

Music Connection

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THE ALTERNATIVE MUSIC TRADE PAPER

Bowie's Bassist Talks: Surviving As A Sideman

by George Murray

In December 1978 I was touring Australia with David Bowie. One warm, sunny afternoon, a few band members and I were relaxing at the poolside when a middle-aged man, wearing a business suit but no shoes or tie, walked up to a poolside table. A fine looking woman in a sexy swimsuit joined him, and a bottle of wine arrived from room service.

He was a sideman. I never found out his name, but someone told me he was touring with Ella Fitzgerald, who was staying at the hotel along with Olivia Newton John, Keith Jarrett and Bette Midler.

After watching this guy for a while, I thought, "What a life. If I'm still working with a name band when I'm his age, I'll have no" (continued on page 4)

Kim Fowley: H'wood Hustler Or Genius?

When you start asking questions around Los Angeles about Kim Fowley, nobody says "Kim who?". Some remember the teenager who produced *Alley Oop* back in 1959 and in ensuing years gave Phil Spector a run as the definitive interpreter of the classic 60's pop sound. Others recall the man who created The Runaways and produced Helen Reddy. One record industry veteran characterized him as the "secret father of L.A. music", an unseen but pervasive influence on the course of rock history. Still others call him the quintessential Hollywood hustler, popping up wherever the action is, masked in shades and bending ears with his slick hyperbolic rap.

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Major Record Co's Seek New Talent Via Demos/Showcases

It's a bitterly familiar scenario to anyone who's tried to pitch a tape in Los Angeles; a hopeful musician squanders his savings to cut a tape, mails copies to more than a dozen record companies, and they're returned unopened.

This happened about a year ago to a friend of Larry Schnur, West Coast A&R Director of Epic Records. At the time, Schnur was one of the few record execs in L.A. prepared to listen to unsolicited material. The industry's reluctance to deal directly with musicians was underscored by a 1978 Music Connection survey, which turned up only one major label willing to listen to mailed-in tapes.

However, the industry seems recently to have become more receptive to street-level input. An informal follow-up survey conducted last week established that 80 percent of major labels in L.A. are accepting unsolicited tapes for evaluation. Only two companies, Motown and Elektra, admitted returning tapes unplayed, and Elektra intends to revise its policy once internal corporate turbulence subsides.

The remaining eight companies polled (RCA, Atlantic, Warner Bros., Capitol, Casablanca, Por-

trait, Epic and MCA) are not only listening to unsolicited material, but they've also stepped up their scouting activity, covering the action in L.A.'s clubs and showcases far more thoroughly than they were a year ago.

It's hard to pinpoint reasons for the change. The consensus is that

it's related to new wave-inspired ferment in the industry, although the benefits of the intensified A&R hustle are by no means limited to new wave acts. Record labels are responding to the vitality of the club scene, with bands like 20/20, The Motels and The Knack being signed (continued on Page 4)

The Who's John Entwistle Looks Back on 15 Years of Rock

by Headley Gritter

There were many who feared that the death of Keith Moon signaled the demise of one of rock'n'roll's greatest institutions. But The Who have no intention of quitting. Keith has been replaced by Kenny Jones, formerly with The Faces, and tours of England and the United States are in the offing.

Meanwhile, *The Kids Are All-right*, a documentary featuring old as well as new footage of the band on stage, has just opened in New York, and an album of the same title is out on MCA.

Music Connection's Headley Gritter cornered the unflappable John Entwistle, bassist of The Who and star of four solo albums, in his suite at the Hyatt House in Hollywood recently. After reflecting on The Who's origins — they all

played together in high school bands in the early 60's — the conversation turned to The High Numbers, the name under which The Who made their record debut. MUSIC CONNECTION: Was "High Numbers" a reference to drugs? ENTWHISTLE: No, it was the Mod cult thing. "Faces" were the main people, the trendsetters "Tickets" and "numbers" were people who followed them.

MC: The average American probably first heard of The Who when you started smashing instruments on stage. Was that contrived, or did it happen naturally?

(continued on Page 6)

L.A. Sessions For Leo Sayer

Leo Sayer is currently recording an album at Los Angeles' Davlin and Sunset Sound studios. The session re-unites Leo with David Courtney, the singer/songwriter/actor who produced his first two albums and co-wrote such Sayer classics as *The Show Must Go On* and *Long Tall Glasses*.

Among the many musicians recruited for the session are Steve Cropper, Duck Dunn, Ray Parker Jr., Chuck Rainey, Al Cooper and Bill Payne.

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Nader Steals The Show At Rock Against Radiation Rally

June 10 was Survival Sunday at the Hollywood Bowl — the second annual benefit held by Alliance for Survival, the movement fighting for a nuclear-free future. Although the specific aim of the afternoon was to enlist volunteers to rally at the site of the proposed nuclear power station at Diablo Canyon on June 30, it's calibre as an entertainment event cannot be ignored.

The bill featured Jackson Brown, Graham Nash, Lily Tomlin, Joan Baez and, of course, Peter, Paul and Mary. If ever there was a day to bring home the potential of solar energy, this was it. As the temperature soared to 105 degrees, those not fortunate enough to have access to backstage facilities roasted in the heat. But not one of the 18,000 in attendance left till it was all over.

Because of the number of scheduled guests, and the arrival of a few unscheduled ones, each performance was limited to 15 minutes. The result: a collection of "best of's" from a few of the best. Jackson Browne was the first to bring the crowd to life with his "made for California" music. If anyone brings forth visions of a natural, preservative-free world, it's J.B.

I asked him if those in attendance turned up out of a sense of concern for the nuclear issue or to hear their favorite musician. "Well, that's my job — to bring in those that aren't informed about the issue. We hope when they leave

they'll know something about the problem," he replied.

With Joan Baez, Graham Nash and Peter, Paul and Mary present, one couldn't help drawing comparisons with the mass demonstrations of the Vietnam era. But it was definitely no 60's rally. If the 60's was the age of altruism, the 70's are the age of selfishness, possibly because of the greater complacency of today's U.S. Student. However, those that are involved today are probably more sincerely concerned than their 60's predecessors, who in retrospect may have grasped for any cause that could turn into a party.

Ralph Nader received the kind of ovation usually reserved for a rock star. The man's energy is contagious, and his fire-and-brimstone attack on the oil companies, the president and big business inspired wild enthusiasm. He certainly brought home the government's lunacy when he pointed out that the Diablo Canyon plant is sited on a volcano and sits astride the San Gregorio-Hosgri fault line.

"The reason we don't have solar power today is that the utility companies can't put a meter on the sun," Nader thundered.

Then it was time for surprise guest number one — Robin (Mork) Williams, who must be one of the most talented humans around today. His versatility and enormous repertoire of characters puts him

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Local Notes

by Jim Loving

REX SMITH will star in "Grease" for a limited one-week run at the Greek Theatre, June 26 to July 1. Smith, who starred in the Broadway production of the rollicking 50's musical, comes to Los Angeles as part of a 16-week tour. He was formerly a member of Tricks and New York band Rex.

CALDERA (Capitol) has a new album out titled "Dreamer". There have been several changes in the band's line-up since their debut in 1976. Current members are Eddie del Barrio (keyboards), Jorge Strunz (guitar), Steve Tavaglione (reeds), Mike Azevedo (percussion) and Greg Lee (bass).



The Knack

THINGS ARE starting to happen for many of the new wave bands recently picked up on the L.A. club circuit by record companies. The Knack are getting the big push from Capitol, complete with full-page ads in the trades and banners on the streets of Hollywood. Their new album, "Get The Knack", features 11 original songs and a Buddy Holly tune, "Heartbeat". The LP was produced by Nick Chapman, who has scored Number One hits in recent months with Blondie, the Climax Blues Band and Nick Gilder. Members of The Knack are Doug Feiger (guitar and vocals), Berton Averre (guitar and vocals), Bruce Gary (drums) and Prescott Niles (bass). The Motels, another Capitol signing, are in the studio recording an album scheduled for September release. The Pop are working on their second album, and 20/20, another band signed hot off the club circuit, are due to work with a name producer whose identity was being kept secret at the time of writing.

THE GENTLEMEN and Quiet Fire have been signed by RCA. Both groups are in the studio and will have recordings for release in the near future.

CHIC's single "Le Freak" (Atlantic) has become the largest selling single in WEA history. Their new LP will be out in July.

AMERICA, who recently signed with Capitol, have a new album out called "Silent Letter", produced by former Beatles producer George Martin. The band is currently on tour, co-headlining with McGuinn, Clark & Hillman. **SANFORD TOWNSEND BAND**, whose "Nail Me To The Wall" album is set for a July release, is looking for management.

RON CARTER, the man who gave Clarke his first sessions when he was starting out, has a new album out on Milestone called "Parade". Players on the album include Chic Corea (piano), Joe Henderson (sax), Tony Williams (drums), Jon Faddis, Joe Shepley and John Frosk (trumpets and flugelhorn), Ubie Green (trombone), Tom Malone (bass trombone), Jerry Dodgion (flute, clarinet, alto sax) and Frank Wess (flute, clarinet, tenor sax).



STANLEY CLARKE has a new LP out on Nemperor titled "I Wanna Play For You". The two-record set was recorded half live and half in the studio. "People say it's my most commercial album," says Clarke. "I feel my bass playing on the disc is my best yet — it's so wide." In addition to bass, Clarke played most of the instruments on the studio tracks.

SLIPUPS in the last issue: The item on country singer Lee Clayton should have read he was knocking around L.A., rather than "down and out." The new NARAS president is Jay, not Tom, Lowy.

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Feedback

Dear Music Connection:

I'm a Barry Manilow fan, and it was a delight to see him described as "talented, warm and sensitive" in your magazine (June 7 issue) after seeing him pilloried by so many other publications.

Yours,
Joan Feldman
Echo Park

Dear Music Connection:

I'd like to object to Nelson Mandela's review of The Alleykats' performance at The Troubadour (Music Connection Reviews, May 24). Sure, he had the grace to point out that he judged the band on first hearing, but there is far more to the band than "breathless tempos and sheer volume." You committed a severe error of judgement in dismissing the Alleykats as just another bunch of Pistols clones. Their songs are witty, energetic and melodic, and, in my opinion and that of thousands of others, they're the finest new wave band playing L.A. at the moment.
Stephen Sidley,
Hollywood.

