

INTERNATIONAL MUSICIAN

AND RECORDING WORLD TM

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MR ROBERT SULESKE
80 PARK AVE
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Debbie Harry

Carlos Santana • Judas Priest • Patrick Moraz

Crumar Toccata Rickenbacker 330 MXR Limiter & Distortion II



B.B.'s got a new shade of blues.

Nobody's ever put the blue into blues like the legendary B.B. King. Or his Lucille.

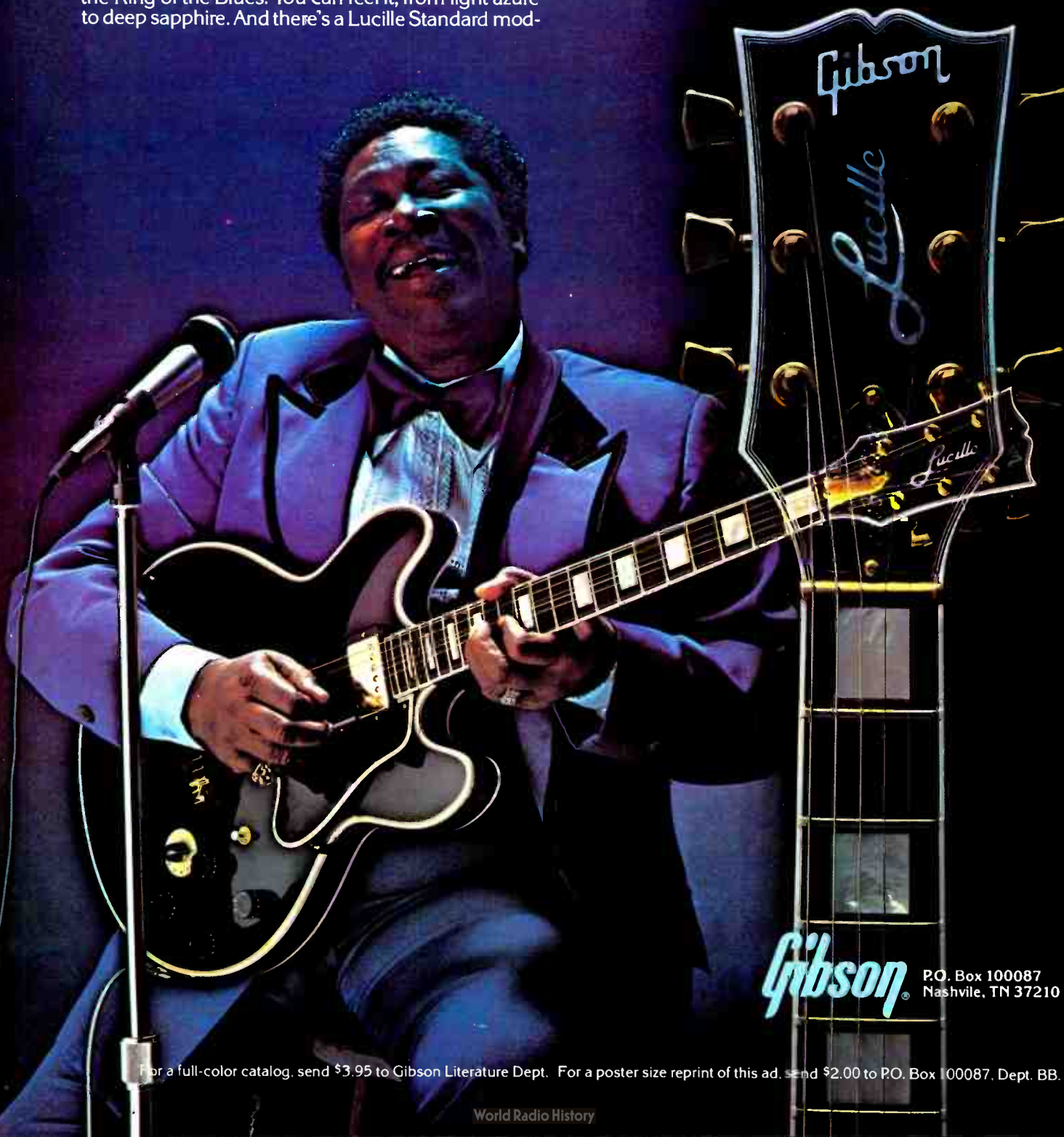
But now there's a new lady in B.B.'s arms. The Gibson Lucille Custom. This lady sings blues in a different shade, with sleek new looks and slick new accessories. Like Gibson's Crank Machine Heads, with flip-out-and-wind-up levers that take the blues out of restringing. And the TP-6 Fine Tuning Tailpiece to keep every wailing note in tune.

The Lucille Custom was built to play tribute to the King of the Blues. You can feel it, from light azure to deep sapphire. And there's a Lucille Standard mod-

el that will give you a whole new tone spectrum no matter what color your sound.

Both the Custom and Standard are dressed in style, with beautifully arched tops, the finest woods and that unmistakable Gibson craftsmanship. The same craftsmanship that's kept B.B. King true-blue to Gibson for more than thirty years.

The Gibson Lucille. Hold her in *your* arms. And find out what makes B.B. King a lady's man.



Gibson

P.O. Box 100087
Nashville, TN 37210

For a full-color catalog, send \$3.95 to Gibson Literature Dept. For a poster size reprint of this ad, send \$2.00 to P.O. Box 100087, Dept. BB.

8

NEW! from Studiomaster

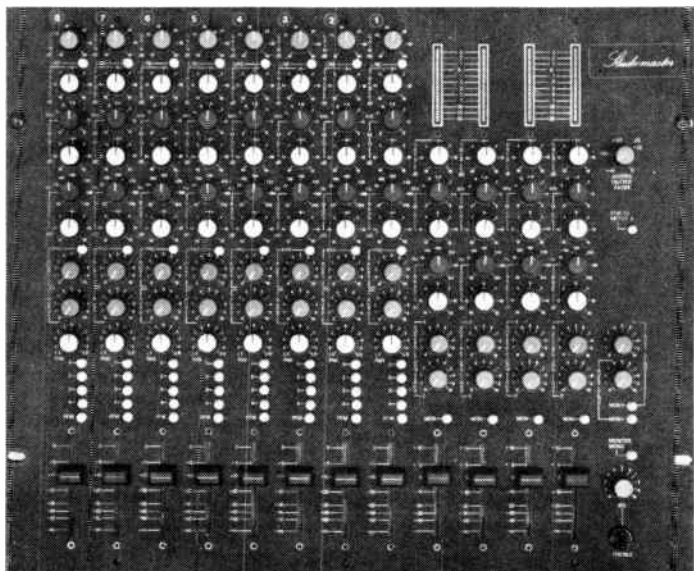
New from Studiomaster: a compact highly innovative mixing desk. The 8/4 is truly not "just another" mixer. What sets the 8/4 apart are the five most important things you must consider in purchasing a console.

1 *Features/Benefits*

- 19" rack mount or free standing
- 8 inputs/4 discrete outs
- Balanced and unbalanced inputs
- Patch points on all inputs
- Studiomaster's famous parametric EQ on inputs and outputs
- Switchable RIAA E.Q. on channels 1 thru 4, line in on channels 5-8
- Switchable phantom power for condensor mics
- 2 auxiliary sends with pre/post select switch on auxiliary 1
- Headphone (stereo or mono) monitoring on any or all combinations of inputs and outputs
- Overall master fader
- Choice of LED ladder or VU meter output display

2 *Applications (flexibility)*

- Studio multi-track recording and remixing
- Live PA
- Keyboard mixer
- Monitor mixer



3 *Specifications*

Greater than 85 dB S/N, less than 0.015% distortion (@ 1 khz, +15 dBm), -126 dBm equivalent input noise, +19 dBm output, just to name a few.

4 *Reliability*

State of the art components, modular construction and rugged packaging make the 8/4 ultra reliable.

5 *Economics*

The price leaves the competition behind!

Studiomaster Inc.

Recording Studio Design

PLEASE SEND ME ADDITIONAL INFORMATION ABOUT THE NEW 8 INTO 4 STUDIOMASTER MIXER.

Name _____

Address _____

City _____ State _____ Zip _____

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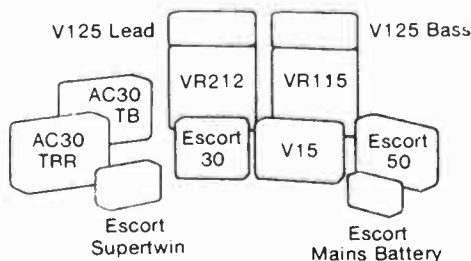


The 1981 Vox range is more comprehensive than ever before, from rehearsal combos and effects pedals to the new Tube Stacks

In addition to the famous AC30 Top Boost and AC30 Top Boost Reverb, the tube combo line-up now includes the compact V15—a 15 Watt all tube combo with 2 x 10" speakers and master volume.

125 Watts RMS is the minimum output of the new Lead and Bass tube heads. A wide range of features include 5 band active EQ, and there are specially designed matching reflex-port cabs.

The solid-state technology Escort rehearsal combos include the Mains/Battery, 20W RMS Supertwin with reverb, and the Escort 30 Watt Lead and 50 Watt Bass models, and the unique effects pedal range comprises Phaser, Compressor, Wah, Distortion, Flanger and Chorus—all at an affordable price.



VOX

VOX is now available once more in USA and Canada. For details of your nearest dealer contact.

Pennino Music Co, 6421, Industry Way, Westminster, CA 92683.

The All State Music Supply Corporation, 1017 Westside Drive, Greensboro, North Carolina 27405.

B & J Music Ltd, 469 King Street, W. Toronto, Ontario M5V 1K4.

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™ C.B.S. MUSICAL INSTRUMENTS

INTERNATIONAL MUSICIAN

AND RECORDING WORLD™

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The Complete Music Magazine

Any real working musician knows that music is a universal language. The more an instrumentalist or composer matures, the more aware they become of music's essential unity. People try to dichotomize things and pit white music against black music, rock against funk, jazz against classical, western against eastern — everyone has their own personal preferences, of course, but the differences between styles and forms are more imagined than real.

Here at International Musician & Recording World we take our logo 'The Complete Music Magazine' very seriously. Whether it's recording work or live performances, from the moment a sound is picked up by a microphone, run through a mixing board, put down on tape (or pumped through a PA), channeled through signal processors and mastered — until it ends up on somebody's home stereo — IM&RW presents the total picture so that our readers are fully prepared to do it themselves or simply to enjoy hearing it. We let you know how to make it happen on stage, what equipment to use, and why. Whether you're an aspiring amateur or a seasoned professional, IM&RW will broaden your perspective and help you get closer, ever closer, to that elusive personal sound.

Speaking of elusive, it took some doing, but writer Roy Trakin was finally able to get Debbie Harry, Chris Stein (Blondie), Bernard Edwards and Nile Rodgers (Chic) to take time out from their hectic recording work to discuss their collaboration, and we think you'll be surprised by their perspective on the black/white cultural-musical crossover (not to mention Chris Stein's blunt assesment that Edwards, Rodgers and their drummer Tony Thompson are 'the black Cream'). We also feature revealing discussions with guitarist Carlos Santana, Jazz reedman Lew Tabackin, heavy-metal rocking Judas Priest, the Grateful Dead's Garcia and Weir, and multi-keyboard wizard Patrick Moraz, as well as our expanded playing columns and recording producer evaluations.

