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INTERVIEW WITH THE BEATLES OF "BEATLEMANIA"



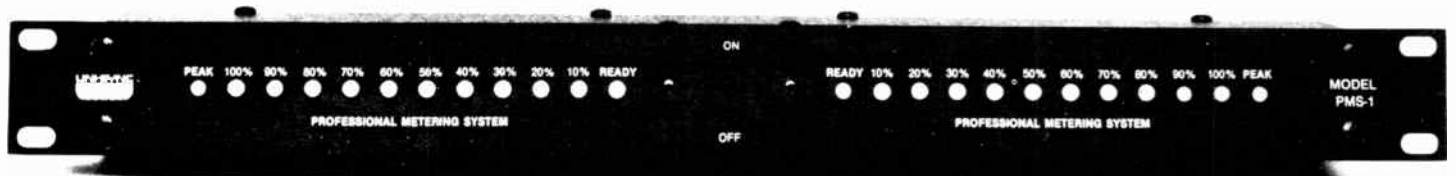
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the Music Connection

THE FIRST LOCAL MUSICIAN'S FORUM

PUBLISHED EVERY OTHER THURSDAY

August 10, 1978

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DISTRIBUTED BY: BACKSTAGE DISTRIBUTION CO.
DISTRIBUTION SUPERVISOR: W. RHETT CREAMER

CREATIVE ADVISORS: ANNE STEFFEN
HECTOR GRILLONE

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The Music Connection is published every other week. Single copy 75 cents. Subscription rates \$15.00 for one year, \$8.00 for 6 months. Second Class postage pending at Los Angeles, California. The opinions of contributing writers in this publication do not necessarily reflect the views of The Music Connection.

Feedback

Dear M.C.,

I am a new reader of your publication. Being a part-time musician and a female, I was astounded and ecstatic to find that the July 13 - July 26 issue was largely comprised of articles by and/or about women. This is not to say that your publication is "feminist", and indeed it should not be. (By the way, was this just coincidental or intentional?).

I was particularly impressed by Annie Jones' article and by a woman with the energy and guts of Marjo Blair. Equally impressive is a man like Ty, her husband, who must lend support and some inspiration. This is a rare phenomenon for a woman rock musician. Usually her "old man" is a part of the band or associated directly in some way. Also, it's great to know that Annie Jones is not only a writer but a working engineer.

Your publication, yourselves as editors and people like Ty are among those who are not afraid to recognize and promote a true and complete experience for all of us in music, written communication, and life.

Love,
Electra

Dear M.C.,

I would like to make a few comments.

First, your Gig Guide has improved 100%. The job listings are current and the variety of the gigs has increased tremendously.

Second, why don't you charge for your free classifieds. That way you would have less display advertising and more room for copy.

Third, re-design your Odds 'N Ends page. And include where groups are playing. Possibly you could include some roadie info.

Fourth, your new MC Review page is great. But how about more original groups?

I have other suggestions but I'll save them until I see you at the Expo.

Until then,
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“Local Notes”

Simmie Noble

Really Big Shoe Dept.: The July 24th Stones concert in Anaheim is a shoe-in for concert of the year - hundreds of pairs of same were tossed onstage by (bare) foot-stomping fans, at first to the dismay of the superstars, but seeing they were not about to cease and desist in their ludicrous behaviour, the stalwart Stones welcomed the barage...**Thirty Grand** worth of complimentary booze was consumed by 4,000 personally invited disco-philes on June 15th at Moody's in Santa Monica. It lasted only three hours, the grand opening of that New York style disco, which has to be seen to be believed...**The Songwriters Showcase** will host Patron Night on August 8th at the Improvisation on Melrose, wherein past and present Patrons shall be honored with special certificates. Should be an all star night, with Electra/Asylum's COB Joe Smith doing the Rap Session honors, and rocker/ballad band McCastle joining in the evenings entertainment...**And from the Showcase** front office: Don't know which is the item here, the name or the gig, but Frances Francis will open August 2nd at Studio One's Backlot. She's the Card Girl in the Waylon Flowers and Madame act...**In the Whoops-I-shoulda-known-that-Dept.:** **Morris** Gibb? Not **Moreese**? Well, Maurice, I'll be darned!...**Anyway**, the Saturday Night Family keeps on Fevering, as Maurice and brothers Barry and Robin find themselves in the billing backseat behind Peter Frampton in Sgt. Pepper's Etc. Frampton's manager, Dee Anthony, and Robert Stigwood himself are in the legal ring, leaving the Brothers Gibb and Peter free to give us just great music. Meanwhile, the record company is having its own difficulty keeping up with S.P.L.H.C.B. album orders, now well in excess of 4 mil units...**Rumor has it** that Matthew Moore, Daniel's bro and ex-staff writer for Shelter, will soon be inking with Caribou...**Check** out the extensive jazz program being presented by Benny Powell at the Garden Theatre Festival, running through August 13th at Barnstall Theatre, and 629-1344 is the number...**Various Violated Vinyl** is coming to us by way of the Kinks, who are releasing a square 45 in a round jacket (huh?), and Heart, as Mushroom Records presses semi-manually 150,000 numbered copies of Heart's "Magazine" LP in 'pic-disk' form, to list for \$13.98. The process is costly and cumbersome, involving the lamination of album graphics to the disc itself. But hold on and stop the presses! Word has just come to us that Capitol Records will be pressing 100,000 copies of the Beatles' (remember them?) Sgt. Pepper's LP as a 'pic-disk'. Anyway, I say that a more appropriate release for this lunacy would be the Broadway musical classic from "Oliver!" - "Who Will Buy?". Oh well...**Bruce Springsteen** denies any knowledge of being cast in the film "Street Messiah," but don't worry, you didn't read it first here anyway...**The Noble Prize: Hong Kong Gold**, not contra-band but albumband: M.C.'s own Beth Sayko Bloch and four co-writers have been awarded a gold record for their song, "Here Comes Love," released in the Far East through EMI. Congratulations Beth!