Record Labels Keep Ears Open For New Talent

[Continued from Page 1]

hot off the Madame Wong's/Starwood/Troubadour/Whisky circuit. The market is volatile and unpredictable, new bands are changing the face of rock, and none of the labels want to risk having the Blondie or Dire Straits slip through their fingers.

Of course, the labels' new willingness to listen to unsolicited material doesn't make it any easier to get a deal. A&R staffers acknowledge that the chances of getting your tape within earshot of an influential person are stronger if an intermediary (agent, attorney or manager) is working the tape on your behalf. But since many musicians don't have this alternative, A&R staffers suggest you follow these guidelines when submitting tapes:

- Your material should be recorded on reel-to-reel or cassette. Eight-track tapes are taboo.
- Production should be as close to master quality as possible. It's doubtful that your tape will be listened to with enough care to distinguish a great song buried in a bad production or sloppy arrangement.
- Limit yourself to three or at most four songs per tape. Some A&R

departments are receiving 250 tapes a week, and staffers lack the time to listen to album-length offerings. In fact, it's sad but true that if you don't grab the listener's attention in the opening bars, he probably won't listen as far as the bridge.

- Pitch the tape to one label at a time. The company's interest may be quickened if they know they have first option on the tape.
- Always include a lyric sheet featuring the songs in the order in which they appear on the tape, and a brief but pithy bio. If you translate into good PR propaganda, it's a point in your favor.
- Choose a label likely to be receptive to your sound. It would be pointless to pitch a country tape to Motown, for instance, or a gospel tape to Chrysalis.
- Rewind the tape to starting point, and label it clearly.
- If you want your tape returned, enclose a stamped, self-addressed envelope.
- Genuflect and keep your fingers crossed.

—Nelson Mandela

MUSIC

WHO CAN:

- 1) Make mono drums stereo
- 2) Put punch in the bass
- 3) Give tired guitar riffs electricity
- 4) Vivate vocals
- 5) Remove voodoo, add magic, etc., etc., bla, bla, bla

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George Murray: "Top 40 Gigs Aren't beneath my dignity"

[Continued from Page 1]

complaints." But it also struck me that this guy's lifestyle, the glamor of riding limos and getting V.I.P. treatment, is only one side of a sideman's life.

A sideman's reality is going on the road, and the road can go on forever. There are no dreams of rocketing to stardom, just plain work, almost always for someone else. Gigs start and finish abruptly, and there's no way of knowing when the next one will arrive.

Playing with a superstar and watching thousands of people groove to your music is an incredible high, but it's fleeting. Eventually you end up washing your own dishes again, and you'd better be prepared for the downs as well as the ups, because when you fall, it's usually hard.

I started playing with David Bowie in September 1975. He was about to go into the studio to cut *Low*, and he was looking for a replacement for bassist Emir Kassan.

Working with Bowie was really exhilarating. He'd have the songs scored out loosely before rehearsals started, but there was room for a fair amount of creative freedom within the structures. As a member of the band, I could have a creative influence on the direction of the song and the bass part.

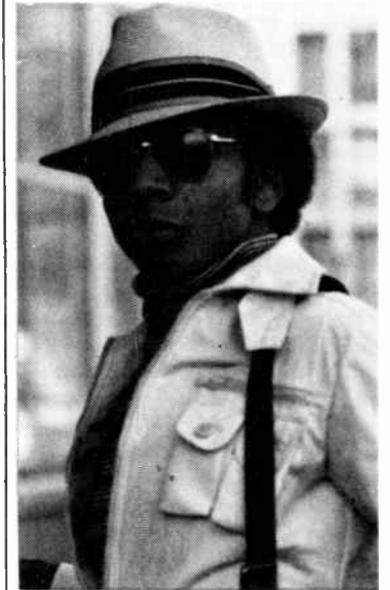
I guess the qualities that Bowie liked in my playing were the wide variety of styles I can handle, and my ability to play the songs as he envisioned them. Anyway, I've worked with Bowie ever since. I was on the *Station To Station* album and tour, on the *Heroes* album and tour, and on the new album, *Lodger*, which was recorded in Switzerland. I toured The States and Europe twice, as well as Australia, New Zealand and Japan. During a one-year break in Bowie's activities, I played in a Broadway musical. It seemed I was always part of something that was happening. I never really had to worry about money or working. This made me lazy, and distorted my view of reality.

Last January, my wife and I grew tired of New York's insanity and decided to move to L.A. Until then, I'd never had a bad case of the In Betweens, but brother, they kicked me in the ass, and hard! The In Betweens is a term I've coined for periods between gigs. If you're not prepared for them, or if you're experiencing them for the first time, they can do strange things to your head.

They can cause all sorts of frustration, apathy, cynicism, and various other unhealthy states of mind. After about three months out here and no work at all, I started going through periods of deep frustration and depression. In ten years in the business, I'd never seen things look so bad. I was running low on cash. I had few

connections in the music industry here, and they couldn't help me get gigs. It seems most of the session work in this city goes to a small clique of players who get credits on every other album produced here, and it's hard for outsiders to break in.

But, with some greatly appreciated help from my wife and friends, I pulled myself back together again. I started making phone calls, meeting people and playing with new musicians. Slowly but surely things started getting better.



In the April 26 edition of Music Connection I read an editorial asking why musicians don't deal with hard times the way actors do. Michael Dolan, the writer, pointed out that we're inclined to stay at home, getting loaded or mesmerized by watching too much TV, and I realized the editorial applied to me. For instance, musicians between gigs can stay busy by studying music, writing or practicing to keep the chops up. When the money starts to fade out, it's not beneath your dignity to take a part-time job or do a few Top 40 gigs. It's not a question of dignity; it's a matter of survival.

The In Betweens will strike me again. Next time it might be worse, but I'll be better prepared. If this is the way you've chosen to live, you must realize that the In Betweens are part of the price you pay.

[George Murray is now working with a touring and recording production organized by Martin Kanavan. Although the gig involves mainly covers, George is making "enough money to get by", and he's looking forward to the next Bowie tour, likely to take place in 1980. He's also writing material for his first solo album, which will sound like "a blend of Bad Co., Little Richard, Little Feat and, of course, David Bowie."]

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No Nukes Rally Draws 18,000 to H'wood Bowl

[Continued from Page 3]

into a class of his own. His Shakespearean interpretation of a nuclear catastrophe was as hilarious as it was profound. He demonstrated his razor-sharp wit when he spotted an Einstein poster: "Zis is vot you done mit my formula? I give you three letters and you fuck it up like zit?" For an encore he sang *Hormone Blues* in his baritone/falsetto delivery.

If you weren't too close to notice the wrinkles, Peter, Paul and Mary took you back a few years. They touched every patriotic nerve, ending with a rousing rendition of *This Land Is Your Land*; if there was any moisture to spare, a few tears would have been shed.

Then it was time for surprise guest number two. John Denver stepped on stage at the appropriate moment, as the shadows started falling over the bowl and the temperature fell a few notches.

The strategy was clear — first your emotions were aroused with ballads of beauty, then reason was provoked with cold, factual logic, and finally anger was set ablaze with visions of devastation. My perception of the futility and needless peril of nuclear power was certainly heightened.

The organizer's achievement in creating such a free-flowing, yet well-constructed event deserves much praise. Throughout the event there was a simultaneous sign-language translation for the deaf, and when the singers sang so did the translator's hands. The finale was an appropriate rendition of *Blowing In The Wind*, led by Peter, Paul and Mary and accompanied by an overflowing stage of avid supporters and a Bowl-full of people, all hopefully united in a common desire for a nuclear-free future.

Cheap Japanese Tricksters?



Although they didn't perform a medley of the respective new singles, *I Want You Back* and *I want You To Want Me*, Graham Parker and The Rumour and Cheap Trick did squeeze out some sparks together on a series of dates that found them sharing stages in a number of major U.S. cities. Here, Graham and chief Trickster Rick Neilsen indulge in their favorite backstage pastime, an animated round of "Rock, Scissors, Paper."

There is apparently no truth to the rumour that the two bands are planning to co-star in a remake of the classic 50's horror movie *Waiting For The UFO's at Budokan*, but word has it that some interesting views were exchanged on the subject of discovering Japan.

John and Yoko: What Became Of Doin' It In The Road?

Now that the surprise behind John Lennon and Yoko Ono's Memorial Day message has worn off, details behind the letter have begun to emerge. According to DJ/writer Elliot Mintz, the Lennons contacted him less than 10 days before the message was to appear and asked him to make arrangements for the letter to appear in newspapers in Los Angeles, New York, London and Tokyo.

The message was also taped for a play on stations like L.A.'s KMET, which aired it three times. "They wanted it removed from the entertainment sections of the publications," notes Mintz, explaining why the ad appeared in news sections instead. Mintz adds that response to the message has been 90 percent favorable and "10 percent understandable misunderstandings." Contrary to rumor,

Lennon has no recording contract now, and "has no intention to record any time soon."

For those of you who missed the message, John and Yoko are busy "Spring Cleaning our minds," renovating their home and generally getting in tune with the universe. The tone of the message is very much one of New Age mysticism. "If you think of us next time, remember, our silence is a silence of love and not of indifference," they write. "Remember, we are writing in the sky instead of on paper...lift up your eyes again and you will see that you are walking in the sky, which extends to the ground. The missive ends with the following postscript: "We noticed that three angels were looking over our shoulders as we wrote this."

SRS Celebrates Signing Of 3,000th Member

The staff at Songwriters' Resources and Services had cause for rejoicing last week when Lore London walked into their Hollywood office to become the organization's 3,000th member. Founded in 1974 by the late Helen King, SRS has doubled in size each successive year.