We appreciate your enthusiastic interest and support, and look forward to being your Complete Music Magazine in the months to come. Thank you.



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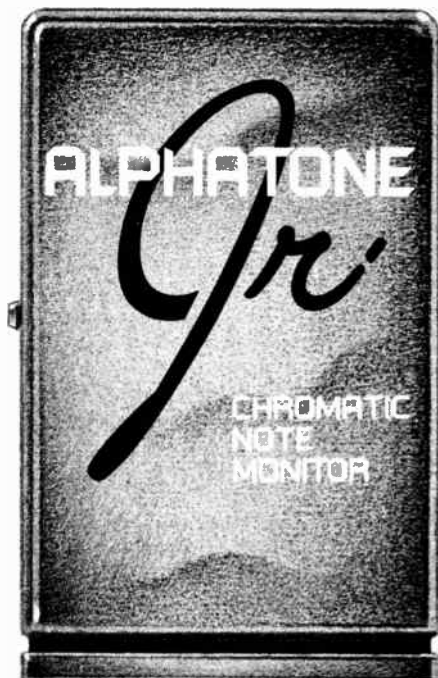
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ACTUAL SIZE

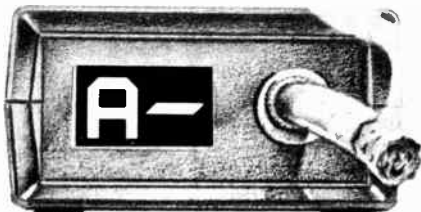
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Chromatic Note Monitor. Imagine a cigarette pack that could give you these features:

HANDS FREE OPERATION. The unit has no dials or knobs to set, all you do is plug in and play. And while you're playing, the Jr. will show you the name of the note **ALPHABETICALLY**; automatically through its alphabetic display. The ALPHATONE Jr. comes calibrated at A = 440 (you may adjust to taste). The ALPHATONE Jr. lets you see if you are **SHARP, FLAT OR RIGHT ON ... Money?** That's the best part. This sharp little unit sells for **UNDER 100 BUCKS.**

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8 The Complete Music Magazine



Letters

Clapton clapped...

Dear Sir,
Chris Doering and Chip Stern's "Clapton Dead or Alive" is one of the most concise and enlightening pieces I have read on Eric. Clapton fanatics are a rare breed, defensive of their guitar hero, and hanging on to a shred of hope that their ears will once again hear that "I mean it" inflection in Eric's solos.

The writers certainly have a profound understanding of the man, perhaps more so than Eric does of himself. What I don't think Clapton realizes is that no matter how much he reduces his role as rock guitarist, he is never going to stop his admirers from believing that as long as that guitar sits in his hands, that ego will creep through and transform his conservative playing into his patented trademark "wailing" that hooked our virgin ears in the early days of the lead guitar conception.

Mark Plotnick
Chicago, IL

... And boosed

Dear Editors,
May I add my appreciation to those preceeding you for a fine publication which shows increasing quality in each successive issue. I particularly enjoy your equipment reports and test results.

However, as a former working journalist and now fulltime, bonafide saloon guitarist, I take affront to the liberties taken by your feature writers in freely mixing editorial comment with (purportedly) factual information. Take your May issue for example. The piece on Eric Clapton begins from an assumed premise by the author that Eric Clapton is a monumental figure of guitarodom. I hate to be the one to disrupt a legend, but I know I am not alone (my rhythm guitarist agrees with me because I bought him a beer) in the opinion that Eric Clapton is a hack. And always has been. The article wings off into the ozone claiming to neatly tie everything about Clapton's meteoric flight down the tubes into British vs. American socio-economic factors. Buffalo pies. Clapton got

snuffed by younger, more imaginative and more technically adept artisans. Even the author admits "... he never had the chops." He should have stopped right there.

Really gentlemen. Cheap shots and personal observations are reserved for the pompousness of the editorial pages (*and the Letters page. Ed.*). Factual and/or narrative reporting goes between the ads, photos and captions. I believe that adherence to this basic principle would certainly elevate the quality of content which you so obviously are working to achieve.

Don't mind me... I'm just a reader and I'll keep right on buying your mag if for no other reason to barf over Eric Clapton articles. Seriously, you have a fine product and I look forward to each issue.

John R. Drexler

Gosh John, is it really so obvious that we're working? We try to make it all look so easy, but it seems the strain is showing. And now I really must go sniff some more ozone... Ed.

Phantom pedal

Dear Sirs,
I find your magazine pumped full of interesting information, it is actually my favorite magazine for researching equipment and ideas. The real reason why I'm writing to you is because I have a problem you might be able to help me solve.

In your April 1980 issue I read your report on the DBJ EC-301 Effects Pedal and found it impressive. I tried reaching this company three times without a reply. Could you please find out how a person could get some information on this device, and purchase one? Thank you for your time, I really appreciate your fine magazine.

Greg McLeod
Brandon, Manitoba

And thanks for your interest, Greg. Unfortunately the company which manufactured the DBJ pedal is out of business, and the units have disappeared from the market. Ed.

16 NEW! from Studiomaster 4

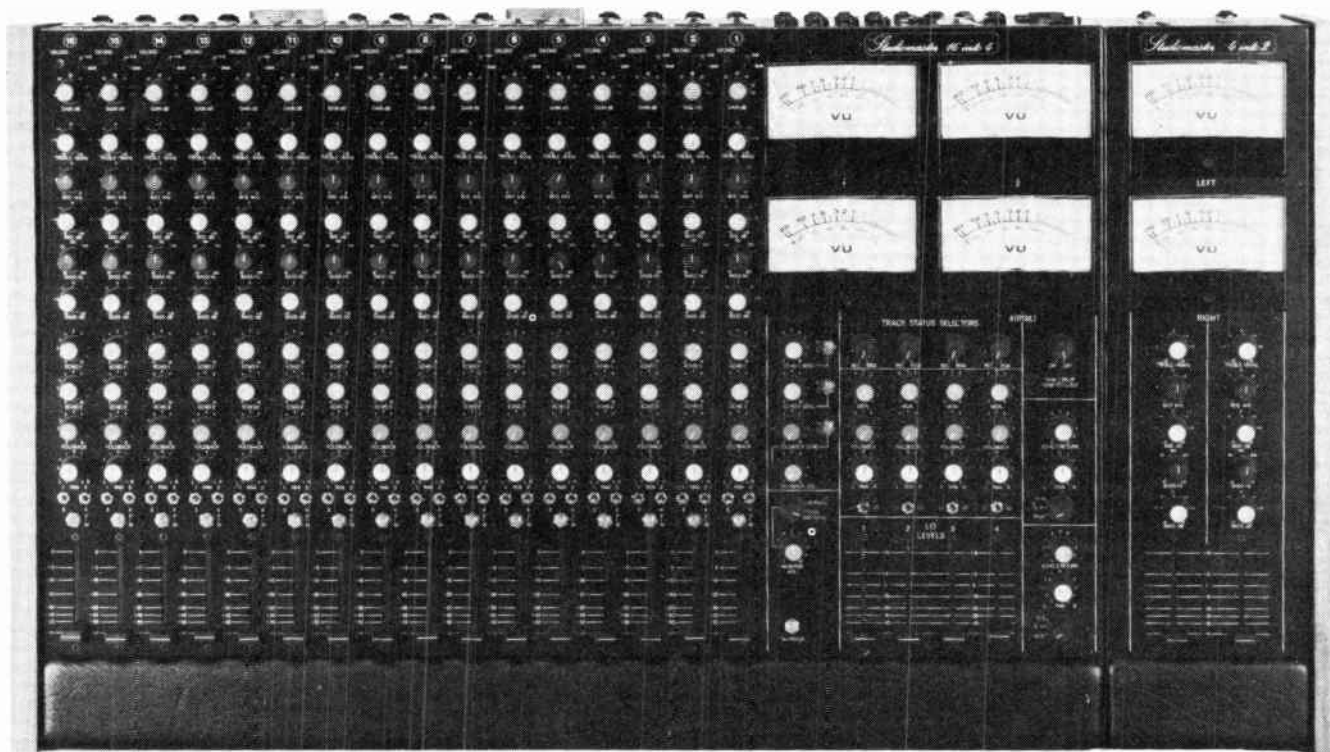
the 16 into 4 into 2 Board



In the past our 16 x 4 has been very popular with small recording studios, live sound companies and touring bands because of its expandability, unique EQ, features, functions and reliability.

Now a 16 x 4 with the new 4 into 2 becomes even more flexible than before. The 16 x 4 can now become even easier to use for live performances and for recording live *and* remixing later. Conversely, it is equally at home in a strict recording application due to its remix functions and multi-track and ping-pong abilities.

When you next consider purchasing a console for live and/or recording and you expect to go places, you really owe it to yourself to check out Studiomaster.



Studiomaster Inc.
Recording Studio Design

PLEASE SEND ME ADDITIONAL INFORMATION ABOUT THE
NEW 16 INTO 4 STUDIOMASTER MIXER

Name _____
Address _____
City _____ State _____ Zip _____

Studiomaster, Inc. 1365-C Dynamics St., Anaheim, CA 92806



New Products

Guitar

LANE MOLLER OV GUITARS

Designed and hand-made by Lane Moller in Chico, California from Brazilian Rosewood, Bavarian Spruce and Ebony, the OV Series features several design innovations, such as the reverse taper body and the oval sound hole, which are designed to increase the volume and projection of the instrument. The maker claims that his guitar is 25% louder than most, with a clear and balanced sound and easy playing action.

OSCAR SCHMIDT OS-85C ELECTRIC AUTOHARP

The OS-85C, introduced in celebration of the 100th anniversary of the invention of the Autoharp, is a solid-body instrument with 36 strings and a built-in chorus. The coupling of the traditional Autoharp sound and playability with electronic technology should open new possibilities for the instrument in rock, country and pop music.

Keyboards

NEW ENGLAND DIGITAL SYNCLAVIER II TERMINAL SUPPORT PACKAGE

The Synclavier digital synthesizer becomes an even more powerful tool with the addition of the Terminal Support Package. Graphics™ allows a readout of either numerical data or graphic display on the computer terminal screen. Script™ is a music language which can be used to write musical performances into Synclavier II's computer without playing anything on the keyboard. Max™ is a complete music applications development system, which allows the user to design his own software program for the Synclavier II. With Max™ the user can control all of the Synclavier hardware, including the computer,



The Sunn SPL2212 is loaded with features such as 4-band EQ, input level LED meters, monitor, aux and effects sends, as well as extensive patching facilities which you'd hardly expect to find in a unit with a list price of \$1299. With a signal to noise ratio of 70dB and 18dB of headroom, balanced and unbalanced inputs and outputs, the Sunn SPL2212 offers high class performance at an affordable price.

digital to analog converters, analog to digital converters, and a scientific timer.

Accessories

GHS STRINGS SUPER STEELS™ STRINGS

These new electric guitar and bass strings won't replace the well-known Boomers brand by the same company, but if you're looking for extra volume and sustain for hard rock playing, Super Steels may be the strings for you. Three sets each for guitar and bass are available, in different gauges.