"SGT. PEPPERS" OPENING PREMIERE & CELEBRATION

Los Angeles entertained a gala opening of the film "Sgt. Pepper's Lonely Hearts Club Band" at the Pacific Cinerama Dome on July 18th. No expense was spared at the theatre. Above the festivity floated an air balloon with the movie's title blazoned across it. A two-hundred piece marching band dressed in uniform played Lennon and McCartney's music while the Bees Gees, Alice Cooper, Billy Preston and other stars from the movie arrived by limo.

Following the preview in the evening was the lush party given by RSO Records at the Beverly Hilton Hotel. Of course the Music Connection was there. Each event was swarming with fans. Inside a thousand or more people entered Heartland through a wall of white smoke into the huge main ballroom. Decorations included 10,000 red & white, styrofoam hearts, napkins printed with hearts, every table with a centerpiece made of carnations and styrofoam hearts. Red, white and pink carnations garnered the walls, and ferns hung from the ceiling 10-ft. in diameter while fountains spewed pink punch.

The banquet was true opulence. Gourmet foods, displayed in the shape of hearts, went on endlessly. Nothing was forgotten: shrimp, fresh salmon, clams, oysters on the half-shell, succulent white breast of chicken, duck, beef tari-yaki, fish of all variety, egg rolls, ham, and deserts like eclairs and fresh strawberry pie. Formal banquet chefs in starched aprons and hats hosted each table were there to answer any questions. And naturally champagne ran like water. All this to the soundtrack of Saturday Night Fever by the Bee Gees, Andy Gibb and other current RSO disco hits. The entire affair came to a mere \$200,000. (That's \$50,000 per hour for all you stat buffs.)

Every star was on hand: Alice Cooper, George Burns, Billy Preston, Andy Gibb, the Bee Gees, Robert Stigwood, Dee Anthony, Earth, Wind and Fire, Rare Earth, Steve Martin, Rona Barrett, Aerosmith, executives from Universal and even Timothy Leary showed up. Rumor was that Ringo would arrive, but no one knew for sure. In all, perhaps the most lavish affair of the music industry given this year, one that will take ingenuity to top.

TOM ROBINSON BAND DECLINES COMMUNIST PARTY INVITE

The Tom Robinson Band recently declined an invitation by the British Communist Party to perform at the World Festival of Youth and Students

to be held in Cuba this year. Although interested in the event, a combination of sports, politics and culture held every five years, TRB was forced to send its regrets.

ESTY AND ALLER SIGNED TO RICK'S MUSIC PUBLISHING

Songwriters Bob Esty and Michelle Aller have signed for exclusive representation with Rick's Music, Inc. the BMI affiliate of Casablanca Record and Film Works.

Esty is a well-known arranger and producer, having produced D.C. LaRue's *Confessions* album, Paul Jabara's new Casablanca album, *Keeping Time*, and is presently in the studio finishing Brooklyn Dreams' second Millennium album. He also arranged Donna Summer's current hit, "Last Dance," her album, *Once Upon A Time*, and co-produced an album for Casablanca recording artist Roberta Kelly.

Michelle Aller has been a performer since the age of 15. She sang in movies, TV commercials, and studio backup groups before starting her writing career with Esty.

A writing team for two years, the duo have been involved with such artists as Diana Ross, Dusty Springfield, Paul Jabara, and Pattie Brooks. This duo appeared at the Troubadour as Alley & Estey in 1976, opening the show for Lesley Gore. Dusty Springfield came in, heard their tunes, and asked them to write a song for her album.

STEPHEN BISHOP JOINS JOHN BELUSHI FOR ACTING STINT

The National Lampoon's "ANIMAL HOUSE" launches the film's star John Belushi as a singer of "raunch 'n' roll"-style party music and features two new songs composed and performed by Stephen Bishop. Belushi performs two raunchy party anthems, "Louis Louis" and "Money" on the original soundtrack of the National Lampoon's "ANIMAL HOUSE." Belushi's all-out rock star characterizations have become a part of his trademark from "Saturday Night Live" and "National Lampoon's Lemmings" off-Broadway. Two-time Grammy nominee Stephen Bishop composed and performed two cuts, "ANIMAL HOUSE" and "DREAM GIRL" for the new MCA release. Bishop also appears briefly in the film to be released by Universal in August as a serious folk singer whose mournful mood--and his guitar--are decimated by John Belushi as Bluto, the aptly-dubbed "chief animal" of the determinedly degenerate Delta Fraternity, "ANIMAL HOUSE."

NOISEBREAKS

Barbara Mandrell will record a single written by the winner of a national Col. Sanders-sponsored amateur songwriting contest. The Music Connection is attempting to find out more about this contest and of course we will report our findings to you.

THE GOSPEL TRUTH

Governor Jerry Brown attended a luncheon where the Biblical Gospel Singers performed, and liked the singers so much that he asked them to perform at his state primary victory celebration. They did, and will be performing at other functions involving the governor. At the luncheon, ABC Records gave Brown a gold record for his "inspiration and many contributions to the music business."

CAPITOL CONNECTIONS

Capitol recording artists Bert Sommer and Gloria Jones appeared together in the original cast of "Hair" during the late Sixties at Los Angeles' Aquarius Theater. Now Sommers is doing some guest vocals on Jones' forthcoming LP, tentatively titled *IRONIES OF LIFE*. Produced by her brother, Richard Jones and Frank Kjmar (of Barry White credits), the LP is being recorded at Hollywood's ABC Recording Studios. Word is Norton Buffalo may collaborate on some R&B tunes for the LP.

GOODMAN STILL EXPERIMENTING

Benny Goodman, who at 70 doesn't know the meaning of inactivity, cut a direct-to-disk session with his small combo (drummer Connie Kay, pianist John Bunch, sax player Buddy Tate and guitarist Cal Collins); Glen Glangy produced and Jay Renallucci engineered.

MCCARTNEY SIGHTED IN LONDON TOWN

Paul McCartney has taken to riding the tops of London's double-decker buses, sketch pad in hand. When fellow passengers recognize him, McCartney points to the grey streaking the front of his hair and says "No, it's not him," then returns to sketching.

MEET THE STAFF

The second annual Songwriter Expo will be held August 19th and 20th at Immaculate Heart College. The MUSIC CONNECTION will have a display booth with posters and T-shirts, and all of our staff will be there to greet you. So stop by and get

high on the M.C.
For more info call ACSS 655-7780.

SEDAKA TO SING FILMTRACK

Neil Sedaka, as the first project under his exclusive arrangement with MLO, the music division of Martin Poll Productions, has composed "Love Keeps Getting Stronger Everyday," which he will sing in Poll's new film *SOMEBODY KILLED HER HUSBAND*, a forth coming Columbia release.

The song, which has lyrics by Howard Greenfield, will be recorded in Los Angeles and marks the first time that Sedaka is performing one of his own songs written especially for a motion picture. It will also be included in his upcoming album, to be released this fall on Elektra Records.

George Lee, head of MLO, which will publish the song, is on the coast. *SOMEBODY KILLED HER HUSBAND*, presented by Melvin Simon, stars Farrah Fawcett-Majors and Jeff Bridges and is due for a fall release.

BUT MA, IT'S ROCK 'N' ROLL

We doubt that it's quite the reaction he had in mind when he wrote the song, but when Bob Seger launched into the line "She had points of her own-way up high" during a performance of "Night Moves" in Columbus, Ohio, eight young female fans rendered their own interpretation of the line by baring their own.

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INTERVIEW WITH THE BEATLES OF "BEATLEMANIA"

Mike Dolan and Eric Bettelli

"Beatlemania" has arrived! A multi-media live musical celebration of the sixties. The show has been conceived and produced by David Krebs and Steve Leber, and designed and executed by Jules Fisher, Robert Rabinowitz, Bob Gill and Lynda Ubst. In addition, a crew of over forty artists, designers, researchers, photographers, film editors, programmers and technicians worked to create the visual atmosphere, setting the tone for the excitement and color of that tumultuous decade.

The show begins with an announcement from a man who sounds like a high school principal speaking to his students. "During the performance of "Beatlemania," we cooperation in not smoking...ANYTHING!" The audience cheers as the curtain rises, and once again the smoke of "Beatlemania" is in the air.

To those of us who participated in that era, "Beatlemania" brings a smile and a tear. For those too young to remember, it is a visual experience of an exciting time in history, that they must regret having missed.

Eric Bettelli and I had the privilege of meeting the Fab Four of "Beatlemania" in their dressing room just before showtime. They were more than willing to share their experience of the show with us.

M.C.: First of all, are you musicians/actors or actors/musicians?

RANDY: Musicians/actors.

M.C.: How did "Beatlemania" come to you?

BOBBY: I saw an ad in the "Calander" section of the L.A. Times. "Auditioning Beatle look and sound alike." I answered the ad and got called back. The same with Reed and Randy. The three of us saw the ad in "Calander."

P.M.: It was sort of a nation-wide search. I was in Oakville, Ontario, Canada. Getting the audition was kind of a dream come true for me, like an adolescent fantasy. After I saw "A Hard Days Night," I wished more than anything that I could be one of The Beatles. George was always my favorite.

M.C.: What were the producers looking for primarily, looks or playing ability?

BOBBY: They were looking for musicianship primarily, looks secondary.

M.C.: Being musicians first, actors second, how can you play the same songs night after night without improvising or throwing in a few of you own licks?

RANDY: It's real simple for me, I mean I'm not Peter



RANDY CLARK (JOHN) BOBBY TAYLOR (RINGO) REED KAILING (PAUL) P.M. HOWARD (GEORGE)

Frampton. I learned how to play guitar for the show. I learned the parts that I specifically had to learn for the show, exactly what was on the record.

REED: What Randy says is true. I've never seen anyone learn how to play guitar so fast. Randy has the look of Lennon and the voice but he couldn't play guitar. When I first saw him at the audition I thought "Good Luck." As for me, holding back and not improvising, I don't. (Everyone agrees). I try not to do anything that throws the group off, but sometimes it just happens. I get so frustrated vocally, like during "Hey Jude." Toward the end sometimes I can't hold back and I throw in "With a Little Luck..." I mean I'm a musician and it can't be helped sometimes.

BOBBY: One thing that helps us with that is we do sound checks before each show and we can jam and improvise a little to get loosened up.

M.C.: How much research did you do on your individual Beatle characters?

P.M.: We listened to Beatle records over and over and over and over and over and over...

BOBBY: We went to a private screening in New York and witnessed 3 hours of film owned by Murry the K. It was English newsreel footage that was just incredible. Among others, we saw the first American concert and believe it or not you forget what Beatlemania was really like. I mean those guys literally risked their lives on stage.

REED: The films were super high-energy and really gave us a lot to work with.

RANDY: Plus the fact that we grew up with Beatlemania, and we loved The Beatles. It really wasn't that difficult to get their characters down.

M.C.: Why weren't the songs in the show done in exact chronological order?

REED: Jules Fisher, (one of the producers), is a brilliant man and he had some tough decisions to make with that. To produce the show with the timing of films, the visual effects it has, it was impossible to keep it in exact chronological order with the historical events that took place during that era.

P.M.: Plus a lot of the kids that see the show don't really know what Beatlemania was. So the order of the songs means nothing to them. That's one of the great things about the concept of the show. It appeals to such a wide audience. From the older generation on down to the boppers and little kids. That's why the show works.

M.C.: This next question is a free-for-all. What do you think of all the copy groups and '50's revival groups like "Alan" and a few others who do Elvis and "Rain" doing The Beatles. And you guys...

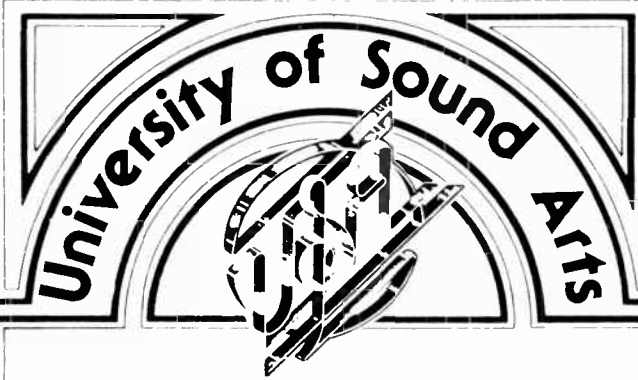
RANDY: Well it's not original, that's for sure. It's just what's making money today. That's all it really is, just the money. It's a business of whores. People will pay to see anything. There is a guy in New York doing a Jimi Hendrix copy right now. In our situation it wasn't like that. The producer auditioned us individually for the purpose of a stage production. It wasn't like the four of us sat down and said "Let's imitate The Beatles." We were put together and we get paid a salary, and that's it. "Money."

"...It's definitely a great gig. It's in town...it pays good...the hours are good and it fulfills an adolescent fantasy for me..."

BOBBY: As far as I am concerned, this show is a tribute to one of the greatest rock groups ever. And I think that "Alan" doing Elvis and all the other copy groups around fulfill a need in the fans for a live presentation of the music that isn't there. When I get out there and do the show, I feel honored and proud to be doing it. I don't feel like I am ripping anyone off at all.

P.M.: It's definitely a great gig. It's in town...it pays good...the hours are good and it fulfills an adolescent fantasy for me. And I agree with Bobby, it's an incredible honor for me to play this music. It's some of the greatest pop music that was ever written.

REED: I'd like to comment about your question. It seems like all of a sudden big corporations like Kinney Shoes or Universal Pictures are saying "Hey look, there's a lot of money to be made with music." So all these people who know nothing about the music business are jumping on the bandwagon trying to make a fast buck. There's no creativity in the business any more. The real talented people, the ones that really put their ass on the line for music,



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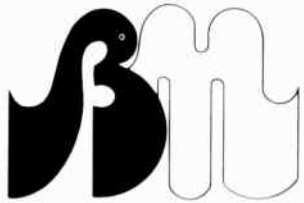
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INTERVIEW *(Continued)*

the Phil Spector, etc., are being overpowered by these corporate moguls who know nothing about the music business. As a result you have a revival of '50's and '60's copy music backed with a lot of hype money forcing records to the top of the charts. There is a total lack of creativity in the business right now. Therefore: Disco!

RANDY: Everytime a new artist comes out it's always a controversy. The Beatles, Elvis, Buddy Holly were all controversial. That's the way it is. These corporate moguls who don't know about the music industry are too scared to back anything controversial or any new material. That's why disco is selling. It's a safe bet!

M.C.: What about the future for you guys, do you think "Beatlemania" will help your careers or ruin them because of being typecast as "the Beatle look-a-likes?"

BOBBY: I'm sure it will help our careers. We are getting experience in acting and music. So we could go either way when this is over.

