ANDORA STUDIOS:** Producer Michael J. Jackson, mixing tracks for B.B. Chung King's Windswept/

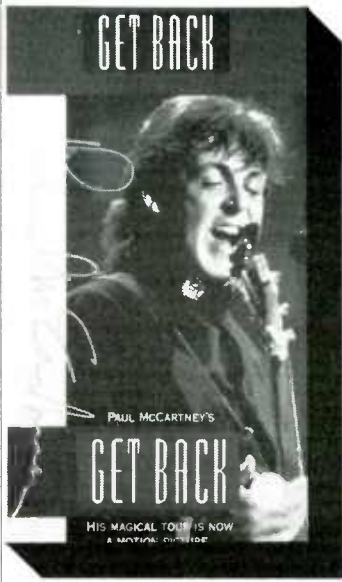
Pacific debut album, engineering expertise supplied by Chris Minto and assistant Elaine Anderson...Mic Guzauski, remixing "Stolen Moments" for Jody Watley and MCA and "Deeper Than A River" for Olivia Newton John and the David Geffen Company, assisted by Elaine Anderson and Terry Reiff...Don Murray, mixing tracks for the GRP All-Star Band (Elaine Anderson assisting) and tracking/mixing songs for Don Grusin's latest GRP records (Tanya McGinnis-Potvin and Bino Espinoza assisting)...Bill Schnee, mixing tracks for Al Jarreau's next project on Warner Bros., Tanya McGinnis-Potvin and Luis Quine assisting on the sessions...Producer/songwriters the Williams Brothers, remixing Angel's new single for Virgin Records, Jack Benson manning the console, with Luis Quine and Terri Reiff assisting...Eddie Kramer and Garth Richardson, mixing tracks for Warner Bros. debut act the Power Trio From Hell, Tanya McGinnis-Potvin and Bino Espinoza assisting.

**SUMMA MUSIC GROUP:** Virgin recording act the Wallflowers, in Stu-

**LINEAR SESSION**



Atlantic recording act Linear is pictured in the studio during sessions for their next record. Pictured (L-R, standing): Charlie "Steel" Pennachio, Wyatt "Riot" Pauley and Joey "MC Wolfgang" Bang of Linear; (sitting at the console) producer David Frank and engineer Carmen Rizzo.



**GET MAC**

Richard Lester, who directed the Beatles' great first movie, *A Hard Day's Night*, as well as their full-color follow-up, *Help!*, is back working with Macca on this 90-minute film documentary of McCartney's mammoth world tour (which saw a limited theatrical release during the holiday season), and the results are not as satisfying as the earlier films. Fans of McCartney and the lucky many who saw his world tour will find much to like in *Get Back*, released by Vestron Video. But, despite some interesting moments, the film gets bogged down when director Lester tries for poignant commentary by intercutting historical footage with shots of McCartney performing. Still, the band is tight, the songs are great and McCartney's musical genius shines throughout.

—Keith Bearen

dio A, mixing tracks for their debut album, producer Paul Fox shepherding the sessions, with engineer Ed Thacker supplying the sonic expertise and Scott Blockland assisting...In Studio B, fellow Virgin recording act Immature, overdubbing for their future release, Kipper Jones producing and Robin Laine engineering.

**ENCORE STUDIOS, INC.:** Sony Music artist Regina Belle, tracking and overdubbing on a new project with producer James Carmichael, engineer Barney Perkins and assistant Milton Chan...MCA recording artist Bobby Brown, working on a track for his eagerly awaited next MCA effort, Whitney Houston dueting with Brown, Teddy Riley producing the session and engineer Jean-Marie Horvat and assistant Milton Chan manning the console...Producer Humberto Gatica, overdubbing and mixing for EastWest Records artist Lisa Hale, engineering duties performed by Alejandro Rodriguez and assistant David Betancourt, and producing and engineering for Celine Dion, assisted by Alejandro Rodri-

guez, Milton Chan, David Betancourt, Kenny Ochoa and Tina Antoine... Warner Bros. recording artist Myriam, mixing tracks with producer Juan Carlos Calderon, engineer Humberto Gatica and assistants Alejandro Rodriguez and David Betancourt.

**MUSIC GRINDER STUDIOS:** Japanese act Rio, recording tracks for their latest Excell Productions album with engineer Gabe Moffat and assistant Greg Grill...Producer Arnolphi Lima, recording and mixing tracks for Brazilian artist Gilberto Gil's latest Warner Music International release, Greg Grill assisting on the sessions...Qwest act Whose Image?, recording and overdubbing for their new release, Fema Jiya producing and engineering the project with assistant Greg Grill...Chuck Plotkin, producing sessions for Chameleon Records artist Doc Lawrence, engineer Micajah Ryan turning the knobs, assisted by Greg Grill...Producer Rick Nowels, laying down tracks for singer Kim Wilde, Kevin Smith engineering the sessions, Greg Grill assisting. **MC**

**ON THE SET**



Director Lionel C. Martin and Scotti Bros. recording artist May May, daughter of boxing legend Muhammad Ali, are pictured on the set of the video shoot for "Life's A Test," from the album *The Introduction*.

# PRODUCER CROSSTALK



# ROGER BECHIRIAN

By John Lappen

**W**ith a resume that includes references to pubs and trash cans, those not familiar with music might think Roger Bechirian is a real ne'er-do-well. But upon closer inspection, Bechirian's credentials are impeccable. It was he who helped in sculpting the sound for such seminal movers and shakers as Elvis Costello, Squeeze and Nick Lowe during the heyday of Britain's late Seventies "pub-rock" period.

Born in Calcutta, India, of British parents ("Our deep, dark family secret is why my father chose to relocate to India," laughs Bechirian), the London-based producer grew up in a household filled with music. "There was always music being played—although I was the only one who decided to pursue it as a full-time career, much to the chagrin of my father," he says with a wry smile.

Beginning as a low-level engineer in the early Seventies at Eden Studios in London, the talented Bechirian rose through what he calls the "British producers equivalent of a caste system" to full-blown producer status. As a house engineer, Bechirian worked with such luminaries as T. Rex, Jethro Tull and the Bay City Rollers. "My early background was very diverse engineering-wise. I even worked on some of the early Sex Pistols stuff."

It was while working in London as an engineer on a record by a San Francisco band called Clover (those musical historians in the crowd will recognize the name as one of Huey Lewis' first band endeavors) that Bechirian met his soon-to-be-mentor Nick Lowe. "We didn't get on at first—I was a long haired loonie and Nick was very laid-back—but he soon took me under his wing."

That fortuitous meeting allowed Roger to connect himself with many


of London's cutting-edge, pre-punk notables, courtesy of Lowe. Assigned to re-mix a couple of tracks on Costello's *My Aim Is True* LP, both Elvis and Lowe were impressed enough to offer him a gig as full-time engineer on Costello's classic *This Year's Model* LP. "It has also helped that I'd had a big hit with Stiff Records artist Lene Lovich working as a producer. I had worked on her album *Stateless*, which spawned a smash single entitled 'Lucky Star.' The combination of meeting Nick and having had prior production success really got me on my way."

Bechirian went on to produce the three Undertones' albums. "It was a marvelous time to be involved in music. There was a sincerity and lack of pretense that characterized the pre- and post-punk era that really isn't apparent today. Plus, there was always a sense of history swirling about because of the artists involved."

Perhaps Bechirian's best-known production triumph is his sterling work on the classic Squeeze LP *East Side Story*, featuring Squeeze's signature song, "Tempted." "I was offered the chance to produce them through my Stiff Records and Elvis Costello connections. It was a quick record to make, something that Squeeze wasn't used to. It was great fun, very spontaneous. The only tune that really required lots of work, ironically enough was 'Tempted.' We did countless versions of it...rock, pop and even country. Nothing really worked out until Paul Carrack tried singing it. Up until then, Glen Tilbrook had been doing the vocals. He's a fine singer, but 'Tempted' didn't really click until Paul gave it a go."

The quick-witted and affable Bechirian, whose musical tastes run the gamut from heavy metal to jazz, credits Lowe with being his major career influence. "As a producer, Nick has the uncanny ability to sense which take is the one to use, which take would be the one to withstand endless overdubs and remixes and still be able to be exciting. That is the biggest thing I've learned as a producer and tried to emulate."

Bechirian lets loose with a hearty chuckle when asked to describe his production philosophy. "I like to use a phrase when working with bands that says 'make it sound expensive.' I don't care if we're using cheaper equipment, or if we're in an eight-track studio, there are always ways to make something sound better."

Bechirian also describes himself as "more of an instinctual rather than intellectual type of producer. I'd much rather work with a group of people in the studio, though, rather than just one individual. There's lots more stress involved when trying to make one person sound like a group, particularly when there are session musicians involved who don't really have a strong connection to the artist outside of that particular session. It's important to make things sound as real as possible. But my overall philosophy is to have a good time and not dictate to the artist. A producer's job is to become a part of what's going on, without getting in the way." 

## NEW TOYS—BARRY RUDOLPH



### Dual Deck from Tascam

The 202 MKII is the first deck I have seen that records on two cassettes at the same time. This is the perfect way to make mirror image master cassettes from an external master. If you want to use this deck for mixdowns, you will make a cassette to keep and one to give away.

The 202 also runs at twice speed for saving time and also features dual synchronous recording for sequential recording of both sides on both decks. Since the 202 has

dual continuous auto-reversing playback, each transport has two motors with a rotating head and auto-tape selection. Both decks have Dolby B and C as well as Dolby HX Pro. There are also dual microphone inputs, a headphone output and wireless remote capability.

The Tascam 202 MKII sells for \$399 and for more information, contact Tascam, 7733 Telegraph Rd., Montebello, CA 90640. Phone: (213) 726-0303.



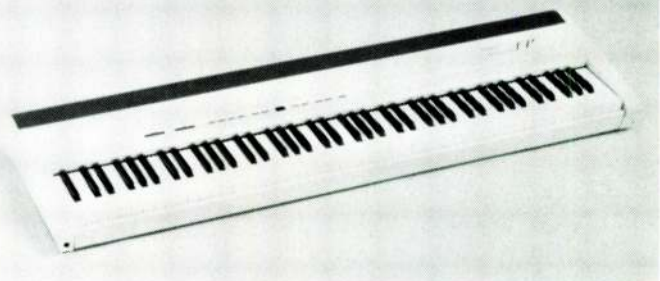
### New Ten-Piece MasterTouch Drumset from Remo

The new ten piece "Terry Bozzio" drum set is in the MasterTouch Series, and features Acousticon 516 drum shells with a limited lifetime warranty.

The kit includes five tom-toms, 14X14 and 16X16 floor toms, two 20X22 inch bass drums and a 6.5 inch snare drum. The toms come with clear Ambassador batters, Ebony bottom heads and the two kicks get

PowerStroke 3 bass drum batters. The set is available in seven different Quadra colors with hardware and drum mounts extra.

The Ten-Piece set costs \$3,295. There are also five- and six-piece kits available in the 1992 MasterTouch line. For more information, contact Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605. Phone: (818) 983-2600.




### Roland's FP-8 Digital Piano

The lightweight, portable FP-8 has a fully weighted 88-note keyboard that features a new hammer mechanism. Since the FP-8 uses the same sound sources as Roland's HP-Series Digital Pianos, this piano is great for either stage, studio or home use.

There are 16 different sounds including: piano, electric piano, vibes and strings. You can layer sounds together and add chorus or reverb from a built-in effects unit. With keyboard action that duplicates the feel of an acoustic piano, the FP-8 has jacks for two pedals. One is the damper while the other can

be either a soft, sostenuto or expression pedal.

The FP-8 also has a 4,500 note capacity recording system that allows you to record a song and then play along with another sound. Rounding out the FP-8 is the built-in amplifier and speaker system for home or onstage monitoring. There is also an input jack to "mix" another instrument along with the sound of the FP-8.

The Roland FP-8 sells for \$2,695 and for more information, contact Roland Corp US at 7200 Dominion Circle, L.A., CA 90040. The phone number is (213) 685-5141. 



Carly Simon

Carly Simon, who won an Oscar for the theme from *Working Girl* and wrote songs for Mike Nichols' *Heartburn*, wants you to know she is presently working on songs for the just released Fox film *This Is My Life*. *Life*, which stars Julie Kavner, is based on a book by Nora Ephron, who also wrote *Heartburn*. Simon also wants you to rush to your nearest book store and pick up a copy of her new book, *The Fisherman's Song*. This third book is said to be a very Nineties version of girl loves boy, girl loses boy, though the fear of

commitment is a central theme. Simon's previous two tomes, *Amy*, *The Dancing Bear* and *The Boys Of The Bells* were intended to be read by children.

A black sequined glove once owned by Michael Jackson has brought \$1,000 at an auction of Jackson family belongings seized for non-payment of storage costs. "He's a legend and a great showman. I hope the glove will make my grandchildren rich some day," said Thomas Boe of Ventura, the glove's new owner. Also auctioned were instru-

ment storage cases and instruments.

"If I had my life to live over," said Linda Ronstadt, "I'd go straight to opera. Not waste any time. Make it in opera." Though the former folkie was known for her pop smarts originally, one notes she hasn't sailed those seas since the 1983 big band *Lush Life*. Though her New York stage debut in *The Pirates Of Penzance*

went over big, the filmed version did not, a point that hasn't escaped Ronstadt. "I have no desire to make movies, nor am I interested in doing a video," she says. "I like live theatre." Her latest offering, *Mas Canciones*, is a follow-up to her 1987 album of Mexican folk music. She also sings two songs in the movie, *The Mambo King*.

While touring South Africa, Paul Simon told the press there that he will donate an unspecified amount of money to build a music academy there in honor of Ladysmith Black Mambazo, the group that performed with him on his Grammy-nominated *Graceland* CD. Simon's five-concert tour, which drew smaller than expected crowds, was the first by any international star since the lifting of the cultural boycott imposed to protest apartheid.

Tri-Star is reportedly giving director Bruce Beresford close to \$500,000 to turn down other offers until they can ready the big-screen version of *Les Miserables*. Word is the project is moving along and could be ready for casting by August, with a European production beginning in January, 1993.

We hear that casting is under way for a stage musical treatment of the hit 1982 Peter O'Toole flick, *My Favorite Year*. Rehearsals are set to begin in June for a fall opening at Lincoln Center.

Jean Stapleton is playing the part of an operatic Julia Child in a play called *Bon Appetit!* "What makes it funny is the recognition factor of who Julia Child is," Stapleton said. "A national treasure is what she is. What's funny, too, is a mixing scene where she has a race between an electric mixer and the hand-whipping of egg whites." Written by composer Lee Hoiby, *Bon Appetit!* can currently be seen at Boston's Emerson Theater.

Local heroes Congregation will have a song featured in an upcoming Oliver Stone production entitled *South Central*. Not much is known about the flick except that it's due for a late May or early June release and is probably about neither the Doors



Congregation

nor the Kennedys. We do know that Congregation features former members of bands we really liked such as *Puppets of Mankind*, *Francis X* and the *Bushmen* and *Human Drama*. Congrats, guys!