D'ANDREA MANUFACTURING PRO-GRIP PICKS

The new Pro-Grip picks from D'Andrea are similar in flexibility and response to other standard celluloid picks, but they have a newly developed surface which prevents the pick from slipping out of the player's hand. The harder you squeeze, the harder the surface grips, so no more lost picks flying across the stage in the middle of your hot solo.

Effects

ROLAND BOSS MA-1 MASCOT AMP

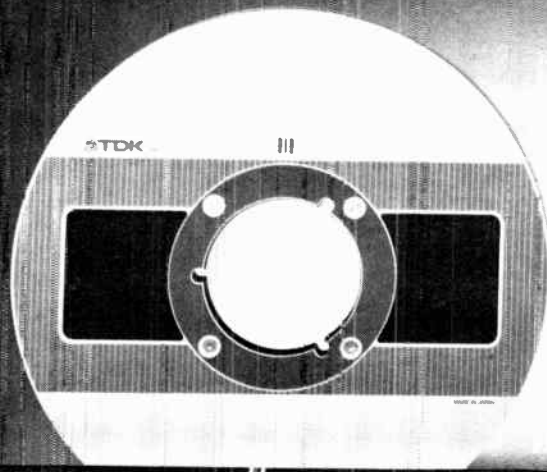
The MA-1 has two inputs, with separate volume controls, so you can mix your guitar with a tape or record and hear both through the Mascot's 2" speaker, or through a set of headphones. At 2.6" x 4.7", the Mascot is small enough to fit in the string compartment of most guitar cases.

Pro-Sound

STUDIOMASTER 20/8 MONITOR MIXER

Although designed for separate monitor mixing, the 20/8 is ideal for eight-track recording, with 20 inputs and 8 outputs, all with 3 band semi-parametric equalization. The 20/8 comes with its own Anvil road case.

We would like to apologize to our friends at Aria for the gremlin that caused the wrong caption to rundunder the PE-R 80 electric guitar.



TDK brings two new standards to open reel.

Raising sound standards is nothing new to TDK. For years, TDK cassettes have set reference standards in metal and high bias. Now TDK announces two breakthroughs in open reel—GX and LX. Both are formulated to be fully compatible with your present system. You don't have to rebias to appreciate them.

TDK GX Studio Mastering tape handles the most critical demands of live music mastering beautifully. TDK's new ultra refined ferric oxide particle gives GX superior MOL, low distortion and a wide dynamic range. Equally impressive is TDK LX. Its super refined particle gives it high performance with low noise and low distortion throughout an extended frequency range. LX is ideal for both professional and audiophile use.

The refinements don't stop with the

formulations. A unique calendering and binding process rivets the particles to the tape surface, making dropouts practically a thing of the past. A special graphite and carbon backcoating, found on all GX and most LX tapes, reduces friction for the smoothest possible winding. At the same time, it prevents static discharge and reduces wow and flutter.

These high standards are carried through to the newly designed 10" metal and 7" plastic reels. Each has a separately molded hub and flange to ensure circularity and high strength. If you think open reel has gone as far as it can go, listen to the finest. TDK GX and LX. They could open up a whole new standard of recording excellence.





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You no longer have to settle for a "blow-out" prone, unknown, off-brand or imported replacement loudspeaker for your instrument cabinet.

Force is here. Force is diecast frames. Force is 150 watts of real-world power handling capability. Force is a five-year warranty. Force is everything you'd expect a premium loudspeaker to be — for only slightly more than you'd expect to pay for a "Garden-Variety" replacement speaker! Force, the speaker of tomorrow is available today in 10", 12" and 15" sizes at your music or sound dealer.



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SEQUENTIAL CIRCUITS INC



Send \$2.00 for the new demonstration cassette of the Prophet-5 and Prophet-10, or \$1.00 for a demo record to:

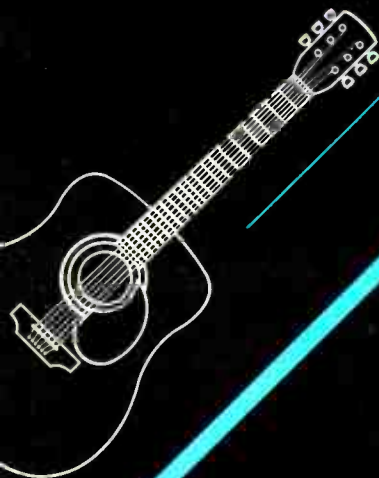
SEQUENTIAL CIRCUITS
Dept. 2
3051 North First Street
San Jose, CA 95134

Throughout history, guitar designers have made many changes in the basic instrument, improving its characteristic resonance and expanding its sound potential. But so far, guitar designers have always treated all six strings as a group, thereby restricting the guitar's potential to the characteristics of the pick-up or body design. It is the solution to this problem that is the inspiration behind the guitar's next step—the **Electronic Guitar**.

Acoustic Guitar
Sound capabilities limited by body design and type of wood used.

Electric Guitar
Sound capabilities limited by individual characteristics of singular-type pick-up. Sound can be processed, but it is still fundamentally the same.

Electronic Guitar
Sound capabilities unlimited. Singular-type pick-up provides electric guitar performance while multiple-type pick-up allows each string to be processed individually for infinite sound possibilities.



Subject: The Next
Step in the Evolution
of the Guitar

GR System

The age of the Electronic Guitar is here with the birth of the GR System from Roland. There is a GR System both for Guitar and for Bass. In each, the basic instrument has all the controls, features and playing ability of electric guitars and basses. The additional pick-up and electronics allow each guitar string to control outside electronics for performance that has never before been possible on any instrument.

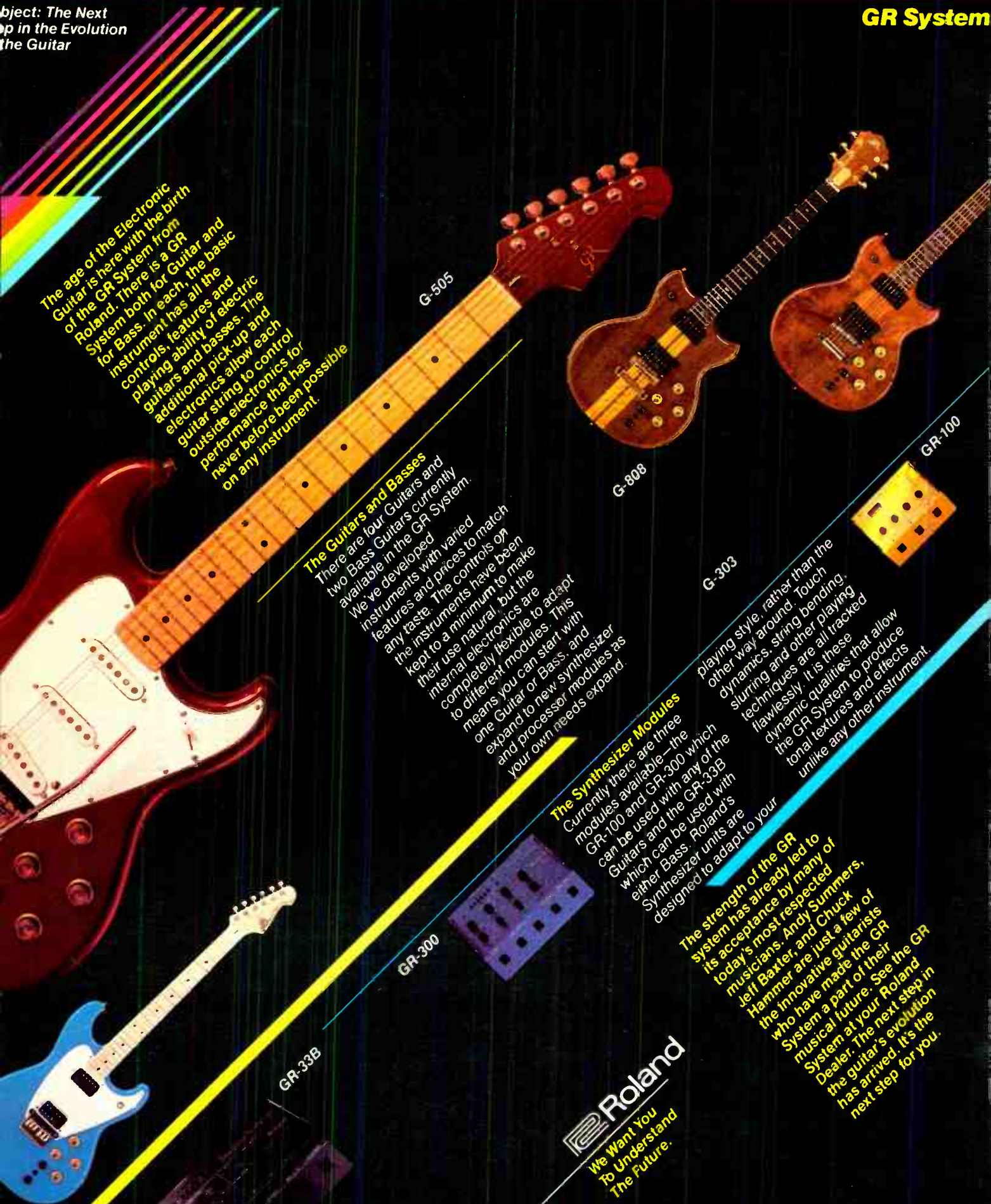
The Guitars and Bases

There are four Guitars and two Bass Guitars currently available in the GR System. We've developed instruments with varied features and prices to match any taste. The controls on the instruments have been kept to a minimum, but their use natural, and the internal electronics are completely flexible to adapt to different modules. This means you can start with one Guitar or Bass, and expand to new synthesizer and processor modules as your own needs expand.

The Synthesizer Modules

Currently there are three modules available—the GR-100 and GR-300 which can be used with any of the Guitars and the GR-33B which can be used with either Bass. Roland's Synthesizer units are designed to adapt to your

The strength of the GR system has already led to its acceptance by many of today's most respected musicians. Andy Summers, Jeff Baxter, and Chuck Hammer are just a few of the innovative guitarists who have made the GR System a part of their musical future. See the GR Dealer. The next step in the guitar's evolution has arrived. It's the next step for you.



G-505

G-808

G-303

GR-100

GR-300

GR-33B

Roland
We Want You
To Understand
The Future.

Arrival of the fittest.



The New MATRIX Roundbacks. Out there in the guitar jungle, there's only one popularly priced guitar that's proven its ability to survive: MATRIX. At the heart of the instrument is one feature that sets Matrix apart from all other guitars in its class . . . an aluminum neck core. Based on the patented Kaman Bar™, this strong yet lightweight design renders the Matrix neck virtually impervious to temperature and humidity changes that can warp a common neck. The back of the neck is formed of high density Urelite® that's contoured for fast, easy hand movement; with the look and feel of mahogany, it's considerably more durable. A solid rosewood fingerboard and long-wearing, nickel-silver frets help you play fast and accurately, note after note.

Combined with our proven Lyramold® roundback design and the natural strengths of a laminated spruce top with a superior bracing pattern, the new Matrix is ready to take on your music whenever or wherever you're ready.

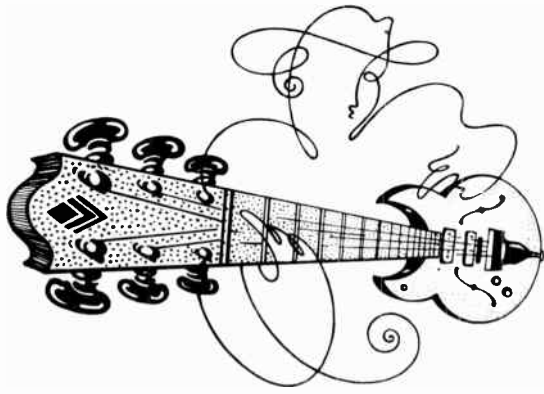
Matrix. Available in sunburst and natural in your choice of acoustic, acoustic-electric, or acoustic-electric preamp 6 and 12 string versions.

MATRIX

A Kaman Company
P. O. Box 529, Bloomfield, CT 06002



Special Offer: Make your best deal on any MATRIX guitar before Oct. 31, 1981 and receive a \$50.00 accessory packet FREE. See your participating MATRIX dealer for details.



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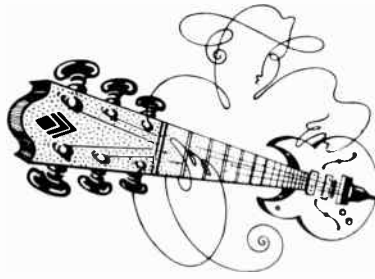
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Guitar Technique

One of the most difficult aspects of playing guitar is the chord solo style. In essence it is quite simple, but the issue has been somewhat confused over the years. Yet it's not as much of a mystery as it may seem. Masters like Joe Pass and Jim Hall may leave you awed and amazed at the amount of music that can come out of one guitar, but as difficult as this kind of playing is, it can be learned.

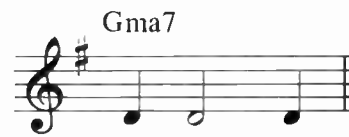
The first step in organizing songs for chord melody playing is to take the melody and play it an octave higher than written, so that the chords can be voiced with the melody notes on top. The notation for this is 8va, meaning "play the notes an octave higher than written".

You should try to keep the melody on the top two strings in order to get a bright, clear sound. Sometimes the third string is okay, but any lower than that and the chords will sound muddy and unclear.

When the melody note is one of the chord tones, it's fairly easy to voice the chord underneath it. An

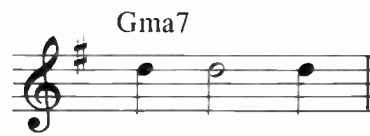
example is the tune "Here's That Rainy Day". The first bar looks like this: (Example 1)

EX. 1



Playing the notes 8va will give us this: (Example 2)

EX. 2



Example 6

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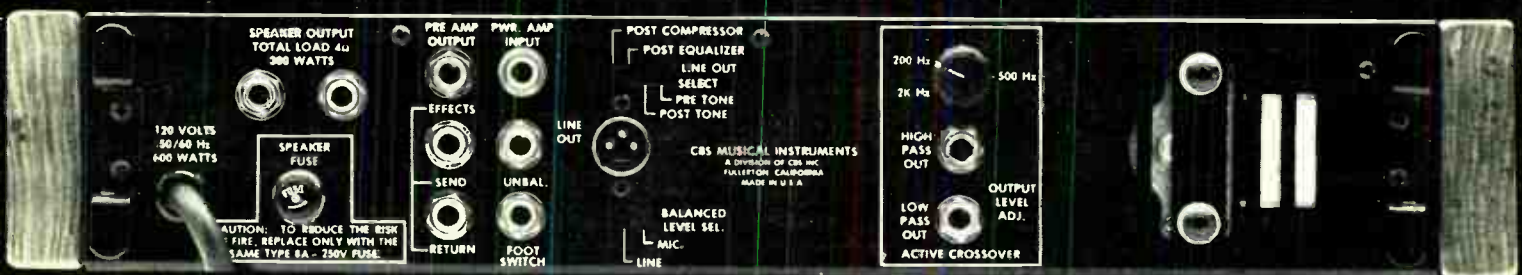
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CHICO FREEMAN

Peaceful Heart And Spirit
(Contemporary 14005)

This exciting Chicago reedman makes significant artistic and commercial inroads for a west coast label with designs on the primo CTI fusion of the late 60s and early 70s. A pair of colorful Aro-Cuban rockers bristle with third world colors and lucid, restrained blowing like the Pharoah Sanders-Lonnie Liston Smith collaborations around *Thembi*, while the heavy duty rhythmic evocations of Dolphy and interstellar Coltrane find Freeman tearing away from his influences and finding his own voice in rapid cascades of the clusters and drum accents considering the maturity of his writing and arranging, *Peaceful Heart And Spirit* bodes well for Chico Freeman's future—this is where "commercial" jazz will have to go if it is to remain a viable entity.

Chip Stern

**AL DIMEOLA/JOHN
MCLAUGHLIN/PACA DELUCIA**
Friday Night in San Francisco
(Columbia FC 37152)

Busy, busy, busy, with isolated moment of lucidity in between passages of rampant picking. The flamencan music might be a lot more pleasing were it not for the Pavlovian frothing of the audience, who cheer every 16th note like a touchdown.

Chip Stern

JOEY WILSON

Going Up
(Modern Records MR 38-130)

Wilson is a Beatlemaniac from Philly with British pop in his soul. His McCartney affection is closer to Squeeze than Emit Rhodes and a lot more fun than today's original.

John Stix

PRINCE

Dirty Mind
(Warner Brothers BSK 3478)

In which the child-man of the leopard-skin loin cloth makes threatening moves towards assuming Sly Stone's soul-rock legacy. Glorious falsetto, ingenious/

ingenious double entendre lyrics, bitchin' arrangements and slithery, sexy singing. Prince has the potential to arena-rock across racial, cultural and age barriers. This Minneapolis shrewdly cuts a lot of different ways, and *Dirty Mind* sounds like he knows it only too well. This ain't no disco—"Uptown", "Do It All Night" and "Head" are street-real. Look out for the Prince who would be King.

Roy Trakin

Photo: London Features



LEON REDBONE

From Branch to Branch
(Emerald City/Atco EC 38-136)

Redbone seems intent on making a career out of being a blues and Tin Pan Alley archivist with a voice like One-Eyed Joe From Kokomo. Still, he is probably the only one in the world who could make "I Wanna Be Sedated" sound like a Fats Waller tune, and I'm still waiting for him to get around to it.

Brian Cullman

EDDIE JEFFERSON

There I Go Again
(Prestige P-24095)

From George Benson and Manhattan Transfer to King Pleasure and Lambert, Hendricks and Ross, a lot of people owe Eddie Jefferson. His death by shotgun outside a Detroit nightclub where he was singing came just as he

BUYERS' GUIDE

was about collect some of those back dues. This twofer contains some of the best work of the man who wrote the lyrics to "Moody's Mood for Love" and "Body and Soul", and started the jazz vocalese tradition. Moody and Johnny Griffin have some fine solos, but the spotlight belongs to Eddie's gravelly yet fluid voice, his witty and ironic lyrics and his love of the music, which illuminates every cut here.

Chris Doering

LEO KOTTKE

Guitar Music
(Chrysalis CHR 1328)

Kottke returns to unaccompanied guitar with the same remarkable technique, and a mature compositional sense that turns both the covers (Ry Cooder's "Available Space", Santo and Johnny's "Sleepwalk") and the originals into pithy, compact and resonant expressions. The recording captures the power and nuance of his 6- and 12-strings impeccably, resulting in the most satisfying Kottke album to date.

Chris Doering

LAKESIDE

Fantastic Voyage
(Solar BXL 1-3720)

Post-P/Funk street grooves and Motown romanticism, with a touch of rapping breaks, equals engaging big band funk. Even though there's an emphasis on wide-screen, arena gestures, the music retains a sense of the streets.

Chip Stern

U2

Boy
(Island ILPS 8646)

U2 sound at times like an English Tom Petty. Plaintive, anthemic rockers are driven by terse rhythms and adorned with swirling, open-chord guitars and occasional electronic embellishments. And while the pain-of-growing-up lyrics don't match the impassioned readings of the melodies, U2 is strong, sincere and accessible.

Michael Shore

JACK BRUCE/BILL LORDAN/ ROBIN TROWER

B.L.T.
(Chrysalis CHR 1324)

Instead of the usual wall to wall Hendrix cliches, Trower contributes arching rhythm and terse leads, as Bruce lets the music wash over him like a scaled down Cream. Lyrical and direct.

Chip Stern

JOHNNY CASH

Rockabilly Blues
(Columbia JC 36779)

No moral-majority preachings or Nashville sweetening, just straight-ahead twangy country/rock notions that recall Cash's best past work (before he became an icon), sung with the earnest power of a love-sick frog. More.

Chip Stern

Photo: London Features



ELLEN FOLEY

Spirit of St. Louis
(Epic NJE 36984)

One of the real sleepers of 1981. Foley always had the chops and the heart, but her material made you look away in horror. Her romantic vamping is perfectly framed here by the Andalusian pop sensibilities of Joe Strummer and Mick Jones, new wave's answer to Lennon and McCartney. More.

Chip Stern

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The Complete Music Magazine 21

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Tough also starts on the outside. Cerwin-Vega pioneered the use of rugged nylon carpet covering for professional sound systems, and over the years it's set the standard for holding up under a beating. (It's not surprising that other sound companies are starting to use this same type of covering on their products.) All cabinetry is constructed of 7 ply, extremely durable plywood. The total enclosure is virtually tough as a brick.

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INDUSTRY PROFILE



Peter Clarke, Chairman of Rose-Morris

VOX~The re-entry

Vox amplifiers are back in the USA! That's the best news to come out of this year's Chicago NAMM Show and, some would say, the best amplifier news for many a long year.

The Vox name in the USA was sold in the mid 60s to the Thomas Organ Company who for a while manufactured their own Vox amplifiers in the States. Having discontinued that range of amps, however, no Vox product has been available in the USA for more than 10 years.

Rose Morris Chairman Peter Clarke signed the deal at the Chicago Show with Robert Gunts, President of the Thomas Organ Co., transferring ownership of the Vox name back to Vox Ltd. of England, thereby making way, once more, for distribution in the USA and Canada. Almost immediately, three North American distribution deals

for Vox were announced: the Pennino Music Co of LA, the Allstate Music Supply Corporation of Greensboro, North Carolina, and, for Canada, B&J Music of Toronto.

Reaction to the re-introduction ranged from a warm welcome to one end of the scale to ecstatic elation at the other! One of Molly Hatchett's guitarists reportedly had to be restrained from borrowing exhibits on show at the exhibition, so much did he enjoy the sound.

So, what is it about Vox? IM&RW thought this the prime time to take a brief historical look at a famous "old" brand that can create such a genuine new reaction in 1981. The history of Vox is a long and complex one, but one filled with many engineering and electronic firsts. To get at the truth, it's necessary to cross over to England

where, way back in the late 1950s, Tom Jennings built the very first Vox tube amplifiers.

Vox started, as do all ultimately successful corporations, in a small way. Original production units were hand made, carrying numbers like the AC15, but as time went by, the company saw musicians' desire to develop their amplifiers, and the launch of the AC30s marked the real take-off point, highlighted by one simultaneous, world-shaking event.

The year was 1962, and a little known British group from Liverpool made its first appearance on TV, and the amps being used were Vox. The group was, of course, The Beatles. The impact on Vox was naturally tremendous, but the company didn't rest on the laurels received from the Beatles' choice of amplifiers. Continual

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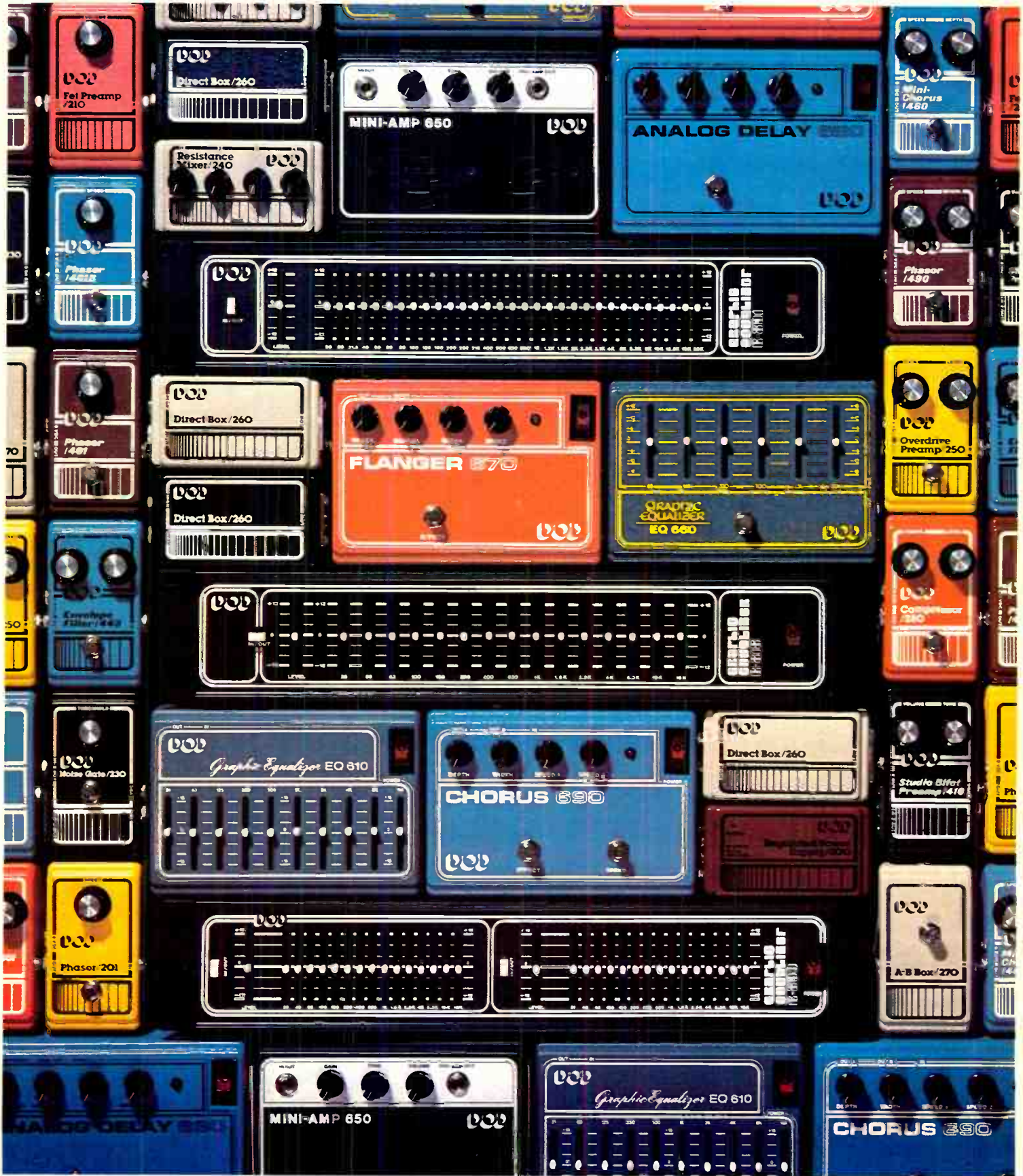
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The Chic Demon Meets the Blondie Monster, in which two black cats from Brooklyn (one an R&B smoothie, the other a stone rock and jazz improviser) hook up with a hamesha Jewish juy and a once-bleach blonde-now-dirty-brown-haired milk-fed goyeshe, *goil* from *Joisey* to conquer the pop world. *Nile & Bernie & Chris & Debbie* or the thirst for new musical frontiers makes for strange bedfellows, *ne c'est pas, mon amie?* The story of Deborah Harry's first solo album, *Koo-Koo*, is truly the stuff of movies. Disco producers formerly renowned for their ability to fuel comebacks with "dreaded" dance productions (see Sister Sledge, Diana Ross, Johnny Mathis) make a record with the first lady and man of post-punk-pop, who are known to dabble in precisely those areas of black music where said producers have their strengths (see #1 reggae and rap pop hits, "The Tide Is High" and "Rapture").

The album itself, of course, completely overturns expectations. Instead of an LP strong on funk and R&B influences, *Koo-Koo* shows that both sides profited equally. While Bernard Edwards and Nile Rodgers (along with Chic drummer Tony Thompson) provide a welcome instrumental precision to Deborah Harry's music, Chris Stein and Debbie encourage the Chic-sters to hone their normally repetitive songwriting down to structured pop gems. In short, the perfect collaboration, creating a hybrid that is neither black nor white, rock nor R&B, disco nor punk, modern nor traditional.

1. According to Chic's bassist Edwards, "A rock 'n' roll guitarist

would not play the way Nile plays. Nile can play rock 'n' roll, but he still has a unique approach to it."

Songs like Harry/Stein's "Chrome", from the new album, illustrate his point perfectly. In the midst of a psychedelic meditation on the malleability of appearances by Debbie, Nile's snaking, fluent guitar makes an ostensibly rock 'n' roll solo suddenly sound unfamiliar by the ease with which it's played.

"When we first started out," recalls Nile, "We would play covers note-for-note, just like on the record. That's how we got so good. Hey, if you want to do a Thom Bell piece that includes fifty instruments with just four, the bass-player's gonna have to cover some melody. He's gotta play some shit."

"That's how I learned to arrange for a small band," adds Bernard.

It was in those cover bands that Bernard and Nile were forced to play in front of all kinds of audiences, performing all kinds of music.

"The reason why we get along so well with Debbie and Chris is because what we do is something that they've been doing and something they like to do," enthuses the boyish guitarist.

"Play with different kinds of musicians."

"We used to get a lot of flack because people didn't know whether we were white or black," remembers Bernard. "We've always thought that's why we've been successful. We must go against the grain. If we didn't, we'd turn into just another R&B band, or black guys trying to be a rock 'n' roll group."

By now, you will have seen *Koo-Koo's* controversial Hans R. Giger cover with four acupuncture spikes realistically piercing Deborah Harry's closely-cropped visage. Could this be some conscious attempt to de-glamorize Ms. Harry's image? Or is it just meant to poke holes in her face, the symbol of her appeal?

"Debbie is so balanced, it's unbelievable," marvels Edwards. "I was shocked. The image she projects is that of the original flaky blonde, but she's a real business woman. We saw that right away."

Probably the track that will most surprise listeners is the knockout Edwards/Rodgers torch song, "Now I Know You Know," solidly in the tradition of Chic ballads like "At Last I Am Free." Debbie's voice, bereft of

Debbie



the compression, EQ'ing and phasing used in Blondie, soars to totally unexpected peaks, with an awesome display of high range. Not quite all the way there, but heart makes up for any technical defects.

"Vocally, we really brought her out front," agrees Bernard. "It's not a band production; it's a female vocalist's first album."

"She paid us a heavy compliment when she heard this ballad we wrote for Teddy Pendergrass, who happens to share the same manager with Debbie," says Nile. "She came to us and asked if we could write her a song like that. That's how we got involved."

"And we thought to ourselves, 'Debbie, sing a ballad?' " Bernard rolls his eyes skyward. "But, most of the people we told about it thought it was a really great idea. For Nile and I, it was the exposure. For Debbie, it was something new, something different. She told us she loved our work and wanted to sing on some of our music. And she sounded real sincere. *She just didn't want to keep doing what was expected of her.* She's real aware of what's going on.

"People just can't believe that we can play rock 'n' roll. Someone was

listening to the record the other day and admiring the guitar solos. 'Is that Chris Stein?' They refuse to accept the fact that Nile can play guitar like that. 'But that's rock 'n' roll solo.' Hey, when I first met Nile, that was *all* he was playing. . .

"Earth, Wind & Fire did it. Sly did it. A lot of groups that could attract a cross-over following are making mistakes. Lakeside appeals to a black audience because they do a black show and they think black. A lot of white people think all black people do is dance, slap five and jive, y'know."

Throughout the conversation, Nile is a bundle of nervous energy, often strumming his guitar to make a point. Suddenly, he stops practicing the break in-between "Mean Mr. Mustard" and "Polythene Pam." "Deborah Harry is the first artist we've ever produced who was on top when we did her," he says. "Everyone else was on a comeback. Hell, Sister Sledge owed the company a million dollars when they came to us."

"We said, 'You own them a million dollars, they won't even give us seven grand!!'. We couldn't believe it." Bernard's lusty chortle reverberates through the studio. The

proverbial last laugh is his.

II. "The Man from Mars" stopped eating cars and eating bars, And now he only eats guitars" Deborah Harry, "Rapture"

"If a bunch of spacemen or aliens landed down here — and they were green and slimy — believe me, blacks and whites who hated each other are all of a sudden gonna look real good to one another. That's where it's at."

Deborah Harry, 7/4/81

Debbie's let her trademark peroxide-blonde hair grow out to its natural mousey brown. She and Chris are propped up on their bed answering questions about Debbie's new solo album. The record seems a conscious attempt to get out from under the Blondie image, freeing its members to pursue their own individual projects.

"We did want to cut down a little on the exploitation end of it," admits the bespectacled Stein, ever the gentleman/scholar. "I don't like the merchandising and all that crap, like t-shirts. We don't want it to get out of hand."

I wondered if "Chrome"'s references to "changing colors like chameleons had anything to do with Debbie feeling she was more than just the sum of her images. Or whether it was literally about changing the shade of her hair. . .

"Maybe so. I hadn't thought of it like that," Deborah looked puzzled. "To me, it's a fantasy based on the book, *Music For Chameleons.*"

Was she bothered at being tied to the media figure "Blondie," always written about by the press?

"I don't think what's in the papers has anything to do with Blondie,"

Harry

Debbie Harry

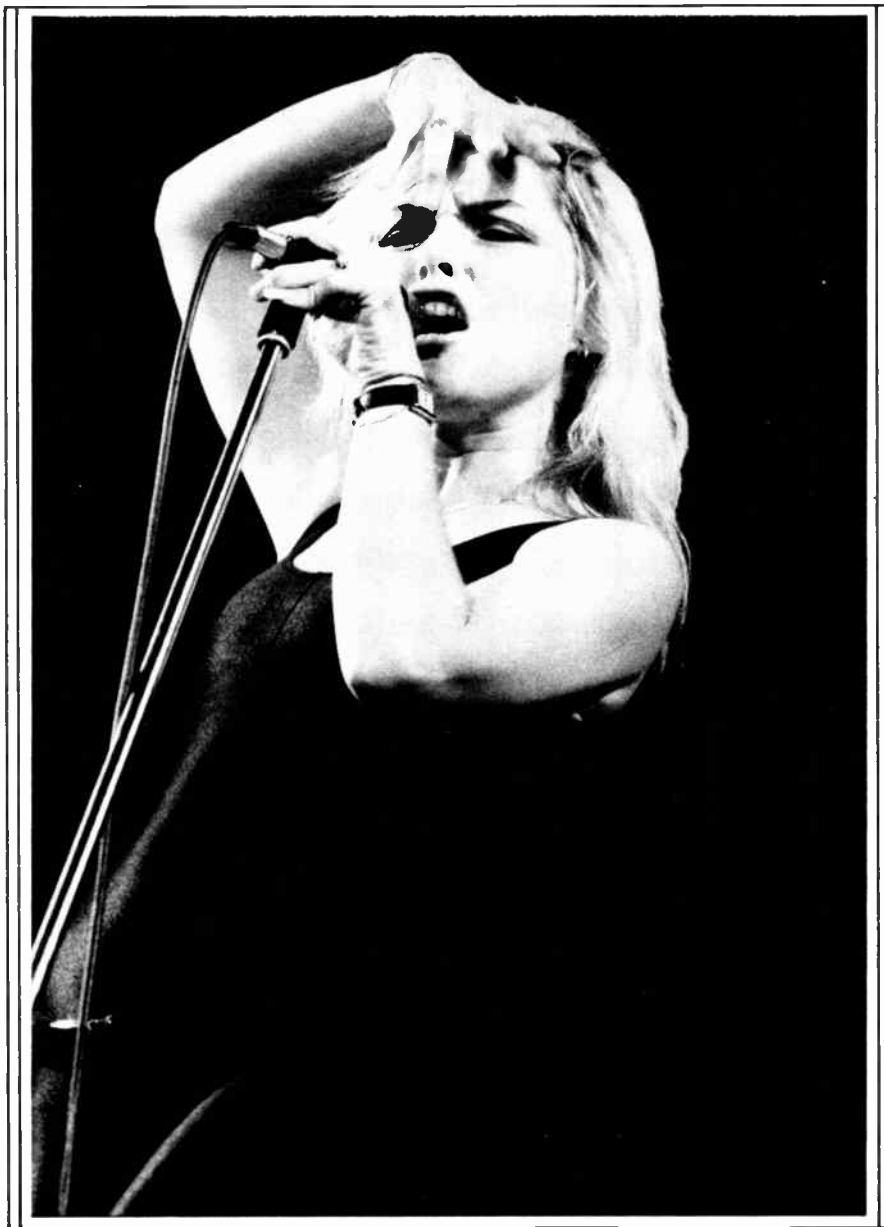


Photo : London Features

insists Debbie. "What I dislike in the analyses is that people analyse me the way they see me, not from being objective, and saying, this is what's there. Blondie is a part of me, just like it's a part of everybody that's in it and it's like a cartoon, *kitsch* thing on pop. I'm not trying to get rid of Blondie.

"True criticism should be a reportage on what the event is, a definition and then a critique from a personal point-of-view. Today, it's all opinion and you don't get the true picture of what it is a person's talking

about. You only get the view through the critic's eyes."

Certainly much of Deborah Harry's intrigue, though, arose out of her elusiveness and fill-in-the-blanks mystery. She couldn't blame people for filling that area of intrigue with their own subjective feelings and fantasies.

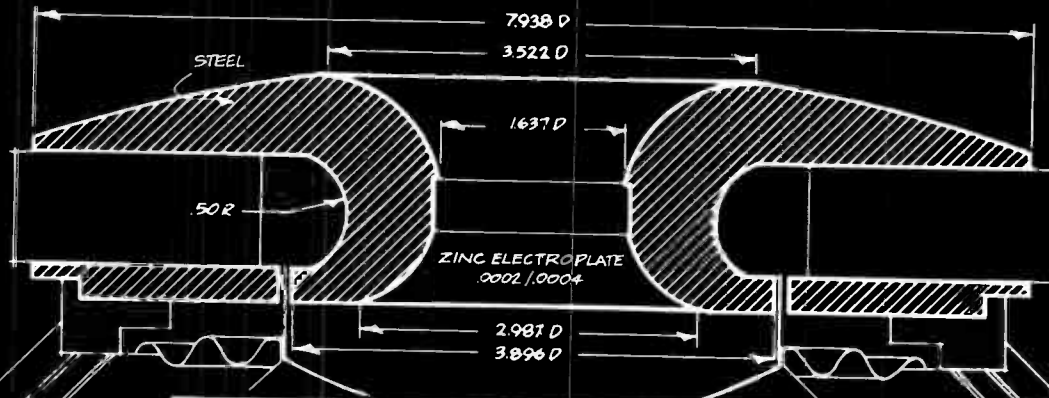
"I'm an actress," states Debbie. "It's part of my job, to entertain people. That's what it's all about, I guess. To let people have an area where they can express that. Even if it

is through another person. That's why people interpret lyrics so differently."

"I think everybody has the potential to be Debbie or like Debbie, but they just aren't aware of it," philosophizes Stein.

Indeed, the first track on the album, "Jump, Jump," instantaneously invents a new dance with its invitation to "walk like me." Fellow Devos Mark Mothersbaugh and Gerry Casale, along with a barking dog, man the b.g. vocals in this pogo'er, which is closer to Akron than

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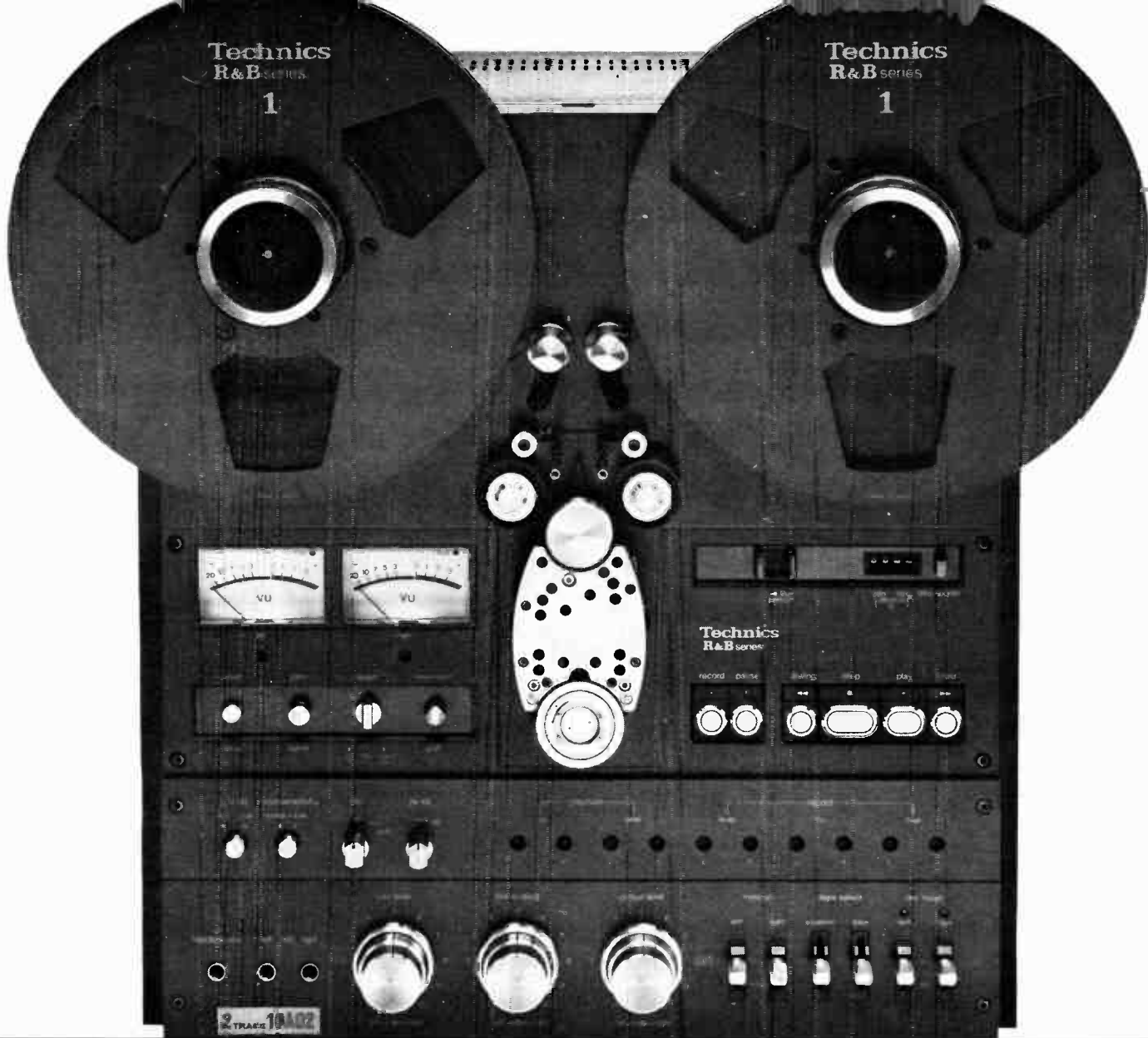
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Debbie Harry

Continued from page 32



the New York of Chic. "The Jam Is Moving" is more to the point, one of the LP's unabashedly political tomes about the CIA investigating "rock hip-hopping in the basement." Nile begins to tip his solid guitar hand while Debbie screeches and squeals adorably. "Surrender" was penned by Nile and Bernard, but its chunky backbeat and pop melodies would make it not out-of-place on a Blondie album. The unexpected thing about *Koo-Koo* is that Harry & Stein ended up influencing Chic just as much as Chic affected Debbie and Chris.

"Well, I think that's probably why we were able to get together in the first place," says Debbie. "We were both heading to similar places. They were heading toward rock, in their own way, and we were heading toward disco — r'n'b in our own way. And we met somewhere in the middle. I think it's the general trend right now. To cross-over, I mean."

Still, with songs like the reggae dub tune, "Innecity Spillover" or the call-and-response "Military Rap," where Debbie plays Sgt. Carter to Fonzi Thomson's Comer Pyle ("I can't heeear you"), aren't Harry and Stein

opening themselves up to charges of dilettantism?

"What white person knows what 'red card' is?," responds Stein, citing "Innecity Spillover" 's reference to the three-card-monte game popularized by New York City hustlers. "We're speaking the genuine language of the street rather than commenting on it. The story about the brick falling on the girl's head (from "Innecity Spillover") is true. It was in the news and Debbie picked up on it. I see it as a 'Tokyo Rose' type thing — it's both a statement on it and an incitement. I think it's good coming from us. People should wake up."

Did they think that white rock audiences would ever fully accept black music?

"Personally, I don't think it has anything to do with music," argues Debbie. "It's racial."

"When black people are accepted, their music will be more accepted" says Chris. "In fact, the music is more accepted than the people right now. It wasn't Debbie and Chris' collaboration with Chic just a modern case of the 'white man's burden?'"

"I hope not," answers Stein. "If

anything, I think they'll be accused of being too white. I think the music will speak for itself, though. I found that, after a while, I began to feel black people were superior, especially when Nile and Bernard got into their riffs about whites. All they do is tell race jokes and carry on when we tried to get into serious conversations. I grew up in Brooklyn with a lot of black kids. To me, there's no distinction at all."

Bernard and Nile said producing Debbie was their gateway to pop acceptance.

"By the same token, these guys are some of the best pure players in the business on any level, yet they remain undiscovered in the white rock market," says Stein. "Now, they'll have a record out that'll freak all the people out. And I've known it since I first heard 'Le Freak.'"

"People don't even know Bernard and Nile play instruments," adds Deborah. "They think Chic is made up of studio musicians. These guys are the black Cream."

What unique quality did they capture in Debbie Harry's voice that other producers were unable to get?

"It's a combination of things.

Continues on page 37

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Debbie Harry

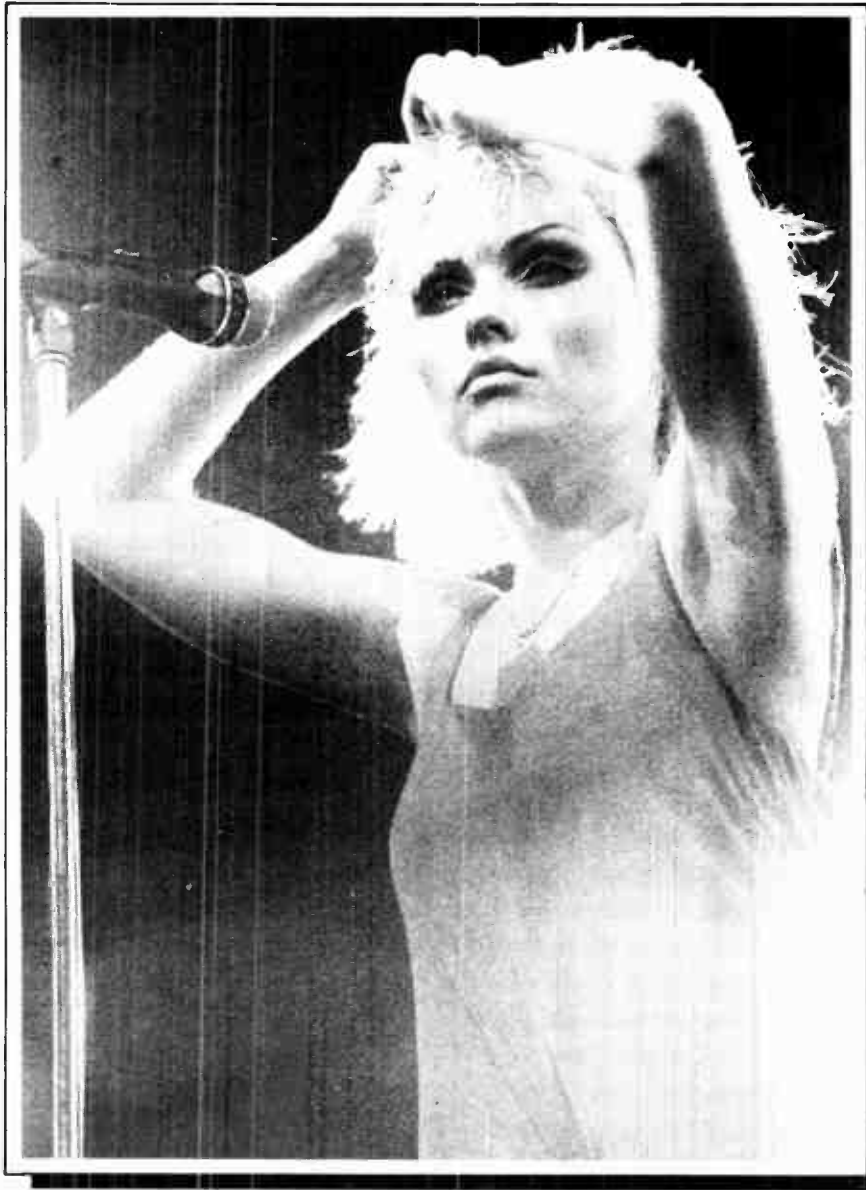


Photo : London Features

Continued from page 35

Each producer goes for different values," says Debbie. "Nile and Bernard did not treat my voice like it is on Blondie records. This is very simple, straight-forward — what I sound like in concert."

Going along with that unadorned quality in the vocals, aren't the new albums' lyrical concerns similarly direct?

"Yeah, I'm not in character," she finally admits.

We walk out the door onto the steaming mid-summer New York City pavement, cruising down a bustling Eighth Avenue through the crowded

theater district. With her newly-brown hair insistently falling over her face, Debbie is just another traipsing New Yorker, gratefully melting into the masses, going unrecognized by everyone. In a sense, Deborah Harry is just an ordinary girl, with her own good days and bad days, strengths and vulnerabilities, dreams and disappointments, likes and dislikes.

"Debbie has a universal identification," is the way Chris puts it

Debbie sees it another way. "A lot of people used to tell me they thought I was European. Until I opened my mouth. Then they *knew* I was an

American."

Independence Day, 1981. Will American pop be similarly freed from its limited boundaries? Can whites and blacks co-exist peacefully. In "Oasis," Deborah Harry insists she knows the answer:

"We know it's an expression/
A silly little phrase/
Not the doorbell/
Not a bird call/
Koo-Koo."

Of course.

Roy Trakin

VOX~The re~entry



research and development led to improvements and extra facilities — models with and without reverb, tremolo, mid range and top boost, and chrome stands making their debut. These developments resulted in an incredible list of musicians around the world who insisted on the Vox tube sound.

Manfred Mann, The Animals, The Kinks, Waylon Jennings, Velvet Underground, The Rolling Stones, Electric Prunes and the Shadows were among literally hundreds of artists who used Vox tube amplification.

Meanwhile, Vox had diversified enormously to launch a range of way-ahead-of-their-time guitars with on-board active electronics including some facilities which are only just finding their way on to the guitars of the 80s. Built-in distortion, wah-wah, bass and treble boosters, E and G tuners, and even repeat percussion found their way into the Vox designs. There was even the incredible V251, the Guitar Organ.

And organs were yet another branch to the fast-growing Vox tree — the Continental model becoming the trade mark sound of many of the mid 60s keyboard players, and which is currently undergoing considerable revival in many New Wave bands — take Elvis Costello and The Attractions for example.

The AC30's incredible power,

warmth and middle presence quickly became legend and while some solid state models were introduced which won reasonable acclaim, it was the AC30's and the Super Beatles which really enamored the American musician to the name of Vox.

When Rose Morris acquired Vox in England nearly two years ago, they kept the AC30 in its traditional form and launched new tube amps, and the reaction over there was colossal. With valuable experience gained in many years marketing Marshall amplification worldwide, Rose Morris' commitment to create an exciting and viable future for Vox was obviously based on sound principles.

Their choice of distribution in the US is a prime example of this experience — both the Allstate Musical Supply Corp. and the Pennino Music Co are go-ahead enterprises with the right drive and ambition to not only rekindle the fire of the Vox name, but also to maintain its reputation for performance and reliability. B&J Music have probably more experience of the Canadian market than anyone else, and their appointment will ensure that Canadian musicians can have easy access to that "old Vox magic."

To ensure the genuine recreation of that Vox sound, the AC30 will continue to be manufactured in the UK to the original circuit diagrams, with

only subtle modifications made possible by the advances in technology over the years. That sound, which still backs stars such as Brian May of Queen, is now going to be made available to a whole new generation of American musicians who up until now may only have heard the legend: now they can hear the sound!

All three distributors are currently in the process of setting up a continent-wide network of dealers who will all be hand-picked to make sure the back-up and service is on hand all the time. IM&RW hopes to get an AC30 in for review sometime, just to check out if things really are as good as they sound — although we've already heard from our London office that there's no need for worry at all: Vox is back.

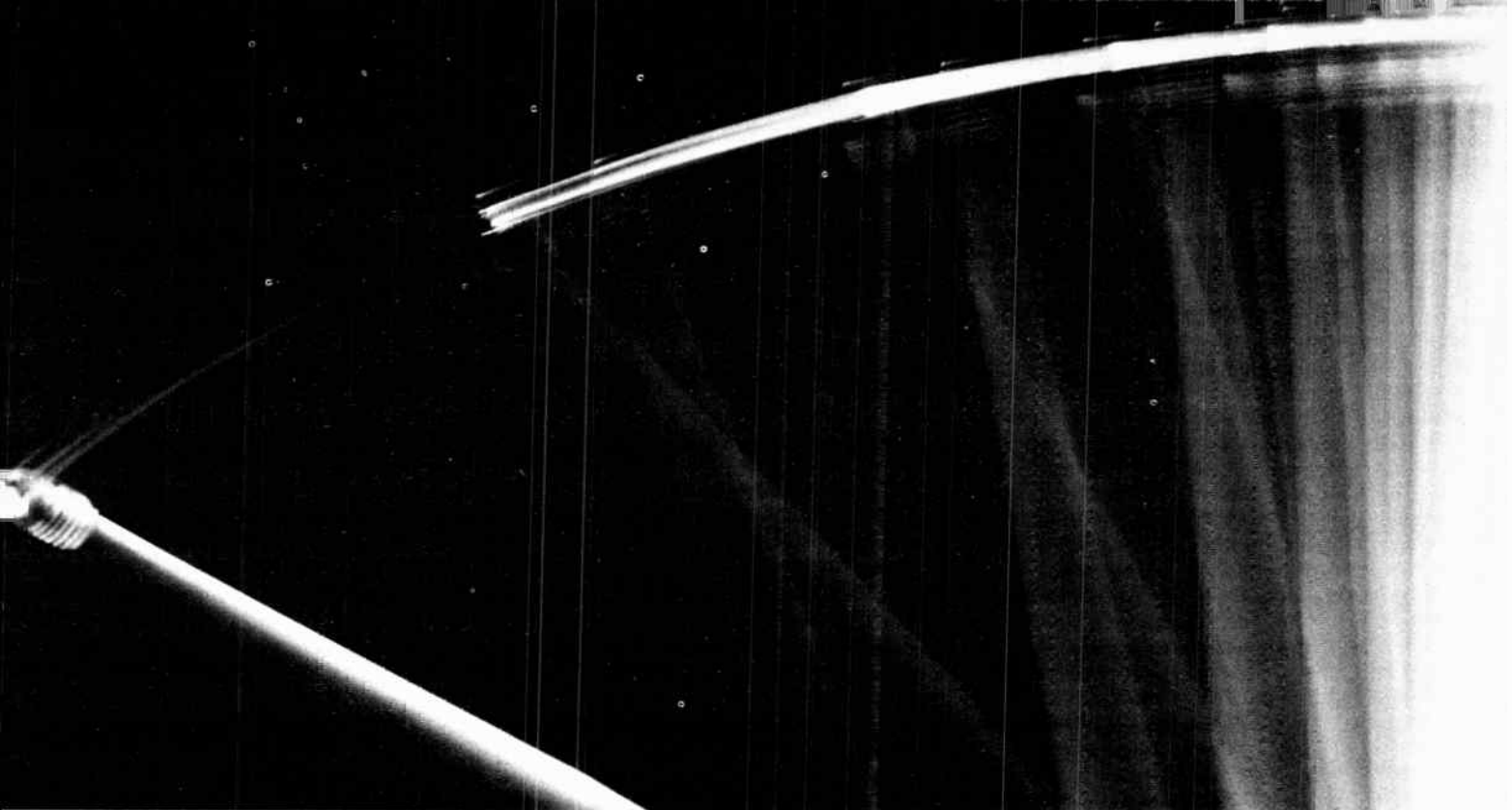
Like they say: absence makes the heart, or in this case the ear, grow fonder.

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Full details can be obtained from: The Pennino Music Company, 6421 Industry Way, Westminster, California 92683.

The Allstate Music Supply Corporation, 1017 Westside Drive, Greensboro, North Carolina 27405.

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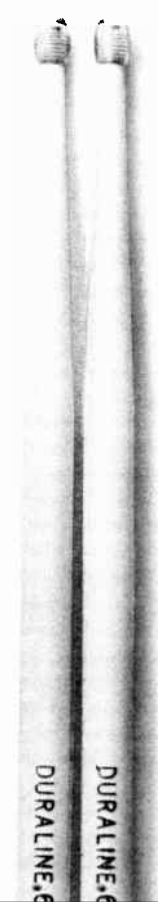
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World Radio History

Carlos Santana's

Music, like all manner of fashion, is guided by the simple rule, that what goes around comes around. Again. The new wave rekindles sparks from the 60s. 80s metalmania refocuses on today's teenager, while disco has given way to its more syncopated roots in R&B. Covering old hits is not only vogue, but commercially successful. Hey, Harrison, McCartney, and Starr got back together, even if it was done by transcontinental overdub. The fact remains that sooner or later even old high school bands yearn to stretch out in the basement again.

So it is that eleven years after his band's most popular and artistically successful album, *Abraxas*, Santana's current disc, *Zebop*, returns to the sizzling percussion and screaming blues solos that marked the man and his band as major stylists in the first place. Gaining the most from any performance at Woodstock, the Santana Blues Band, as they were billed, exploded onto the scene in 1969. These San Francisco street kids went from the unknown to the unprecedented as their first album went platinum at a time when gold records were still the stuff of dreams.

They ignited crowds from New York to California with a combination of Afro-Cuban rhythms and blues based rock that at the time seemed both revolutionary and unique. Guitarist/leader Carlos Santana recalls the idea wasn't so new, only the mix. "When we came out people were already playing with congas and timbales. We just put them up front. It happened because we had strong personalities in the band and the percussionists (Jose "Chepito" Areas and Mike Carabello) wanted to be right up there with everybody else. Now we're aware that we have a role to play with latin percussion, as Santana. Some people say we were the first, but anytime you put timbales and congas out there you're gonna sound like this band. To get it right is like learning to use spices on food."

The triumph of their second album, *Abraxas*, is a mixed blessing that the man and the group still carry with them. It embodies the best they have to offer; the heat and earthiness of the rhythm section, and the soaring flights of Santana the guitarist. It was here that Santana's "cry", an extraordinarily graceful and melodic guitar style made its entrance. On songs like "Samba Pa Ti" and "Black

Magic Woman," Carlos Santana not only captured the hearts of his audience, he reinvented the blues idiom and defined a new guitar style as well. *Abraxas* remains untouched by time, as contemporary today as it was visionary in 1970.



Cry of the Heart

Santana III featured the addition of horns and the introduction of a then 15 year old guitar wiz, Neal Schon. It also represented the final step in a trilogy of albums that marked the first phase of the Santana band. Thanks to Santana drummer, Michael Shrieve, Carlos was introduced to the music of Miles Davis and John Coltrane. His interest and absorption in these players resulted in the next trilogy of music, *Caravanserai*, *Welcome*, and *Borboletta*.

Caravanserai, released in '72, is the second artistic pinnacle for the band. It's their *In A Silent Way* and *Love Supreme* combined in one disc. Along with Hancock's *Headhunters*,

it's one of the least pretentious fusion albums of the early 70s.

Santana's jazz/rock explorations reflected a time of search and discovery. He toyed with adding real jazz players, while submerging the latin and guitar power of the group. It was a hit or miss proposition with the public, mostly a miss. Released in '75, *Borboletta* only recently went gold. This period culminated in *Lotus*, a sprawling three record live set that revealed the tug of war between the solid ground of the past and the groping search into new areas. "In those days I was like a kid," the 34 year old guitarist remembers. "You go at it blindly and hope for the best. After all this time I begin to understand bebop a little more. But it's endless."

In '73 and '74 he recorded two Coltrane inspired albums, first with guitarist John McLaughlin and then with keyboard player/harpist Alice Coltrane. Both records feature Santana at his most adventurous; they are, however, more of an experiment shared than realized.

Through McLaughlin's example, Carlos becomes a disciple of Sri Chinmoy, who gives him the spiritual name, Devadip. Since then he has developed two distinct personalities. There is the spiritual Devadip, concerned with striving towards perfection. There is also Carlos Santana, who lusts in his heart as much as the rest of us. The two personalities are not necessarily at odds. While striving toward perfection, Devadip is not above normal human emotions.

His music in the late seventies is decidedly secular. With the deflation of the fusion balloon, and with his own audience dwindling, the Santana band tried to recreate the latin success of the past, with the album *Amigos*. Though it didn't top the charts, it did show that an audience was still there. On into *Festival*, *Moonflower*, *Inner Secrets* and *Marathon*, the song, *not the guitar, not the percussion*, became the way. Aside from the live cuts on *Moonflower*, and a few scattered tunes among the other discs, it was a fallow time for Santana's cry. "That was my decision," says Carlos discussing the lack of fire on those records. "I wanted to be surrounded by singing. Those albums were a manifestation of me experimenting with becoming a songwriter. After a while I realized, 'What am I doing? I have to go back



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Carlos Santana

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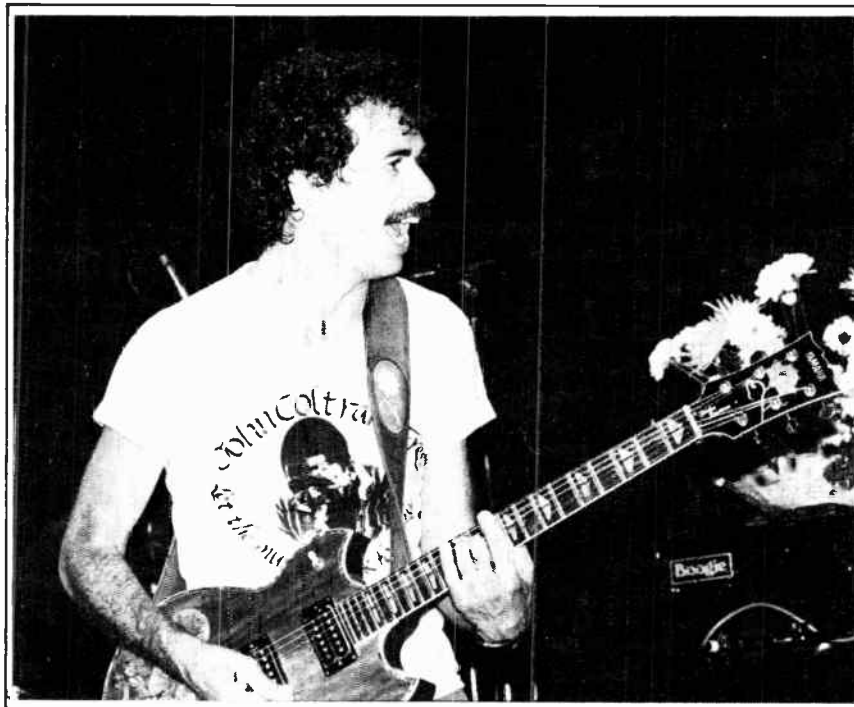
and play solos again! It's funny, I've got songs in the can that sound tailor-made for James Taylor. I've got other songs that sound like Buck Owens. I don't know why I write these, they just come out." Among his favorite compositions are "Song For My Brother," "Gardenia," "Open Invitation" and "Samba Pa Ti." "You become more rounded when you compose," he adds. "That was a transitional time for me, a time to learn."

Santana's greatest teacher has always been B.B. King. "For my personal taste, he is number one," Carlos begins. "I hear the best of Bloomfield and Clapton, the best of everyone, and B.B. King is still the summit of feeling. There are other people that have other significant things to contribute. I treasure Miles Davis for his imagination and vision. I adore John Coltrane for his cry and devotion to God. If I were to name one person who had all these qualities, Django Reinhardt is the cat."

"I listen to a lot of sax and trumpet, so they tend to get in there on my guitar. But after a while other musicians become like tattoos. It takes longer to get rid of them than to actually learn what they're doing. When I go back to B.B., he reminds me where the basics are. You can still learn from these other great musicians, but B.B. always teaches you to simplify and get to the heart of the song."

Zebop's return to the blues/latin flavor is a reflection of current influences and good band chemistry. "I started pulling out Sonny Boy Williamson records and tons of Little Walter," Carlos replies to the question about his return to blues. "I've also been hanging around with the Fabulous Thunderbirds. It's inevitable that the blues feeling has got to rub off on me. Now Clapton's playing with John Mayall was fantastic; when you play like that you're almost possessed — he can play that way anytime. But you need the right environment, which depends on two things, timing and people. Your surroundings are what makes you play the way you do."

Beyond the point where guitar is everything, Santana holds close to Pat Martino's philosophy that you've got to go out and live outside of the music or you'll have nothing to say when you play. Carlos's current passion is tennis.



All photos: Fbet Roberts

"Tennis is important because it teaches you concentration. The goal is to play a perfect match, to be right on top and not give up. It's pretty much the same with guitar playing. The goal is to play a perfect solo. A perfect solo is the best of your imagination, feeling, sincerity, and simplicity. You put all these things together and that's a tremendous solo. All that stuff happens unconsciously. But I'd say it's there on "Europa," "Samba Pa Ti," and some latin things. But those two songs are the most consistent."

"Gregg Rolie (Santana's original keyboard player) helped me a lot with "Samba Pa Ti." Many people didn't want to record it. Gregg stuck by me and encouraged me to do it. I remember I had no conception for the solo. When the song was over, my earphones were not on my ears, they were on my nose and the back of my head. The first thing I said was 'How was it? Do I have to do it again?' Gregg said, 'No man, that's the one.' For *that* stuff you surrender to a higher force and that force plays through you."

In developing new sounds Devadip plants a musical garden and then does his own weeding. "I still find the best thing to do is play in a dark room for a long time and tape it. Listening back to

the tape, you get rid of unnecessary things, and find precious things about yourself. It's like a man sifting for gold. Out of that sifting come songs and personal melodies. I'll play a lot, until my fingers pretty much respond to what I feel. Then I put the guitar away for a while. Otherwise it can be like you're talking without meaning it. The notes become like paper bullets, they don't penetrate."

The melodic grace of a "Samba Pa Ti" found its way into Santana's guitar style, by way of 60s pop singers. "I listened to a lot of Dionne Warwick and Johnny Mathis. For a long time I wouldn't listen to guitar players, only singers, because I wanted to sing through the guitar. Many guitarists, unless they are flamenco players, tend to sound too saxophonish. For some reason they bore me, they don't capture my attention. I'm spoiled. I always think of the guitar as B.B. King, and *he* is like a voice."

"The other thing is that Dionne, Mathis, