

Music Connection

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THE ALTERNATIVE MUSIC TRADE PAPER

GAS CRISIS THREATENS L.A. MUSICIANS: IF DISCO DIDN'T THROW YOU OUT OF WORK, EMPTY CLUBS MIGHT...

Country Singer Don Williams Did It His Way

by Robert Lorenzi

Don Williams' obsession with quality may ironically have hindered his career. It cost him many lucrative gigs while he was an unknown who insisted on doing things his own way.

In the long run, though, his obsession paid off. When he won the Country Music Association's Song Of The Year award last month, he had the satisfaction of knowing it was for his talents, and not for hype and hustling.

"That's why I'm producing my own records," he said. "I know what I want. I know what I can do. I'd rather drive myself than someone else. Some singers think they have to have a producer just to have one. I don't feel that way. I like total involvement with my music; I want to be with it through all the phases of the creation, from songwriting to the technical, engineering end."

If Williams were to single out one phase of his musical activities which he enjoys most, it would be songwriting.

It was songwriting that took Williams back to Nashville after his first attempt as an entertainer fizzled. He was a member of the Pozo Seco Singers, who gained moderate success on the Easy Listening charts in the late 60's.

When the trio broke up in the early 70's, Williams thought his showbusiness career had ended, and took off for his native Texas. But Susan Taylor of the Pozo Seco

(continued on Page 6)

by Rian Malan

As the gas crisis enters its fourth week, Los Angeles area clubowners are experiencing a drastic decline in attendance, raising the spectre of marginally profitable venues being forced out of business and the possibility of booking cutbacks this summer.

Hardest hit by their clientele's sudden and crippling lack of mobility are clubs in outlying areas, and specialized jazz or country venues whose mature clientele is less likely to squander gas on a night out. (continued on Page 5)

Home Cooking With Lowell George and Ray Thompson

by Jeff Janning

Lowell George of Little Feat has turned his back on the major studios and is working in a mobile recording unit in the garden of his L.A. home with live recording specialist Ray Thompson.

George is after the natural, live sound that characterized early rock recordings and more recent successes such as The Band's *Big Pink* and Neil Young's *Harvest*.

Ray Thompson, George's collaborator, has worked on more than 400 live albums during his career. A few of the highlights: Aretha Frank-

lin, The Bee Gees, Joe Cocker, Leon Russell, Barbara Streisand, Traffic, James Taylor, Doobie Brothers, and Weather Report. Jeff Janning interviewed him and George during a break in their recording schedule recently.

MUSIC CONNECTION: What are the advantages to working this way?

GEORGE: As a producer and performer I find that the relaxed circumstances of working at home because things get done faster and

(continued on Page 4)

Patrice Rushen Bursts Out Of The Jazz Bag

by Jim Loving

Patrice "Baby Fingers" Rushen seems to have been around a long time, though she's only 24. She's recorded with Lee Ritenour, Donald Byrd, The Blackbirds, Flora Purim, Sonny Rollins, Jean-Luc Ponty, Stanley Turrentine, Harvey Mason, Alfonso Johnson, Benny Maupin, Eddie Henderson and Hubert Laws.

Patrice recorded *Prelusion*, her first album for Prestige Records, at 19, and got a rave, four-star review in *Downbeat*. After two more albums on Prestige (*Before The Dawn* and *Shout It Out*), she signed with Elektra.

"There are a lot of new things happening for me right now," she said as we discussed her career in Elektra/Asylum's conference center. "I've never had a manager before (Ron Nadel of Tentmakers). I've never been with a record company the size of Elektra, so there are adjustments to make and a lot of learning to do."

Rushen's first LP for Elektra, *Patrice*, accents funky danceable rhythms and vocals which drew negative reviews from music critics. MUSIC CONNECTION: What did you learn from your relationship with Prestige?

RUSHEN: I learned how to record, what the studio is about. I learned a little about the industry and how to handle the pressure the record company can sometimes put on you.

I learned how to deal with the company from an artistic as well as (Continued Page 21)

IN THIS ISSUE

Gig Guide.....	18
Free Classifieds.....	9
Connection Section.....	11
Pro Players.....	15
Spotlight On Clubs.....	21
John Cale: The Art of Survival.....	4
Phil Moore: Vocal Coach of The Stars.....	7
Album Analysis: Willie Nelson and Larry Gatlin.....	22

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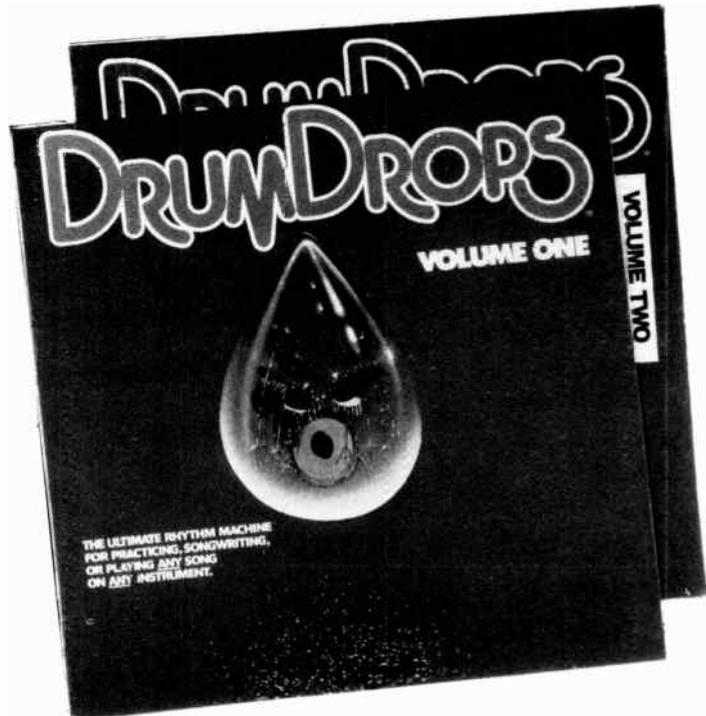
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Feedback

Dear Mr Dolan:

In response to the editorial in your April 26-May 9 issue, I would like to give you a bit of encouragement. There really are struggling musicians who are serious and dedicated. For example, I am the wife of a very hardworking musician, and I can vouch for the fact that he is indeed a professional who isn't just waiting for his big break to come and find him. Instead, he knocks on doors, knowing that all of his hard work - taking on one, and even two part-time jobs - will payoff because soon, opportunity will answer its door.

So take heart, J. Michael Dolan, because there really are musicians who see themselves in a business that not only can be fun, but is their career, and they love it.

If you'd like to meet one of these individuals - a rock'n'roller that you can respect, not only for his talent, but also for his personality and hard work - then you should meet my husband.

Sincerely,

Mrs. David J Losko

p.s. We subscribe to Music Connection, not just for its two-color format, but because we appreciate its value.

Dear Mr. Dolan:

In your editorial on page 3 of your April 26-May 9 issue you compare a struggling actor to a struggling musician. You describe the struggling musician as being

basically lazy, unable to form a rational business approach, unduly suspicious of agents, producers, and the like, unable to cope with the realities of paying his own tab by working part-time, and as being too cheap to invest in self-promotional tools. I must assume that you know this person(s) better than you really want to.

I am writing to reassure you and any other interested parties that not all musicians roll over and play dead like your example. My partner and I have committed ourselves to do whatever is necessary to be successful in the music industry.

We are neither wealthy nor financed at present; therefore, we both hold part-time jobs to supplement our income between gigs. We rehearse five to six days a week, except when performing. I thus put in a good 14 hours of work several days a week. Tell me, are we lazy?

We have also spent long hours forming a rational business approach. We have aimed for specific commercial and original markets; we spend more than a small sum on music, recordings, etc, to keep pace with this ever-changing industry. We invest every possible penny in our act. In the last six months we have struggled to buy a PA system, upgrade our equipment and perhaps most important, we have completed formation of a quality presentation package including photos, resume and biographical material, and tapes.

To sum up, I can only wonder how professional any musician can be whose behaviour follows that described in your editorial. We are serious about our music, and we do what we can to demonstrate this fact.

Incidentally, my partner is David Rosenblum, and together we are known as "Two For The Show".

Respectfully yours,

Tim S. McTighe

The response to our April 26 Editorial was not surprising. We found that a good percentage of musicians disagreed with our struggling musician/struggling actor comparison. It's refreshing to know that there are singers, writers and players dedicated to the art of making music and enhancing their careers. Like the struggling actor, a struggling musician must investigate every avenue of education pertaining to his/her craft and pursue it with determination, dedication, desire and dignity.