Congratulations to Westwood One's Walt "Baby" Love on the tenth anniversary of his nationally-syndicated show, *The Countdown* and, coincidentally, his 25th year in broadcasting. Love began his career with a weekly column in *Radio &*



Linda Ronstadt

Bob Blakeman



Walt "Baby" Love



# SHOW BIZ.—Tom Kidd

Records before becoming a Top 40 disc jockey (serving Houston, New York, Detroit and Los Angeles), before moving over to the show that made him famous. Though the program's scope has always included the week's Top 25 Urban hits, Love credits part of his past success to superstar guests like Luther Vandross and Whitney Houston. As for the future, Love says, "I'm looking forward to the next ten years, because we are the standard." *The Countdown* can be heard in Los Angeles Sundays at 3 p.m. over KJLH 102.3 FM.

Local hard-edge pop ascendants **Tick Tock Bang** have entered the studio with noted producer **Mike Blum** (Madonna, Hoodoo Gurus), while finalizing their negotiations with **E.S.P. Management, Inc.** (Foreigner, Damn Yankees). Tick Tock Bang is enjoying a genuine industry buzz for their well-staged live shows and songwriting skills that comb



*The Commitments*



Heather Harris

*Tracy Carrera and Pete from Tick Tock Bang*

metal, Beatles, soul and psychedelic influences. Lead singer **Pete** is pictured here with cable television producer **Tracy Carrera**.

MTV's *120 Minutes*, in collaboration with **Hyundai**, has announced plans to present a college campus concert tour featuring **Big Audio Dynamite II**, **Public Image Ltd.**, **Live** and **Blind Melon**. The tour, which began March 12, will include radio, television and on-site tie-ins. The *120 Minutes* Tour will visit two dozen major college markets including New York, Los Angeles and Chicago, though no tour itinerary was available at press time.

MTV and **Dodge** have signed a

major sponsorship program, MTV's first pro-social partnership with an advertiser in this product category. MTV and Dodge have each been committed to "Don't Drink & Drive" campaigns, and the two corporations feel this sponsorship provides a unique opportunity to reinforce the message to young people. The deal includes Dodge's sponsorship of MTV's

*Spring Break '92*, MTV coverage of Dodge's upcoming college program, *The Dodge Rockin' Campus Bash*, and a joint Don't Drink & Drive campaign which will air during both programs. Look for both socially-responsible programs to air during late March.

**Sinead O'Connor** is reportedly rehearsing to play Joan of Arc in an upcoming feature film. Should that come to pass, she'll most likely not film it in Hollywood. You'll recall the last time she was here, O'Connor called this town a "filthy, incredibly violent place...full of sick people."

**Willie Nelson** and **Kris Kristofferson** are said to be very inter-

ested in doing a third installment to the successful series of television specials begun with *Pair of Aces* and *Another Pair of Aces*, according to producer **Stan Brooks**. There's nothing final yet, but the pair is definitely interested.

Do check your record bins for *The Commitments II*, the second album to come from the popular feature film about a fictional Irish rhythm & blues revue. This sequel contains eleven cuts, including Commitments versions of Sam & Dave's "I Thank You," Sam Cooke's "Bring It On Home To Me" and Marvin Gaye's "That's The Way Love Is." You'll recall that this surprise hit film from 1991 resulted in solo recording deals for several of the film's principals.

**Julie Andrews'** new television series is set to debut this winter, but don't expect much pre-publicity.

Andrews has turned down all requests for interviews since filming the first six segments of *Julie* in Los Angeles last year. This is her first series since the short-lived *Julie Andrews Hour* some twenty years ago.

Pictured here are **Bon Jovi** keyboardist **David Bryan** who, joined by **Edgar Winter**, gets to jam on four feature songs during **Full Moon Entertainment's** newly released film, *Netherworld*. The duo make a special appearance in the film as the house band at a Louisiana brothel. This is the scary yet titillating tale of **Cory Thornton** (*21 Jump Street's* **Michael Bendetti**) who inherits an estate in the Louisiana bayou, quite logically causing him to become involved with black magic, witchcraft and a desire for a mysterious woman. This B-movie is R-rated. **MC**



*Edgar Winter and David Bryan*



# Local Notes

By Michael Amicone

Contributors include Tom Kidd and Jan McTish.

**OLYMPIC SONG:** If you watched the Winter Olympics, you may have heard local songwriter Terry C. Clark's composition "Don't Give Up Stay In The Race." The 1992 Winter Olympic Committee commissioned Clark for the use of his song, which will also be used during the Summer Games in Barcelona, Spain. —JM



**MEN OF WAR:** Producer Thom Panunzio, Alice in Chain's Jerry Cantrell, Shawn Trotter (kneeling), Tommy McMullin and Guy Lacey of Columbla recording act War Bables, Eddie Money and War Baby Brad Sinsel take a break during adult war games at Close Encounters, located high in the hills of Malibu. The games were part of the recent annual Pollack Radio Convention.

Lester Cohen



Tom Farrell

**RUSH HONOR:** The Musicians Institute recently presented Rush with an "Outstanding Lifetime Achievement In Music" award. Pictured backstage during Rush's recent Great Western Forum show are GIT Director Kelth Wyatt, MI's Jim Speights, Alex Lifeson and Geddy Lee of Rush, BIT Director Paul Farnen, MI Prez Pat Hicks, Rush's Neil Peart and PIT instructor Dean Brown.

**LISTEN TO THE MAN:** In his first American concert performance in twelve years, media mogul and former Monkee Michael Nesmith brought his live show to the Strand on February 7th. Nesmith told MC, prior to this first date on his limited "Multi-Purpose" tour, that the set list would contain songs recorded during his post-Monkee RCA years with the First and Second National Bands, including his classic single, "Joanne." "In a way, it was a dam burst," explains Papa Nes about this fruitful, early Seventies period with RCA. "I had a band I could write for, and a company that would put the music out." This set of concert dates serves to hype not only his Rhino compilation, The Older Stuff, but also CD versions of the RCA albums (Magnetic South, Loose Salute), newly imported by Nesmith from England. Those who turned out for Nesmith's memorable gig were former First National band member Red Rhodes and ex-Monkee mates Micky Dolenz and Peter Tork. —TK



**HOLLY GOOD SHOW:** Manhattan recording artist Holly Cole made her City of the Angels debut at Cafe Largo. Pictured immediately following the performance, held to promote her debut LP, Blame It On My Youth, which features Cole covering the Charlie Chaplin composition "Smile," "Trust In Me" from Jungle Book and Tom Wait's "Purple Avenue," are Blue Note President/Capitol East Coast GM Bruce Lundvall, manager Tom Berry, Cole, Capitol Prez Hale Milgrim, CEMA Prez Russ Bach and Blue Note Records' Tom Evered.



**STUDIO STOPOVER:** Lars Ulrich of Metallica recently stopped by the KNAC studios for an exclusive L.A.-area interview. Pictured (L-R): KNAC PD Gregg Steele, Ulrich, KNAC MD Randy Maranz and KNAC DJ Long Paul.

Beverly S. Jaspian

# THE ED SULLIVAN SHOW

**IT WAS A REALLY BIG SHEW:** For over two decades, audiences stayed glued to their television sets every Sunday night to catch the latest and greatest stars on The Ed Sullivan Show. Barbra Streisand, the Beatles, Elvis, Woody Allen and Louis Armstrong are among the legends who performed and/or made a name for themselves on the show. For a performer—especially a young rock band during the Sixties—appearing on the show meant that you had truly arrived. TVT Records has released the first titles in a projected sixteen-CD series entitled *The Sullivan Years*, gathering together vintage live performances of some of the musical stars (and comedy stars) that appeared on the show, including the Animals, the Band, Joe Cocker, the Mamas & the Papas and Louis Armstrong. Though these CDs are interesting to hear (all the performances were live, so you can hear how these bands recreated their Sixties hits onstage), there are a few not-so-minor drawbacks with the project: It's just the audio, so you don't see what you hear (videos of this stuff will, hopefully, be available someday), and the CDs (probably due to licensing snags) are missing the biggest stars—the Beatles, Elvis and the Rolling Stones. Titles in this well-packaged series (the sound is generally good) are: *Born To Be Wild—Rock Classics* (Vanilla Fudge, Jefferson Airplane); *Happy Together—Sixties Rock* (Turtles, Lovin' Spoonful); *Big Band All-Stars* (Count Basie, Benny Goodman); *Comedy Classics* (George Carlin, Mel Brooks); *The British Invasion* (the Animals, Gerry & the Pacemakers); *The Mod Squad* (the Mamas & Papas, 5th Dimension); and Louis Armstrong. **Upcoming:** *Best Of Broadway and Roots Of Rock* (Fats Domino, Jerry Lee Lewis).



**ZYDECO AT MY PLACE:** Fiddle player Michael Doucet and accordion man Jimmy Breaux are pictured during veteran zydeco band Beausoleil's performance at At My Place in Santa Monica on February 17. These veteran New Orleans musical ambassadors, who are currently promoting their latest Rhino disc, *Cajun Conja*, also ably backed Mary-Chapin Carpenter during her recent performance on the Grammy Awards ceremonies.



**AUTOGRAPH SESSION:** Arista artist Lisa Stansfield met Batman Michael Keaton during her recent autograph signing session at Tower Records' Sunset store. Two hundred fans were on hand to show their support for Stansfield's latest record *Real Love*, and its second single, "All Woman" (the video supposedly "sells" this song, but the stronger single candidate is the catchy, well-produced "Time To Make You Mine," featuring an excellent vocal by Stansfield).



**ALL IN THE FAMILY:** Stage star John Raitt (Oklahoma, *Carousel*), father of blues rock songstress/multi-Grammy winner Bonnie Raitt, was recently honored with a star on the Hollywood Walk of Fame. Pictured (L-R): Bonnie Raitt, Johnny Grant, John Raitt and Capitol-EMI Music head honcho Joe Smith.



**FLEDGLING PSYCHOS:** Hollywood Records act Motorpsycho recently performed at the Variety Arts Center, where they opened for Joan Jett & the Blackhearts. Pictured (L-R): Motorpsycho's Brett Multz, Blackheart Tommy Byrnes, Joan Jett, Larry Hernandez, Mike Cusick and Dave Krockner of Motorpsycho and Blackheart Kenny Aaronson.

## MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

**COPYCATS:** First we had "Valley Girls" by Moon Zappa (*Music Connection's* cover girl last issue). Then there was "Valley Dudes," a guy's view of life in the valley. Now there's "Marina Men," a putdown of lounge lizards by a group of North Hollywood high school kids who call themselves—you've got it—the Valley Girls.

**NEW SIGNING:** I.R.S. Records has just signed the English Beat to a long-term recording contract. The label plans to release an album by the band in September.

**IN 'THE KING IS GONE BUT NOT FORGOTTEN' DEPT.:** St. Martin's Press has announced the release of an Elvis Presley paper doll book. The book recreates "in full color and loving fidelity" the best of the King's clothes, from blue suede shoes to *Blue Hawaii*.



By  
Pat  
Lewis

*It's hard to believe that it's been eight years since legendary British supergroup Spinal Tap released its critically acknowledged (and more than a little controversial) album, Smell The Glove. Due to poor record sales, a dismal U.S. tour and the tragic death of long-time drummer Mick Shrimpton, the band was forced to call it quits in 1984 after enjoying a twenty-year reign as one of England's loudest bands. But upon a chance meeting this past year, Tap found that it had a sudden and intense urge to get back on top of the charts. And so, to the delight of heavy metal fans around the world, and to the chagrin of hotel managers everywhere else, the band decided to rennite and "give it one last go."*

*With their new album, Break Like The Wind, original members Nigel Tufnel (guitar), David St. Hubbins (vocals, guitar) and Derek Smalls (bass) assembled the best available musical and production talents that money could buy. The title track features guest guitarists Slash, Jeff Beck, Joe Satriani and Steve Lukather (who also produced the track), and the power ballad "Just Begin Again," which will be released as the second single, features a guest vocal from Cher. Producers who fondled knobs include Danny Kortchmar (Bon Jovi), Dave Jerden (Jane's Addiction, Alice In Chains) and T-Bone Burnett.*

*With the exception of the title track, Spinal Tap members played all of their own instruments on the fourteen tracks. However, they chose to enlist several session drummers in an attempt to ensure against what has become known as the "Tap drummer curse," which over the past twenty-five years has claimed the lives of four drummers ("Stumpy" Pepsy died in a bizarre gardening accident, Eric "Stumpy Joe" Childs was found in a hotel room after allegedly choking to death on someone else's vomit, Peter "James" Bond spontaneously combusted onstage and Mick Shrimpton met with a similar fate). It still remains to be seen whether any of these session players will also fall victim to the curse, however.*

*Tap's new material, which was written by the band, shows a transformation from the youthful exuberance of their classic "Big Bottom" into more sensitive and socially conscious artistry. Cuts to pay particularly close attention to include "Clam Caravan" (the misprinted title track from Nigel Tufnel's solo album, originally titled Calm Caravan) and "Stinking Up The Great Outdoors," which showcases Tap's new politically active songwriting.*

*Taking time out from an increasingly busy schedule (the band was readying itself for a worldwide tour), bandmates Tufnel, St. Hubbins and Smalls graciously granted Music Connection the following deeply personal interview.*

**MC:** You guys held drummer auditions at the Coliseum in Los Angeles this past Halloween. Have you decided on a new drummer for the tour yet?

**DSH:** Yes, we have. We've tentatively "tapped" Mr. Richard Shrimpton, who is the younger, twin brother of Mick Shrimpton, our old drummer.

**DS:** He's really a better drummer than Mick, with all due respect.

**MC:** Richard was still living in England and had heard about the auditions but couldn't get over here in time, so he missed the auditions.

**DS:** We had some great players for the auditions and it's not like anybody wasn't close. In fact, we will be in touch with several of them for some selected circumstances.

**MC:** Given the past history of Spinal Tap drummers, do you have any worries about Richard's safety?

**DSH:** We've been forced to take out a special insurance policy.

**DS:** Normally, you try to get insured by Lloyds of London. They're the best or they like to believe they're the best, but they refused to insure us. So, we found a company called Lloyds of Luden, a smaller firm, who said, "Sure we'll insure you, but we waive any coverage of the drummer. He's on his own."

**NT:** And we've taken other precautions as well. We have a stand-by drummer in the wings waiting to go. He has a beeper and you can get him just like that [clicks his finger]. And we've also got paramedics backstage with oxygen and nitrogen and that creme for burns.

**DS:** Aloe.

**NT:** Aloe to you, too.

**DS:** It's a french cosmetic creme.

**MC:** Do all these precautions make your new drummer feel more comfortable?

**DSH:** No. A stool at the right height would make him feel more comfortable.

**MC:** What happened to your drummer, Joe Mama, who played with Spinal Tap on your last tour of Japan in 1984?

**DSH:** He disappeared and is presumed dead.



Peter Darley Miller

Derek Smalls

David St. Hubbins

Nigel Tufnel

**DS:** We were in Japan and we went to dinner one night and he had that very rare fish—Blow Fish.

**DSH:** I only had an appetizer.

**NT:** And I just said, "Water, please."

**DSH:** You see, because there's been such a long line of tragedy with our drummers, we just thought that he's basically not with us anymore.

**DS:** You know something else, he basically had a jazz background, which was not really appropriate.

**NT:** My question to people who play jazz is this: Why are you playing so softly? What have you got to hide? It's like, what the fuck is that about? If you're playing for people, let them hear the bloody music! Turn it up. What's the big fear? So, you know, he had it coming, basically.

**DS:** Jazz is also a refuse for people who are afraid to commit to 4/4 time.

**NT:** That's it. It's a phobia. You know about 666 being the mark of the beast? Well, 4/4 is the same thing. So, what are you so afraid of? All this 7/8 and 5/4.