Initially conceived as a means of providing songwriters with a rapid and inexpensive means of protecting unpublished songs, SRS added programs and services as the needs were discovered. Today the organization has around 100,000 tapes and leadsheets in its vaults, and offers the following services to members:

Regular music industry forums where songwriters can meet professionals; a bi-monthly newsletter and tipsheet; a hotline service (SRS staffers will research any music related problem for members); cut-rate consultations with a panel of attorneys on legal matters ranging from contract negotiations to copyright infringement suits; artists and collaborators' directories; a library; workshops dealing with song evaluation, pamphlets and cassettes on several of its workshops and forums; and an inexpensive leadsheet service.

SRS was granted non-profit status in 1976, and is now international in scope. Plans are afoot to open a branch office in San Francisco by year's end.

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Rodney on the ROQ

Credit where it's due department: KROQ DJ Rodney Bingenheimer feels justifiably slated by Music Connection's failure to mention him in our cover story about L.A. rock stations spinning demo material by unsigned unknowns (Music Connection, June 7 to June 20). The fact is that Rodney's been spinning wierd and wonderful discs and tapes by obscure artists since the inception of his *Rodney On The Rock* show four years ago, and that certainly predates shows like

KWEST's *Seeds*, KNAC's *Home-grown* and KROQ's own *Future Rock*. Rodney, more than anyone else, has been responsible for raising the city's new wave consciousness to its present pitch, and along the way he's given airplay to dozens or hundreds of unsigned acts so bold, bizarre or otherwise avant garde that most commercial stations wouldn't touch them. To get a better idea of what we mean, tune in to *Rodney On The Rock* Sundays 8pm to midnight.

John Entwistle

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JE: Both. One night Pete (Townshend) accidentally knocked the head off his guitar. He lost his temper and started jumping up and down on it, and the audience loved it. That was the first time our manager-to-be Kit Lambert saw us. He thought it was part of the act; when we told him it wasn't, he said keep it in. So we did.

MC: What were the financial implications of smashing all that gear?

JE: It meant we didn't earn anything for seven years.

MC: There were obviously ego clashes within the band at some stage. Is that why you've all made solo albums?

JE: Yes, people expect a certain kind of music from The Who. We try and do it, but our musical tastes are so divergent that we need the solo outlet.

MC: What's your favorite Who album?

JE: *Live At Leeds*, I think. I always prefer songs after they've been played on stage. They seem to have a little more spark and magic.

MC: And your favorite track?

JE: Well, perhaps *Won't Get Fooled Again*.

MC: The best gig you've ever played at? Woodstock?

JE: That was dreadful. There was plenty of atmosphere, but it was really uncomfortable and the whole band was off. By the time we got on stage, we were out of our heads on acid, or whatever was in the fruit juice and coffee. We were just floating.

MC: What music do you listen to in your spare time?

JE: I guess Joe Walsh and The Eagles. I used to like Chicago, but I've gone off them.

MC: What led to your breakthrough in America?

JE: I don't think Woodstock or Monterey really helped our career. At both festivals we were using borrowed gear, and we didn't sound that good. We had to play everywhere in the States before we made it. Until *Tommy* we had to do ten-week tours. I think it was the tours and word of mouth that made us successful.

MC: Was *Tommy* The Who's best work?

JE: It was the most lasting. But it's a bit of an albatross around our neck, people won't let us forget it. Looking back, it wasn't that brilliant. *Quadraphrenia* is a much stronger film, but then it doesn't feature so much music.

MC: Do you think The Who had an impact on people's lifestyles, or inspired punk rock?

JE: Oh, without a doubt. We had to go through a lot of hardship, being the only "punk" band around at the time. The Stones were punk, to a certain extent, but that was a sort of hippie-type punk. It was a lot harder to be different in those days. Nowadays you don't get stopped in elevators or threatened with viol-

ence because your hair is long... now they do it if you have shorter hair.

MC: How did you hear of Keith Moon's death?

JE: I was at my house in the country, halfway through an interview. Pete rang me and told me what had happened. I carried on, finished the interview, and at the end I told the writer what had happened.

MC: Were you expecting it?

JE: Not really, but occasionally he'd go off on one, and when you get in that state you put your body in danger. If you stick your foot through a plate glass window it bleeds.

MC: Can he be replaced musically and personality-wise?

JE: We're not really trying to replace him. We're not looking for another Keith Moon. Kenny Jones is a different kind of drummer, and if our sound changes, so be it.

MC: Who are your friends in the music business?

JE: Funnily enough, Kenny Jones was one of the blokes I socialize with. Joe Walsh is another. I don't really set out to socialize with other musicians. I have plenty of friends outside the industry. I've spent time with lots of people in the business, but I wouldn't call them close friends. There's a class consciousness in rock'n'roll, but we've never been accused of it. I don't mind spending time with a musician who has only started playing.

MC: Have you ever thought of producing?

JE: I have, and I don't enjoy it. I won't do it again until I'm old and I've lost my hands.

I produced one of the tracks on the *Fabulous Poodles* album. That was enough for me. I just wanted to get out there and push the bass player out of the way and start playing myself. I don't like listening to other bass guitarists.

MC: What's *The Kids Are Alright* about?

JE: We've stayed intact for 14 or 15 years, and we had a lot of old footage around. The director, Jeff Stein, had the idea of putting it all together. There's some footage that goes way, way back, as well as scenes shot at two private concerts in London.

MC: I saw one, and it was incredible. But you didn't seem to be enjoying yourself.

JE: I got drunk on stage for the first time in eight years. There was Southern Comfort in my cycling flasks.

MC: Who do you see as your audience?

JE: I don't know. I'm continually surprised at our crowds. They seem to get younger and younger and more varied. We draw people from the age of about 12 to 45.

MC: You've just renegotiated your contract with MCA. How do you see a record company's function?

[Continued on Page 21]



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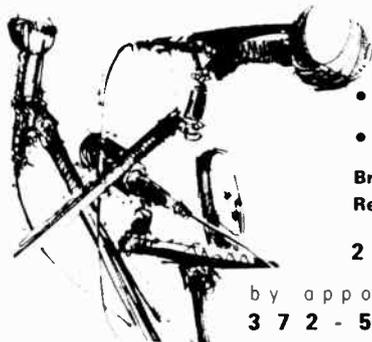
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Kim Fowley

(Continued from Page 1)

But few people have any idea of the full scope of Fowley's activities. During his 22 years in the record business, he's survived and prospered via stratagems ranging from the legitimate to the bizarre. For instance, he's published approximately 1,500 licensed songs, all of which have been recorded. Cat Stevens, Richie Blackmore, Dave Mason and a host of others were first published by him. As a producer, or in one of his alter-incarnations as a songwriter, artist, publisher or entrepreneur, he claims to have been on the charts in one part of the world or another since 1959.

Fowley discovered and produced Wigwam, Finland's first platinum act. He's produced chart acts in Sweden, Germany, England, Ireland, Australia and New Zealand, even recorded tribesmen in Fiji and Samoa. He's had an erratic career as a solo artist, recording 18 albums and at least one hit single, *They're Coming To Take Me Away*, which was released under a nomdeplume. Although major success has eluded him, the sheer diversity and volume of his output is mind-boggling.

Fowley is dismissive about his solo work. "It's just one facet of my posture as a renaissance man in the record industry," he said during a break at Hollywood's Kitchen Sync studio, where he's working on his 19th solo effort. His previous albums have won him some acclaim in the States, but in Europe, and on particularly on the continent, he has a solid cult following.

The new album, which is to be released on Antilles, a subsidiary of Island and is aimed primarily at the European market, is surrealistic and absurd. Fowley does much of his creating on the studio floor, more or less improvising lyrics and melody in front of the mike. "It's a cut-up technique I borrowed from Eno and David Bowie," he says. "It works well within absurd parameters."

Is this the way he approaches the artists he produces? "When I'm working with someone who has a particular categoric credibility, I go by the rules of that category," Fowley demurs. "But I try to enrich the sound with a hybrid crossover from another genre. For instance, on Helen Reddy's *Ear Candy* I threw in backing vocals with a West Coast/Beach Boys flavor, and it made a good change of pace album for her."

Although there's no Fowley production trademark, he strives to preserve human, emotional qualities on vinyl. "Until videodisc takes over, records are movies for blind people," he says. "I'm from a school where we didn't have boards to process the sound, so we had to fall back on our ingenuity. That's why I like working in small, uncelebrated studios; I have to be more on the ball with my craft. Ingmar Bergman uses old cameras so his

actors will have to work a little harder. Likewise, my singers and musicians have to work harder because we don't have studio effects with which to touch up their performance."

"I think the record industry is in danger of committing an overkill in the coming digital era," he continues. "They're losing sight of the human factor. Take Dire Straits; Knopfler has a freshness, a unique vision, which (producer) Muff Winwood captured very honestly. I have a feeling that they didn't worry about terms and categories, they just made the record, they liked it, and that's all they cared about. It sounds genuine."

Although Fowley seems to have an avant-garde, streetwise aura, he's contemptuous about most of the bands currently playing



Helen Reddy and Kim Fowley

the L.A. club circuit. "New wave is just a less intimidating term for punk coined by journalists. The music is more macho than pop, and less anarchy-oriented than punk. Sooner or later most of the people in this scene will grow their hair longer and move somewhere in the Valley."

While Fowley's personal tastes run from reggae (Lee Perry of Jamaica's Scratch Studios is his favorite producer) to classical music, he's currently hunting, via ads in L.A. papers, for "the modern Gershwins, the Burt Bacharachs and Carole Kings of the 1980's."

"The future of my bank book lies in my ability to discover and nurture valuable copyrights," he explains. "I'm looking for serious composers who're writing timeless music." His current search has turned up two hot possibilities: Tommy Rock, whose material is being considered by several major artists, and Gary Pickus.

Fowley believes that artists must be prepared to allow themselves to be moulded and directed, "because they often lack the objectivity and self-discipline to make

it otherwise. We all know the tragic 'almost' legends of rock." Fowley's concept of artist packaging had its ultimate expression with The Runaways, the ground-breaking all-girl rock band that was so much a creation of his own imagination that he can say, in all earnestness: "I am The Runaways."

The Runaways stirred up a whirl of publicity in the U.S., but were most successful in terms of record sales in Europe and the Far East. They broke up in 1978, and today Fowley dismisses them thus: "One day I imagined five girls with a Rolling Stones stage show and Bruce Lee choreography, and next thing, there they were. It was less of an achievement than Orson Welles' direction of *Citizen Kane*, or whatever."

Well, The Runaways are no more, but Fowley's current projects

show no slackening of daring or imagination. An album by New Zealand act Street Talk, which he produced at a total cost of around \$7,000 during a recent visit to the island, is getting airplay in 16 countries. He has the publishing on one side of a single by The Dickies, the L.A. punk band who've recently had two Top 20 hits in the U.K. He's working with the Rhythm Skaters, the world's first skating and singing musical athletic team, and he wrote a cut on the upcoming Kris Kristofferson album.

"I've adapted year by year to the ever-increasing pressure and dwindling outlets that face people in this industry," says Fowley, "and never gone hungry." The secret of his survival? "I am glamor and magic." Well, OK, Kim.

—Nelson Mandela

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M.C. REVIEWS

On Stage.....

Christopher**Starwood, Hollywood**

Material: An excellent shot at in-fusing commercial disco with a Yes-type feel was found in "No Not Me", a chart tune if ever given the chance. "Ain't It A Shame" had much the same progressive touch — the sweet synth, saleable lyrics and up tempo make it work. Their exact copy of "Do Ya Think I'm Sexy" was strategically placed and brought the audience to their feet.

Musicianship: Picture Sampson standing between two pillars with his arms outstretched, singing into a mike, and you have Richard Alexander's keyboard set-up. A good position for this talented artist. Bassist Dave Nerlove has rock'n'-roll choreography mastered, especially when he teams up with guitarist Art Hall. How they manage to handle such intricate chord progressions and still move with such endless energy, I'll never know. All this action never once pulled the focus off singer Jerry Bryant. His vocal range and ability was flawless as he leaped for high notes and effortlessly returned to a low, smooth vibrato. Drummer Jimmy Occott's speed and intensity came through to create a unique blend of original riffs and commercial beats.

Summary: Christopher are on the doorstep. They played the Starwood like it was the Forum, and entertained the audience like they were relatives. If properly produced they could dethrone Queen and add another category to rock: PDR — Progressive Disco Rock.

—Michael Chase

Mark Winkler**Troubadour, West Hollywood**

Material: Well-written original contemporary pop, rock and MOR in the Barry Manilow-Billy Joel tradition. High-energy songs pleased the audience, but Winkler scored best with the softer, sensual "I Love The Mystery", and the confessional "I Started To Sing".

Performance: Winkler was confident, assured, obviously enjoying himself. His powerful voice has a wide range of expression and dynamics. The eight-piece ensemble behind him, including background singers, was the perfect foil for his performance. The only weakness was that visual act wasn't as polished as the music.

Musicianship: Arrangements by Winkler's musical director and songwriting collaborator Jim Andron were outstanding. Especially effective were the woodwind solos of John Yokum. Other band members included Bill Severance on drums, Bob Walden on guitar and

Peter Spellman on bass.

Summary: Winkler and Co. were very entertaining, although they lacked the tightness that only repeated performances can bring. Lyrically, the set picked up when Winkler tackled his favorite theme — the town and people of Hollywood. Born and raised in Hollywood, and writer of Liza Minelli's "Tropical Nights" single, Mark shows a lot of potential.

—David "Cat" Cohen

Max Million**Rock Corp, Van Nuys**

Material: Lengthy, multi-tempo rock pieces, ranging from hard R&R to spacey instrumentals to choruses built on a single melodic hook. Various tempos best meshed in "Wherever You Are". Other tunes lost their momentum because one segment wouldn't segue smoothly into another.

Musicianship: Hit and miss. Michael Kirk played short, choppy rhythm chords, but overuse of fuzz made it sound tinny. Peter van Booren would pull off blitzkrieg leads, but his speed was occasionally achieved at the expense of accuracy. Transitions were often sloppy, resulting in botched meters.

Stage Presence: Fair. Guitarists would occasionally show some enthusiasm, but bassist Mika Hizak played hesitantly. Drummer Sam Quick twirled a stick here and there, but he usually settled on routine beats.

Summary: Max Million are capable of sharp, concise arrangements (as in "Baby It's You"), but more often the lengthy passages diluted their songs' impact. The band would sound better if the tunes were edited into a more cohesive focus and style.

—Jeff Silberman

**EULOGY
WHISKY**

Material: Clean, solid heavy metal rock with a late 60's flavor. Eulogy achieve a surprisingly thick sound for a three-piece. Lyrical themes revolve around gassing on TV, rock'n'roll and making out in cars, and singer Miles Crawley does his best to extract emotion from these banalities, but he seldom succeeds.

Musicianship: Good. Guitarist Randy Anderson does an admirable job on both lead and rhythm, the latter at times sounding like Bad Co. or Free, particularly on "Don't Wanna Let Go", and "You Can't Wake Up". Bassist Dirk van Pattenhove and drummer Chuck Billings provide a solid bottom. Crawley has a reasonable voice, but actions like placing the mike near his chest on

"Listen To Her Heart" seemed a bit contrived.

Performance: Polished. Guitarist Anderson possesses an adolescent flashy appeal. They all moved well to the music, although there were times when the poses they struck seemed less than sincere.

Summary: A polished hard rock band, Eulogy puts on a fine performance. Their riffs are catchy, and they work the hooks to their best effect. But their thematic limitations leave one wondering if there's life beyond the suburban hedonism the band eulogizes, if you'll pardon the expression. On the other hand, their Orange County supporters didn't seem to find anything amiss. —Troy Dirk

The Romeos**Troubadour, Hollywood**

Material: Writer Jerry Honigman's classical rockers tend to be derivative in the best possible way. The Romeo's repertoire is replete with Stones and Faces songs; there's a Lou Reed song, and their show-stopping "Rock'n'Roll'n'Love'n'Death" owes something to Ian Drury. However, the songs are so

well-crafted they could have sprung from the pens of the great rock writers whose style they emulate. Other standout songs in an excellent set: "Daddy Daddy", and the acerbic "Pretty People", which has a raw late-70's Stones feel.

Performance: Intense and uncontrived. Eyes are on frontman Honigman, who has an infectious boyish exuberance, and guitarist Bootsie Normand, whose erratic jerks and twiches seemed to be an involuntary response to punches in the music.

Musicianship: Bassist Mike LaCroix and drummer Billy Don Winn form a pulverising rhythm unit, and the rest of the band sacrifices frills in pursuit of killer boogie. Guitarists Normand and Dan Diefendorfer work well together, propelling the music with jagged rhythm pulses. Solos were brief and restrained, anything but self-indulgent.

Summary: If all veteran rockers played with such conviction and intensity, there would never have been a need for the new wave. This Louisiana band richly deserve the label deal they came to L.A. in search of. —Nelson Mandela

On Record.....

Eric Jones

Baby I Believe/Satisfaction (Ostay Music).

Material: Side A's a soul ballad with traces of disco. Side B's a disco version of Stones' "Satisfaction" would be considered grounds for justifiable homicide by Stones fans.

Musicianship: Nothing especially flashy, but sounds solid. Nice sax break on "I Believe". Jones' deep, mellow voice is used effectively on Side A, but his Lou Rawls-like handling of "Satisfaction" ruins the song. Excellent back-up harmonies.

Lyrics on Side A typical of disco ballad genre, but not too predictable.

Production (by Brian Ostacewski): Excellent for homegrown product. Silky-smooth production is perfect on Side A, but it's totally inappropriate on Side B. Ostacewski extracted the right sound from the spare instrumentation.

Summary: Eric Jones has found himself an agreeable niche with his mellow disco sound. However, he should refrain from castrating rock classics; it's like pouring salt onto the wounds of rock listeners.

—Jeff Silberman

Gerhard Helmut

Trapped Like A Rat/Unter Der Faust (Bomp Records).

Material: Side A, an anthem of alienation penned by renegade

country singer Bobby Paine, is a unique and bizarre blend of punk, country and German polka. Side B's an adaptation of The Stones "Under My Thumb", with lyrics that wouldn't get past the FCC translated back into English.

Musicianship: Tough and tight, effective within the context of the pared-down new wave arrangements. Helmut's gruff vocals fall somewhere between 30's Berlin decadence and Wyalon Jennings, if you can figure that out.

Production (by Bobbie Paine): Mix captures energy and aggression effectively, and Paine is to be complimented for his creative use of the Stylophone 350s.

Summary: Side A has reportedly been chosen for inclusion on a compilation album of American new wave destined for Europe, where its eccentricity might find a responsive audience. Like The Dickies, Gerhard is a little ahead of his time in the States.

—Nelson Mandela

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GUITARISTS 8

Pro country lead guitarist with equipment, transport, PA and recording gear seeks working country or country rock band. Pros only. Mike 213-665-5460z

Red hot lead guitarist available for serious rock band. Mike 213-874-5244

Available: versatile classical guitarist for working situation. Dan 213-462-6225z

Lead guitarist-singer-songwriter, 25 years old, into Cheap Trick/Beatles style of writing with good harmonies, seeks original band or other musicians with pro, non-ego attitude. Over 21, please. 213-881-4912z

Guitarist, doubles on drums, keys and mandolin, looking for original working band, good vocals and good songs. 714-264-3444z

Wanted: lead guitarist for collaboration with female vocalist. Must be into disco, rock, soul. 213-747-8725z after 5pm

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Rhythm guitarist with eight years experience, doubles on keyboards, seeks working band into all original rock. Steve 213-552-9892z

Pro guitarist, reads well, seeks working or recording group. Good quick study with radar ears. Rob 213-451-3718z

Guitarist-vocalist available for rock casuals. 213-413-5377z

Lead guitarist, backed many major artists, seeks working rock groups only. Best equipment. Will travel. Stage presence and recording experience, promo kit and tape on request. Steve 213-666-4340z

Lead guitarist seeks working group or players just forming. Excellent equip. and stage presence. If not home, leave message. Steve 213-479-0038z

BASSISTS 10

Guitarist/singer with pro equip, experience and attitude. Seeks pro touring or recording group. Ernie 213-463-8201z

Wanted: Steel guitar player for future recording projects. 213-465-7011z

Grand Theft looking for flash rock guitarist to do original music. Must be willing to work hard and play hard and have good equipment. George 213-796-3554 after 6pm
Kelle 213-846-2346 after 6pm

Bass player wanted: rock'n'roll/new wave band with production and recording agreements looking for bass player. Salary involved. 213-877-3540z

Bass player singer/songwriter needed to complete Top 40 original group, Venice area. Immediate include showcasing, recording contract and local work. Long-term commitment. Pro only. 213-392-2442z

Need lead-rhythm guitarist for new wave rock'n'roll/R&B band. Must sing, preferably tenor. Leave message. 213-464-8381 x800z

Hot but humble guitarist seeks to join or form original rock or boogie group, 13 years experience, plays lead and slide. No fakes, please. Jack Becker 213-1265 eves (keep trying)

Bass player with vocals and female multi-keyboardist with vocals looking for work. Many years experience and excellent equipment. 213-986-0840z

Bassist from Frisco, influenced by free, Jeff Beck and R&B. Good stage presence and vocals, will travel. Pros only. Robert 213-851-8195z after 6

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Need bass player for new-wave rock'n'roll/r&b band. Must sing, prefer tenor. Leave message.
213-464-8381z

Bassist wanted by high energy hit-bound pop band, Beatles and Who influences helpful, harmony vocals necessary.
213-473-3355 of 279-1420z

Bassist needed for progressive group.
Patrick. 213-851-7246z

Dependable bassist available for working gigs, all styles.
Paul 213-828-2219 after 6pm

bassist/drummer, read and fake, looking for working situation, plays all styles.
raymond 213-787-3421 lv mess.

Bassist into Sam Cooke, Jeff Beck and Free. Have vocals. Pros only.
213-851-8195z

KEYBOARDISTS II

Female multi-keyboardist with vocals and bass player with vocals looking for work. Many years experience and excellent equipment.
213-986-0840z

Multi-keyboardist available for jobs. Will charge for rehearsals.
Don Terry 213-464-0300z

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Female vocalist looking for rock band.
Stacey 213-559-1870z

Female singers 18-24 with soulful soprano, alto range wanted. Must dance and harmonize. Sincere only.
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Wanted: Pro female vocalist, natural blonde beauty, 5' 7" minimum, 20 to 22 years old, completely unencumbered and free to travel overseas. Must have demo tape. If you have all these qualifications, call:

Tim Sheridan 213-464-1112z
 Experienced female vocalist looking for local lounge work with band. all styles except hard rock. Leave message at: 213-322-6199z

Vocalist, male or female, needed for progressive group.
Patrick 213-851-7246z

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PAGE 15

Multi-keyboardist wanted, must sing lead. Top 40, disco, paid rehearsals.
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Keyboardist/writer with original material wanted for demo and possible gigs with female singer into MoR, jazz, light rock.
213-657-2962z

Keyboardist-guitarist available for working situation.
Gerard 213-462-6225z

Multi-keyboardist wanted, must sing lead. Top 40, disco, paid rehearsals.
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Keyboardist/vocalist wanted to form duo with pro female vocalist for showcase and club work. I have a powerful, soulful voice, original material and much experience.
Cindy 213-399-6655z

Keyboardist needed for original rock band. 24-track masters of material now being shopped for label deal. Needed for live dates and recording.
Richard 213-465-1851z

Keyboard player wanted for soft rock trio, part time work in clubs, lounges. Must have own equipment, sing background.
Tom 213-824-7575 or 473-5134z
Amy 213-475-6711 am's or 204-4665

Keyboard player needed for contemporary folk-rock band, elec. piano and ARP synth preferred. If interested please call:

213-467-8366z

Pro keyboardist/instructor, experienced in all styles, available for gigs etc.
bill 213-469-4440z

VOCALISTS 12

Unique male vocalist, 15 years experience in all styles, seeks working situation. Willing to travel. No heavy metal.
James 213-370-0794z

Pro female vocalist/lyricist and melody writer from Florida, into rock'n'roll, Joplin-style blues and blues rock and ballads. Has excellent looks and stage presence and interested producer with major record co. Looking for together group into same.
213-656-1831 between 9&12

Male lead vocalist seeks apprenticeship with top performing or recording rock band. Will do back-up or stage work in exchange for apprenticeship.
Stan Medley 213-464-1112z

Male vocalist/trumpeter with concert and recording and club experience seeks working group. Pop, disco or Top 40 styles.
Steve 213-763-7388z

Female vocalist needed to complete demo and form band similar to Heart. Originals only. Transport, experience and equipment preferred.
Laurie 213-462-2948z

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Unique and powerful female vocalist and writer with looks and experience. Joplin influences, into hard rock, blues, soft rock, has equipment, management, producer and rehearsal studio. Now looking for group. Must have rock image, stage presence and play well. Will do original and a few copy tunes.
Deny 213-656-1831z

Female vocalist wanted paid rehearsals, Top 40-disco.
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Female vocalist, professional, looking for working Top 40/rock/original group.
Curtis Phillips 213-276-2351z

Wanted - second tenor and baritone for vocal group. Must be experienced in harmony. Pro's only.
213-469-0229z

Vocalist/songwriter/acoustic guitarist available for duo, trio or country rock band.
Chuck 213-781-9747z

Female vocalist looking for working band, recording experience, good harmony, MoR, pop, country rock.
Tina 213-384-5907z

Lead singer/rhythm guitarist still carrying out extensive and selective auditioning for lead guitarist. Must sing lead, backup and do harmonies in music style reminiscent of Beatles and 60's Merseybeat. Many originals. Looks and attitude a must. Pros only, please.
Dan 213-980-2918z

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Dynamic attractive female vocalist, fantastic voice and range, sings styles from rock to country, seeks together, working band.
Ellie 213-542-2978z

DRUMMERS 13

Drummer with studio experience looking for progressive band - jazz-rock or rock. Influenced by Yes, McLaughlin and various 20th century composers. No transportation, 13-piece stainless steel kit, read, arrange. Looking for promising group.
Mr. Sworn 213-469-7863z

I you are a massive progressive rock drummer with good chops and equipment - Tripper needs you. Hollywood area, pros only.
Dennis deCrepo 213-663-5026z

Hard rock drummer seeks piping hot heavy metal hard rock band, established and working.
Vic 213-221-0009z

Drummer with 14 years exp., recording sessions, concert and club work, seeks working group or recording situation with financial backing. Can play all styles. Willing to travel.
Mark 213-696-8728z

Drummer - Carl Palmer style, wishes to form three-piece tightly-knit combination of jazz, classical and rock moods, with loud punch. Bass who sings and keyboard wizards only.
Steve 213-469-7863z

Drummer looking for working or soon to be working country-swing band or new wave rockabilly band. Influenced by Commander Cody. No Presley types, please.
Scott 213-652-0727z

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Drummer wanted for original new wave band. back-up vocals helpful.
Steve 213-552-9892z

Drummer/singer, age 23, seeks immediate local playing work. Pro, experienced in all styles, good equipment, appearance and attitude. Degree in music. Very versatile. Santa Monica area.
213-392-2442z

Drummer needed for progressive group.
Patrick 213-851-7246z

Female drummer with 10 years experience, dynamic and tasty, seeks working band, rock. Top 40, lounge, disco. Very professional, also sing backup. Excellent equipment
Bobbie 714-772-1335z

Drummer wanted for rock act, studio contacts, serious only.
213-761-4957z after 5pm

New drummer for new wave rock'n'roll, R&B band. Call and leave message.
213-464-8381 x800z

Professional drummer available for one-night engagements or any working situation.
Dave 213-397-956Cz

Congas, bongoes, Latin and Brazilian percussionist, worked with Sergio Mendez, Gloria Gaynor and others, 16 years playing and touring. References on request. Available for work, all styles.
J.C. 213-785-4461z

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clint 213-885-8668z

Very experienced drummer looking for professionally established group.
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Sax and flute, lead vocals, writer, some keyboards, seven years pro road experience.

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Professional trumpeter/fugel-horn player, seeks working band. All styles. Ten years experience.

Wayne Jackson 213-876-0886z

Trombone/vocalist/writer, reads and fakes, many years experience performing in jazz, rock, big bands studio and live. Have backed many name acts.

Sim Smale 213-994-1833z

SPECIALTIES 15

Eugene Ronald Hill, actor, model dancer and singer looking for apartment from \$100 to \$150 per month. Neat, non-smoker, non-drinker.

213-465-6117z (lv. message)

Musicians wanted, forming a band for the elderly, need lead guitar, drums and bass.

Bonnoe 213-397-1227z

Singer/songwriter with own original material, into disco, R&B, and country, seeks recording contract.

Joey Rubins 213-467-4360z

Lead guitarist, keyboardist and bass, all with vocals, wanted by two studio musicians with record deal pending. Must be experienced, own equipment and be into original rock concept.

Joe or Don 213-398-0586z

Female dancers and model types wanted for radical rock'n'roll extravaganza.

213-866-4469z

Musicians - if you know someone in their early teens, or are in that age group yourself and play either guitar, keyboards, drums, lead guitar or bass and want to start a teen hard rock band, call Madeleine, experienced vocalist and steady rhythm guitar.

213-666-0544z

Telepathy, original disco and rock outfit, seeks keyboard, lead guitar and bass that are singer/songwriters for demo and showcase work.

Byron 213-599-3252 eves

Wanted: \$1,000 or more to finance Christian music.

Don Terry 213-464-0300z

Overweight women who are singers, dancers and move well and are between 5' 4" and 5' 6" and weigh 180 to 200 pounds and are interested in forming vocal group, call:

213-737-6957z

Music Arranger/composer available to arrange music any style.

Van 213-762-0028z

Female vocalist, bass and electric or slide guitar wanted (c&w experience preferred) to work with four-track studio owner getting his demo together in exchange for studio time.

Brian 213-837-9203z

Violinist into blues, jazz and funk-rock wishes to join or form band with top-notch musicians.

213-851-0146z

Commercial songwriter & singer with band available to do business with record company or producer ready to do same. Tested and proven material, rock, pop and country tunes available.

Rob Wolfe 213-467-4360z

Will the guitarist from Sylmar with the Road stack and the hot tube pedal that contacted me two weeks ago please call me urgently.

Brian 213-780-0113z

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Gus 213-467-1926 am only

Wanted: manager for exper. male and female vocal recording artists. need financial aid.

213-659-1472z

Songwriter and witty lyricist, definitely crazed, definite post-hip apocalyptic visionary, looking for producer. Exploit me! Please!

Rob 213-454-8659z

C.L.O.U.T.. a talent agency, is looking for associates (sub agents). Contact Mark Waterman.

213-657-2630 eves

Female only punk musicians aged 16 to 19 years, needed to form group. Need rhythm/lead guitarist/vocalist and bassist/vocalist and drummer.

213-477-4959z

Lyricist/singer seeks contemporary musician to rehearse and update original Top 40 material for recording and performing. Guitarist or keyboard player preferred. On spec, or negotiable fee for right player.

Mark Davidson 213-255-0220z

Lead guitar and drummer, bot female, both hot, been together one year, looking for working or soon to be working band. All styles.

Bobbi or Linda 714-772-1335 or lv. mess. 831-1385z

Music attorney wanted on speculative basis to negotiate capitalization or new record biz concept. Disclosure is a problem. references a must.

213-670-7822z

Violinist into jazz, rock, funk, blues etc wishes to join or form band with top-notch musicians.

213-851-0146z

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Katie Singer 213-781-8583z

Big band needs musicians - sax, trombone and trumpets and rhythm section for serious recording only.

Roger 213-884-9312z

Midgets, little people needed for commercial new wave recording group being organized now. Must read and have good stage presence. Trial period for promotional group is three months.

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Singer/songwriter looking for mature musicians to form group. Need bass, guitar, drums, keys, (piano and synth etc.) and woodwinds. Must be serious, pro and willing to work hard.

Michael 213-985-4321 x3196 days or 763-9853z evenings

Singer/guitarist, also plays electric bass and tenor banjo, seeks creative and ambitious management. All professional inquiries invited.

Russ 714-498-2405z

Road manager, six years experience in business, live rock'n'roll, national tours as well as Broadway experience.

Gary 213-851-8790z

Dancer, performed with Dead, Airplane, Youngbloods, Quicksilver and various major acts in Europe and the U.K. Has concert, film and video experience. Plays "lead body" with rock bands. Will perform or choreograph any type of musical event.

Renee LeBallister 213-464-2465z

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 Styles: Rock, blues, folk, pop.
 Read Music: Yes.
 Qualifications: 13 years club, concert and session experience.

DENIS ALVINO
 Phone: 213-661-0681
 Instrument: Guitar
 Styles: Country, blues, jazz, rock.
 Read Music: Yes.
 Qualifications: Performing and re-cording.

ROBERT BATTAGLIA
 Phone: 213-464-1112
 Instruments: Pedal steel, bass, high string, electric six string, 12-string, keyboards.
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GODTREY M. GREEN
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 Instruments: Keyboards
 Styles: Disco, R&B, MoR, jazz.
 Read Music: Yes
 Qualifications: Ten years church music, BA in music, band gigs, casuals, piano teacher several years. Done some recording. Not breadhead — will consider demos.

DAVID LOSKO
 Phone: 213-397-9560
 Instrument: Drums
 Styles: Rock, pop, R&B, funk, disco.
 Read Music: Yes
 Qualifications: Seven years of session work and fifteen years performing. Have steady rhythm and tasty chops.

DANSCHMIDT
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 Instruments: Rhodes, Moog, String ensemble, electric and acoustic guitars.
 Styles: All
 Read Music: Yes
 Qualifications: Former staff musician for Abba's studio in Sweden. I've recorded six albums for different labels.

DENNY CAMPBELL
 Phone: 213-376-4032
 Instrument: Syn drums, congas, timbales and assorted toys.
 Styles: African, Brazilian, Latin, European and American.
 Read Music: Yes
 Qualifications: Concerts and sessions for Island, Portrait, London and Warner Bros. Tape on request.

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.

NICKY NGUYEN
 Phone: 714-537-1897
 Instrument: Lead guitar
 Styles: Jazz, disco, Latin, C&W, rock.
 Read Music: Yes
 Qualifications: Used to be the best guitarist in San Francisco, 15 years experience in show and studio work.

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

SESSION VOCALISTS

MARK VOGEL
 Phone: 714-776-6379
 Vocal Range: Tenor, high
 Styles: Pop, disco, gospel, others.
 Sight Read: Yes
 Qualifications: Lead and backup vocals, national television, recordings and clubs. Phenomenal writer and arranger with creative ear for harmony. Perfect pitch.

MICHELE MARS
 Phone: 213-851-4363
 Service 464-8381
 Vocal Range: Alto to second soprano.
 Styles: All.
 Sight Read: No.
 Qualifications: Superb ear, six years experience, pro attitude, formerly with White Horse.

TECORA MARSHALL
 Phone: 213-769-7172
 Vocal Range: Soprano, mezzo soprano. Four octaves.
 Styles: All
 Sight Read: Yes
 Qualifications: Excellent ear, nine years experience

GELSA PALAO
 Phone: 213-783-8928, or 463-7178
 Vocal Range: Alto - 3 1/2 octaves.
 Styles: Jazz, soul, pop, country, funk disco.

Sight Read: Yes.
 Qualifications: 20 years experience, clubs, studios, movies, TV, and radio.

GROUPS

ROADHOUSE
 Lineup: Lead guitar, rhythm guitar, bass, harmonica, pedal steel, keys, drums, vocals. Four plus one.
 Type of Music: Country, country rock, R&B, honky-tonk.
 Available for: Clubs, concerts etc.
 Contact: 213-244-5625

LAST CHANCE
 Artists and instruments: Tim Wiedeneller, banjo and tenor vocal; Jeff Harvey, guitar and lead vocal; Stuart Duncan, fiddle, mandolin, baritone vocal; Conrad, bass.
 Type of music: Bluegrass, gospel, swing.
 Available for: Anything but bars.
 Contact: Tim at 714-544-5050
 Contact: Tim at 714-544-5050

SWEETENING
 Individual artists: Three female session vocalists.
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 Contact: 213-464-1112 (service will accept messages in group's name).

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

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Type of music

Available for

Contact

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TROJAN FAN

Apologies to soul singer Cheryl
Lynn for labelling her an alumnus
of UCLA in our last issue (Music
Connection, June 7-20). In fact,
the lady abandoned her studies at
USC three years ago before her
meteoric rise to stardom.

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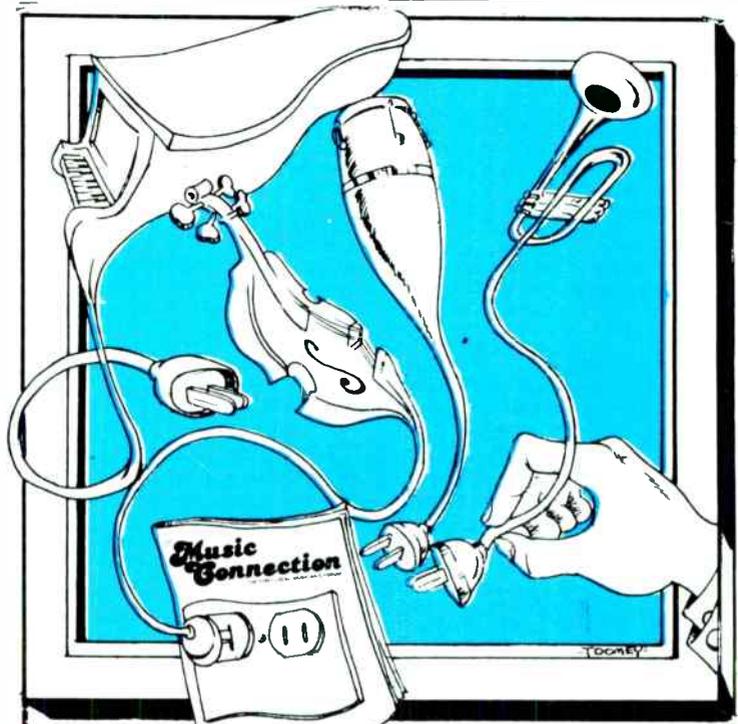
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● **HONG KONG CAFE** in Chino, LA's newest rock club, is booking new wave acts seven nights a week. Call Bill for information. 213-628-6217

● **TRAILS WEST** in Anaheim is looking for country Western four to five piece bands, Wednesday thru Sunday. For more information, call John Butler. 714-995-9902

● **CONTINENTAL HYATT HOUSE** is looking for singers, comics, bands, solo artists etc etc. Auditions every Tuesday 2 to 4pm at 8401 Sunset Blvd, next to Comedy Store. For information call 656-6461 and ask for Skip E. Lowe's talent agency.

● **BRENNAN'S LOUNGE** in Canoga Park needs country rock acts — up to five pieces. Bookings two to four nights a week. For further information, call Jim Tuesdays at: 213-340-5522

● **D.KAY'S**, located in San Fernando, is looking for all types of groups. Entertainment six nights a week. For further information, or to set up an audition, call Kay evenings between 6 and 8pm. 213-894-5775 or 889-1161

● **EL AMIGO** in El Monte is looking for mariachi musicians, maximum seven or eight piece line-up. For further information, contact Hector or Maria at: 213-579-0230

● **SIERRA RESTAURANT** in Bellflower is looking for soft rock groups. Bookings five nights a week, Tuesday through Saturday. For further information or audition, call: 213-774-0068

● **SAWMILL, pasadena** is looking for singles and duos who perform Top 40 rock, easy listening, folk. Entertainment seven nights a week. For information regarding auditions, call Alex BEaton. 213-446-4488

● **MR. ROBERT'S** is seeking Top 40 groups, two to four pieces, for gigs six nights a week. Situated in Long Beach area. Call Robert to set up audition. 213-426-0489

● **EL CHAMIZAL** restaurant in Huntington Park is looking for tropical music bands (ie rhumba, samba etc.). Three or four pieces, please. Bookings three nights a week. Call for more information. Ray Ayala 213-583-3251

● **HUCK FINN'S** in ong Beach is looking for live disco and rock'n'roll bands for Tuesdays and Saturdays and bluegrass or progressive country bands for Sunday and Mcnday. 213-439-1663

● **BLA-BLA CAFE** in Studio City is looking for new wave bands to appear in its Sunday 3pm to 6pm showcase. Bands are booked for paid gigs from the showcase. Call Skip Nelson for details. 213-760-9856, Sat. noon to 6pm

● **HANDLEBAR SALOON** in Santa Ana is looking for rock, Top 40 and disco bands. Bookings Tuesday through Sunday. Call Chris for further information. 714-547-8998

● **F. SCOTT'S** of Venice, " a celebrated cabaret," is looking for rhythm, jazz, soft rock, pop and Broadway acts. Also seeking original singer/songwriters. Variety entertainment is out specialty. always looking for new talent. For further information, contact Barry Levitch.

213-479-6750 or leave message at 213-396-7444

● **SPORTSMAN'S LODGE** in Studio City, in association with the George Michaud Theatrical Agency, presents a "major talent showcase" presenting new faces to the industry. The event is held Monday evenings. Self-contained one-person acts, vocalists, duos, and variety acts should call 981-6684, Monday to Friday 1 to 5pm, for an audition.

● **HOLLYWOOD ROOSEVELT** Hotel presents a talent showcase every Tuesday at 9m in The Garden Room. talented singers, comics and guitarist-singers accepted. Bring music in your own key. Agents are invited. For audition call pianist Rene Albee from 9-10am only. 213-763-6387

● **GOLDEN STATE HOTEL**, Burbank hosts the Thelma Kriel Galaxy of Stars showcase, for which all types of entertainers are needed — singers, dancers, musicians etc. From the showcase acts will be chosen to perform on a regular, paid basis. Also, cash prize is awarded to "Miss Galaxy", an attractive singer or dancer crowned each week. Auditions are Monday 9pm to 2am. For appointment call Ms. Kriel. 213-828-1026

● **SPEAKEASY** in Santa Monica showcases singers and musicians Wed-Sunday evenings. Must have own accompanist. No cover charge. For audition call Linda. 213-399-9610

● **VARIETY ARTS CENTER** has professional showcase night every Tuesday at 9.30pm, featuring variety and novelty acts of all types. All acts must audition unless submitted by agent. For appointment call Gene Jones. 213-623-9100

● **THE CITY OF IRVINE CULTURAL ART DIVISION** will soon be booking groups for its Oct., Nov., and Dec. programs, Sunday at Heritage Park. Especially needed are children's companies, music groups and theater companies. Send photo and resume to John Hovannisian, City of Irvine Performing Arts, 17200 Jamboree, Irvine, CA 92714.

● **CAFE MILAREPA** showcases New Age poets, singers and songwriters Monday to Saturday 5pm to 11pm. Emphasis is on consciousness material dealing with positive, meaningful themes of today. For audition appt. call Don or Leslie. 213-932-9630

● **RANDY PASCALE'S** Shot of Gold is looking for high-energy Top 40 groups. Call to set up an audition. 213-881-7323 213-894-9890

AGENTS

● **CB ENTERPRISES** of Hollywood needs groups for local and travelling jobs. All styles. For more information, call Donna. 213-462-6659

● **TOP 40 AND DISCO** groups wanted immediately for work. Local and travelling gigs available. Art 213-550-1354

● **WILLIAM FITCH AGENCY** is looking for all types of group for immediate work in Los Angeles area. For information, call listed number or send tapes, pics, resume and songlist to 18570 Sherman Way, Suite A, REseda, California 91335. 213-996-7177

● **SHOWCASE WEST**, an Alcid production organization, will be auditioning for LA Rush and LA Thymes, a multi-media musical ensemble. Needed are male-female duos who sing and dance well. For immediate production in clubs, concerts, and recording. Send pic. and resume to: Showcase West, Suite 315, 6381 Hollywood Blvd., Hollywood, CA. 90028. 213-466-1281

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See Page 15...**

SON TALENT AGENCY in South Bay area seeks Top 40 bands or singles to seven piece. Send pictures, song list and tape to: Son Talent, P.O. Box 985, San Pedro, CA. 90731.

213-547-1739

C.L.O.U.T. HOLLYWOOD is looking for new Top 40 acts or individual artists. Please send tapes to 7985 Santa Monica Blvd., #220, Hollywood, CA. 90046, or call Mark Waterman for more information.

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STAN GREEN AND ASSOCIATES seeking new recoding act to break in the Southeast. Contemporary R&B/disco. Send record, picture and bio for review to Stan Green & Associates, P.O. Box 2311, Atlanta, Georgia 30301.

PRODUCERS

WIL-WAY PRODUCTION CO. now auditioning female vocalists for back-up recording work and possible concert dates. Send pic, tape and resume to A. Jones, 2525 West Imperial Highway, Suite 2, Inglewood, Ca. 90303.

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YEOW PRODUCTIONS looking for male and female disco dancers who sing. Must move well and quick studies. Needed for disco concert and film. Mail photo and resume to Yeow Productions, 269 S. Doheny Drive, Suite B, Beverly Hills, Ca. 90211. No deliveries or phone calls, please.

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KAPRI RECORDS of Sun Valley is looking for creative songwriters and strong soulful female lead vocalist like Cheryl Lynn, Vickie Sue Robinson and Sister Sledge. Send voice tape or demo to Kapri, 7419 Clybourn, Sun Valley, CA. 91352.

CONSTITUTION RECORDS looking for new talent. No sing-alikes, please. Send S.A.S.E. to Constitution Records, P.O. Box 367, Los Angeles, California 90053.

PILL MUSIC PUBLISHING is seeking socially relevant songs. Send SASE to Pill Music Publishing, P.O. Box 367, L.A., California 90053.

RLC RECORDS now holding daily jam sessions and auditions for alltypes of groups. Two pm to 7pm at the 77 Sunset Strip Bldg., 8925 Sunset Blvd. Call for more information.
213-659-1561

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SINGERS, ALL VOCAL RANGES, experienced in opera and operetta, are needed by the newly formed Nelson Eddy/Jeanette McDonald Repertory Company for a fully staged and costumed tribute to Nelson and Jeanette. Also need singers with knowledge of Spanish. There is pay. For audition appt., call music director Holly Addy.
213-466-4094 after 10am

MUSICIANS AND SONGWRITERS: Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material or tapes you want returned. If you encounter any difficulty with our Gig Guide Listings or if you are confronted by a dishonest or "shaky" operation, drop us a note informing us of the details so that we can investigate the situation.



Business Fever with Doug Thiele

Q: Looking on the optimistic side of things, I'd like to know what actually happens once I get a record on one of my songs. I know the sources of royalties and the legal stuff, but what actually happens once an artist says, "OK, I'll record your song?" What are my jobs once I hear the good news?

The nature and extent of your responsibilities vary greatly, depending on whether you are the owner of the song at the time of release, or if you've signed ownership over to a publisher or other party. First of all, if you've assigned the copyright to a publisher in a standard song-by-song contract, your major job is to wait for the royalties to start rolling in, and then make certain, via a telephone call to the record company, an audit or anything in between, that you're being paid fairly.

Since you've relinquished your rights to the composition, it's up to the new copyright owner to make sure the paperwork gets done. You're basically a "partial observer" now.

If you've been lucky enough to find an artist who doesn't want any of the publishing share of your song (as an "incentive" to cut the song), then you have some work to do. Even if the artist wants some of the publishing royalties, it may be that all he really wants is dollars, and couldn't care less about who owns the song. In either case, you are the copyright proprietor, and the law says you should do a few things. Common business sense dictates that you should do a few other things as well.

First of all, if you don't have a copyright from the Federal Government, get one. File form PA (unpublished), along with \$10 and a copy of the song, in Washington DC. Until you actually have something happening with a song, another form of protection, such as SRS' registration service, will do fine. But there are a couple of points of law which make it important to have a DC registration when a record is imminent. This may seem unnecessary, since you'll have to file again once the record is

released (as a published work), but it's not.

The physical thing you must do to is to give the artist's record company a mechanical license. This license is usually handled through the Harry Fox Agency in New York, but it doesn't have to be. The license sets the rate at which the record company must pay you each time they sell a record or tape with your song on it. The standard ceiling is 2 1/4 cents each time the song is sold. This is the only right you have to sign over to the artist, though the artist may ask for more. This is where your mechanical royalties come from.

The next thing you must do is to register yourself as a publishing company with ASCAP, BMI or SESAC so that you can collect performance royalties. It's a fairly painless process, though there are contracts to sign.

Naturally, through all of this, you should have a good attorney guiding you through the process. Not only is it worth the investment, but it's a business deduction for your new company.

If the tune is a smash and does very well, you'll have to consider a few more things. First, you should get an attorney or accountant to set

up a financial procedure for you, but most important, you must make plans to exploit the tune. You'll want to help the record company promote the song. If it's an album cut, you might want to promote the song in a special way to try to break it as a single. If the original record is big enough, you'll want to get covers on the tune, and you'll want to exploit the song in foreign markets (the record company won't necessarily do this for you.) since you have little control over foreign publishers, you might consider finding a company to administrate your foreign concerns. Such companies usually charge 10 to 20 percent of your royalties, but it's usually worth it.

I've hit the high points here, and as you can see, there's lots to do, but if you're lucky enough to keep the publishing and ownership, you're really ahead of the game.

[If you're a songwriter and you need advice on a business-related problem, send your question to Doug Thiele c/o The Music Connection. Thiele, president of Songwriters Resource Services and a successful tunesmith, is an expert on the legal hazards artists are likely to encounter in the music industry.]

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L.A. Songsmiths Dominate BMI Honors List

Los Angeles songwriters featured prominently on BMI's 1978 "Hot 100", with at least two unknown local songsmiths achieving their first major breakthrough by winning a place on the performance rights organization's list of the most-played songs of the year.

Harvey Shields, whose *The Way I Feel Tonight* was made a hit by the Bay City Rollers, is an alumnus of the Alternative Chorus songwriters' showcase, and languished in obscurity until recently. Another L.A. outsider who made the list is Jeff Ramon, author of *You Don't Love Me Anymore*.

The Gibb brothers totally dominated the Hot 100, raking in 24 citations between them, including the award for the most-played song of 1978 (*Night Fever*).

Seventeen of the songs honored at a recent BMI dinner were presented with citations marking previous awards. Cited for the third

time were *Baby I'm Yours* (Van McCoy), *Georgia On My Mind* (Hoagy Carmichael and Stuart Gorrell) and *Wonderful World* (Herb Alpert, Lou Adler and Sam Cooke).

Other oldies to make the list for the second time were *Come A Little Bit Closer* (Wes Farrell, Tommy Boyce and Bobby Hart); *A Lover's Question* (Brook Benton and Jimmy Williams); *My Way* (Paul Anka, James Revaux); *On Broadway* (Barry Mann, Cynthia Weil, Leiber and Stoller) and *Walk Right Back* (Sonny Curtis).

Springsteen Sneaks Show

The Marquee at The Whisky on June 3 read "Mark and June Brickman - Sold Out," but what was really going on inside was a private reception for lighting man Mark Brickman, highlighted by a three-hour set by Bruce Springsteen and the E Street Band, with guests Boz Scaggs and Rickie Lee Jones. According to the lucky few who attended, there was a lot of light-hearted horsing around, with Springsteen and band performing a number of Jewish wedding songs and, believe it or not, *Hava Negila*.

Springsteen, a close friend of Brickman's, apparently flew out just for the reception. Plans for the affair were kept secret, and no word of Springsteen's appearance leaked out before it was all over.

John Entwistle

[Continued from Page 6]

JE: It's their job to make sure the album is publicized, so that everyone knows it's out, to make sure enough copies get to the stores, and to make sure the record keeps selling...Yeah, and they should send us cases of wine when we get into town.

MC: Has MCA lived up to your expectations?

JE: Occasionally. *Who Are You* was our biggest seller to date. We sold two million copies, so they had to be doing something right. But you never know if it would have sold four million with another company.

MC: Have you been ripped off by managers, promoters or whatever in the past?

JE: We've been ripped off a lot less than other people. We have managed to keep our eyes on what's going on. The more control a group has, the less they get ripped off. I mean, some gigs just look sleazy, the whole thing smells a bit, and in the end the promoter flies off in a helicopter and that's the last you see of him. We've always managed to stay out of that situation.

MC: Is talent always recognized in the record industry. Or is luck involved?

JE: Good talent always comes through. You get ripped off left, right and center, but if you keep at

it, you get there. If you have talent and you don't look like a warthog or something, you should make it sooner or later.

MC: Where are The Who headed now?

JE: Back into the studio. We're going to try and make a couple of singles. We might do some big concerts in Europe later this year, and maybe two small tours of the States. It'll probably be January 1980 before we play in L.A. again.

MC: Before you hired Kenny Jones, I heard The Who were going to have different stand-in drummers for each gig.

JE: Well, we were thinking of getting keyboards and an extra guitarist in, but I don't know if it'd work.

MC: Carmine Appice was tipped as your new drummer. Why did you decide against him?

JE: One thing that stopped him was that he's American.

MC: What difference does that make?

JE: It's just that we're an English group.

MC: Appice said English drummers seem to play half a beat behind the music. Would you agree?

JE: No, American drummers probably play half a beat before the music, which is why he thinks the English drummers play behind.



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THEORETICALLY SPEAKING...
with David "Cat" Cohen

Some record acts are growth-oriented while others tend to stay in their own bag. Ten or so years ago groups prided themselves on being able to come up with new sounds to push the evolution of pop music a little further. Innovators like Bob Dylan and Sly Stone were not afraid to change with the times, or more aptly put, were not afraid to help change the times. A new album would often be a departure from past recordings, unlike the Supertramps and Billy Joels of today. This week's album contains the kind of musical innovation that makes listening to pop music an exciting experience. The Doobie Brothers have always provided first-rate rock music with a touch of funk. Now, they are pioneering new sounds, injecting funky-bluesy colors into a new jazz-rock-folk hybrid.

Album: Minute By Minute
Artist: The Doobie Brothers
Label: Warner Brothers BSK 3193.

Producer: Ted Templeman
Engineer: Donn Landree
Writers: M. McDonald, P. Simmons, J. Baxter, K. Loggins, M. Ebert, L. Abrams, T. Templeman, P. Henderson, C. Bayer-Sager.
Publishers: Snug Music, Sequel Songs and others.



Instrumentation: guitars (acoustic and electric), keyboards (acoustic and electric), synthesizers, bass, drums, congas, sax, trumpet, banjo, fiddle, harmonica, vocals, and vocal back-ups (male and female).

RHYTHM — The Doobies have always been groove-oriented, and this album is no exception. The rhythms are varied here, including eighth-note (*What A Fool Believes*), triplet (*Minute By Minute*), shuffle (*Don't Stop To Watch The Wheels*) and 16th-note (*How Do Fools Survive*) foundations. Syncopated rhythms predominate and there are contrasts and levels in the arrangements. This sense of rhythmic dynamics adds much interest to the album.

MELODY — A mixture of scales and melodic styles. Writers McDonald and Simmons use different elements. McDonald favors seven-tone scales with dissonant jazz tones while Simmons leans toward the five and six-tone scales of rock and blues. Their melodies are not as strong as their arrangements, as their writing seems to be conceived for a group context. Consequently, the appeal of this album is more in the total sound than in the songwriting.

HARMONY — Harmony is the strongest element on this album, both in the instrumental chord progressions and the vocal arrangements. The most common harmonic colors and the jazzy-bluesy seventh and ninth chords, plus a sprinklin of jazz 11ths, 13ths, and chromatic voicings. This is quite sophisticated for a group that was originally a rock band. Some songs, especially Simmons', retain triadic rock influences. The vocal harmony is especially distinctive,

with an abundance of tight, dissonant three-part high falsetto voicings. For example, a ninth chord would be sung with the fifth, seventh and ninth tones. *You Never Change* uses some interesting vocal counterpoint.

FORM — A variety of forms are used throughout the album. McDonald purposely makes his forms ambiguous, repeating only parts of previous sections, extending musical ideas by feel rather than formula. Simmons, on the other hand, is more clear-cut in his use of structure and more predictable. Since The Doobies are excellent musicians, it's no surprise that instrumental solos and transitions play an important role on the album. What is especially noteworthy is the careful structuring of the solos, which are given every bit as much attention as the songs themselves.

INFLUENCES — The styles of this album are varied, and so are the sources of these styles. The basic jazz-blues feel seems to be derived from the Ray Charles/Stevie Winwood/Leon Russel tradition, yet the harmonies overlaid have the freshness and contemporary quality of Gino Vanelli, Steely Dan and The Crusaders. Some of the songs are more singer-songwriter in nature, tracing their influence to James Taylor and Loggins and Messina. Needless to say, the bluegrass number is based on traditional bluegrass.

COMPREHENSIVE ANALYSIS — The album is a fusion of many pop elements, a blend of McDonald and Simmons' musical styles. They have infused the older rock and folk sounds of The Doobies prior recordings with a distinctly updated treatment. The result is a sound that defies categorization. Challenging, innovative and excellently produced, *Minute By Minute* gets my vote as being one of the top albums of the past year.



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Songmine

by John Braheny

[This is the fifth part of the writer's account of his work on the soundtrack of a low-budget movie.]

In my last article, I talked about click tracks and free timing but didn't explain, mechanically, how I did the click track.

I figured out ahead of time what tempos I needed for each segment, and wrote the number of beats per minute on a new form that was prepared for each musical segment. Included on the form was a number of letters for each segment, the reel number of the master tape (since I'd be using several reels), and numbers for each take with space for comments like "sucks", "passable", "blew intro" and so on. This is already prepared when the musicians arrive.

I set up the metronome in an adjoining room with a long chord so it won't "bleed" onto the instrument tracks as they're recorded. I put a mike up close to it and turn the volume as low as possible without losing the signal on the tape. This click track is only a guide for the musicians, and won't be part of the final mix. Remember that after the other tracks are filled, you may have to erase and record over the metronome track, since the rhythm will have been established by other musicians by then. Therefore, be careful to record the click track at a very low level, because a sharp, percussive sound doesn't always erase cleanly, and may remain on the track and cause problems later on.

Now I'm ready to record. I've picked up two ten-inch reels of Ampex Grand Master Tape (you must use very high quality tape).

Lucia Hwong arrived. I've hired her to play Pipa, the Chinese equivalent to the banjo, and Cheng, similar to a Japanese Koto and the equivalent, I suppose, of the dulcimer, only with movable bridges at intervals to determine pitch. There

are some segments (usually referred to as "cues" in the biz) for which I know just what I want, and others that will require experimentation, and will depend on how she plays and what she can come up with on her own. Only one cue is notated. Curt Berg has notated it in the Chinese manner, which he learned during our research with Mr. Lui.

It turns out that Lucia never plays in an ensemble, only solo, and consequently her rhythm is not as tight as I need it to be. It's difficult for her to lock into the click track rhythm and we do many takes. I try to think of ways to salvage some takes, because I'll need to record other instruments over them and need something solid to work with. I decide after a while that I splice together some of the takes where she does lock onto the click track. It makes us both happy when I can tell Lucia we have enough to work with. She's been working hard and holding up under pressure, while I've tried to maintain a positive and encouraging attitude myself.

This brings up a very important point. The psychology involved in any kind of creative recording situation is critical. If I had got uptight and put her down, it would not have helped her deal with a difficult situation. It may have completely paralyzed her creatively, and that was the last thing I wanted. It's important to be positive and say things like, "You're getting closer to it, the feeling was good, now let's work on...", and whatever else is true or close to being true.

You must also pay very close attention to each performance and fall back on your own creativity for alternatives if it seems what you had originally conceived is not happening. You really have to zero in on what the musicians can do in case you (or they) had overrated their talents in a particular area. In Lucia's case, when we got to the cues involving free timing, I explained what was happening on the film and its emotional import, and she was then in her element and performed beautifully.

(To Be Continued)



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