Local Notes

by Jim Loving

ALICE COOPER's tour has been postponed so he could go into his favorite local studio and record his next album for Warner Brothers. The dates will be rescheduled when Cooper's commitments have been fulfilled.

TEDDY PENDERGRASS (Columbia) will embark on a 46-city, 53-show tour on June 1 in support of his soon to be released LP "Teddy". The show, which will be at L.A.'s Greek Theater September 4 through 9, is staged and directed by Joe Gannon, who has done shows for Diana Ross, Neil Diamond and Alice Cooper. Pendergrass will incorporate a medley of Otis Redding hits — he's set to portray Redding in a film biography due to go into production this fall.

THE BEACH BOYS (Columbia), are out to beat the gas crunch. They've hired an oil tanker to follow their equipment trailers on their upcoming tour.



RICKIE LEE JONES (Warners) is hot. A year and a half ago, Jones had written but one song, "Easy Money". She admits she was lazy about her writing and started collaborating. She worked at the A La Carte Club as part of a duo for a couple of months in 1977, and then started working with a jazz trio in Venice dives for ten dollars a night. A cassette tape with four songs on it was presented to Warner Brothers execs, who went to see her at the Troubador and signed her. She wrote or co-wrote every song on her debut album, "Rickie Lee Jones", and will be appearing at the Roxy May 25 and 26.



PEACHES AND HERB (Polydor) will commence recording their next album in June at Freddie Perrin's studio in Studio City.

LENNY AND SQUIGGY (Casablanca) have completed a triumphant eastern tour and will be appearing at the Whisky May 24-26. Their album is titled

"Lenny and Squiggy Present The Squigtones". Members of the group are guitarist/actor/comedian Christopher Guest (of Saturday Night Live fame); bassist Steven Bendroth; drummer Don Poncher; keyboardist/actor Murphy Dunn; guitarist Michael McKean (Lenny); and David L. Lander (Squiggy).

REN WOODS, actress and singer, has signed with ARC/Columbia. Woods appeared in the L.A. production of The Wiz, and had a role in the first Roots series. She started her career as a singer in the vocal group Sunday's Child.

RONNIE BARRON, keyboardist and former member of John Mayall, Paul Butterfield and Dr. John's bands, has a feature role in the movie "My Main Man From Stony Island", which stars Tennyson Stevens. It's about musicians trying to put a band together in Chicago. Saxophonist Gene Barge, who played on the Chuck Willis hit "C.C. Rider", also has a role. The film is scheduled for an end of June release. Barron, by the way, has just finished a single featuring James Gadson (drums), T-Bone Walker (guitar) and Nathan Watts (bass). Dave Blumberg, who co-produced and arranged the cuts, was the man who did the horn and string arrangements on Gloria Gaynor's "I Will Survive".

DEE DEE BRIDGEWATER's new single on Elektra, "Back Of My Mind", from her album "Bad For Me", sounds like a winner. The album was produced by George Duke.

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Backyard Studio Produces Home Sweet Home Sound cont'd

with more attention to detail. I like to work with Ray because he's straight ahead and gets a great sound without using tons of effects. There's the added advantage of not losing the studio time you blocked out because some big name calls up and wants to use the studio on the same day you've set it up. *Big Pink* and *Harvest* were done like this. When you go into a studio you have to adapt to their room, their time and their pinball machine.

MC: Will this album differ from previous albums?

GEORGE: It will have a live sound similar to *Feats Don't Fail Me Now*. THOMPSON: The natural dynamics will be left in as opposed to the overly processed sound of today's recordings.

GEORGE: There's a tendency to over-compress everything and lose the dynamics. I liked the old recordings, like Ray Charles' *What I Say*, where the dynamics were not electronically modified.

MC: Do you have any additional projects in mind?

GEORGE: As a matter of fact Ray and I are forming a partnership to produce and engineer records that we feel will lend themselves to our approach.

(The conversation turned to Ray Thompson's experience as a live recording engineer.)

MC: How did you get into engineering?

THOMPSON: I started setting mics for Wally Heider in 1968 and watching what went on in the studio. Soon I was handling sessions myself.

MC: Who was the first big artist you recorded live?

THOMPSON: *Aretha Live At The Fillmore*, with Ray Charles and King Curtis playing the date too. In fact, King Curtis opened the show and also released a live album from the taping. Wait a minute, I worked on *Steppenwolf Live* before that. It was gold before it left the studio.

MC: Why did you do so many live albums?

THOMPSON: I like the challenge and energy of a live concert. You only get one take, you can't stop the band and say take two!

MC: I thought live albums were recorded over a period of several nights or concert dates, and the best of the takes were released.

THOMPSON: Well, it's not always the best technical take that makes the album. Many times it's the energy level of the performance

that sets it apart. Add a few overdubs, and you've got the package together.

MC: How are overdubs done on a live tape?

THOMPSON: Often it doesn't take much to clean up a tape. Let's say the bass part is bad in a certain spot. You go back and find an open track, or if one isn't available look for a track where the vocalist or an instrument is laying out, and use that track to punch in the bass.

MC: What are some of the pitfalls of live dates?

THOMPSON: The room, the volume of the group, and isolation. For instance, you can't get the isolation at The Roxy that you can get at the Santa Monica Civic.

MC: How do you get isolation on an open stage?

THOMPSON: It's a matter of mic placement. I look at the band and work around them, because they already know how they're comfortable. I make sure they can hear each other. There might be a little leakage, but you can live with it if the performance is good. I learned that on Dick Clark's *In Concert*, where you had multiple bands going on one after the other, with no rehearsals. The Bee Gees album was like that. It's knowing your mics and equipment. A good P.A. and good people are the name of the game. From there you just hope that the band plays well.

MC: Have you worked on any live TV shows besides *In Concert*?

THOMPSON: I've done the Grammys, Neil Diamond's TV special, several of Presley's specials.

MC: What kind of mic do you use on stage?

THOMPSON: It varies. I don't stick to any tried and true formula. Every situation is different, and you have to adjust to it.

MC: How did you and Lowell come to work on this project?

GEORGE: I was working with the Grateful Dead, and they were using their own facilities to record. It was a very relaxed situation. They could

work at their own pace. I liked that so I contacted Ray and we got talking about doing my next solo album and the next Little Feat album that way. Ray said they could bring a mobile recording truck up to my house. I thought to myself, "bullshit", but here we are with a truck in my front yard.

John Cale: The Art Of Survival

by Jeff Silberman

For every legendary rock act, like the Rolling Stones, there are many less successful bands, such as the Kinks, whose creative impact influences new acts as much as the successful ones.

One such case is John Cale. As former bassist for the Velvet Underground, he and fellow VU Lou Reed have influenced such acts as Dire Straits. Cale's simple yet aggressive arrangements have often been reused by punk/new wave bands. His on-the-edge-of-madness lyrical themes have been similarly expressed by Elvis Costello and Graham Parker. As producer of Patti Smith, he further enhanced his reputation as an underground musical figure.

Unfortunately, such accolades aren't bankable. While the new wave, and to an extent, Lou Reed, have grabbed the headlines, Cale is unsigned, an artist whose music is too savage for mass appeal.

Cale stopped into the *Whiskey* recently, and his reputation alone was enough to draw a decent crowd. Although he had no new album to push, his sets were made up of mostly new tunes, some of which came off quite well.

Though adept with ballads and experimental music, his forte is medium tempo rock based on short, powerful chord changes that assaulted the crowd. This best suits Cale's rough voice, which he uses like a man possessed. Rarely has madness been so vividly expressed as in such recent material as *Leaving It Up To You* and *Ready To Kill*. His more experimental side, heard on *Even Cowgirls Get The Blues*, depended more on expression than beat, and suffered because of it.

John Cale may not have gained a mass of new converts from his *Whiskey* gigs, but he certainly satisfied those who knew enough to check him out. The fact that an artist like Cale can still express himself, even to a select few, is a testimonial to his tenacity.

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Running On Empty: Gas Crisis Drains Local Music Scene

While Hollywood rock clubs are hurting but keeping their heads above water, nightspots like Donte's in North Hollywood and Rock Corporation in Van Nuys are drawing up to 50 percent fewer customers. The cruelest fate of all has befallen Pasquale's, Pat Senatore's Malibu jazz club. Located a good 60-mile round trip from central Los Angeles and already reeling from the closure of the Pacific Coast Highway, the gas crunch has left Pasquale's totally deserted on a bad night.

Dwindling audiences hold ominous implications for musicians struggling to break into L.A.'s already competitive club circuit. Several clubowners polled by Music Connection are considering dropping live entertainment on slack midweek nights, or at best revising their booking strategy.

"People from Hollywood and the beach areas just aren't coming out," says Rocky Walker, whose Rock Corp. has been hit by a 25 to 50 percent fall-off in business. "Until this thing brightens, we're going to book more local high school bands, try to draw some of the five million kids who live in the Valley. It goes without saying that bands like this come cheaper for us."

Other owners may ban bands from distant suburbs from their stages. "We booked Strand, an Orange County band, a couple of days ago," says Wayne Mayotte, who has seen the door at his Club 88 decline by 20 percent in recent weeks. "Before the gas problem, they could draw a good house. But their last appearance flopped — their fans couldn't make it here. I'm going to have to be selective and book only local bands. It's hard, but my survival depends on bodies coming through the door."

(Mayotte recently had a band from Monrovia cancel its appearance at the last minute for fear of being stranded in Los Angeles — a situation clubowners fear may become commonplace.)

Owners are also becoming wary of giving new, obscure acts a

place on their bills. They've discovered that certain acts will pack their houses regardless of the gas-shortage. Donte's, for instance, had a full house on the night Kenny Burrell appeared. At Gazzarri's on the Strip, Seagull are drawing as strongly as Van Halen did, although attendance is down 25 to 30 percent otherwise. Jan Klemmer even succeeded in filling beleaguered Pasquale's. Owners will in future concentrate on proven draws at the expense of unknowns.

At the Whiskey, Troubadour, Starwood, Madame Wong's and other clubs riding high on the buoyant new wave/youth-oriented rock market, crowds have been perceptibly thinner recently, although attendances are down only 10 percent on average. Although young fans seem determined that nothing will stand between them and their fun, Whisky entertainment director David Forrest, for one, is reportedly worried about the slack midweek period.

As far as major rock concerts are concerned, it seems to be business as usual. Tickets for the forthcoming Bad Co. and Rod Stewart concerts are selling as fast as ever, proving, in the words of one promoter, that fans will "swim from New Jersey" to see a superstar. There are underlying signs of unease, though. Superpromoters are reportedly scrambling to hook up mass transport for ticketholders from distant points, and Renny Roker is "scared to death" that the gas crisis will sabotage his upcoming funk festival.

But it seems the clubs, and the musicians who play in them, are first in the firing line. "There's already no room for all the bands trying to get exposure in L.A.," says Frank Gazzarri. "All the clubs will have to cut down. There's no sense pouring money into a losing operation. Lots of bands will find themselves back in their garages." Gazzarri has already slapped a moratorium on bookings beyond June, and is considering his options.

One bright note in a dismal picture club owners predict the growth of strong neighbourhood music scenes, and L.A.'s music community is banding together to face the threat to its livelihood in a spirit of unity seldom seen in this city. Both Pat Senatore of Pasquales and the owner of Donte's report that established musician friends are rallying around to help them through the crisis.

Doug Thiele Gets Gig Fever

It's getting hard to avoid running into Doug Thiele's name if you're in the L.A. music business. His tune *Almost In Love* was just released on Dolly Parton's album. He's just published articles in *Songwriter Magazine* and *1980 Songwriter's Market*. And most important, Doug writes the Music Connection's *Business Fever* column.

Doug is also finishing the master of a country rock tune titled *Some Nights*, about which you should be hearing more shortly, and he's playing a band set at the Bla Bla Cafe in Studio City on June 12. The material is all original, and the set promises to be hot.



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Don Williams.....Country Music On His Own Terms

(From Page One)

Singers, was cutting an album in Nashville and asked him to return to write some songs for her.

His return to Nashville brought him in touch with Jack Clements, an independent producer and label owner. Williams' earliest hits, *The Shelter Of Your Eyes*, *Come Early One Morning* and *Amanda*, were on Clements' label. Once successful, Williams was forced to seek a larger label capable of ensuring wider distribution.

After five hit records, he began touring. "That's when I started running into quality problems. I didn't want to go the touring bus route, so I decided to go it alone. Well, it didn't work. It wasn't that local pickers weren't good, it was that most of them didn't know my arrangements. Sometimes it got so bad I'd just go out on stage alone with my guitar."

Now Williams travels with three excellent pickers, and he's succumbed to the touring bus — named "Amanda".

His choice of touring pickers had as much to do with their personalities as their musical abilities. "They have to share my philosophy," he explained. "They have to see the song as most important. My singing, the instruments, the sound equipment are all used to showcase the song. We have to be subordinate to the song."

Williams hired Danny Flowers as his lead guitarist. Flowers had played harmonica on some of Williams' recording sessions. "In the beginning he couldn't do all the things he can do now with ease, but his heart was in the right place. I knew I couldn't go wrong with Danny."

Flowers suggested David Williamson as a bass player. "Well," asked Williams, "can he play bass?". "No", said Flowers, "but he can learn."

"I wasn't so sure," said Williams, "but I gave David the audition. He knew my music, went through everything without a mistake, so I knew I had another picker."

Williams picked up the third member of his back-up group in London. Pat McInerney has the soft touch on drums that Williams requires for his music.

"I'm not stubborn about many things, but I am stubborn when it comes to my music," said Williams. This stubbornness has led to some controversy, although Williams insists he tries to avoid confrontations: "Some people see me as a controversial figure, but Lord knows, I try not to be."

Although he has done a TV

special for the BBC and has been invited back to London for a second, Williams rarely appears on American TV. This has caused some resentment.

"The domestic TV people don't seem as interested in quality as the British are," Williams said. "At the BBC, I had a say in what went on the tape. I don't have that control in domestic TV."



Photo by Maria Dince

DON WILLIAMS

Williams' concern for quality has taken him to the heights of the music industry. Not only has he conquered Great Britain, but he's won a loyal following in the US. His major breakthrough came at Carnegie Hall, where he stole the show from more famous country entertainers and drew a standing ovation.

A New York Times critique of this performance observed that Williams was "obviously moved by the audience's response." Williams experienced a similar emotional high point during his debut at London's Wembley Stadium.

"I noticed people moving their lips silently while I was singing *You're My Best Friend*. I told them to join me in the next chorus. I figured a few would sing along, but when I hit the next chorus, the whole place was singing my music. There are no words to describe the feeling I had then. Here I was, in another country, hearing people sing my music. I didn't know how to thank them."

The best way for Don Williams to thank his fans is to keep doing what he's doing, and maintaining the quality of his output. Now, of course, he has no trouble convincing people that his way of doing things is, after all, not such a bad idea.

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Phil Moore: Star Vocal Coach Plans Winning Strategies

by David "Cat" Cohen

After more than 30 years as one of the most successful vocal arrangers in town, Phil Moore has become something of an institution in Hollywood. He's worked with recording and film stars from Lena Horne and Marilyn Monroe to Quincy Jones, and made a name for himself as a composer and orchestrator.

Balding, in his sixties, and smoking an ever-present pipe, Moore's warm, relaxed manner made me feel right at home.

MUSIC CONNECTION: You've had a many-faceted career. Which aspect has been most rewarding?

MOORE: I started playing piano when I was four, and played with the Portland Symphony when I was 12. Then I went into popular music and started playing for tips. I've done very well for an old tip piano player. I've been able to do what I love in music and make a good living at it.

I love my work. In a single day Marilyn McCoo and Billy Davis may come in for some input on their next act. Then one of the kids in my workshop may have a problem with her old man and we have to straighten out her career priorities. Then I might be off to a college to speak to singers and hear new talent.

Seeing many of my clients become recognized, I feel like a gardener watching his fruit bloom. It was great seeing Lena Horne and Dianne Carroll break through. And seeing Marilyn Monroe make it after being fired by several studios; we had them hoodwinked into thinking she could sing. That's just as big a victory as helping a singer who has a block about finishing a song and seeing her finish the entire album.

I used to be NBC's chief arranger, and my life was starting to belong to the corporation. I decided to quit working and grew a beard 20 years ago, before it was fashionable, to remind myself there were more important things than money.

MC: What did you do as an arranger at NBC?

MOORE: I didn't actually do the arrangements; I supervised the other arrangers. You know, the style of arranging, setting the character of the show, making little bands sound big, making big bands sound intimate.

MC: Do you build an arrangement around a singer, or does the singer have to fit into the arrangement?

MOORE: In my arrangements for live presentation, the singer is the focus and the orchestra the background. I want to make sure you can see the singer's face and image

within the routine I set for them.

MC: What do you mean by routine?

MOORE: A routine is a vocal arrangement designed to make the performance of the song pay off. It builds to a climax and ends at the right time so that you get a hand. This is seldom found in sheet music.

MC: Do you feel a singer should have a vocal coach?

MOORE: Not necessarily. If a singer has one, he should understand his talent. I don't think good singers need to be told how to phrase or use their instrument. I don't push my ideas onto a singer.

We have singers come in from the street who can sing their asses off. I wouldn't mess with their voices for anything, but it takes a good coach to know not to do that.

MC: How important do you think it is for a singer to be able to read?

MOORE: I can't think of another instrument where you find such a lack of decent musical training and I'm raising hell about it. You have to have the tools to stand up to the professional pressures. Singers often get their first break when someone is sick or can't do the job, and they're called in at the last moment. They have to be ready to take advantage of an opportunity when it comes their way.

MC: Do you develop a close rapport with your students?

MOORE: Yes. Big actresses go off for a couple of months and do a film. They haven't sung and they have to go on (Johnny) Carson, and they're afraid the voice won't be there. I have to give them confidence. It's like going to a doctor and asking for help.

MC: Do you like to push a singer to the limit of his or her potential?

MOORE: Yes, but if I gave an exposed high note in an arrangement, I always give alternative notes to use if it doesn't work. I'm not there to prove how good an arranger I am. I'm there to make them look good. That's why I don't get much publicity.

MC: Does that bother you?

MOORE: I dig it. I don't want to live in a fish bowl. I don't socialize with my artists. I'm not in their class, going off to the Bahamas, renting a boat, attending an opening in London or Paris.

MC: What do you hope to accomplish professionally?

MOORE: I'd like to go on just as I am. I write film scores now and then. I do a few movies of the week, but I don't like them much because

you see them and then they're gone. I do them more for craft, to keep up with the feel of a 32-piece orchestra. I have fun doing drama backgrounds for PBS, and although I don't get to use a big orchestra, I

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can be more expressive.

I had my own group, The Phil Moore Four, on RCA about 25 years ago, but I got so bugged playing the same songs over and over that I disbanded the group, gave everyone bonuses, and went back to doing what I loved. I do my own record projects too, like a jazz setting of Gertrude Stein's poetry. I don't like to stay in one bag. I may be accommodating my own indulgence, but it's one of the reasons that I always have fun.

MC: You certainly seem to have a lot of enthusiasm for what you do.

MOORE: I never know what's going to happen when the phone rings. It's a wonderful life.

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M.C. REVIEWS

On Stage.....

PRAIRIE NIGHTS
The Palomino, North Hollywood

Material: Self-styled progressive country. The rock influences intrude but never dominate. Covers ranged from traditionals through Hank Williams to CSN&Y. Stand-out songs: a heartrending reading of Jon Sebastian and Lowell George's *Face Of Appalachia*, and singer John Waggoner's *White Horses*, a rockin' country tune he categorizes as "Indian punk".

Performance: A visually strong, masculine frontline studded with Marlboro cigarette ad types. Stage antics are of course not part of country, but their restrained performance was sincere and convincing. Waggoner, by the way, has the whitest, most dazzling smile in the West.

Musicianship: Competent beyond the demands of the music, and then some. Guitarist Bob Frederickson's tasteful phaser-tinger fills and breaks added a cerebral dimension seldom heard in country. In the set I saw, Waggoner's macho baritone was often passed up in favor of rhythm guitarist Ray Doyle's non-descript singing - I can't think why.

Summary: Already commanders of a strong following on LA's country circuit, Prairie Nights are keeping the bulk of their original material under wraps while producer Jim Ed Norman hunts a label deal. Judging by the potential revealed at this stage, the unveiling should be well worth the wait.

-Rian Malan

THE TOASTERS
Club 88, West L.A.

Material: Well constructed power pop. For the most part, influences nicely mixed, a la *Out To Lunch* - bright combination of Ventures instrumentals and Costello arrangements. Good use of tempos and chord changes in songs like *Big Beat*. However, latter songs in set built too exclusively around one riff; other melodies obviously copped from other sources. *One False Move* rhythm lifted from Bowie's *Panic In Detroit*. *Gonna Rule The World* featured Cars-ish chording.

Musicianship: Good to very good. Bruce Kaplan's counterpoint guitar chording showed good taste and timing. Navez and Silva provided tight rhythm section. At their best doing songs with more changes. Mark Lee's vocals in McCartney/Raspberries mold. Decent range, phrasing, strong voice, expresses

lyrics well. Narez harmonies hesitant.

Performance: Main problem. High energy band seen but not heard. Hard to get enthused about band that stands around. Little effort made to impress audience. Lack of stage energy hurt music's effectiveness, made material drag close to monotony.

Summary: Toasters have the right idea and, more often than not, the right sound. To come off better live, they've got to express their musical ideas more vividly. Lackadaisical or timid performance invariably receives a similar reception. When the Toasters perform with the energy inherent in their music, they'll be significantly more impressive.

-Jeff Silberman

THE ALLEYKATS
Troubadour, West Hollywood

Material: Uncompromising school of '76 punk - harsh, bleak landscapes stripped of most melody and frills. None of their original material struck home on first hearing, save perhaps *Too Much Junk*. Encored with supercharged versions of the Stones' *Under My Thumb* and *Jailhouse Rock*.

Performance: Bassist Dianne Chai steals the show. She's a geisha punkette, an intriguing blend of oriental delicacy and streetwise toughness. The crucial factor in a punk performance is the energy level: The Alleykats were somewhat subdued on this occasion, even seemed intimidated by their fan's fervor.

Musicianship: Guitarist Randy Stodola wields his guitar with skill and conviction, throwing off crisp Ventures-like runs and some blistering solos. His voice is unremarkable, but Chai's has a resonance and timbre reminiscent at times of Patti Smith's. Drummer John McCarthy and Chai form a formidable rhythm section - perhaps the band's strongest feature.

Summary: The band is one of L.A.'s seminal punk outfits, and their dedicated following manifested itself in a writhing snake-pit of pogoers at the stage front. There's something of a resting-on-the-lauzels complacency about their song-writing; three years after the Sex Pistols, breathless tempos and volume are no longer enough in themselves. Their fiery encore versions of 60's hits were just the thing to convince any remaining sceptics that rock'n'roll lives again.

-Nelson Mandela

On Record.....

VIDEO NU-R
You Drive Me Crazy b/w *Gypsy Woman* (Pure Energy Records)

Material: Keyboard-based stylish rock. *Crazy*, an upbeat rocker, *Gypsy* a sultry ballad.

Musicianship: Decent. Tastily arranged and dynamically performed. Well-meshed sound, except for beat which is only average. Relies more on style than energetic substance.

Production (by H.B. Clay): A bit too stylish. Guitar is fuzzed too much for its own good. By highlighting pulsating organ, strong bottom beat is left out. Effective on soaring passages in ballad, ineffective on hard rock passages.

Summary: Good, but could be better. *Crazy's* sassy theme comes out via poses. Rockier material needs a stronger, cleaner guitar and a rougher, wilder beat. Still, their own style is pretty well set.

LARRY WEINER
I Don't Understand Love b/w *30 A.R.* (Parts and Labour Records)

Material: Clean folk-rock a la Dave Mason with America-type vocals. Sprightly beat benefits *Love*, lack of one hurts B side.

Musicianship: Very good. Emphasis on rhythm guitars quite effective. Sensitive vocals give *Love* a pleasant feel, but totally wasted on attempted rocker. Lyrics overly obvious and trite.

Production(by Weiner): Excellent. Necessary clean guitar feel comes across well. On solid ground when dealing with folk-based material.

Summary: Decent attempt at folk-rock, accent on the former. A sides a winner in that genre, but B side fails to provide rock energy. You can't sing R'n'R gingerly; Weiner proves it.

JUST US
Let The Music Take You and *Devil In Her Eyes* (Sherwood Records)

Material: Dated rock. Standard arrangement offers nothing new to the ear. Lyrics too predictable. Competent musicianship, but again, nothing memorable. Singer sounds like a young John Kaye.

Production: Better than average home-grown. Vocals could be up a bit, but a good touch on balance and leads.

Summary: Just Us must be singles freaks from the late 60's. There are touches of Steppenwolf, Paul Revere and The Clovers' *Love Potion No. 9* in their work. Compared to today, the 60's hit single formula sounds fairly stale.

DRED SCOTT
I Believe You All, Honest Boy and two others (Red Spot Records)

Material: Hybrid of punk and early Who and Kinks. Simple, guitar-based with hooks that rock with emotion.

Musicianship: Capable albeit simplistic. Fits their primitive style to a glove, though. Taught lyrics spat out with appropriate grittiness by Greg Burk. Aggressively performed.

Production: Expectedly raw, but a bit too much so. Guitar is too tinny, losing considerable power. Lyrics occasionally unintelligible.

Summary: Despite thin-sounding mix, high-spirited rock with sharp lyrics - winning combination.

TOTAL UNITY
Light Up The Night (Claridge Records)

Material: Riff-based disco highlighted by a sharp bass line. Clean, high harmonies try to overcome weak arrangement.

Musicianship: Varies. Bass line most interesting part of the song. Drumming drags a little, synthetic strings a necessary frill. Lack of rhythm guitar hampers energy, makes sound too lightweight. Excellent harmonies and vocals. Too bad the lyrics are predictable to the point of inanity (*Light My Fire* and *Loving Cup*, for example)

Production: (by Frank Slay and Sly Keegan): Silky smooth, polished to a fault. Sounds sweet, but the disco energy is missing.

Summary: Add an energetic rhythm guitar and replace the clichéd lyrics and you have a possible dance hit here. It's got the slickness and polish, but not the energy it so desperately needs.

-Annette Blythe

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EXCITING NEW WAVE band seeks bassist with experience, new wave attitude and appearance. For partnership group with top name assoc. and up-coming gigs.
213-473-8132 or 933-1433

FEMALE NEW WAVE original band needs bassist, must play great. Serious only.
213-650-5134

BASSIST/VOCALIST seeks working situation. Read and fake quickly, instant vocal harmony and some lead.
Carolyn 213-836-3606

Bass Player influenced by Jeff Beck Terry Reid and Free, has vocals and equipment.
Robert 213-851-8195

BASS PLAYER needed immediately by progressive rock and R&B band. Original material. Will be working in three weeks. Must be willing to rehearse.
Roy 213-392-5251

ATTENTION BANDS!

If your group is Self Contained, Professional, and ready to work or Record, See:

PRO PLAYERS Page 15

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Bassist seeks working situation. 15 years experience in clubs, concerts, recordings. All styles. B.A. Degree in Music.
Jeff 213-456-1030

Bass player, 24 years old, 13 years playing experience, world concert experience, plenty of time and transport and good equipment. Seeks heavy metal band in S.F. Valley.
Brian 213-780-0113 (after 5pm)

Bass player needed for original rock group now reforming. 24 track masters of the material are now being shot for a label deal. Needed for live dates and future recording. Must be very experienced.
Richard 213-465-1851

CHAMELEON, all-original commercial rock band needs a bass player for gig and recording. Boston to Beatles, 60's influences, vocals helpful.
Denny 213-881-4912

BASSIST seeks in-town work. Good reader, good time, great stage presence, backing vocals, expert and fluent in most styles and accompaniment.
Marty 213-660-5420

BASS PLAYER wanted for pop-rock band now forming. Top 40 and original.
Herb 213-891-1911

KEYBOARDISTS 11

KEYBOARD PLAYER WANTED with electric piano to work with singer on original material; Elton, Pop-Rock and ballads. Have publishing and management.
Steve Cori 213-782-1419

MULTIKEYBOARDIST with B-3 Clavinet, Rhodes, Polymoog, strings and PA. Also sing lead. Available
Jeff 213-328-5590

R&B*POP*DISCO PLAYER who has the chops and equipment to record.
Eric 213-657-5088

KEYBOARDIST/LEAD SINGER ASCAP WRITER, arranger with current Billboard Disco Chart tunes seeks working situation. No freebies.
213-670-7822

PIANO ACCOMPANIST who lives in Santa Monica wanted for gig. No rehearsal pay.
Joe 213-450-6075

WANTED: male or female funky keyboardist for all-original group. Must have recording and stage experience. Good prospects.
Eddie 213-240-2300 weekdays or 462-6945 ext 205

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KEYBOARD PLAYER available, all keyboards.
Ron 213-654-5399

HIGH VELOCITY keyboardist sought by Tripper. Strong vocals and pro keyboard set-up a must. Double on guitar helpful Concert/recording direction only. If you qualify, call Dennis DeCrepoy, Rush West.
213-663-5026

MULTI-TALENTED keyboardist available for jobs, will charge for rehearsal, any style.
Don 213-798-1517

KEYBOARD PLAYER needed for new and upcoming band. Respond quickly.
Kevin 213-290-0111

WANTED: piano accompanist for ballet studio in San Gabriel Valley. Experience as dance accompanist preferable but not essential. Applicants should have classical background and be able to sight read. Ability to improvise an advantage.
213-573-2771
597-1945

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PAGE 15

KEYBOARD PLAYER needed for new and upcoming band. Quick response needed.
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PRO KEYBOARDIST/instructor, experienced all styles, available for gigs, sessions etc.
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PIANO ACCOMPANIST and vocal coach available for singers, auditions and showcases. !10 per hour.
Norman Mann 213-931-9195 or 466-7126

VOCALISTS 12

EXPERIENCED MALE vocalist, versatile, seeks working situation or working band.
James 213-370-0794

STRONG DYNAMIC female lead singer looking to join a working group.
barbi Louise 213-933-7891

NEW WAVE female vocalist wishes to join band.
213-654-1905 or 656-8400

UP AND COMING young vocalist seeks financial aid and stage exposure. Serious only.
Marlene 213-658-7076 (after 6pm)

FRONT MAN needed to complete original rock'n'roll band. Some copies, mainly originals. Will rehearse San Gabriel Valley area.
Mike 213-339-8315

VOCALIST/LYRICIST/drummer with original demo would like to collaborate with composed/pianist. Has small studio in home and some connections.
Otis Lee 213-684-7356

BLACK MALE singer seeks manager for career direction. Disco, jazz or MoR.
Charles 213-389-8595

MALE VOCALIST new to the area with stage experience seeks easy listening or Top 40 group.
Don Royal 213-594-8070

FEMALE JAZZ vocalist seeks working band. Pop and jazz, no funk, punk or rock'n'roll.
213-387-2018

PRO FEMALE vocalist seeks working or recording band. Has demos, charts, PA system. Currently working weekends.
213-982-3065

FEMALE VOCALIST in training seeks financial backing and stage exposure with original big bands, Les Brown, Harry James type. Serious only.
Marlene 213-658-7076

ATTRACTIVE FEMALE vocalist with excellent voice and stage presentation seeks versatile band.
Lauren 213-360-9520

FEMALE VOCAL DUO seeks rhythm section for disco, Top 40 gigs and demos. Serious only need apply
Kathy or Lindy 213-223-0252

WORKING SOLO ENTERTAINER with original material seeks agent or producer.
Blair 213-545-4369

STRONG ALTO vocalist available for jobs, has 45rpm recording, will charge for rehearsals. Any style.
Rose 213-798-1517

LEAD VOCALIST wanted to complete original rock band with simple basic style. new wave influences helpful but not necessary. Will rehearse San Gabriel Valley area.
Tom 213-358-8432

PRO FEMALE vocalist seeks pro country group recording and touring. Interested in niteclub and Vegas work.
Angie 213-341-1911

MALE VOCALIST wanted for high-energy rock'n'roll music. Must be excellent singer. Call after 11am.
Dave 213-397-9560

FEMALE VOCALIST needs 3/4 piece Top 40 back-up band for local and out of town work.
Dick 213-271-0682

FEMALE LEAD and background vocalist seeks work.
Sandra 213-838-7633

LEAD SINGER/rhythm guitarist looking for professional accompaniment, possibly bass and lead guitarist. I have a large repertoire, into Beatles and Billy Joel.
Pros only 213-980-2918

EXPERIENCED VERSATILE female vocalist from Chicago seeks to join working rock group. Willing to travel. Serious only.
213-759-6158

UNIQUE MALE VOCALIST. 15 years experience all styles, seeks working band. Will travel.
James 213-370-0794

PRO FEMALE VOCALIST, 10 years experience all styles, tall, blonde, powerful voice, seeks working situation with estd. group.
Adele 213-936-1304

MALE VOCALIST needed to complete original heavy metal rock group with strong guitars. Soon to be working.
Steve Mercerec 213-887-1821

VERSATILE VOCALIST, female, available for working recording band. Pros only. Beach-Hollywood area.
Jewel 213-393-0331 ext 206

FEMALE TRIO seeks sincere replacement. armony and dancing required. Ages 18-24 with young and mature look.
Toni 213-660-1589

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DRUMMERS 13

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HARD ROCK drummer seeks loud aggressive rock band working or soon to be working.
Vic 213-221-0009

EXCITING NEW BAND seeks drummer with experience. New wave attitude and appearance. For partnership group with top name assoc. and up-coming gigs.
213-473-8132 or 933-1433

DRUMMER with 14 years exper., top equipment, looking for hard-core heavy metal rock'n'roll band. Punk, disco, new wave need not apply.
Bear 213-496-2855

DRUMMER/VOCALIST looking for together band or musicians into forming one. Original material, concert and recording experience.
Chip 213-368-9804

PRO DRUMMER seeks working band. Pros only.
Ken 463-2111 ext 131 (after 5)

HORNS 14

All saxes, flute, clarinet player, available for casuals. Five years experience all styles.
steve 213-995-3548

PROFESSIONAL TRUMPET, fugalhorn and percussion player seeks working band. Top 40, disco, jazz fusion. Willing to travel. 14 years experience on horns.
Jeff Oster 213-469-8070

TENOR/ALTO saxophonist seeks working or semi-pro situation. Into jazz, funk, thoughtful rock. Stage and studio experience, sight reader.
Steve 213-874-6225

SAX PLAYER WANTED for upcoming pop rock band. Must be experienced and dependable. Must sing. Lv message for Jinx at
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SAX AND FLUTE player also double bass guitarist, sing lead or back-up. 28 years old 12 years experience. Seeks working or soon to be working band. Rick
213-886-9878g

SPECIALTIES 15

Organizing a gay country and western band. Interested talented musicians call Dan Buckingham.
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213-462-9145

Writer/instrumentalist needed for established rock group. Must be progressive in ability and attitude, have feel for high energy modern rock music.
Dan 213-826-4932, 934-1360

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LOOKING FOR jazz-influenced rock'n'roll band to showcase for record company deal, jazz chords, boogie funk beats and far-reaching lyrics and melodies.
Rob 213-353-1349

FORMING SECTION for recording dates. Need keyboards, bass, lead, drums and percussion.
Ed 339-0419 (after 6pm)

TWO LOVELY female vocalists with sweet silky voices looking for booking agent and/or personal manager to promote us. Must be serious in his work.
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val 213-396-8570

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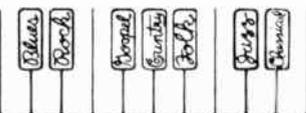
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KEYBOARDIST/composer/ arranger — exInt refs. , 12 years experience in all styles. Seeks good position. Contact Chris Page.
213-764-1311

TWO FEMALE vocalists with Southern voices are looking for male backing band, will pay 25 percent of any earnings or record deals. Instruments needed: guitar, bass, drums, tenor sax, piano or keyboards.
213-747-8725 or 778-7325

KEYBOARD TECHNICIAN and experienced roadie seeks road work available June 1.
Rocket 213-652-361

LYRICIST seeking composer for pop music.
Sasha 213-656-1360

LOOKING FOR a sharp lyricist who digs Joni Mitchell, Steely Dan, David Crosby, Tom Waits, Bruce Springsteen, Elvis Costello etc. All or some of them.
Gus 213-467-1926 am only

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I NEED funky hard bassist and drummer, with syn drums if possible, creative keyboardist and lead guitarist with Hendrix style. For fashion show May 25. No pay but good exposure.
Regina 213-971-3388

LYRICIST seeking composer/collaborator, all commercial fields.
Joan 714-359-0384

WANTED: reasonably priced music attorney to assist in legal aspects of forming a non-profit organization.
angelo Roman Jr. 213-464-1112
339-3600, 336-6269

PROFESSIONAL PIANIST/arranger. with EMI England and Columbia Records.
MaRK Slavin 213-980-9262

YOUNG TALENTED man interested in work in areas listed: album cover, design, photography, recording, sign painting. Can work at home. Mark
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PUBLISHING COMPANY for sale, over 100 songs licensed through ASCAP — \$5,00. Need financial backer for publishing co.
Andy 213-787-1386

RENAISSANCE recorder players needed. Must read.
Jenny 213-467-6589 or 487-3576

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Larry 213-747-8725 (after 5pm)

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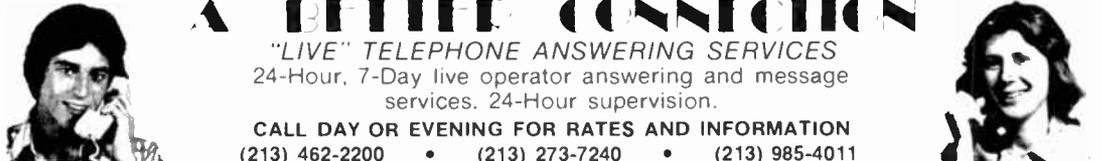
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SESSION PLAYERS

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 Phone: 213-846-3621, 805-527-2886
 Instrument: String bass, electric bass.
 Styles: All
 Read Music: Yes
 Qualifications: BA in music, club, concert and studio experience.

STEVEN ANDREW MARCUS
 Instrument: Drums, congas, bongos, timbales.
 Styles: Latin-flavoured disco and funk
 Read Music: Yes.
 Qualifications: Years of road burn and studio experience at Muscle Shoals Sound.
 Phone: 213-325-6287

CAROLYN BISSELL
 Phone: 213-836-3606
 Instrument: Fender bass
 Styles: Pop, disco, swing
 Read Music: Yes
 Qualifications: Excellent ear, much demo experience.

MYSTRA BRADLEY
 Phone: 213-242-2589
 Instrument: Guitar
 Styles: Jazz, rock (not hard), country, blues, folk
 Read Music: Yes
 Qualifications: Three years Berklee School of Music, 14 years pro experience, clubs, casuals, concerts

MINDY MACHAT
 Phone: 213-654-1133
 Instrument: Piano, keyboards
 Styles: Disco, R&B, blues, pop, jazz.
 Read Music: Yes
 Qualifications: Five years club and studio experience. Strong songwriter

CHARLIE LATORRE
 Phone: 213-547-4357
 Instrument: Guitars
 Styles: All styles, specializing in jazz rock, funk, R&B, and acoustic. Also special effects.
 Read Music: Yes
 Qualifications: Berklee grad, extensive tour, recording experience. can also arrange. Excellent ear.

PETE FAUSONE
 Phone: 213-842-2825
 Instrument: Drums
 Styles: All
 Read Music: Yes
 Qualifications: Studio work on jingles, publishing demos, and record dates. Studied with top studio percussionist...call for specifics on my experience!

JUSTIN HARPO CHARLES
 Phone: 213-462-5955 or 395-5729
 Instrument: All guitars
 Styles: Disco, rock, R&B, country rock, funk etc.
 Read Music: Yes
 Qualifications: 12 years experience in studio and live performance in N.Y. with major label artists and producers. References on request.

GEORGE MURRAY
 Phone: 213-388-9185
 Instrument: bass
 Styles: rock, funk, disco
 Read music: yes
 Qualifications: bass with David Bowie 4 years, studio and club experience in New York since 1968

JEFFERY URBAND
 Phone: 213-876-0969
 Instrument: piano, organ, and synthesizer
 Styles: all
 Read Music: yes
 Qualifications: conductor for process cruises, master degree in music, studio experience and composing.

MIKE PERLOWIN
 Phone: 213-665-5460
 Instrument: Guitar, mandolin.
 Styles: Rock, folk, country, bluegrass.
 Read Music: Yes
 Qualifications: Twelve years performing experience, some session

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 Sightread: Yes
 Vocal Range: Clean tenor, strong falsetto, prefer ballads.
 Qualifications: Solos on national TV shows, piano, guitar and vocal training, 15 years studio and tour experience. Tapes on request.

DIANA DITRI
 Phone: 714-494-2539
 Vocal Range: Alto, three and a half octaves.
 Styles: Funk, disco, jazz and most others.
 Sightread: No
 Qualifications: Two years experience. Fantastic ear. Some studio

WARREN PAYNE
 Phone: 213-665-1882, or 747-0651 weekdays.
 Vocal Range: High tenor
 Styles: All
 Sightread: Yes
 Qualifications: BA in music, eight years as pro in clubs and recording, also write and arrange. excellent ear for harmony.

IRIS BENJAMIN
 Phone: 213-455-3113
 Vocal Range: strong alto
 Styles: jazz, rock, R&B
 Sight read: yes
 Qualifications: 10 years experience, worked with members of Starland

Vocal Band, backup and lead singer on radio commercials, worked for Vanguard Records

JUSTIN HARPO CHARLES
 Phone: 213-462-5955 or 395-5729
 Vocal Range: Tenor, alto, strong falsetto.
 Styles: All
 Sight Read: Yes
 Qualifications: Studio and live experience in New York. 12 years TV and jingles also. References on request.

MINDY MACHAT
 Phone: 213-654-1133
 Vocal Range: Strong alto to falsetto.
 Styles: Blues, jazz, pop. R&B, disco.
 Sightread: Yes
 Qualifications: Rich, soulful voice, four years nightclub and session experience as lead vocalist. Great ear for harmony, back-up and overdub.

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SESSION PLAYERS

Name Phone

Instrument

Styles

Read Music? yes no

Qualifications

SESSION VOCALIST

Name Phone

Vocal Range

Styles

Sight read? yes no

Qualifications

GROUPS

Name of group

Individual artists and instruments

.....

Type of music

Available for

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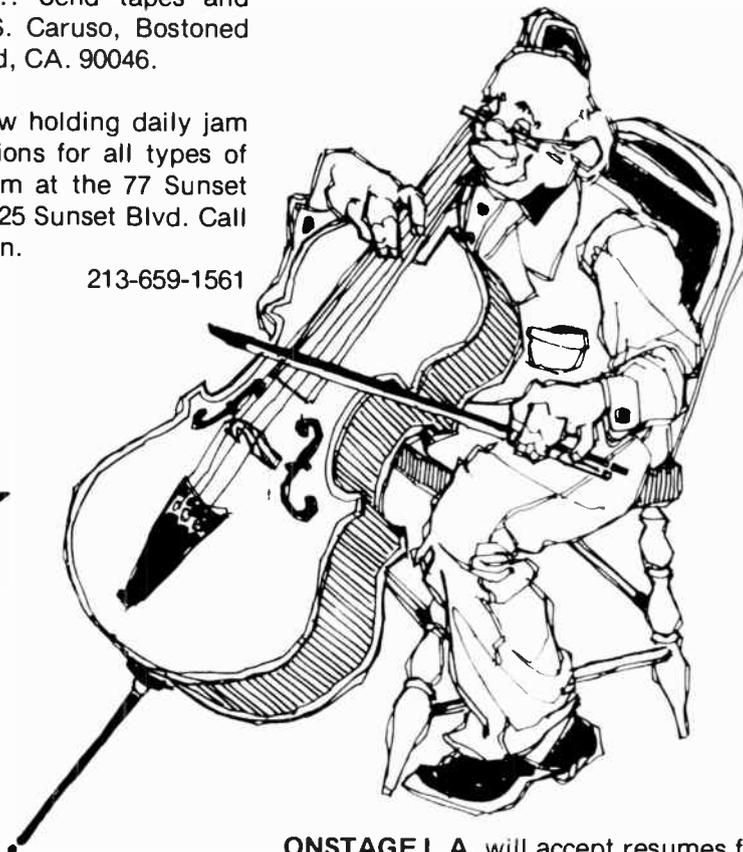
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Here are some questions posed recently by readers:
Please explain finder's fees to me. I understand that some people will take my songs around for a fee. Is this true?

Pitching your material is admittedly tough at times. It's hard to get a good publisher's attention, and even if you do place the song, the publisher's odds of getting a record on the tune are about one in ten. Personal managers and producers can offer you better odds, but they're hard to get to. Even if you're willing to be aggressive if you work or are otherwise busy it's hard to find the time to conduct your business.

A few people in town happen to be in a good position to get tapes into the hands of artists' producers or managers or players, and some will do that for writers on occasion. If you know someone in this position, you might suggest the possibility. When these people charge for their services, payment is often contingent on getting the

song recorded. In some cases, the fee is a flat sum of \$50 to \$100 (more in some cases), paid once the tune is recorded. The finder's fee can also be a percentage of your net proceeds from the record. In this case, the standard is 10 percent of the writer's share of the net proceeds. (Don't offer the publisher's share since you may not keep the publishing, and even if you do, a share in the publishing may be thought by some to mean a share in the ownership of the material and copyright.)

Finding someone in this position may be easy, but you should concentrate on placing the songs yourself. Remember that each step you take which removes control of your songs from your hands is one more chance to lose royalties or make the business contacts you need to develop. If you do use another person to pitch your song, make certain that the agreement you have with him/her is clear, and preferably on paper.

As an artist, I'd like to figure out

how much money I can make from the sale of records. How do they figure it out?

I assume you're a new artist. There are lots of different deals in town, from the small production company operating almost totally on spec to the major deals, which I assume you want to know about.

An artist's contract is an employment contract. The standard deal is that you sign exclusively to the company, and they agree to pay you a scale for your recording work. The scale agreement will go through AFTRA for vocalists or the AFM for instrumentalists: the artist is responsible for reimbursing the record company for all recording costs out of any royalties which may go to the artist from the sale of the records. But since most records lose money, and since recording costs are so high, there's a good chance that the only money a new artist will see is the front money (also recoupable through the artist's royalties) and the session pay.

If you're lucky enough to generate good sales with your first record, you'll probably be paid three to five percent of the retail price of the record after all your front money and recording costs are deducted. And it's not three to five

percent of the actual retail price. First, the record company deducts ten percent. The reason they used to give to justify this was to compensate for breakage, but since new materials are used to manufacture records, the excuse is not really valid. Now most companies call this an "administrative expense". In addition, most companies deduct ten percent for packaging expenses.

So, if the record sells at \$6, 60 cents are deducted for packaging (unless you're a great negotiator or an established artist), bringing the figure down to around \$5.40. You'll receive your percentage of 90 percent of that after the record company deducts all those expenses you ran up recording the song. *I noticed that if I sign to a publishing company, they can change the song. How much can they change, and do I have a say?*

When you assign a song to a publisher, you give up all rights to the material, which means they can do anything with the song, including throw out the lyric or music or add new sections. Realistically, they shouldn't do too much since there had to be something they liked about the original song, and you can get their guarantee that they'll check with you before a rewrite.

Frank Carillo: Singing The \$40,000 Oklahoma Blues

Atlantic recording act Carillo, currently on a massive cross-country tour with Bad Company, were the victims of a major rip-off when their equipment truck was stolen in Norman, Oklahoma, Monday May 7. The estimated value of the stolen gear, which includes several rare guitars, is more than \$40,000.

Among the missing instruments are a 1964 Gibson Les Paul Custom with pearl inlay designed by Frank Carillo, a 1956 Fender

Precision Bass, a 1961 Fender stratocaster, A B.C. Rich hand-made mahogany guitar, \$10,000 worth of keyboards, drums and other equipment and Carillo's stage clothes.

The stolen truck was found by police, but it had been emptied of all equipment.

The touring personnel of Carillo is Frank Carillo (guitars, vocals), Jan Mullaney (keyboards), Buffalo (bass) and Nelson Williams (drums).

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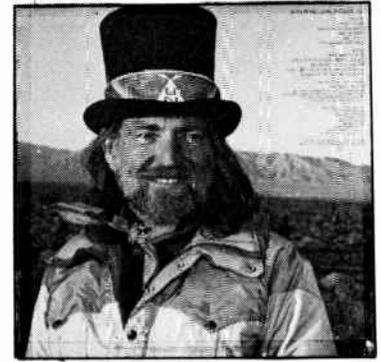
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THEORETICALLY SPEAKING...

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ALBUM: Stardust
ARTIST: Willie Nelson
LABEL: Columbia 35305
PRODUCER: Booker T. Jones
ENGINEERS: Bradley Hartman and Donivan Cowart
WRITERS:

Nelson has established himself within the "outlaw" group of country-rock performers along with people like Waylon Jennings, who is often his singing partner. In this album Willie goes it alone, and the concept here is definitely "retro" (a contemporary term for the recycling of nostalgic items). *Stardust* is a collection of old Tin Pan Alley tunes, mostly ballads from the 30's and 40's. At first this seems to be the polar opposite of Willie's outlaw image, but with the help of producer Booker T. Jones he reveals the sentimental side of his musical personality effectively.

INSTRUMENTATION. Acoustic guitar, piano, organ, electric guitar, bass, drums, strings, horns.

RHYTHM. Booker T has given each song a contemporary rhythmic feel and the grooves vary from eighths to shuffles to triplets to sixteenths, each one distinct. Especially tasteful is the way the bass and drums are mixed away in the background behind the vocals, giving the album a laid-back quality.

MELODY. The melodies from this period are invariably in seven-tone scales, mostly major, the lone exception being *Georgia On My Mind*, which is based on the ragtime scale. Another characteristic of these melodies is the incorporation of chromatic passages between phrases. Willie's guitar solos echo the older popular style of simply playing a personal phrasing of the melody line rather than playing the improvised lines of the country-rock styles.

HARMONY. The songs are written with a mixture of triads, sevenths, ninths, and occasional chromatic forms.

FORM. The most common form of this period is A B A, and several songs here fit into this format. However, *Stardust* and *All Of Me* are more thorough-composed (one long section which repeats after the song is through) *Unchained Melody* has a three-part structure, A A B C.

COMPREHENSIVE ANALYSIS. This is definitely a unique album, a refreshing change of pace for Willie, and a departure from the repetitive formula trend of today's recordings. Booker T has combined the old and the new in his subtle tasteful arrangements, giving Willie the freedom of expression usually reserved for jazz singers. Yet, this is by no means a jazz album, since Willie's country-style vocals and Booker T.'s Memphis-based soul sounds give these overdone songs a fresh feel and interpretation. However, this unique pairing of songs and styles has its drawbacks — perhaps alienating some of his younger fans. I personally find the album pleasant to listen to for a few cuts at a time. It fails to sustain my interest for the whole two sides, but then again it has a specialized appeal. When you're in the mood for music with laid-back sentimentality, this may be the perfect choice.

ALBUM: Larry Gatlin's Greatest Hits
ARTIST: Larry Gatlin
LABEL: Monument MG 7623
PRODUCERS: Larry Gatlin and Fred Foster
WRITER: Larry Gatlin
PUBLISHER: First Generation (BMI)

Larry Gatlin is one of the new breed of Nashville-based singer-songwriters, although his brothers Rudy and Steve do most of his songwriting for him. Not as well known outside the country field, the Gatlin brothers offer some of the tastiest country, country-rock, and country pop sounds around.

INSTRUMENTATION. Guitars (acoustic, electric, and pedal steel), bass, drums, keyboards (electric and acoustic), organ, mandolin, real strings, lead vocals, and tight three-part bluegrass harmony (three-part female gospel harmony on *Delta Dirt*)

RHYTHM. Each song is different, but most cuts are based on the eighth-note country-rock rhythms. Also used are shuffles and overlaid sixteenths. There are two songs in three-four time, something increasingly rare in today's music.

MELODY. Gatlin writes rangy melodies which fit perfectly with his brothers' powerful and versatile voices. Almost all the songs use the full seven-tone major scale except *Delta Dirt*, which is written in the ragtime scale.

HARMONY. Gatlin uses standard country triads and sevenths as well as chord/bass patterns. What is unusual is his use of deceptive cadences, unexpected harmonic resolutions. He is especially fond of modal harmonies, and this gives his music more of a folk and rock character than most Nashville-based music.

FORM. In the formula vs. surprise stakes, Gatlin leans towards surprise. His forms are long and deceptive as one section tends to overlap onto another.

INFLUENCES. Based on stone-country Nashville music, but Gatlin weaves in a variety of other influences. The vocals sometimes have a Tex-Mex feeling, like Johnny Rodriguez, sometimes they sound like the bluegrass style of Bill Monroe. The instrumentals incorporate the full spectrum of country styles from bluegrass mandolin to the Linda Ronstadt-Jackson Browne blend of country-pop.

COMPREHENSIVE ANALYSIS. Excellent songwriting, meticulous arrangements, and state-of-the-art recording and production techniques put the Gatlins near the top of my list in the country field. Their ability to fuse contemporary rock and pop elements into the Nashville tradition lend their music a distinctively young sound. Perhaps their only limitation is a tendency to dwell on sad lyrics, but this is nothing new to country music. This album is a must for country-rock and bluegrass fans, and an interesting change of pace for the general listener.

Songmine

by John Braheny

[This is the third part of the writer's account of his work on the soundtrack of the movie "The Birdman"]

OK dear readers, I left you as we were getting the run-down on Chinese music and instruments from Dr. Lui at UCLA's Anthropology Department. I played my cassette tape of the session over and over in the car and in my house during the next few days. Then I called Curt Berg, who already had The Birdman's theme written and I went over to his place to hear it. I thought it was beautiful and we discussed how it could best be arranged. Since Curt is an arranger, he was accustomed to thinking in terms of several instruments, musical textures, and so on. Despite all that, we decided the most effective way to express the feeling was a single wood flute played loose and free.

Curt was swamped with work, so I volunteered to put the rest of the score together. By this time the producer/writer/editor was close to a final edit, and I could get more accurate counts to tell me how many seconds of music I needed. Many compromises are made on a low-budget film like this. He and his backer were already over budget, an almost standard predicament for filmmakers because something invariably goes wrong and scenes must be reshot or re-recorded. I mention this to explain that getting by as cheaply as possible without sacrificing quality is the major concern of small, independent filmmakers, and consequently, those who compose and produce the music for them. I took the job knowing I wouldn't make much money or have a big budget to work with. I did it because Bernard does quality films. I enjoy working with him it's a challenge, and when he gets a shot at a major feature film I'll be there.

The challenge this time was that, in order for me to come out with any money at all to show for two weeks of my time, we had to forego professional recording studios and record on the TEAC equipment at my office. This offer-

ed advantages other than the obvious financial ones. I could take my time, do lots of takes and experiment without being clock (and budget) conscious during the creative process. I should also mention the negative aspects. I had to be extra conscious of quality because I don't have a noise reduction gear and while mixing several tracks together I had to be concerned about noise buildup. Thankfully the score doesn't have to be as noise free as records because the playback systems used with 16mm films are themselves noisy, and there are other sounds on the film (waterfalls etc) that will mask some noise.

These considerations, however, do not justify carelessness. The following things can be done to minimize noise:

- Don't use noisy instruments. I had to can a popular brand of contact pickup because the pre-amp was too noisy.

- Use a graphic equalizer, if possible, to de-emphasize noisy frequencies as much as possible without affecting the sound quality of the instrument. For example, if you're recording a bass instrument, you'll be able to reduce the noise in the upper frequencies without affecting the sound. It's more difficult with mid-range instruments as the character or timbre of the instrument (or voice) is often dependent on overtones that occur within the "noisy" frequencies, so it's all compromise at that point.

- Record at as high a volume level as possible without distortion. This is called recording "hot". The idea is that when you finally mix it to the film, you may only need half that volume and the noise will be reduced along with the music.

- When mixing your music at home, before transferring it to "mag stripe" (the sprocketed audio tape that's used to mix the sound to the film) mix it mono onto a full track if possible. Half track will do, and quarter track is the least desirable. The more signal on the tape the better. Make sure you mix as "hot" as possible without distortion and that all the levels of the individual pieces of music you take to transfer to "mag stripe" are uniform so that during the transfer you don't have to mess with volume for each one.

(To be continued)

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World Book and News — 1652 N. Cahuenga
Mayfair Market — Franklin and Bronson
 7-11 — 7600 Sunset
 7-11 — Willoughby and Vine
La Vida Liquors — 6007 Sunset

West Hollywood
Tower Records — 8801 Sunset
Mayfair Market — 8330 Santa Monica
 7-11 — 1100 La Cienega
 7-11 — 7950 Santa Monica
Silverlake District
 7-11 — 1645 Silverlake
Rainbow Records — 2548 Glendale Blvd.

7-11 — 2900 Hyperion
East Hollywood
Platterpus Records — 4661 Hollywood Blvd.
 7-11 — 5763 Hollywood Blvd.
El Adobe Market — 5203 Hollywood Blvd.

Wilshire-Fairfax District
 7-11 — 6077 Third St.
Al's News — Fairfax and Oakwood
Hollywood Music — 734 N. Fairfax
Leo's News — Wilshire & Cochran
Westwood
Tower Records — 1028 Westwood Blvd.
 7-11 — 1400 Westwood Blvd.

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Pico Robertson News — Pico and Robertson
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 7-11 — 11075 Olympic
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 7-11 — 1602 Santa Monica
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Venice
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Manhattan Beach
Mac's Liquor — 2201 Highland
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Either Or Books — 124 Pier Ave.
My Father's Music — 217 Pacific Coast Highway

Gardena
Farmer's Liquor — 1353 Rosecrans
Gardena Valley Music — 1150 Redondo Beach Blvd.

Inglewood
Inglewood Liquor — 1435 No. La Brea
A&F Liquors — 935 No La Brea

Canoga Park
Norm's Guitars — 6753 Tampa
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F&J Liquors — 5360 Crenshaw
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B&W Liquors — 11417 Western
Mike's Liquors — 92nd and Central
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Page's Books — Fifth and Hill
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Anaheim
All Guitar Center — 335 South Magnolia
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Nick's Liquor — 1015 West Orange-thorpe
Huntington Beach
Howard's Guitar Center — 1120 Pacific Coast Highway
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Express Sound — 1833 Newport
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Bojangles Music — 933 S. Pacific Coast Highway
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June 6: We interview **Michel Colombier**, French Composer/Arranger of Scores for film and T.V. Writers Showcased will be **Marc Cohn**, **Chris Emerson**, **D.S. Howell**, and the **Jay Kessler Band**.

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