**DS:** And 3/6. You see, jazz is based on mistakes. You're playing along and you make a mistake and you cover it up. That's jazz.

**NT:** And you don't allow it to be seen on your face—the note that is wrong. So that has evolved into "Oh, I'm so cool because I'm playing mistakes."

**DS:** Yeah, I meant to play that.

**NT:** Dissonance is mistakes is what it is.

**MC:** I read in the obituaries that your old keyboardist Viv Savage passed away. Is this true?

**DSH:** Yeah, he's dead. You see, he went to visit Mic's grave in Hampstead.

**NT:** And he's standing next to the grave, paying his respects as he always did once a month, and there was an explosion—probably methane gas—and the grave explodes and kills him instantaneously. What we didn't know, and this is haunting, is that prior to him being a keyboardist, he was a drummer. And he did not tell us. You cannot join this group and keep that kind of information hush hush.

**MC:** I read in *Rolling Stone* that Ian Faith, your manager, also passed away.

**NT:** Gone. Yeah, he's gone. Now, that's one of these situations where we heard he was dead and not one of us asked why or how, because the important thing was he was dead and that was good. You see, we were getting screwed to the hilt by that chap.

**DSH:** At the funeral, they did this catering sort of thing—champagne buffet.

**DS:** Cheap champagne, mind you.

**NT:** So that's where we met up and sort of hatched the idea of getting back together again.

**DSH:** And then, after Ian's funeral, [the catering service] presented us with the bill for the buffet at his memorial service! They said, "Well, he was your business manager and his bill goes to the clients." It was 150 quid!

**NT:** Even in death he is still cheating us!

**DS:** As far as how he died, we think his death had something to do with his drinking. He had high blood pressure and was a really big boozier. I mean, you could be talking to him and you could see the blood vessels in his nose bursting under your very eyes!

**NT:** People like him, who walk in with a public school background, are much more tense because they have much more to prove.

**DS:** And to hide.

**NT:** And that was part of it as well. It's a class disease, what he died of.

**DSH:** So, after his funeral, we got together and played the blues and these R&B standards—just to loosen up. We played such blues standards as "When Johnny Comes Marching Home," "Baking Billy Row."

**DS:** "Jeannie With The Light Brown Hair." The roots, you know?

**DSH:** And it was really nice. And we starting thinking, I wonder if we'd remember the old material. And sure enough, we did.

**MC:** Even though 1984's *Smell The Glove* didn't do that well in the U.S., the album sold like hotcakes in Japan. So you guys went over there for a tour. Tell me what happened.

**NT:** We went over there immediately and the first couple of

gigs were fine. But then the sleeplessness and the datelines screwed us up. It all just caught up with us and we missed the third concert. We just slept straight through it.

**DS:** Yeah, we slept for twenty-four hours straight.

**NT:** And the promoter had no sense of humor. He went through the ceiling and that's when the tragedies started to begin. Derek lost his passport.

**DM:** It was in the hotel room. I put it away.

**DSH:** Somebody nicked it.

**DM:** One of the maids, probably.

**DSH:** Yeah, she looked a bit like you.

**NT:** You see, there's a black market for heavy metal passports.

**DM:** Oh yeah. Because, as you know, we cross borders all of the time and we look suspicious, so we just say, "musician."

**DSH:** So it took Derek eight months to get back. He'd go to the British Consulate one day and demand to be let out and they'd say, "Just take a number." It turned out to be a very high number.

**MC:** Did you have any reservations about reforming the band?

**DS:** We made a reservation at the Hyatt.

**DSH:** No, she means were there any drawbacks.

**DS:** Oh.

**DSH:** We saw the drawbacks. We knew it was going to be an uphill battle.

**DS:** And it was an uphill battle.

**NT:** But it's turned out not to be as steep a hill.

**MC:** How did you hook up with MCA?

**DSH:** That was our new manager Wendy's doing. Wendy used to run our fan club for years, for like twenty-one years. And even when nothing was happening with us, she'd still put out the newsletter and all it would say was...

**NT:** "Hello. Nothing new is happening."

**DSH:** Just to keep the list together.

**NT:** Or "Hello." Period.

**DS:** She'd say anything just to keep the \$50 a year per subscription coming in.

# Cliff Cultreri

Executive Vice President



By Steven P. Wheeler

"What you have is never enough, while at the same time, what you have can also be too much to bear. That's life in the music business." And that's how 35-year-old Cliff Cultreri laughingly describes the dichotomy of being the Executive Vice President of Relativity Records, a post he has held for more than a decade.

During a recent interview from his New York office, the easy-going Cultreri talked at length about his life as a musician and the beginnings of Relativity, a high-profile independent label that houses such top-selling acts as guitarists Joe Satriani, Steve Vai and Steve Howe. But, above and beyond their six-string notoriety, Relativity is also breaking young metal bands like Corrosion Of Conformity and Shotgun Messiah into the American mainstream. And proving that diversity is the name of the game in the music business, Cultreri is equally excited about the success Relativity has had with soundtrack projects like the Grammy-nominated *Les Misérables*.

Music became an important part of Cultreri's life in the mid-Seventies when he managed the famous New York record store Mad Platters during the Big Apple's most dominant moment in rock history. "It was a time when groups like Talking Heads and the Sex Pistols were making a big name for themselves in New York. I used to have a lot of bands playing in the store, which was directly across from CBGB's on 2nd Avenue. I had groups like the Jam and Generation X playing in the store. In fact, I must have had 30 shows inside there during the first few years."

Mad Platters would also serve as a breed-



ing ground for important contacts in Cultreri's life during this time. Although it would be years before they would work together at Relativity, Cultreri first met Relativity's future founder and president Barry Kobrin at the various record stores that specialized in alternative imports.

But, according to Cultreri, there was no indication of a professional collaboration in the wind. "I first met Barry in the early Seventies, but in those days, I think we were more interested in playing stickball in the streets and avoiding school and work," he says with a laugh.

It was also during this period that he met Bill Laswell, who has become a successful producer. "Bill was a regular customer at Mad Hatters, and we hit it off. As a matter of fact, I ended up shutting down the store and going on tour with him in a band called Material."

But as most bands quickly find out, the road to success is not only long and winding but pretty rocky as well. "I had been touring with Bill in various incarnations of Material for a few years, then Bill went on to do production work, while I bounced around."

Fortunately, an opportunity that would change Cultreri's life and career came bouncing his way in 1979. Enter Barry Kobrin. "Barry tracked me down and said that he had started an import distribution company called Important Record Distributors and he asked

me to come aboard."

In the early days, Important would import rock records and distribute them. But, just as things began to expand for the flourishing company, a couple of events effectively changed the course of Important's history.

First, the management people at production companies started pulling bands away from Important after the groundwork had been laid for major label interest. Then, a far more serious problem occurred. "A lot of the major labels started clamping down on importation of material from bands whose copyright was owned by an American company," explains Cultreri. "Regardless of whether or not they were planning on releasing that material, we were restricted from importing it. So a nice chunk of our business was sort of pulled out from under our feet overnight. But it was honestly the best thing that ever happened to us."

After first questioning the legality of these maneuvers, Kobrin and Cultreri decided that it would be more advantageous to go in a whole new direction. "It forced us to get into the record business on another level and that had to do with signing and developing our own acts. We had proven that we could do it through some of our production deals when we handled distribution for groups like Twisted Sister, Missing Persons, the Cure and Guns N' Roses. We figured that if we could get bands like that on their way, we should be able to do it on our own. So we made the big step and started pounding the streets in search of talent, in hopes of developing a roster and a label." Naming their label Relativity, they released their first project in 1981, an album by a group called Talas which featured bassist Billy Sheehan of David Lee Roth and Mr. Big fame.

However, Cultreri admits that it hasn't been all smooth sailing. "I think musically the company has always had its focus. The questions always had more to do with developing a record label with a minimal marketing staff and no A&R department to speak of."

The biggest lessons to learn had more to do with the financial obligations and responsibilities than anything else, Cultreri says. "We discovered in the first few years that we were spending money on marketing, promoting and touring and not always doing it in the most organized manner. So, as you get deeper into it, is when you realize that this is much

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more to this business than just finding great music."

After those initial kinks were worked out, Relativity quickly expanded. Forming two other labels, Combat and In-Effect to help bolster Relativity's roster and strategic attack. But last year, Cultreri says the hierarchy decided to trim things back and concentrate on securing one identity in the public's perception of Relativity.

Today you have Relativity Entertainment Distributors and its in-house label, Relativity Records. Fully stocked with 165 employees in seven cities around the country, with its primary headquarters centered in New York and Los Angeles, the company grossed more than \$50 million in sales last year alone.

Cultreri explained the company's decision to drop the Combat and In-Effect labels by saying, "A lot of it had to do with identity in the marketplace, and I think we were a little ahead of ourselves. It makes a much stronger statement to have one label that shows a lot of diversity. We have proven that we can have success with a thrash metal band like Corrosion Of Conformity, with guitarists like Joe Satriani and Steve Vai and even with a Broadway soundtrack like *Les Miserables*."

Keeping with their idealistic vision of artistic diversity, Cultreri says his A&R duties have expanded to new genres that Relativity has yet to cover, but he is also adamant about keeping true to the roots of the label's original dream. "I don't have a roster that is at all in tune with CHR or Top 40, things that can certainly be a big cash generating machine. We are an alternative rock & roll company

which is slowly branching out into certain other areas like rap. But we take baby steps. I'll sign two or three artists in those genres and see how they develop; I'm not going to run out and create a stable of rap acts."

When it comes to the A&R aspect of his job, Cultreri maintains that he is open to any and all suggestions that come from within the company. "I encourage input from all of our sales reps because they're in all the major

***"We discovered in the first few years that we were spending money on marketing, promoting and touring and not always in the most organized manner."***

**—Cliff Cultreri**

markets. We even have incentive plans for them if they bring in a band that we can sign. That goes for mail room employees and college reps because these are street people who are out in the clubs and are dealing with retailers." Cultreri adds that he is finally putting together a formal A&R staff, having started in New York with another position soon to be filled in Los Angeles.

As far as his personal search for talent goes,

Cultreri believes that personal opinions make up only half of a successful formula. "There's a lot of music out there that I adore, but I couldn't bring it in to the company. I wouldn't be able to fight for something if I didn't think it was good for the label. So, for me, a good A&R person that can find an act, understand it, love it and know whether or not it's right for the company is the best A&R person you can have working for you. They have to be able to do right for the company and right for the artist, instead of right for themselves."

Currently, the veteran record executive is in the trenches of the music wars, scratching tooth and nail for the sake of two of his prize possessions. "Right now, I'm fighting to the death for Corrosion Of Conformity's album *Blind* and the new Shotgun Messiah album *Secondcoming*. It's just that developing a new artist in America is a very tough and costly battle. But I firmly believe in both of these bands, and I honestly would put them up against anything that's out there."

In addition, work has begun on new albums from Relativity's two flagship stars, Joe Satriani and Steve Vai.

Summing things up, Cultreri simply notes, "I never know what the future holds. What we're really shooting for is to develop a few new artists and to continue with Joe and Steve, as well as continuing to branch out into other areas of music. That's part of the growth process; that as we grow, as we build our sales base and build our income base, that's what gives us the ability to expand into other genres and markets. We're by no means happy right where we're sitting." **MC**



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## Considering a lawsuit?...

# DON'T LITIGATE—MEDIATE!

By Lynda Martyn and Marcia Pear

Everybody dreads the word "lawsuit." Yet, disputes often arise in the course of a musical career. How can you avoid the clogged court system and years of costly litigation? Simple. Don't litigate, mediate.

Mediation and arbitration are two alternative ways for musicians to resolve disputes. They're also quicker, cheaper and less stressful than facing off in court. In mediation, a neutral third party, "the mediator," helps both sides reach a mutually agreeable—and frequently creative—solution. In arbitration, which is somewhat more formal, the arbitrator acts like a judge, listening to evidence regarding the dispute at a hearing and rendering a binding decision.

Here's how mediation and arbitration can work for you:

## PACKAGING A DEAL

Say multiple parties (a lyricist, a composer, a guitarist, a keyboard player and a vocalist) come together to make a record. Each artist could hire his own lawyer to represent him—if he could afford it, or the group could jointly hire a qualified mediator/attorney who has been trained in the fine points of formulating deals for entertainers. A mediator can accommodate the different interests of each party and help move the deal forward quickly and inexpensively. Even if the parties can afford to individually hire five separate attorneys, mediation can be a valuable expediting tool.

## CONTRACT AMBIGUITY

Suppose you've granted the use of your song copyright to a book publisher, but it's not clear exactly what rights, if any, you retain. If the publisher decides to market T-shirts with your song title or lyrics to help publicize the book, will you receive addi-

tional compensation? Similarly, your contract might specify that you'll receive "x percent of net royalties," but how is "net" defined (i.e., after what expenses are deducted)? In such cases, it's counterproductive to litigate. You don't want to turn a bonafide business venture into an adversarial relationship, but you should be properly compensated for your time and talent. A mediator can help clarify the terms of the agreement amicably for everyone involved.

## JOINT COLLABORATION

Lennon and McCartney were a dynamic duo for years, but eventually they sang the "sue me, sue you blues." When two or more parties have been collaborating without any written agreement, and suddenly somebody wants to use their composition and needs a release, you need an immediate resolution. If you can not agree on who owns what, and have to go to court to settle it, you're likely to lose the opportunity for the deal. A mediator will attempt to work out a friendly resolution; failing that, arbitration can still accomplish the objective faster, and less acrimoniously, than litigation.

## DISSOLUTION OF A PARTNERSHIP

Whether you're a two- or ten-person band, you've co-owned a recording studio, or collaborated on hundreds of songs over the course of a career, you've come to a parting of the ways. You'll doubtless have a mix of tangible and intangible assets (e.g., instruments, leasehold interest, copyrights, licensing agreements) to divide among the parties involved. Mediation is the best choice because you have been partners, and the musical community is small and close-knit—from

a future business standpoint, it makes sense to avoid hostility if possible. From an emotional standpoint, mediation will also help you get on with your career and your life; if your songs or other assets are tied up for years in the courts, it not only diverts your creative energy, but freezes your potential income from those sources.

## CREATIVE CONTROL DISPUTE

Who has final say over what gets onto an album? Does the artist bow to the studio to get the record made but sacrifice his vision? Again, quick resolution through mediation or arbitration can avert costly delays and ill will that could sabotage an artist's future.



Lynda Martyn is a mediation/arbitration attorney and President of the San Francisco-based Arbitration and Mediation Association, Inc. (AMAI), which specializes in entertainment disputes. She may be reached at (415) 563-0254.