REED: This may sound selfish, but what I'm doing now is buying time with "Beatlemania." It's paying my bills. I started a group called "Player," but I'm doing this for the money so I can get ahead. I intend to work with "Player" when this is over. Being known as Paul McCartney now won't hurt my career in the future because when I'm off stage I'm Reed, not Paul.

“...One of the greatest things this show offered was the chance to do “Beatlemania” for The Beatles...”

M.C.: What about an original group with all four of you?

ALL: NO!

M.C.: Have any the The Beatles seen the show or made contact with you?

RANDY: No. Not at all.

BOBBY: One of the greatest things this show offered was the chance to do "Beatlemania" for The Beatles and say "Hey this is for you. We love you and we want to give it back to you." I think there's a chance one or two of them will show up sometime.


REED: I don't think so. It's just what they said: "The dream is over...let it be."

M.C.: If I told you that The Beatles read every issue of the MUSIC CONNECTION and that I would print a personal message from you to them, what would you say?

RANDY TO JOHN: I would just be honored if he saw me doing the show.

REED TO PAUL: Well I know Paul, so I will just say, "Hi Paul, sorry I missed your birthday!"

P.M. TO GEORGE: I would just say thank you for some great music and I hope I have added to the beauty of your memory and not detracted from it at all.

BOBBY TO RINGO: Sorry. No comp tickets! 

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GUITARISTS 9

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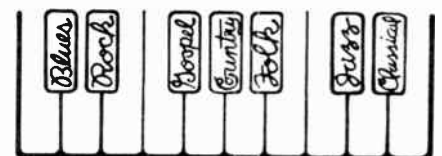
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Attn: Mr. Shrewsbury.

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Mike Llona aft 6pm 670-4628z
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Linda 986-2113z

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& lots of talent, reads, play
all styles, have good atti-
tude. Small \$, large oppor-
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VOCALISTS 12

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M.C. REVIEWS

Sanfilip

The Next Band From Texas
Scotch & Siroloin, West L.A.
Material: Average
Performance: Light-hearted

There is always something entertaining about a group that takes a humorous attitude toward themselves. It's refreshing, and "The Next Band From Texas" fits the bill. On stage they work up a kind of off-beat banter which is sufficiently distracting from their music. Not that their music is bland (not true), but rather with a tendency to use uninventive arrangements it does begin to sound similar. Yet withal they belt out their music with vigor and directness.

The group, John Spencer Davis on bass, Rollie Tom Anderson on lead guitar, Ted Brumm on guitar, Michael Messer at drums and Irwin Kramer at piano and guitar, derive some of their sound from the Eagles and the old James Gang. Their strongest point is in their vocals which are extremely tight and well-constructed. With three guitarists the sound is smooth, very electric, almost too predictable. The reasons may lie in the fact when they have the attention of the audience they come off too light. It is possible that what they really get into playing is much heavier, but it was only evident in one song "*I Get High*."

Their music is reminiscent of mid-Sixties pop. "*Jealousy*" displayed some of their cleanest vocal work. Rollie Tom Anderson on lead guitar added solo touches that made the music work when the sound was too clean. Most of the material still had minimal range, songs like "*Clouds*" and "*Maybe We Could*." However, their best rendition of the evening was in "*Doesn't Make a Teardrops Worth of Difference*." Light, interesting and rhythmic, the vocals were superb, arrangement tasteful, a song definitely worth pushing. Maybe in time they'll shed their obvious influences but in all their style is consistent and reliable.

Bill Henderson

Hong Kong Bar, Century City
Material: Hot, low-key
Performance: Alive, with presence

It is true there are still vocalists with style doing their share of exploring into the nuances of song. There is a type of subdued exhilaration, a steady joy because the satisfaction in continuing to discover more in a song than simply words and melody is the challenge. Bill Henderson is one such type singer. Naturally his voice is his key, and he freely offers its excitement to his audience with a self-involvement one watches and studies. This is the key to his music.

Bill Henderson's voice is as infectious as good food. His loose, improvisational interpretations of songs like "*Old Black Magic*" play with the melodies and rhythm much to the delight of all. His forte is skat which he does in a combination of jazz-jingo intermixed with his pure feelings for the song. When he settles into his music, using his voice to its fullest range, it is pure pleasure. His song "*Joey*" was perhaps most distinctively his own property.

The group composed of Joyce Collins on acoustic piano, Dave McKie on Fender-Rhodes, Eric Ajai on upright bass and Jimmy Smith on drums support Henderson with the proper touches. Though with a slight tendency to remain oblivious save but to his voice, Henderson did some great skat with his drummer without losing a beat. The group always gave him their fullest support. Henderson leaves room for exploration, and it is really impossible to see an end.

If you choose to be reviewed, simply send us a letter stating the name of your group, when and where you will be performing, and include a short bio. Tom Sanfilip or Jeff Silberman will make every effort to attend your performance.

Mail info to: **MC REVIEWS**
6381 Hollywood Blvd.
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Silberman

Douglas Colter and Pat White
Blue Lagune Saloon, Marina Del Rey
Material: Expressive acoustic folk/country
Performance: Involved and accomplished.

One sign of a good act is how they perform in front of a considerably less than full house. Douglas Colter and Pat White found themselves in such a situation at the Blue Lagune, nonetheless they provided an effective and entertaining show to those who were there. Colter and White belong to the folk/country style, exemplified by a personal, more reflective tone. What made them noteworthy was the dramatic and powerful sound they produced from their miked acoustic guitars.

Folk guitar doesn't usually carry the musical force as electric, yet it can if it is expressively played. Such was the case here, as the two used dynamics effectively in their material, through expressive strumming and melodic guitar interplay. Douglas provided a throbbing rhythm while Pat played exceptionally clean leads.

The material itself, mostly written by Colter, was melodic, full of nice changes and hooks. The lyrics by and large were interesting, part wit and part whimsical. The musical styles ranged from the rockish, almost ELO-riffed "*Tommy's No. 5*" to the slow, gentle "*Night Sounds*." Colter's voice was kind of wiry, but it was used very well, as all emotions were emotionally conveyed, which fit well with the music. He also has a pleasant rapport with the audience, and in general, put on an entertaining show despite the audience size, which is a credit to his professionalism. The only minor flaw was in the PA, which made some of the lyrics muddy, and hard to comprehend during the louder numbers.

The Blue Lagune Saloon is a pleasant, low slung medium sized lounge, with a nice decor and warm atmosphere. It has an excellent selection of foreign beer and moderate prices. The bar wins the "Vandalism Prevention" award for putting up a blackboard in the men's room.

The Screamers

Whisky, W. Hollywood
Material: Hyper-intense shock rock
Performance: Stunning, a veritable riot

For an unsigned band, the Screamers have received considerable media attention. Their concerts at the Whisky proved ample reason for such notoriety. The Screamers put on one of the more professional theatrical performances in recent memory.

The Screamers are: Tomata DuPlanty, (ld. vocals), Tommy Gear and Paul Roessler, (keyboards/synthesizers), and KK (drums). That's right, no guitars at all. Yet their highly unique sound was as powerful as any 3 guitar band. Their music is hard to label. It has the hard, incessant beat of punk, with the synthesized melodies reminiscent of Kraftwerk. Gear and Poessler mesh two different syncopated rhythms that form an eerie, almost mechanical tone that is driven to high intensity by KK.

What makes the Screamers so unique is their perfect blends of sound and sight. Tomata DuPlanty truly is a sight to see. The Screamers, through their lyrics, exemplify the mindlessness and oversimplicity of the punk "nurd." No one can convey that image better than DuPlanty. Everything from numb, mindless stares in "*Eva Braun*" to the spasmodic dancing in "*Punish*" (that reminds one of Monty Pythons' Minister of Silly Walks), all fit the music perfectly, which results in spasmodic bursts of musical energy. You could laugh, or just stand there and gape, but either way, your attention is riveted to the stage and DuPlanty. He has the vocal range from a bark to a bellow, but would you expect a singer in this band to sound like Barry Manilow?

This almost repelling magnetism drove the crowd into a frenzy. The dance floor resembles a Pier 6 brawl. Special mention should go to the lighting and stage setting. Using only three rolls of wide paper hung from the ceiling and a few small spots, this conveyed a feeling of stark claustrophobia. It was as if you were locked in a rubber room with the Screamers. That would defy imagination.

This wasn't a perfect concert. The lyrics were barely discernable, and the instrumental break where the band left their instruments, while the synthesizers kept playing on an empty stage, carried on a bit too long. But flaws like that are easily forgotten. What lingers on long after the concert was the visual and musical intensity of the Screamers.

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THEORETICALLY SPEAKING... with David "Cat" Cohen

In past articles we have discussed the "roots" music of blues, country, gospel, and rock n' roll, and contrasted it with the more sophisticated music of the urban pop and jazz traditions. The past few years has seen a shift in pop music taste from a rock 'n roots basis to an increasingly urban style. With the music profession becoming more competitive and more technical all the time, the kind of music that any street choir or garage band can play is giving way to more complex music. While the punk rockers may be trying to reverse this slick professional trend, the fact remains that the 70's are an age of technological sophistication.

How all this affects you is that the demands of musicianship required in today's music are increasing every day. The simple 3-chord, single rhythm, 5-note melody, 8-bar song is just too commonplace for the contemporary pop music listener. Current AM-FM radio format requires airing hit records over and over. This simply means that more sophisticated productions are necessary to keep a record from wearing too quickly on the ears. You can grasp everything that "Hang On, Sloopy" has to offer in 2 or 3 listenings, but a Bee Gees record still sounds fresh after hearing it 20 or 30 times. You can add more musicianship to your music by learning and applying the concept of COUNTERPOINT.

What is counterpoint? Essentially, it means that 2 or more different levels of music are occurring simultaneously. This can be done with rhythm, with melody, and with harmony. RHYTHMIC COUNTERPOINT is the combination of two or more rhythms to produce a more complex rhythmic texture. Since African music is based on polyrhythms (three or more simultaneous rhythms), it is not surprising to find rhythmic counterpoint most prevalent in black and black-influenced music. Disco is the most current style based on polyrhythms. For example, we may find quarter notes on the drummer's bass pedal, eighth notes on the snare drum and congas, 16th notes on the sock cymbal, syncopated 16th figures in guitar and keyboard riffs, the singer phrasing in 16ths, and the strings sustaining in whole notes; all of this happening simultaneously.

MELODIC COUNTERPOINT is the combination of two or more independent melodies that sound well together. This fine art of fashioning two different melodic lines into a whole is the counterpoint that is usually referred to in classical music. In pop music this can be as simple as a blues guitar riff over a bass line or as complex as an orchestral arrangement with layers of melodic fragments in staggered entrances and exits. Melodic counterpoint exists in the vocal arrangements of such diverse artists the O'Jays, David Bowie, and the Beach Boys. Much of the Bee Gees' appeal is their use of staggered multi-leveled vocal lines as in record with Samantha Sang, "Emotion." Groups that use parallel harmony like Crosby, Stills, and Nash are not contrapuntal (no independent melodic lines). For instrumental counterpoint listen carefully to the Beatles' arrangements and see how their sound is made up of careful combinations of simple sounds played at the same time.

Other types of counterpoint exist especially in classical music and jazz. A composition or arrangement may make use of harmonic counterpoint, using two or more harmonic or scale areas as the basis of melodic lines or improvisation. This is usually termed bitonality or polytonality. This is rare in pop music.

The ability to write, play and sing with layers of musical material separates the sophisticated musicians from the run-of-the-mill. And, while complex music is not necessarily better than simple music, what we are talking about is retaining a listener's attention. The added dimension of contrapuntal writing will help you do just that.

(D.C.C.)

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By W. Rhett Creamer

THE BARCUS-BERRY MYSTERIOUS GLASS AUDIOPLATE

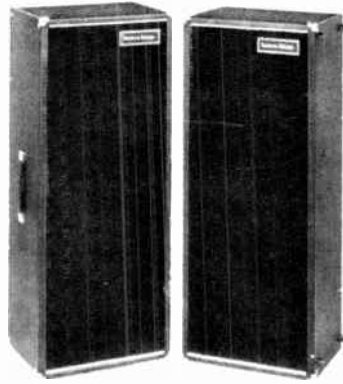
While tinkering in their Huntington Beach plant one day, Les Barcus and John Berry wired a small transducer to an ordinary piece of window glass.

The result of this experiment may very well revolutionize the speakers used in everything from home stereo units to P.A. systems. The culmination of this and other experiments developed into the Barcus-Berry AudioPlate.

The AudioPlate itself is nothing more than a 5x7 inch sheet of ordinary plate glass one-eighth inch thick, with a one-inch square energizer bonded to its back. Its operation is almost uncanny--the glass doesn't perceptibly vibrate and if a hand is pressed against it the sound is unaffected. Yet, the sound it does produce gives a new dimension in clarity and efficiency. Its sound projection is such that it does away with precise placement of speakers. And its inventors claim that at the high-octave ranges where it is most effective, it can reproduce sound up to 250,000 cycles--ten times the range of most other speakers.

This upper range is far beyond any human capabilities and is getting very close to the bottom edge of the AM broadcast band. So the AudioPlate immediately enters the classification of tweeter drivers.

Just why the AudioPlate works baffles many acoustics experts. The glass itself takes the place of the usual cone of the dynamic speaker or diaphragm of the electrostatic. One theory is that the audio energy delivered to the glass by the transducer produces a series of sound shock waves, unlike conventional speakers that produce acoustic waves. With a cone-type speaker the compression and rarefaction of the air is greatest near the cone, and gradually dissipates the further you move from the cone. But with the AudioPlate, the sound near the driver appears to be much weaker than the sound much further away. As was



personally experienced, the volume at 10 feet from the speakers had no noticeable change than the volume at 100 feet!

Another feature of the AudioPlate is its omnidirectional response pattern. With the usual tweeter set-up we expect sound directionality, thus tweeters use domes to supply hemispherical response or else a number of tweeters are mounted in a semi-circular pattern. One theory concerning the omnidirectional behavior of the AudioPlate is that molecules of air strike the plate and are then shock excited at high velocities, with the shock wave radiating in all directions. The same volume level occurs on either side of the speaker, something which might one day make "acoustically perfect" rooms obsolete.

As of now, the AudioPlate does have a flaw. At lower frequencies, (below 2,000 hz) the AudioPlate seems to fade. Because of this a specially designed woofer is included with each speaker. Right now the AudioPlate speakers have power capacity of only 100 watts. It might be noted that this spec listing is deceiving. The AudioPlate produces perhaps twice the efficiency (sound) of identically spec'd speakers.

The rest of the specs: two 12 inch heavy-duty speakers with 8 ohm impedance. JBL speakers are available at extra cost. The dimensions of the speakers are 40"H x 16"W x 12"D. The speakers weigh 55 lbs. Each speaker comes equipped with one AudioPlate.

Further development could provide some interesting things in the spectrum of reproduced sound.



FIFTH FESTIVAL OF NEW MUSIC

SRS would like to remind all of our faithful readers that it's once again time for our **FESTIVAL OF NEW MUSIC**, a concert in which you'll hear some great original songs by twelve singer/songwriters. The purpose of these FESTIVALS is to give unknown but talented songwriters the chance to perform their songs in a concert setting.

We received and screened over a thousand tapes for this FESTIVAL, and we've got some beautifully crafted songs ready to present to you. We've judged the entries on the basis of the honesty of the song, its ability to move

us and its excellence of craft.

This year we're fortunate to hold the FESTIVAL in cooperation with the Garden Theater Festival, a Festival which presents hundreds of acts of all types during a few weeks of the summer free of charge to the public. The SRS FIFTH FESTIVAL OF NEW MUSIC will be held Saturday, August 12th at 7:30 PM on Barnsdall Park's Main Stage. Barnsdall Park is located in Hollywood at 4804 Hollywood Blvd., two blocks east of Vermont. This is an outdoor setting, so plan to make a day of it.

The FESTIVAL is open to the public and is free of charge. If you'd like further information about the FESTIVAL, please call (213) 463-7178.

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ETHICS IN THE 'BIZ'

Somehow, since writing my last column, I've had several conversations about ethics in the music business which have exposed a great variety of feelings about it. When you observe a business like this that seems so blatant about its powers and pleasures and extravagance, you see that a lot of people are drawn to it out of greed for those most visible things. It also draws very creative people. So, what we get is a lot of creative greed. It seems that most songwriters and musicians, although they're certainly enticed by the high stakes in the music business game, are much more involved in the music itself and tend to want to keep "The Biz" at a distance. Managers, attorneys and others on the business end will say, "You shouldn't worry about anything but the music. Leave all the business stuff to us." It's exactly what musicians want to hear. They'll say, "I don't want to even know about that. Just go ahead and do it." Both lines have a very strong echo of "Famous Last Words."

I can't count the number of times I've heard musicians and writers say, after a sour business deal, "I should have checked him out before I signed"... "I should have seen an attorney"... "...but the vibes really felt right!"... "But he TOLD me we'd split the publishing; he'd record masters; he'd get me a record deal; we'd get paid right after the gig; we'd split the advance 50-50," etc.etc. But it wasn't WRITTEN in the contracts. In many of those cases, I'm sure the business people were quite well intentioned and, at the time, really wanted to do what they promised. Others chronically take advantage of people and have bad reputations for it. In either case, if you had done some research and talked to others who have dealt with them, or made sure that there was a 'performance clause' in the contract, which states that if the terms of the contract are not fulfilled within X amount of time or in X manner, the contract becomes void. This can, quite literally, save you years of creative productivity. What happens is that, without a performance clause, it's possible for someone to pick up 1 year options for 5 or more years (whatever's in the contract) without doing anything he's supposed to do. Meanwhile someone else wants to sign you and can't without paying some exorbitant amount of money to buy you out of the deal. According to you, you were ripped off. According to him, he made a good business deal. He recognized good talent, got you to sign and made some bucks. That's HIS gig. In other areas of his life he may be quite scrupulous, may never cheat on his wife, he's very good to his children, and to his music business peers, he's a successful businessman. You may not consider him to be ethical, but you DID sign the contract. I don't want to imply that everyone does business this way. There are lots of straight forward, honest, up front people in the business, who believe that, in the long run, a good reputation will make them more successful than a bad one. There doesn't seem to be any rigid set of ethics that govern practices in the music business short of what's actually illegal. There is a lot of, what's called 'situational ethics' or "It seemed like the right thing to do at the time." There is also the basic greed philosophy that says "anything goes if it gets me what I want." Then there's the "Everybody else is doing it" and "Do it unto others before they do it unto you" philosophies. You're likely to run into any of them

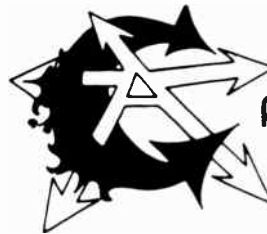
anywhere and the best protection you can have is to get to know enough about the business that you have some idea about whether you're hearing straight talk or jive. There are lots of places to learn now: our Songwriters Showcase and S.R.S. can plug you into most of them.

The type of people you associate with in the industry has a lot of effect on your reputation, peace of mind, and your creative future. Take it very seriously. My friend, Paul Lawrence, recently asked Ken Kravitz, of Hit City West Recording Studio, how he felt about the old saying "Nice guys finish last." Ken said something to the effect that maybe nice guys sometimes finish last in the rat race, but that's not the only race there is.



John Braheny

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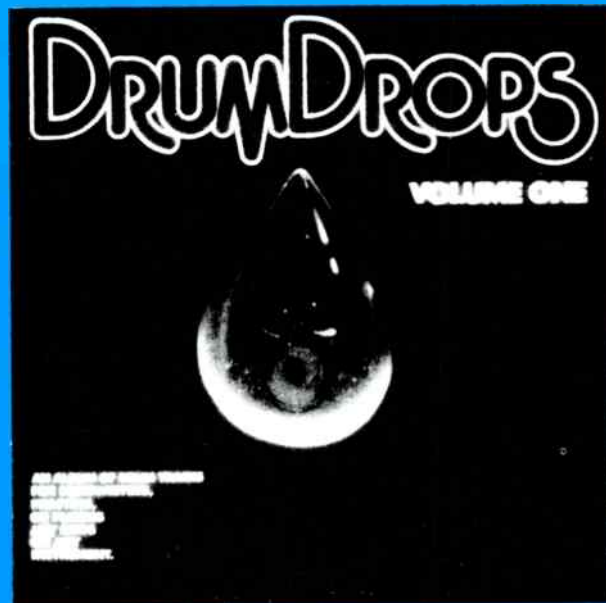
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