Marcia Pear is a freelance writer, novice keyboard player and principal of Pear Communications, a San Francisco-based marketing communications firm. She may be reached at (415) 566-1340. MC

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◀ 21 Spinal Tap

NT: She was like a shark.  
 DS: Yeah, she never slept.  
 MC: You were with Polymer Records for quite a few years prior to signing with MCA.  
 DS: Too long.  
 MC: Why did you make the change?  
 NT: We didn't. They made the change. They exercised what they called "an artistic option," which basically meant not answering phone calls.  
 DS: And then when we signed with MCA, they turned around and threatened to sue. Like, oh, they wanted us so much!  
 MC: Have you worked out all of your differences?  
 DSH: That's up to the suits—you know, the people who are up during the day—to do that.  
 DSH: It's our job to show up, plug in, let go.  
 NT: Well, not let go in that sense.  
 DSH: Only certain times.  
 DS: Yeah, like when you eat Indian food.  
 DSH: You've got to be careful where you eat out, especially Indian food, you know, because you can get interior redecorated without really planning for it.  
 MC: You have a lot of top-notch guest appearances on the new album.  
 NT: Excuse me [leaves the room].  
 DS: [whispering] You know, Nigel is very sensitive about this subject.  
 DSH: You see, on the title track "Break Like The Wind," we had some guest guitarists come in and play. We did it as a treat for Nigel—a birthday treat.  
 DS: As a kind of tribute, really. Tribute, you know—bring in people who he has influenced over the years. We thought it would be big fun.  
 DSH: Yeah, people like Slash, Joe Satriani, Steve Lukather and, of course, Jeff Beck. People who are fans of his.  
 DS: Yeah, so we brought in people that he has influenced and we just wiped off a bit of Nigel's solo and put on a bit of theirs as a surprise for him.  
 DSH: And when he heard the playback, he looked as though we had just craped on his birthday cake.  
 DS: He blows up and just goes mad.  
 DSH: He fired the producer Steve Lukather. That was his last day. And after he'd done such a brilliant job. He played on the record as well. He played on that track, too.  
 DS: Which Nigel didn't take kindly to.  
 DSH: We told Nigel that Steve played his solo naked. You see, Steve insists that he always perform his solos naked. Nigel thought that was in poor taste.  
 DS: Nigel's got something picky to say about everyone.  
 DSH: Nigel even said nasty things about Joe Satriani, the sweetest man alive.  
 DS: But what's made this part of the Spinal Tap adventure so much easier to take is the maturity that we share now. So these things just go over easier. Whereas, before it would've been like rolling a boulder into a pond, now it's just like you throw the boulder and it skips over the pond, somehow. It just skips the pond.  
 DSH: That's us. Just the ripples.

MC: I've also noticed that you've recorded some of your older songs from back in the Sixties like "Rainy Day Sun" and "All The Way Home" as well.  
 DSH: Yeah, we did. "All The Way Home"—that's the 1961 demo—it was just this mono, three-track recording that we did when we were young and stupid. And now we're old and stupid. The blokes who played on it...god...I can't even remember who played on it now. What was the drummer's name?  
 DS: Johnny.  
 DSH: Johnny Question Mark.  
 DS: We don't even remember his last name.  
 NT: David, you're making me sleepy. I'm exhausted. I want to go home and crawl into bed with Susan.  
 DSH: Now wait a minute, who is this Susan? I think you're stuck on someone. This might be getting serious. You know, he's always been playing the field and never gotten serious over any woman.  
 MC: But isn't sex and partying part of the rock & roll lifestyle? By the way, how are you practicing safe sex?

NT: We're double bagging.  
 DS: If it's good enough for your groceries, it's good enough for your meat.  
 MC: Well, when I go to the grocery store, I have them put my groceries in paper and plastic.  
 DS: Well, that's what we do. We say, "Excuse me darling, would you like a paper or plastic condom?"  
 NT: There's a place that we shop at that specializes in fine rice paper condoms.  
 DS: It's very fine paper.  
 DSH: It's more of an esthetic thing because it doesn't really work.  
 NT: No, it doesn't really work. So, that's why you've got to go with a raincoat on the outside as well. You've got to put a mack on, don't you?  
 DSH: Yeah. You've got to be responsible.  
 MC: Getting back to the record, one of the songs that I particularly like is "Track 13." Are you advocating euthanasia in this song?

33 ▶



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# BAND BEEFS

Compiled by Tom Farrell Photos by Tom Farrell

Music Connection spoke with 25 local musicians and asked each to list his/her three gripes regarding the Los Angeles music scene. We didn't limit these gripes to the clubs only, so those surveyed were allowed to come down on the A&R community, the price of show tickets, booking agents, etc. Here are their comments:



**JESS HARNELL, VOCALIST  
LOUD AND CLEAR**

1. Pay to play
2. A lack of excitement in the sense that you're seeing the Next Big Thing
3. A lack of support between bands and from promoters

**ROXY PETRUCCI, DRUMMER  
HELL'S BELLS**

1. There is no L.A. scene
2. No originality
3. Pay to play

**RIK SHAEFFER, GUITARIST  
TOMORROW'S CHILD**

1. Pay to play
2. Lack of good billing
3. Band rivalry

**ORLANDO, VOCALIST  
PIPER**

1. Absence of comradery
2. Difficulty in getting the industry to hear your music
3. Overabundance of bands

**WIZZY, GUITARIST  
CREATURE**

1. Pay to play
2. Too many bands on the same bill
3. Set times too short



**JEFF WILDE, VOCALIST  
SMILE**

1. Police harassment
2. Gossip mongers
3. Two-faced people

**FRANCESCA CAPASSO, VOCALIST  
FRANCESCA CAPASSO**

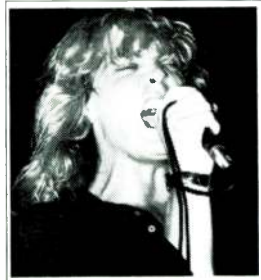
1. Lack of social consciousness
2. Pay to play
3. Musicians who place too much emphasis on image

**THE DUCHESS, VOCALIST  
DUCHESS DE SADE**

1. Lack of creativity in bands
2. Pay to play
3. Double standards towards women (by women!)

**DANNY SIMON, VOCALIST  
JAILHOUSE**

1. Ticket prices too high
2. Incompetent promoters
3. Lack of economical advertising outlets



**DAVID REECE, VOCALIST  
BANGALORE CHOIR**

1. New bands that whine about the recession
2. Pay to play
3. Club owners/promoters that fuck bands over on door percentages

**KATRINA FEATHERINGTON, VOCALIST  
SHADES OF BLUE**

1. A lack of solidarity among local musicians/bands
2. Women (either musicians or fans) who act in a degrading manner, and then can't figure out why they're treated with a lack of respect
3. People who have forgotten that music in an art form first, and a business form second

**CHARLES ANTHONY, BASSIST  
FIZZY BANGERS**

1. Outrageously high cover charges
2. High rent on clubs
3. Promoters who pass it on to the bands



**BRUCE DUFF, BASSIST  
BUGLAMP, SISTER GODDAMN**

1. Backstage coldcuts that don't fold properly
2. Carvin backlines make everyone sound like Ugly Kid Joe
3. Industry freeloaders scam on all the babes while bands are playing, leaving slim pickings at set's end

**SCOTT EARL, BASSIST  
SHAKE THE FAITH**

1. There is no local scene
2. Too many people jumping on bandwagons
3. Not enough dance/funk bands

**TYLER, VOCALIST  
SHROUD**

1. Overabundance of black clothing makes it difficult for tourists to distinguish musicians from native Amish folk
2. Not knowing whether to properly address Sunset Strip promoters/proprietors as "those heartless capitalist pigs" or "those greedy money-sucking pimps"
3. Inept groupie journalists who don't know the difference between a G-string on a guitar and the one they're wearing under their mini-skirts.



**JOEY STACY, BASSIST  
CALICO PALACE**

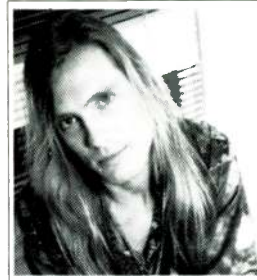
1. Pay to play
2. Arrogant musicians who drive their own bands apart
3. Gerry Gittelson

**JEFF ZIMMITTI, DRUMMER  
THE ULTRAS**

1. Clubowners that drive new Corvettes while not paying bands what they're worth
2. Ticket prices too high
3. Inefficient soundmen

**FABIAN RAWMSLEY, VOCALIST  
MONKEY PAW**

1. 21 and over age limit
2. Promoters are too money-minded
3. Club-goers place too much emphasis on "the scene," rather than the music



**RON CADE, VOCALIST  
VOODOO SALOON**

1. Pay to play
2. Nobody bands watching you play with their arms crossed and criticize you before you even hit your first note
3. Drink prices too high

**JANET ROBIN, GUITARIST  
SUGAR SHACK**

1. Not enough variation in club types
2. Bands usually lose money when they play
3. Not enough comradery between local bands

**DEBBIE PATINO, VOCALIST  
HOLY WATER**

1. Rehearsal space is too expensive
2. Lack of quality venues for up-and-coming bands
3. Lack of local support from established radio stations

**RON YOUNG, VOCALIST  
LITTLE CAESAR**

1. Fans take things for granted
2. Bands are more concerned with getting a deal than they are with their music
3. Pay to play



**DON BOLLES, FORMER DRUMMER  
CELEBRITY SKIN**

1. Too many slimy music industry reptiles
2. Bands that willfully pander to said reptiles
3. Hoards of people willfully embrace the insipid product of this vile marriage

**SCOTT LIPPS, DRUMMER  
FAITH**

1. High ticket prices
2. Not enough good venues to go to on the weekends
3. Pay to play

**TOMMY REX, VOCALIST  
LOVELIGHT**

1. Bands that complain about pay to play, and then do a pay to play gig
2. Bands that are too scared (or greedy) to try something different, and then make fun of bands that do
3. All the greedy bastards (club owners, bands, promoters) that have turned the Sunset Strip into the giant cash register it is today **MIC**

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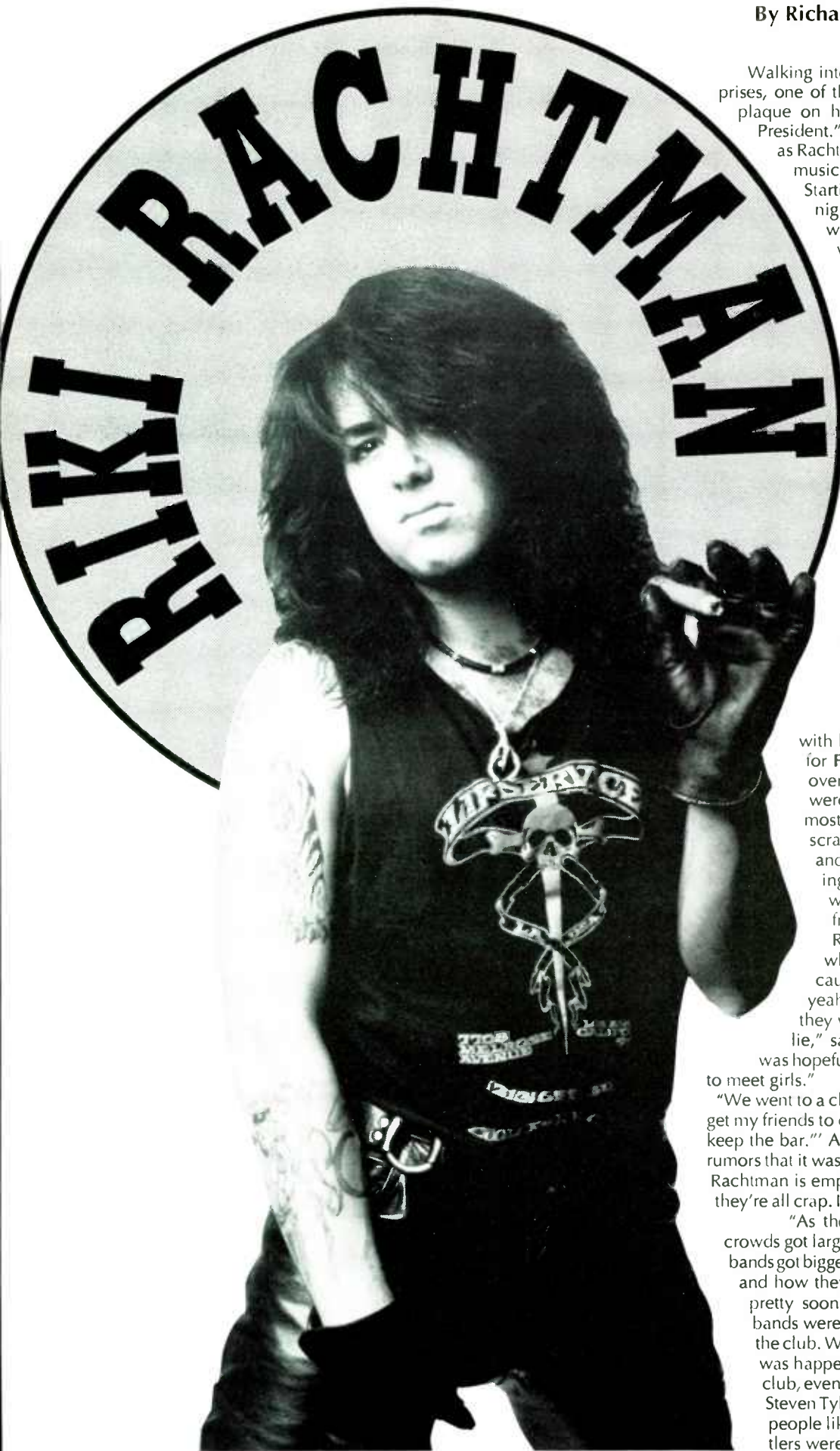
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By Richard Rosenthal



Walking into the offices of Riki Rachtman Enterprises, one of the first things you notice is a simple plaque on his desk that states "Riki Rachtman, President." It's hard not to smile after seeing that as Rachtman is arguably the most famous non-musician in hard rock/heavy metal today. Starting out in 1986 with the Cathouse nightclub, he has built a successful network of business ventures. At a time when many businesses are downsizing or putting expansion plans on hold due to the slow economy, Rachtman is doing so well that he is branching out into new fields.

The key to the success of Riki Rachtman Enterprises is the man himself. The biggest mistake one can make is to assume he is just a street kid with some famous friends who has accidentally stumbled upon something good. In fact, Rachtman is a shrewd businessman and self-taught marketing expert. He speaks like a university graduate even though he has never set foot inside a college classroom. He is a rock & roll version of the American Dream, where, through ambition and hard work, one can build an empire from scratch.

## THE CATHOUSE DAYS

Six years ago, Rachtman was living with his roommate Taime Downe (vocalist for Faster Pussycat) in a grimy apartment overlooking Hollywood Boulevard. They were happy because their TV set worked most of the time and they could usually scrape enough money together for beer and Domino's pizza. One thing was missing, though. They really wanted a place where they could hang out with their friends. Their friends were Guns N' Roses, Faster Pussycat and L.A. Guns, which at the time was no big deal because none of the bands were signed. Oh yeah. There were a couple of other reasons they wanted to start a club. "I'm not gonna lie," says Rachtman with a smile, "the first was hopefully, to pay our rent and the second was to meet girls."

"We went to a club in Beverly Hills and said, 'Look, I'll get my friends to come here. You keep the door, and I'll keep the bar.'" And that's how it all started. About the rumors that it was drug money or help from rich parents, Rachtman is emphatic. "I've heard all the rumors, and they're all crap. I started out with zero, man, with zero."

"As the club got a little bit bigger and the crowds got larger, the bands got signed, and when the bands got bigger they always talked about the Cathouse and how they made the Cathouse their home and pretty soon people would know that when the bands were in town they would be hanging out at the club. When people heard of the L.A. scene that was happening, a lot of it was coming out of this club, even though no bands had played there live. Steven Tyler came in the early days... Ted Nugent, people like that. All the strippers and mud wrestlers were going there because they might meet

**"I've heard all the rumors  
and they're all crap.  
I started out with zero,  
man, with zero."  
—Riki Rachtman**

guys in bands, and all the guys in the bands would go there to meet the girls. So it worked great. And it was very unpretentious. It almost bordered on punk, because the scene was so much better then. Now, it's almost like we're playing Top Forty because we play Guns N' Roses and Aerosmith."

## T-SHIRTS AND THE BORDELLO

The Cathouse had been open for about two years when Rachtman started selling Cathouse T-shirts. No big deal, lots of clubs have T-shirts. Except that most of them don't have Axl Rose wearing one of theirs in a video in heavy rotation on MTV. "Axl wore a T-shirt on the 'Paradise City' video, and everyone wanted a Cathouse T-shirt, so I got involved in the T-shirt business. We started advertising in magazines, and we have distributors in Japan and Europe." Rachtman is also very careful, and very smart, to keep his name in the public eye. The name of his merchandising company is 'Riki's Private Reserve,' and the logo on all of the Cathouse merchandise boldly states "Riki Rachtman's World Famous Cathouse"

After a couple of years in the rock & roll business, Rachtman was ready to try something a little different. He wanted to keep the Cathouse, but he also wanted to open another club, this one where people could dance. "I wanted to do a dance club that's hot and crowded, really decadent, that some people might not even dig, and they'll play Motorhead and then K.C. and the Sunshine Band and then Ministry and then Frank Sinatra, anything you could possibly hear at a club. That was my idea. Put Russ Meyer films on the walls, have Go-Go dancers. We found the place at Peanuts, and, while I thought it would do good, I didn't think it would do that good. Bordello is probably the most consistently crowded club in Los Angeles. Last week at Bordello, we did over 500 people, and this is in a recession, and we've been open for three years."

"We do things different. I wanted to do a theme party. I thought, 'What the hell?' I wanted to do a Wild West Night. This might seem really stupid, but let's have everyone dress up in Western attire. We had Raging Slab play, we served hot dogs and beans, we decorated the entire club, and it worked good. We had Beach Night, a pajama party, all these things. After Bordello, then MTV started, and that blew the whole thing wide open."

## HEADBANGER'S HERO

While the concept of MTV's *Headbanger's Ball*—a three hour show playing nothing but hard rock and heavy metal videos—was a hit with fans from the start, the VJs suffered from a serious credibility problem. More than any other type of music, metal fans are legendary for their fanatical devotion to bands and their attention to detail. MTV took turns using their regular VJs as hosts of the program, but they seemed unfamiliar with the music and uncomfortable with their roles. Something needed to be done, and who better to do it than Rachtman, the ultimate metal fan? He was even recommended to MTV by Axl Rose himself, who accompanied Rachtman to New York for his first audition.

Rachtman got the job, but things were tough at first. "When I see tapes of old shows, I think I was a character. I had makeup on, my hair was all puffed up, I had funky clothes and I was scared to death. I'm not a TV star. I'm not an actor. I was playing a character and reading a lot of cards. I don't read cards now. I get out of bed and pick up clothes off the floor and go do the show and it looks like that sometimes, but I love it so much. I've met everybody I wanted to meet. I'm going to Philadelphia to work with Ozzy Osbourne. Come on! I mean, I'm a rock & roll fan that gets all access passes to every concert, that gets to hang out with Skid Row in North Carolina, with Guns N' Roses in Vegas, with Ozzy Osbourne in Philly. There is nothing better in the world to do if you're a rock & roll fan. A lot of people must be pissed off at me and a lot of people must be jealous at me because I get to meet their idols."

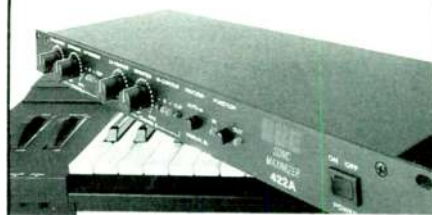
"I was in London interviewing Aerosmith, and I almost peed in my pants. I couldn't believe it! There's Steven Tyler, and he's like 'hey Riki' and I'm like 'he knows my name!'"

"I love the show, but there's a lot of changes I'd like to make. I don't have any say at all in the videos that get picked. Danzig is my favorite artist and we can't get Danzig videos on MTV—but we're working on it. There's artists that I like, and I always try to push them. I've always done as much as I could for Suicidal Tendencies, and MTV listened to me a little bit on that."

## CATHOUSE ON THE ROAD

Never content to relax and enjoy success, Rachtman is always searching for ways to

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◀ 29 Riki Rachtman

improve and expand. "I'm obsessed with money—I'm not gonna lie—I'm obsessed with money and I'm obsessed with business. I don't want to be middle class. I want to have hotels and I want to be a Donald Trump type character. I work every single day."

Rachtman's latest projects include a line of Cathouse swimwear, a home video and the Cathouse tour. He had preliminary sketches of the bathing suits on his desk during the interview, explaining that he was helping to pick out the fabrics, while the girls that he was working with were doing the designs. As for the home video, while there are a glut of home music video shows on the market, Video Cathouse will be different as it will be on film, with high quality subject matter, and not "cheesy, like the other ones," as he puts it.

The most ambitious project is the Cathouse tour. "Wherever I go, people always ask when I'm going to open up a Cathouse in their city. That would be too hard, to do a Cathouse in every big city in the country, so what we're doing now is taking five cities: Los Angeles, Tempe, Albuquerque, Denver and Salt Lake City. We're going to go to each of these cities, we're going to get a tour bus, we're going to



get some good bands, some big national bands and the one thing that the bands know is that after the show they have to hang out in the crowd and meet everybody. It's going to be a party, it's going to be great. It's going to be like a recreation of the Cathouse in each city."

## THE FUTURE

Even Rachtman himself says he doesn't have a clue as to where it's all going. He's turned down a lot of things that would have made a lot of money because he values the Cathouse name and wants to have creative control to make sure the products that are licensed are high quality. He wouldn't mind fronting his own band, either. Ask him about it, and he says with a sly grin "I used to sing in some bands. Not very good. I saw Guns in Vegas the other day, and I would have just loved to have been on that stage. I just can't help it. I was in some bands, and I miss it. One day I want to put out a record of some old punk songs that I used to do when I was in school. One day...."

"As far as other things I want to do, I'd like a permanent building. I'd like a building that was called the Cathouse. Maybe I'd like to own my own bar, who knows, maybe a restaurant. I'm just the same guy that I was before. I still get in trouble, except that now it ends up in lawsuits. People say a lot of things about me. People who do that just don't know me."

Even though he's driving a new Corvette now, talking to Rachtman you get the feeling that he is indeed the same kind of guy he always was—the kind of guy who's happiest when he's wearing a T-shirt and an old pair of jeans, sitting around having a few beers and some Domino's pizza with his friends. MC

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**◀ 25 Spinal Tap**

**NT:** If I might say, this is my idea, and this is kind of my thing. So, I would like to answer this question. Yes and no—that would be the answer.

**DS:** You see, you've got to take a stand on something like this.

**NT:** Yeah, you've got to stand up for something. So, yes and no.

**DSH:** You've got to stand for something or you'll fall for anything.

**DS:** Or if you don't stand for something, you'll fall for nothing.

**NT:** Basically, let's say we're taking a squat.

**DSH:** Okay, we're not exactly taking a stand, but we are popping a squat.

**DS:** If you don't stand up for the right to die, you don't wish to live.

**DSH:** You see, basically, everybody has written suicide songs, so we thought, what could we do that's around the subject, but it's not the same thing. We didn't want to reinvent the wheel all over again.

**DS:** So, we invented a new wheel.

**NT:** We invented the hub cap, which is a lot easier.

**MC:** Do you feel you've grown as musicians? For example, I think your new lyrics are much more serious, more mature.

**DS:** And more mysterious.

**DSH:** There's that word again, "mature." There is a certain maturity to it.

**DS:** It's a mystery, don't you think?

**MC:** Also, you seem to be branching out and tackling more difficult subject matter.

**NH:** It's part of growing up.

**DS:** Yeah, songs like "Bitch School" touch upon more difficult subjects. [Sample lyrics: "You got problems/You whine and you beg/ When I'm busy/You want to dance with my leg."]

**NT:** It's part of growing up.

**DS:** It's taking that Spinal Tap mentality to the next step into early post adolescence.

**MC:** This is true. And it seems you can still take it one step further.

**DS:** Late post adolescence?

**MC:** Since you're tackling more difficult subjects, is it now time for Spinal Tap to stand up and do something about the ills of the world?

**NT:** In a small way, we are.

**DS:** We went to see JFK the other day.

**DSH:** No, no. That's seeing a movie. You see, what we're doing is—we're putting on a show and people have to come and pay, then we get the money, we go out and buy products and that keeps the world going around.

**DS:** And we buy products that do not exploit the rain forest. So, every time you come and see a Spinal Tap show and give us money, you're helping us not exploit the rain forest.

**NT:** And when we buy a burger, that burger has not been tested on live animals.

**DSH:** No food that has been tested on live animals will touch our lips.

**NT:** If we know that a place, say a given farm, tries make-up on the cows, we will not eat those cows or use that milk. We draw the line.

**DSH:** We were driving once, and this was in Jersey, not New Jersey, but Jersey in England, and we saw a field of cows with make-up on. I mean, they had eyeliner and fake eyelashes on—the whole bloody nine yards!

**NT:** It was the most grotesque thing you ever saw!

**DSH:** Some of them looked bloody nice.

**NT:** Well, you got out of the truck.

**DSH:** Just to say "Hello."

**DS:** He just wanted to pay his respect. So, he paid his respects from the rear, so to speak.

**NT:** But what we did was we said, "Naughty, naughty, naughty."

**MC:** Now, who did you say this to?

**NT:** The cows.

**MC:** You said this to the cows?

**DS:** Yeah. But David whispered it to his favorite cow.

**NT:** Yes, many times and he made up these little poems that went "Moo moo moo, I love you." If you consider that a poem, which I do.

**MC:** Nigel, I understand that Marshall is now making an amp that goes to "20" and that you're part of the endorsement campaign.

**NT:** I am. There even are posters that prove it. You can ring up Marshall and get a poster and you can see that it really does go to "20." The posters are also in all of the music stores. We all play with those amps.

**MC:** Do you think that "20" is going to be enough?

**NT:** No, not really. But it's a place to begin. I've already worked way past that. You see, the industry never really has the privilege of being involved in the research, but I do. So when a new product comes out on the marketplace, I'm already way past it. You see, I'm doing close to "30" at the moment.

**DS:** That's what the astronauts have. If you want to see where the future of technology is, you don't go to a music store, you go into space.

**NT:** And that's where I go, metaphorically speaking. So, yes, "20" is now available for the consumer.

**MC:** Now that *Break Like The Wind* has been released, are you planning a tour to support it?

**NT:** Sure. We're going out on a big tour of the States and Britain and maybe Scandinavia.

**MC:** Are you going to play big venues?

**DS:** Probably the Universal Amphitheatre, because we don't want to lose contact.

**NT:** It's either that or Barney's Beachery.

**DS:** Because there's no in between.

**DSH:** We find that the bigger the venue...

**DS:** The more people.

**DSH:** Yeah. We find that the bigger the venue the more people and the less grotesque our presentation can be. We want to maintain that level of connection just short of grotesque.

**NT:** We want to be able to reach out and grab some woman.

**DS:** Yeah, we want to grab some woman and get her to come backstage.

**MC:** Do you have anything in mind conceptually for this tour?

**NT:** Yeah, meeting women.

**DSH:** No, she means creatively.

**NT:** Oh, we're working on some eye-boggling effects.

**DS:** We don't want to give it away.

**MC:** You're not quite set on what those effects will be yet?

**NT:** No, we're still working on it.

**DS:** We've given them a list of about 100 things that we want to do and they come back to us saying, you can't afford this, can't afford this, this we can afford, if we do it real cheap. So, we're going through stuff like that. But it's a big show. Big show.

**DSH:** But, whether you like it or not, Spinal Tap is back and we're in your face. **MC**



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**Booking:** Steve Ferguson/ICM (212) 556-5649  
**Legal Rep:** N/A  
**Band members:** Tony Griffiths, Chris Griffiths, Tony Elson, Sean Simpson  
**Type of music:** Modern rock/pop  
**Date signed:** Summer, 1991  
**A&R Rep:** Cliff Cultreri

By Richard Rosenthal

Ask anyone to compose a list of the cities most well-known for producing rock bands, and the list will be short indeed—Los Angeles, New York, London, maybe a few more. However, one city, Liverpool, England, is famous not because of the quantity of bands it has produced, but because it was the hometown of the greatest rock & roll band ever: the Beatles. Now comes another band from Liverpool that the British music press, notorious for being tough on bands, have (gasp!) dared to mention in the same breath as the Fab Four.

The Real People were formed in 1988 by brothers Tony and Chris Griffiths, along with their friends Tony Elson and Sean Simpson. Regardless of the praise they are receiving now, they formed the band simply to make music. "All I like to do is play the guitar," says Chris Griffiths in his distinctive Liverpudlian accent. "If success doesn't come, that's what I'll always be doin' anyway. I could never work for anyone except me self."

The band started by playing pubs in Liverpool, shocking the audience with original material as most pub bands play strictly covers. Eventually, they gathered enough attention to sign a demo deal with Columbia

UK, and early in 1990 they recorded their single, "Window Pane." It was such a success that in the summer of 1991, they returned to the studio to record a full album and later that year remixed several of the tracks and released the album in America.

The songs on the record are examples of how keeping things simple can sometimes say a lot more than taking things to extreme detail. "Our philosophy is that you can say many things with very few words," says Griffiths. "That's the beauty of the English language: You can take one word and have it mean so many different things. Going back to basics and simplicity is part of our songwriting."


"I've found that it's easier to lay back and have a good time and not be tense about it. Sometimes things are so produced that they've got no life to it. We've learned a lot from the original demos for the songs. After we've finished in the studio and we listen to the mastered tracks, sometimes there isn't as much soul or life as the original demos have. It all goes with the vibes. The technical part of it, how you record it, has nothing to do with the feeling that comes out, as far as I'm concerned."

Griffiths says that his inspiration comes from older bands such as the Beatles, the Rolling Stones and early Pink Floyd, explaining that he finds many good things by looking back to the generation he was born in—the Sixties. "There are a lot of new things in old music." It also doesn't bother him that people compare the Real People with the Beatles. "It doesn't bother us at all. It's a compliment to say that we sound like the Beatles. Lennon and McCartney, to me, were the best songwriters as a team, ever. We have a joke amongst us. Someone asked us why we called ourselves the Real People, and we said that we were going to call ourselves 'The Bootles.'" Griffiths laughs, and

when he realizes I don't get the joke, explains, "the dock area in Liverpool where we all grew up is called 'the Bootle.'"

There are some things that don't translate well from British to American, but Griffiths hopes that the Real People's music isn't one of them. Soon they will be touring the United States, which Griffiths considers a major step in the band's career. "The one ambition we have is for the whole world to get it, to get the chance to listen to our music. You don't know if you're going to like something if you never get to hear it. That is one thing that is important to us. When we come over to America, we're going to be playing a lot of songs that we haven't played for quite a while. The album that's out in America right now was released in England about a year ago, so we've had a lot of time to think about that album. We've had to do a lot of touring, a lot of hard work."

In image-conscious America, it will be interesting to see how audiences react to the Real People. Griffiths says that there is quite a different attitude where he comes from. "The thing about Liverpool bands is, no one's got an image. Everyone's got a very basic setup—two guitars, one bass and a set of drums. Everyone goes out together and sees each other in the same places. For a major city, it's like a small town in a lot of ways, as far as the clubs and that. It's sort of like a wide open youth club with overgrown kids."

Overgrown kids...sort of like the four guys that make up the Real People. Oh sure, they're all serious musicians completely dedicated to their work, but scratch the surface, and you'll find the kid in his room who's content to play his guitar for hours. As Griffiths says, "To play music with me mates and me friend, that's what I really enjoy." 

Paul Cox

## The Real People

*The Real People*  
Relativity

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various

□ **Top Cuts:** "Window Pane," "Wonderful," "She."

□ **Material:** The British press likes to favorably compare the Real People with the Beatles, and not just because the two bands share the same hometown of Liverpool. Listening to the album, with its jangly guitars and vocal harmonies, will trigger memories of the kind of music the Beatles played in their earlier days. The lyrics say a lot without being overly wordy, the instrumentation is basic and the tunes are short, averaging three and a half minutes each. The Real People are readily identifiable as a British band, and not only because of the Liverpudlian accents the brothers sing with.

□ **Musicianship:** Nothing fancy. The emphasis is on the songs and getting the message across, so everything extra has been trimmed away like fat from a steak. There are a few guitar solos spread around thinly, but that's about it. Tony and Chris Griffiths both share vocals, and although they don't have classically great voices, it actually makes their music even better (the whole point to the band is that they are real people playing real music).

□ **Production:** Three different producers, including the band themselves, were used on the twelve songs; two more people were used to remix four of the tracks. Nevertheless, the continuity and philosophy remains the same. The record has a live feel to it, probably because it's mostly just vocals/guitar/bass/drums. There is some acoustic guitar added for texture, with a little keyboards added for color. Other than that, what you hear on the record is probably pretty close to what you would hear at one of their shows.

□ **Summary:** It's ironic that, while every band wants to be successful and sell lots of records (even if they won't admit it), sometimes the most blatantly commercial bands fail while the quiet ones succeed. The Real People are four guys from the harbor area of Liverpool who got together first and foremost to make music, and if success happens to follow, then all the better. This debut faithfully captures that spirit. —Richard Rosenthal

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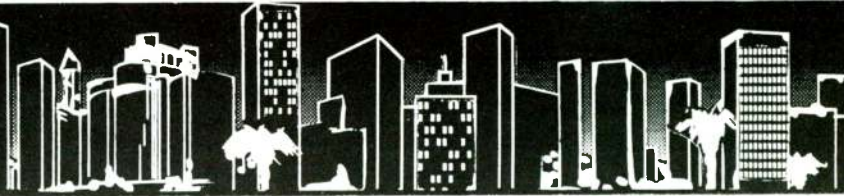
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# NIGHT LIFE



## ROCK

By Tom Farrell



Tom Farrell

Steve Summers of PBF

Club Dump has opened its doors out of the Central nightclub at 8852 Sunset Blvd. The club is "run by musicians, for musicians, and is not about money," like the press release says. Club Dump offers a good atmosphere for bands and audience alike and a low cover charge of \$2.95! Call this a recession beater!

Ex-Guardian vocalist Paul Cawley is looking for a bass player and drummer to complete Renalsance, his new hard rock outfit that combines Christian beliefs in a secular format. All interested parties may reach Cawley at (714) 457-2521.

We hear the Shamrock club may be on its way out. For years, the Shamrock has provided us with some of the best young, local alternative artists. We'll keep you updated.

Way cool band name of the month: the NBC Promosexuals.

Ex-Bang Gang/TKO bassist Scott Earl is now playing for Shake The Faith with ex-Brunette member Todd Loomis on drums. "It's the American version of Def Leppard," touts Earl. The band is supposedly inches away from a deal, yet is still

looking for a second guitarist. You can reach Shake The Faith at (818) 769-1197.

It's been over two months since the China Club closed up shop, and the only useful purpose it's serving is as a haven for the homeless that seek shelter in its empty doorway.

A couple of local releases worth note: Medicine Rattle has put out *Unbottled*, a ten-song self-released CD with ex-X guitarist Billy Zoom handling the production chores. If you can't find *Unbottled* at your local record store, drop Medicine Rattle a line at 1030 W. MacArthur Blvd., Suite 64, Santa Ana, CA 92707. Next up, the Grovers have released a self-titled nine-song cassette featuring their catchy, R.E.M.-flavored college rock. You can reach the Grovers at (310) 649-4337.

Ex-Precious Metal members Leslie Knauer (vocals) and Janet Robin (guitars) have formed Sugar Shack and are gigging locally. Also in the band are drummer Scott Goldstein and bassist Andy Hadel.

Gig of the month: Big Audio Dynamite II, Public Image Limited, Live and Blind Melon will all be playing on the same bill Thursday, March 26th, at Crawford Hall. The evening is brought to you by Goldenvoice.

Yes, those were the guys in Linear you've seen hanging out at the clubs. The guys are in town putting the finishing touches on their second outing for Atlantic Records and have been taking advantage of our night life scene. We ran into drummer Joey 'Bang' Restivo while he was chatting with Tracii "L.A." Guns before the latter departed for tour.

Pretty Boy Floyd will be returning to the clubs from which they originated (and set attendance records) during their unsigned days, which have returned. They're playing March 19th and 20th at the Roxy, which will feature the debut of their new guitarist, Aerial Stiles.

Arista Records has picked up Enuff Z'Nuff. Guitarist Derek Frigo is back in the band.



Billy Block

CCMA Open Mike sponsors.

## WESTERN BEAT

By Billy Block

Congrats to Beth Bleiberg and all the folks who volunteered to help the CCMA put on some outstanding entertainment for the runners at the L.A. Marathon. Appearing on the CCMA stage representing the country music community were the Ron McCoy Band, Pam Loe and Hipshot, Dean Dobbins, Geary Hanley, Larry Dean and the Shooters, Re Winkler and Kim McAbee and Boy Howdy with KZLA's lovely Barbara Barri acting as M.C. Down the road a piece, Libby Floyd, Don McNatt, Ronn Crowder, Stan He'bert and friends performed on the Big Stage. The Palomino stage featured music by Mandy Mercier, the Plowboys, Ronnie Mack and the Barndance Band, the Paxton Trio, Blakey St. John (special thanks for the early mornin' hot coffee) and Cliffie Stone. Duke Davis, Sierrah and Purple Sky also donated their talents to help encourage the thousands of entrants of this year's marathon.

Bluegrass fans should check out the Butcher's Arms when Steve Lankford, Bill Bryson, John Schlocker and Tom Corbett all get together and pick. A large enthusiastic crowd showed up at the premier of this event last month. Look for guest fiddlers like Byron Berline and Brantley Kearns to show up and sit in.

Mike Johnstone of Class Act Prod. is now heavily involved in the video biz. Mike has been working

with Gene Bear on his *Bear Country Show* for cable access. He is also one of L.A.'s most accomplished musicians, as well as running a full service recording studio.

Ray Doyle of Reach For The Sky will be performing at the SXSW Music conference in Austin. Look for Ray singing in the Marriott lobby, where all the great writers are.

Photo stars this month include CCMA Open Mike sponsors Gloria DeMuri, Linda Cauthen, Janice Guerrero, Nick Dragon, Brent Fernau and Stan He'bert at the Butchers Arms.

In the studios: Columbia/Nashville's Mike Reid is in town cutting tracks with producers Peter Bunetta and Rick Chudacoff for his next release. The Bum Steers at Joe Braus', Mary "Vee" Whiteley (former Mustang bassist) at Dave Pearlman's Rotund Rascal, San Francisco area artist Paul Jefferson at Headway Prod. Studios with Steve McClintock producing, Rip Masters at Rotund Rascal and Eddie Dunbar at Bob Nicksic's Right Brain Studios.

John Anderson made a triumphant return to Fred Reiser's Crazy Horse Saloon on the heels of his Number One hit, "Straight Tequila Night." BNA Entertainment threw a little industry dinner party before the show that was quite tasty. The ACM's Bill and Fran Boyd were in attendance, with Fran's parents as honored guests. Media personalities Maria Cracknell, Laurie Kaye and Jimmy Sloan, Kip Kirby and BNA staffers Ric Pepin, Jim Della Croce, Richard (Mr. Nashville) Landis and Vicky Jackson were all a buzz about Anderson's renewed popularity. Big John put on a fine show, even playing a little banjo mid-way through the set to show off his bluegrass chops. Congrats, John and all at BNA!



Tom Farrell

Joey Bang and Tracii Guns



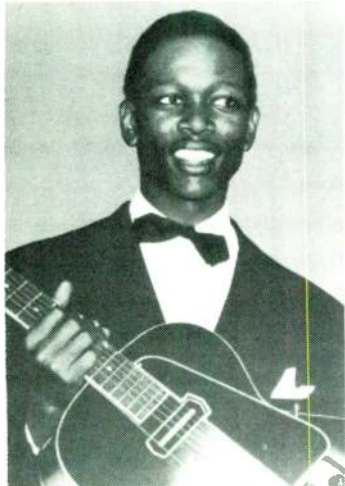
Billy Block

Fred Reiser, John Anderson, Fran & Bill Boyd and Ric Pepin



# JAZZ

By Scott Yanow



Charlie Christian

Although Charlie Christian died in 1942 at the age of 23, he is still a legend among guitarists for he was the first to really make the electric guitar into a solo instrument. **Jazz Central's** latest session at the **Musicians Union** in Hollywood paid tribute to Christian not by recreating his solos with the **Benny Goodman Sextet** or even playing his repertoire, but by showing how his legacy has touched the styles of most of today's guitarists; besides it was an excuse for some great music! **Ron Eschete's** trio (featuring **Todd Johnson's** high note bass guitar solos) was tight and swinging on such tunes as



John Clayton

"Don't Be That Way," "Soft Winds" and an unidentified newer piece. Eschete's chord voicings are quite distinctive, as are those of guitarists **Joe Diorio** and **Larry Koonse** who, with bassist **Putter Smith**, performed some very adventurous group improvisations on standards. While Diorio's searching solos often played tricks with time, Koonse's single-note lines were very advanced. Together the trio created music that would have pleased **Lennie Tristano**. The final set was a bit more conventional, a fine quartet that gave guitarist **Philip Upchurch** and tenor great **Harold Land** (along with bassist **Frank De La Rosa** and drummer **Sherman Ferguson**) a chance to stretch out. Overall, another strong success for **Dan McKenna** and **Jazz Central!**

Speaking of strong successes, the **Clayton-Hamilton Jazz Orchestra** now deserves to be ranked as one of the top big bands not only in L.A. but in the world. The reason for this band's strong personality filter down to the arrangements of **John Clayton**, the orchestra's "front man" and, along with drummer **Jeff Hamilton** and altoist **Jeff Clayton**, co-leader. Starting off with "Blues For Stephanie" (which was dedicated to arranger **Neal Hefti** who was in the audience), through **Oscar Brashear's** "Sashay," **Jeff Clayton's** bowed feature on "Django" and the debut of a new suite, the band was in top form. With such soloists as trumpeters **Snooky Young** (who can still nail the high notes), **Oscar Brashear** and **Clay Jenkins**, tenors **Rickey Woodard** and **Charles Owens** (the latter was outstanding on the passionate "Devotion"), an all-star trombone section and altoist **Jeff Clayton**,

few orchestras today can compete with the **Clayton-Hamilton Jazz Orchestra**.

Upcoming: **Catalina's** hosts **Dorothy Donegan** (through Mar. 15), **Susannah McCorkle** (Mar. 18-21), **Mike Garson** (Mar. 22) and the great **Charles Brown** (Mar. 24-29). **Jimmy Rowles** (Mar. 13) and **Kenny Burrell** (Mar. 14) play at the **Jazz Bakery**, **Brandon Fields** returns to **Le Cafe** (Mar. 20-21), **Bob Cooper** drops by **Chadney's** in **Burbank** (Mar. 13), **Gaston Rene** brings his "tropical funk jazz" to **At My Place** (Mar. 22) and **Pedriani Music** offers free jazz every Saturday starting at 1:30 p.m.

Thomas C. Burns

# URBAN CONTEMPORARY

By Wayne Edwards



MJ fans wait in hotel lobby in Dar Es Salaam, Tanzania

the truth in upcoming issues of **Ebony** and **Jet**.

This year's **Soul Train Award** party, held at the **Sheraton Grande Hotel** in downtown Los Angeles, honored mega-producers **Jimmy Jam & Terry Lewis**. Songstress **Patti LaBelle** is set to play **Anaheim's Celebrity Theatre** and the **Universal Amphitheatre** (April 3&4, respectively).

**N.W.A's** **Dr. Dre** introduced his new label, **Death Row Records**, at a pre-Grammy party at **Chasens**. Apparently, **Dr. Dre**, who, in addition to the hard-core rap of **N.W.A**, has found success as an R&B producer with **Michelle**, is wasting no time having already reportedly signed fifteen artists to the label. It was unclear at presstime whether or not he's still a member of **N.W.A**.

On the opposite end of the spectrum, **Quorum Connors** (a.k.a. **Captain Quiet Storm**), performed six shows in three nights at the **New Classic Gourmet** in **Century City**. Sadly, the club's promoters refused to comp press so there's no word on how the show, which featured saxophonist **Marion Meadows** and guitarist **Stormin' Norman Brown**, did.

One show that definitely was a killer was **Alexander O'Neal** at the **Strand**. **O'Neal** had a full house for the first of two sets and was in great form, mugging and playing with his boisterous audience. By show's finale, the jamming "Fake," **O'Neal** had turned the upscale nitery into a dance club as several patrons jumped onstage to party with him. That marks the talented vocalist's second successful appearance at the club within recent months.

The **Strand** is back in the swing of things, featuring **Little Richard** (March 21), **Angela Bofill** (March 20), **Alex Bugnon** with **Eric Gable** (March 27) and **Zapp & Roger** (March 28). Looking ahead, April is highlighted by **Marilyn McCoo** (April 4) and **Regina Belle** (April 24). In what will undoubtedly be a must-see show, watch for the club to announce three **Gladys Knight** dates soon. Call (310) 316-1700 for further information. **MC**



Fans chase Jackson's car in Abidjan, Ivory Coast

Wayne Edwards

# CONCERT REVIEWS



Anna "Flash" Luken

Dire Straits leader Mark Knopfler

## Dire Straits

Great Western Forum  
Inglewood

After a five-year lay-off, the boys from London returned with *On Every Street*, an album that once again proved that Dire Straits is one of the most original and unique bands in the world. From the bluesy rock of "Heavy Fuel," to the rockabilly humor of "The Bug," Straits leader Mark Knopfler illustrated what it is that makes him such a formidable force in popular music.

Yet Dire Straits has always been much more than a studio band, possessing one of the more engaging live shows of the Eighties. So once again the question remained: Had the five years hurt them in terms of their onstage prowess? Like the album, this sold-out performance answered all the naysayers with an often brilliant musical experience that took the crowd on a Magical Mystery Tour of straight-ahead rockers and moody interludes.

Knopfler remains one of the most recognizable guitarists on the scene today with his full-blown power chords on "Heavy Fuel" and "Money For Nothing" and lightning-like precision on "The Bug" and the episodic "Telegraph Road." However, his musical abilities tend to unfairly overshadow his singing and songwriting skills, best demonstrated on such signature tunes as the powerful and haunting "Romeo And Juliet" and the free-wheelin' crowd-pleaser "Walk Of Life."

For more than two hours, the current nine-piece lineup held the crowd in the palm of their hands. But, unlike many top-selling groups, Dire Straits earned their applause with a steady, coherent and masterful look at the band's impressive legacy.

Opening with a percussion-laden version of last year's hit "Calling Elvis," Knopfler led his band through all aspects of the group's fifteen-year career (only omitting tracks from their unimpressive second album, *Communique*). While at times the expanded lineup tended to get in the way of Knopfler (notably on a sloppy run-through of "Two Young Lovers"), the boss showed great instincts by including a stripped-down rendition of their classic "Sultans Of Swing," which featured a glimpse into the past when this was merely a four-piece unit.

While they finally hit mega-stardom in America in 1986 by proclaiming that they "wanted their MTV," it is concerts like this which show that musicianship and talent still have a place in this stagnate and manipulative video age we seem to be stuck with.

—Steven P. Wheeler

## Body Count

The Palace  
Hollywood

Breakneck anger and brutal intensity were what made Ice-T's performance with Body Count an electrifying spectacle. Ice's success and the development of his film career

have not dulled the seething gangsta-at-large perspective he laid out on 1988's excellent *Power*. The difference here is, Ice-T is no longer setting his coolly explosive raps against frunked-up rhythm tracks—he's now fronting a balls-out, hard-core metal band.

Amidst flashing police lights, belching smoke machines and a stage posse sporting shotguns, Body Count took the stage and cranked out giant metal riffs until Ice joined them and kicked things into thrash mode. Introducing one early tune, Ice-T talked about how *The Cosby Show* gave a completely distorted view of black life and then launched into a tune that featured the lines, "that ain't real—it's fucked up out here." Guitarists Ernie C. and D-Rock, bassist Mooseman and drummer Beat Master-V were a little shaky at times, but mostly produced a strong sonic backup for Ice-T's message.

There were some early sound problems in the set that broke the band's momentum, but the crowd rallied when Ice-T asked for a beat from his drummer and spun an impromptu rap. Unfortunately, it only lasted about 30 seconds, and Ice-T didn't seem too enthused about it. When the man wants to thrash, he really wants to thrash.

The sound was back to full force for the rest of the set, which had Ice-T bellowing his tales of prison, racism and various urban nightmares. The young crowd seemed very supportive of Ice's metal, especially when the tempos were just right for a wild mosh pit. "Body Count Anthem," "KKK Bitch" and "There Goes The Neighborhood" (about Body Count being banned from the Sunset Strip clubs) were all strong tunes delivered with ferocity and just enough humor.

If there's a problem with the Body Count sound, it's that the speed and the predictable song structures don't give Ice-T the chance to play with his words the way he could in straight raps. And he's no nightingale when he sings. Also, as nice as it is to see somebody bending our ideas of what kind of music should be played by which color people, Body Count's



Ice-T

brand of thrash-metal runs the risk of coming off as old formula.

Ice-T might also reconsider some of the macho posturing that's part of his show. If he overdoes the angry man poses and the songs about his manly member ("Evil Dick"), his righteous anger starts to look cartoonish. But when he picks his targets well, as in the set-closing "Cop Killer," it's a powerful shot.

—C. Crisafulli

## Rock For Choice: Fugazi, Lunachicks, Pearl Jam, L7

The Palladium  
Hollywood

Local super-heroines L7 worked hard and played harder as the organizers and opening act of the second successful Rock For Choice benefit. The message of the evening was made clear on the posters and buttons at the voter registration tables, but politics didn't stand in the way of some rip-roaring sounds from all of the bands. L7's cranked up, over-the-top delivery remains a pleasure to behold. If these women can get half the attention that Wilson Phillips received, it will be a major victory for feminism and distortion pedals.

Pearl Jam demonstrated that there's more to the "Seattle Sound" than grunge and flannel with a well-paced set of metal-boogie. On their Epic release, *Ten*, they sound poised to be the Bad Company of the Nineties—not entirely a bad thing. But live they proved to be a lot more potent and exciting. Highlights of the set were great big versions of "Deep," "Even Flown" and "Alive." And vocal-ist Eddie Vedder managed to get the crowd to work together when he dove off the stage and allowed himself to be passed around the room.

New York's Lunachicks livened things up with a set of good old thrash-punk. This all-female five-piece mixed anger, energy and humor for a strong set, indicating once again that testosterone levels have nothing to do with ability.

Headliners Fugazi have gotten some guff in the past for putting on lackluster shows, but this night they were more than inspired. Introduced by emcee actor Alex Winter and Kim Gordon of Sonic Youth as "Washington, D.C.'s favorite all-girl group," the fully male quartet ripped into songs from their new *Steady Diet Of Nothing* and from 1990's *Repeater*. Ian MacKaye, who the hard-core crowd remembers as the venerable voice of Minor Threat, punched out heartfelt vocals over his powerfully twisted guitar lines, while his guitar/vocal cohort, Guy Picciotto, bounded about the stage like a bad acid marionette. There's fury in their sound, but also a tremendous use of dynamics (a la early P! and Gang of Four), and the sold-out crowd was thoroughly entertained.

—C. Crisafulli

Nanook/Azzara-Millet

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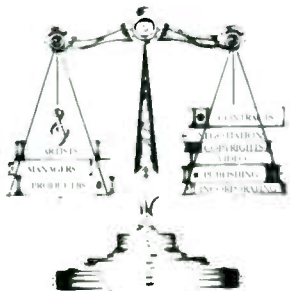
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Heather Harris

*Empty Set: Can they survive without Asheton?*

### Ron Asheton with Empty Set

*Coconut Teaser*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** DeVore & Frank: (310) 453-6214

□ **The Players:** Ron Devore, bass, lead vocals; Billy Frank, drums; John Thoman, guitar; Craig Cholette, guitar; Ron Asheton, special guest guitarist.

□ **Material:** You can't argue with the Motor City sound. Empty Set specializes in straight-ahead, big wheeled, guts and gearshifts rock & roll. On original material like "Roman Holiday" and "Packed Ice," the band applies a fresh coat of paint to old-fashioned, three-chord stomps and ends up with a pretty powerful hunk of Stooze-rock. Of course, with an actual Stooze in the lineup at this gig, the crowd was treated to some over-the-top versions of old favorites like "Down On The Street," "TV Eye" and "1969."

□ **Musicianship:** They probably don't have Ron Asheton seminars over at the Guitar Institute, but this guy just about invented the school of grungy guitar. Thankfully, the years haven't cleaned up his sound any, and he was in excellent form and seemed to be having a blast. He proved again, as he did when he backed up Iggy, that you don't need to play a lot of fast, squealing notes

when one chunk of distorted wah-wah does the job. As for Empty Set, they're no virtuoso band, but what they do, they do well. Billy Frank, who played with Asheton in the pretty cool Destroy All Monsters, pounded out solid, thumping backbeats, while Ron Devore matched him with steady basslines. John Thoman and Craig Cholette did a good job of giving Asheton some powerful backup without getting in his way. Thoman also contributed some nice slidework.

□ **Performance:** Empty Set has gone through some personnel changes, and this was one of the first nights out with the new lineup. Devore has taken over the vocal chores and needs some time to work up a stronger voice. It's dangerous to set yourself up for Iggy comparisons, but he did a passable job. Mostly, the attention was on Asheton. Ron's a little chunkier than he was twenty years ago, but, remarkably, seemed to be wearing the same tinted shades he wore on the Stooges' first album cover. He didn't want to talk much, but he broke a heavy sweat cutting loose on the guitar. This was a good night for ear plugs, as the sound was high-energy and high-decibel.

□ **Summary:** It's hard to say how potent Empty Set would be without Asheton's presence, but the Hollywood scene can always use a dose of no-frills Detroit rock. Backing Asheton, they show a lot of promise. And, of course, seeing the influential and underrated Stooze kick out the jams was a great, gasket-blowing pleasure.  
—**Chuck Crisafulli**

### Dan Bern

*Genghis Cohen Cantina*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Ellen Feldman: (213) 852-0215

□ **The Players:** Dan Bern, lead vocals, acoustic guitar.

□ **Material:** Acoustic-driven folk/rock reminiscent of Elvis Costello and Bob Dylan. In terms of lyrical content, social and political commentary dominate Bern's work, with the exception of an occasional love song or two. Material that ordinarily concerns itself with the state of world affairs can often sound preachy and trite when crafted by a novice but such is not the case with Bern. He's an original songwriter. Bern's keen insights and observations into the complexities inherent in all human beings that make for a love/hate relationship with mankind are cause for serious thought. What's more, Bern injects a considerable amount of humor that's tongue-in-cheek enough to keep the proceedings from becoming too heavy-handed. An example of the former would be "After The Parade," a tough expose on hypocrisy. This a moving song about how handicapped war veterans are treated like heroes in public, but behind closed doors, they're looked upon as subhuman. "The Fascist In Me" illustrates the latter. In this song, Bern claims to be a liberal thinker and left-winger in terms of his politi-

# CLUB REVIEWS



Hook & Co.: Gut-wrenching blues.

cal beliefs and is sensitive toward people of diverse ethnic makeup when at home alone. But get him on the freeway and he becomes an intolerant, bigoted conservative who yells at the fill-in-the-blank minority group to "get a job and learn to speak English."

**□ Musicianship:** In terms of vocals, Bern possesses a strong reedy instrument that's never shrill or coarse, and he sang with much conviction and authority. Without the accompaniment of any other backup musicians, Bern exhibited dexterous ability in acoustic guitar playing. Or a few of the numbers, he added a harmonica which he seemed to play well. The harmonica gives these songs color and texture.

**□ Performance:** Looking like a hold-over from the Beat Generation, Bern was dressed causally in black from

top to bottom. Sporting a Van Dyke style goatee, Bern was missing only a Jack Kerouac beret. Instead of the audience snapping their fingers at the end of each song and looking solemn, people were beaming with smiles, applauding their approval of a particular number and even sang along with lyrical accuracy. Bern greeted this outpour of affection from his friends with clever onstage banter and witty repartee.

**□ Summary:** Dan Bern is a reviewer's dream. A well-rounded live entertainer, he is not only a competent musician but also has a knack for writing material which forces the listener to consider some of life's ironies and paradoxes.

—Harriet Kaplan

## Hook and the Hitchhikers

King King  
Los Angeles

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

**□ Contact:** Marcia Beamish, Artists Alexander Ltd.: (310) 652-5050.

**□ The Players:** Hook Herrera, vocals, guitar, harmonica; Gregory Boaz, bass; Ronnie King, keyboards; Rob Ladd, drums; and Zack Zunnis, guitar.

**□ Material:** This is pure, gut-wrenching blues inspired by the likes of John Lee Hooker, with an unmistakable Southwestern flair, a la Stevie Ray Vaughan. It is the kind of music

you don't hear so much, but rather feel from the pit of your stomach.

**□ Musicianship:** Zunnis' only fault as a guitarist might be that he's too clean for the blues. Even that's a minor sin, though. He is one of the most technically proficient players anywhere, and delivers each solo with presence and dynamics. Boaz and Ladd—even though he's a new addition to the group—follow each other smoothly and set the driving tone for each number, as King supplies those slight but needed touches to fill every moment. Hook is the sloppiest, taking a while to warm up on his six string before wailing into it during their second set. At times, he needed to hang back more and let Zunnis do the driving. Hooks vocals, though, are vibrant and muscle-bound enough to carry his weight—not to mention his veteran skill on harmonica.

**□ Performance:** These guys extend no frills, and don't need to. Each plays with an intensity and sincerity that is tangible, and communicates that strongly to the crowd. Heads were nodding and toes were tapping; a few even danced. That's party enough for L.A.

**□ Summary:** Hook and the Hitchhikers' greatest attribute is their confidence in the music they play and an unshakable focus on what they want to accomplish. They write stellar genre songs and put some true grit into the club scene. Just like Joe Ely, they will always be able to find loyal minions with that kind of attitude.

—Sam Dunn

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Jeff Levitt

*Tick Tock Bang: Nothing really special.*

**Tick Tock Bang**

*The Troubadour  
 West Hollywood*

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Peter Quenet: (818) 761-3915

□ **The Players:** Peter Quenet, vocals; Michael James, guitar; Matt Boyd, bass; Greg Cook, drums.

□ **Material:** Tick Tock Bang plays a mix of blues-based hard rock so familiar to the Hollywood scene that it should be trademarked. You know the formula: loud guitars, throbbing bass, pounding drums, wailing singer, etc. Though the format itself was old hat, the songs were a bit better than average, and vocalist Peter Quenet strapped on an acoustic guitar for a couple of numbers that really shined.

□ **Musicianship:** Tight without any loose ends, these guys have obviously spent lots of time together in the rehearsal studio. Quenet gets high marks for his clean, powerful voice and passionate delivery. Guitarist Michael James also knows how to play with passion without getting overly technical, and drummer Greg Cook and bassist Matt Boyd are as solid as they come.

□ **Performance:** Quenet was the focal point of Tick Tock Bang, being hard to ignore dressed in matching jacket and pants made of black wet-look leather. His outfit notwithstanding,

he had a lot of charisma, doing a good job of interacting with the audience and keeping the enthusiasm level high among his band.

□ **Summary:** Tick Tock Bang is a good band with some good songs that puts on a good performance. They are representative of a vast pool of similar bands that do what they do well. The only problem is that everybody else is doing the same thing just as well. The name Tick Tock Bang, I assume, is suggestive of a time bomb exploding. If Tick Tock Bang wants their career to take off in the crowded field of hard rock music, they can't settle for being good—they must be great in some area (songs, an outrageous show). If not, instead of exploding, their fate will unfortunately be to fizzle out quietly. —Richard Rosenthal

**The Scream**

*Vertigo  
 Los Angeles*

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Hollywood Records: (818) 560-6197

□ **The Players:** John Corabi, vocals; John Alderete, bass; Bruce Bouillet, guitar; Walt Woodward III, drums.

□ **Material:** If you've heard the Scream's "Man In The Moon" over the airwaves, you can stop there. It's their most compellingly arranged and interesting creation—otherwise, they're just another power pop ensemble loosely based in the blues. So predictable are they that it's onerous to discern anything they do as being somehow distinctive or extraordinary. Their songs are about women as prick teasers ("Give It Up"), about the "I told you so" scorned lover ("I Don't Care"), and about the "I told you so" independent man ("I Believe In Me"). Geez, what range. Let's see...didn't Leatherwolf already cover this ground?

□ **Musicianship:** Corabi is a strong vocalist with rich depth and range, and could definitely handle any musical stretch before him. Bouillet is a skilled guitarist, but his hackneyed style reflects the material's own staleness. Alderete handles the bass efficiently, but Woodward—I can't remember hearing more flat clodhopping drum sounds from a signed band.

□ **Performance:** Every move, everything this foursome did was one big cliché. Corabi, in a poet shirt and chaps-fringed pants, strutted and postured like any Jagger knock-off of the last two decades, at one point telling the audience they needed to loosen up and have a good time. And they would have—if the band had given them anything to react off of.

□ **Summary:** "Repetition is the death of art," said Picasso. While that ain't necessarily so for rock & roll, there are only so many times you can hear the same things without falling asleep. The Scream, alas, is unmistakably in the snooze category. At their core they are competent musicians, but it seems that between them, they don't have one nouvelle idea. —Sam Dunn



Tom C. Holaday

*The Scream: A total cliché*

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## PROGRAM

- ◉ **Rock Roots: Rhythm and Blues, Gospel, Country, Blues, and Rockabilly**  
The difficult birth of rock and roll—as told by the people who were there in the formative years.  
Artists covered: Elvis Presley, B.B. King, Sam Cooke, Johnny Cash, The Everly Brothers, Buddy Holly
  - ◉ **DJs to VJs**  
Radio formats and DJs covered: Dick Clark, Casey Kasem, Art Laboe, Alan Freed, Murray The K., MTV
  - ◉ **The Songwriters: From Staff Writers in the Brill Building to the Singer/Songwriter Celebrity of Today**  
Artists covered: Goffin & King, Barry Mann & Cynthia Weill, Jimmy Webb, Richard Barry, Lieber & Stoller
  - ◉ **R&B to Rap: The Black Sound and Foundation of Rock**  
Artists covered: Chuck Berry, Little Richard, Smokey Robinson, Otis Redding, Michael Jackson
  - ◉ **Women in Rock: From Solo Pioneers Through the Girl Groups, to the Solo Singer/Songwriter**  
Artists covered: Michelle Phillips, The Supremes, Linda Ronstadt, Cher, Ruth Brown, Grace Slick, Aretha Franklin
  - ◉ **Industry Leaders: The Role of Executives, Agents, and Managers in Creating and Shaping the Sound**  
Executives covered: Clive Davis, David Geffen, Syd Nathan, Leonard Chess, Ahmed Ertegun
  - ◉ **Producers and Engineers: From Critical Ear to Finished Record**  
Producers covered: Phil Spector; Richard Perry; Holland, Dozier & Holland; Peter Asher; Quincy Jones; Sam Phillips
  - ◉ **Rockin' All Over the World**  
Artists covered: The Beatles, The Stones, The Yardbirds, The Wailers, Eric Clapton, David Bowie
  - ◉ **Rockin' USA**  
This is a look at a number of sister cities and what sounds they produced. The main cities covered are Los Angeles and San Francisco, New York and Philadelphia, Chicago and Detroit. Artists covered: Frankie Lymon, The Rascals, Hank Ballard & The Midnighters, The Dells, Flo & Eddie, The Beach Boys, The Jefferson Airplane
- Guest speakers include (subject to availability):
- ★ **Peter Asher** (formerly of Peter & Gordon), producer, whose credits include James Taylor, Linda Ronstadt, and Bonnie Raitt
  - ★ **Jeff Barry**, songwriter, whose credits include *Be My Baby*, *Chapel of Love*, *Leader of The Pack*, and *Da Do Run Run*
  - ★ **Spencer Davis**, recording artist, *Gimme Some Lovin'*, *I'm A Man*
  - ★ **Earth, Wind, and Fire**, recording artists
  - ★ **Flo and Eddie**, formerly of The Turtles
  - ★ **Glenn Frey**, formerly of The Eagles
  - ★ **Bones Howe**, producer, whose credits include The Association, The Fifth Dimension, The Turtles, and Tom Waits
  - ★ **Casey Kasem**, disc jockey
  - ★ **Art Laboe**, disc jockey
  - ★ **Jerry Lieber and Mike Staller**, songwriters, whose credits include *Hound Dog*, *Stand By Me*, *Kansas City*, and *Is That All There Is?*
  - ★ **Barry Mann**, songwriter, *You've Lost That Lovin' Feelin'*, *Uptown*, *Brown Eyed Woman*, *Only in America*, *Walking in the Rain*
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# DISC REVIEWS

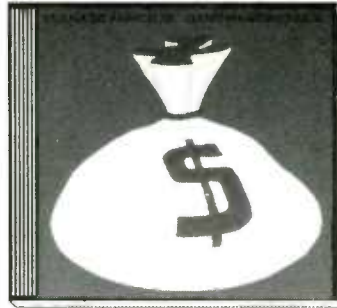


## Bette Midler

*For The Boys Soundtrack*  
Atlantic

① ② ③ ④ ⑤ ⑥ ⑦ ☆ ⑨ ⑩

**Producer:** Arif Mardin  
**Top Cuts:** "Stuff Like That There," "Dreamland," "In My Life."  
**Summary:** The divine Miss Bette Midler gets back to her "Bugle Boy" roots, tapping into the big band era for some classic material that brings out the power and personality in that great voice. Oldies by the likes of Johnny Mercer and Frank Loesser are brought to glorious life with the help of stellar arrangements (by Dave Grusin, Marc Shaiman, et al), but even more contemporary pieces like Grusin's "Dreamland," the Beatles' "In My Life" and Diane Warren's token contribution, "Every Road Leads Back To You," are well executed. One of Midler's best albums yet.  
—Jonathan Widran



## Teenage Fanclub

*Bandwagonesque*  
Geffen

① ② ③ ④ ⑤ ⑥ ⑦ ☆ ⑨ ⑩

**Producer:** Various  
**Top Cuts:** "The Concept," "Star Sign," "What You Did To Me."  
**Summary:** Teenage Fanclub's rich, engaging vocals and their simple but infectious hooks make up the foundation for this astonishingly fresh sounding disc. It's these tried and true qualities that make seemingly dispirit tracks like the celestial rocker "Star Sign" and the more relaxed "Guiding Star" immediately infectious. Buttressing the Scottish band's melodic flair and pure pop instincts is an instrumental attack that stands somewhere between Neil Young's hippie guitar aesthetic and Sonic Youth's avant-noise feedback. You'd be crazy not to jump on this bandwagon.  
—Jon Matsumoto



## Beauty And The Beast

*Original Motion Picture Soundtrack*  
Walt Disney

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ☆ ⑩

**Producer:** Howard Ashman and Alan Menken  
**Top Cuts:** "Be Our Guest," "Beauty And The Beast," "Belle."  
**Summary:** The most engaging cartoon feature in Disney history features a magical, mystical score and some clever, catchy character tunes equal to the Ashman-Menken magic of "Little Shop Of Horrors" and "The Little Mermaid." The Broadway-esque production number "Be Our Guest" and the romantic title song (sung by Peabo Bryson and Celine Dion) are sure-fire Oscar contenders, while Menken's score is bound to sweep the Academy off its feet. *Beauty* is a crowning achievement, not to mention a glorious soundtrack.  
—Jonathan Widran



## Jody Watley

*Affairs of the Heart*  
MCA

① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

**Producer:** Various  
**Top Cuts:** "Affairs Of The Heart," "Commitment Of Love," "It All Begins With You."  
**Summary:** Her publicist may not be as busy, nor her voice quite as dynamic range-wise, but in many ways, the underrated Watley is every bit the singer Mariah Carey is. This mostly winsome sophomore collection has its share of dance floor cliches and a few (ugh!) perfunctory rap sections, but its ballads are mega-passionate and bring out Watley's tender side in grand style. The production by Andre Cymone on the up-groovers mixes the best of Seventies and Nineties dance styles, making for intriguing listening.  
—Nicole DeYoung



## Everything But The Girl

*Worldwide*  
Atlantic

① ② ③ ④ ☆ ⑥ ⑦ ⑧ ⑨ ⑩

**Producer:** Everything But The Girl  
**Top Cuts:** "Twin Cities," "One Place," "Boxing And Pop Music."  
**Summary:** Tracey Thorn is a solid, deep-voiced singer with great harmonic abilities. Her partner, Benn Watt, is an okay vocalist and a decent multi-instrumentalist. But with few exceptions, this duo has come up with some annoyingly listless tunes—sluggish, hookless, lyrically offbeat and without enough rhythm or depth to maintain interest. Last time out, they employed some famous, swinging jazz artists behind them. Why did they ever mess with success? The horns on "Twin Cities" is about it in the excitement department.  
—Wanda Edenetti



## Corrosion Of Conformity

*Blind*  
Relativity

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ☆ ⑩

**Producer:** John Custer  
**Top Cuts:** "Dance Of The Dead," "Vote With A Bullet," "White Noise."  
**Summary:** These stalwarts from the early Eighties' hardcore scene have jumped into the much-discussed alternative/metal arena with a vengeance. John Custer's production and the band's arrangements fit together perfectly and powerfully. The songs can be complex, but they never seem overwrought. Despite all the turn-on-a-dime rhythm shifts the band employs, the backbone of their sound is still found in the furious double guitars 2nd thunderous straight-ahead grooves. And they're politically correct. Required listening for all heavy metal leftists.  
—C. Crisafulli

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•Alesis MM8T8 digital seqncr, brnd new, still in box, \$200 obo. John X, 213-465-7062  
•Alesis Quadraverb, xlnt cond, \$300. Richard, 714-854-3534  
•Ampex Sony 3M used once 2" recding tape avail, \$65-50 per roll. 818-942-6765  
•Boss DD-2 digital delay, \$100. DM-3 analog delay, \$25. OC-2 octave, \$50 SD-1 super overdrive, \$40. All in xlnt cond, wrkg perfectly. 213-878-5560  
•DBX 163K over easy comprsr/limiter, \$125. DBX 463X noise gate, \$125. Only used in studio. Will, 310-768-8382  
•DBX 363K dual noise gate, brnd new, \$200. Must sell, Marty, 213-465-7058  
•Dunlap HT1 talk box, mint cond, rarely used, \$125. Bob, 310-657-4458  
•Kaylor locking trem. \$100. Boss digital delay, \$40. Boss chorus, \$40. Rockman Soloist, \$100. Jonathan, 818-690-0967  
•Korg DDD-1 digital drm mach in mint cond w/3 sound cards & mnl. \$175 obo. 818-567-7330  
•Mesa Boogie 16 spc shock mnt, rck wcasters, xlnt cond, \$325. John, 818-840-9131  
•Midi Kitty interface unit. Simple to use, trigger contrlr. 1 yr old, only used for 6 months. \$200. Rick, 213-918-687-6816  
•Randall RBA 500ES, Marshall style bs head, 300 wtl, 7 band EQ, 1x loop, etc. Mint cond, black Tolex cover. Sells for \$795, sacrifice for \$300. Hurry, Rick, 213-461-8455  
•Rocktron Intellitix digital signal procssr, in box w/clean

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•Roland FV200 stereo volume pedl, \$60. Richard, 818-763-3742  
•Roland RSP50 stereo digital signal procssr, new in box w/mnl & warranty \$875. Gilbert, 213-962-6223  
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•1982 Gibson Les Paul custom, black, xlnt shape, Jumbo treils, self winding tuners, all orig, \$750. Jack, 213-413-8558  
•Aria Pro II bs gut, black, xlnt cond, w/gig bag & stand, \$200. Salomeh, 818-761-5776  
•Aria Pro II-Cat bs, w/cs & strap, \$150. Nancy, 310-823-7448  
•BC Rich Eagle, black w/rosewood fretbrd w/stationary bridge, variable switchng & booster, w/cs. \$350. Jon, 818-281-7844  
•Carvin bs LB75 5 string, neck thru, EMG's, custom graphic, \$495 obo. Tony, 714-562-9237  
•Charvel gut. Strat body, single PU, F.Rose trem, EMG PU's, mint cond, \$1500 obo. 818-789-2497  
•Charvel, American made, red flame paint, F.Rose trem, EMG PU's, mint cond, \$1500 obo. 818-789-2497  
•DSX elec upright bs for \$1000. 310-827-5118  
•Fender Precision bs, 1967, sunburst, all orig w/HSC, \$850. '67 Gretsch single PU, single cutaway, F-holes, w/HSC, \$440. 818-760-4347  
•Fender Squire Jazz bs for sale, black, gd cond, must sell, \$225. Danny, 818-769-0978  
•Fender Squire Strat, locking from w/line tuners, HSC, \$180. Grl beginner bs, xlnt cond w/cs, strap & cord, \$150. 818-902-1084

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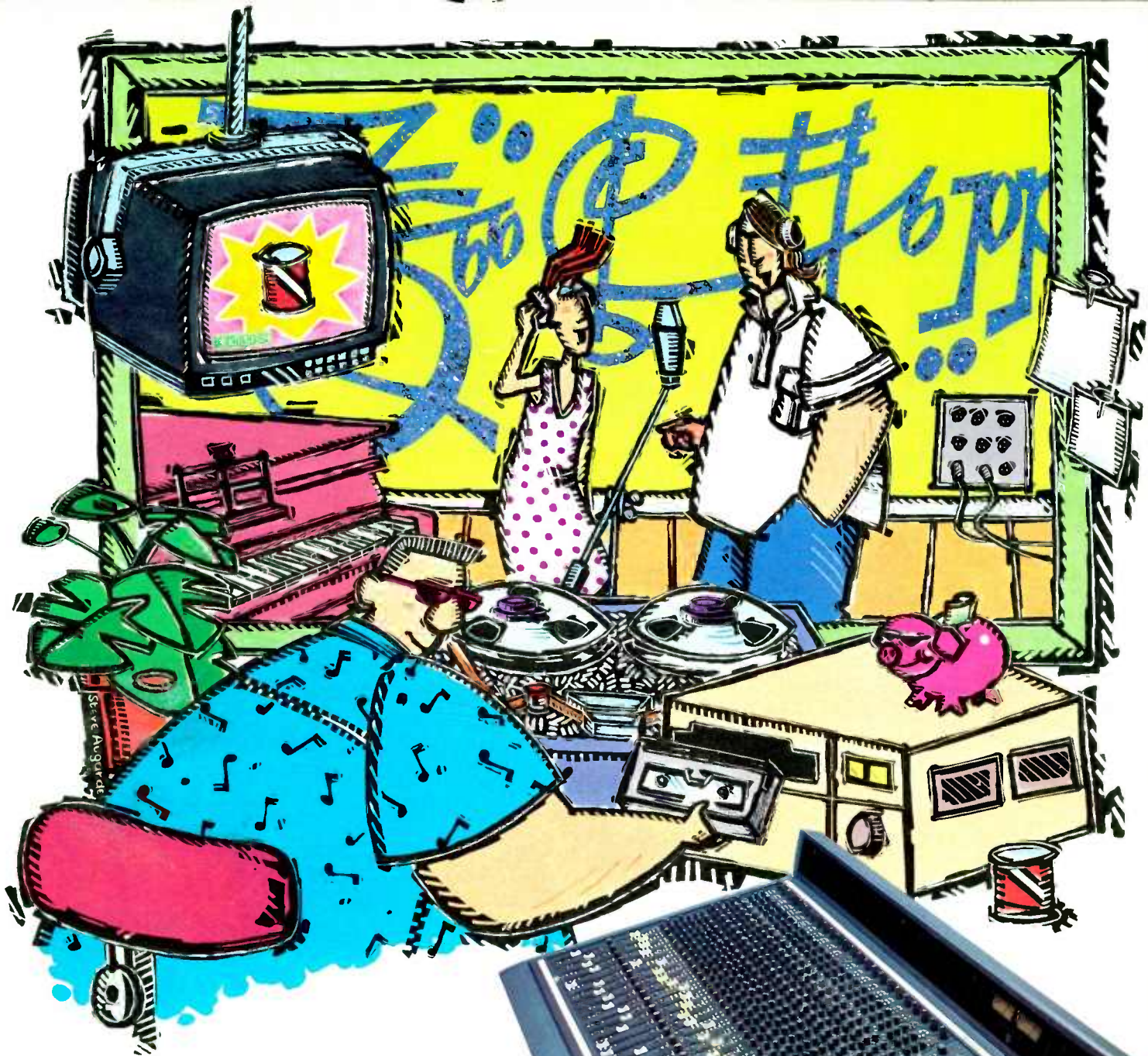
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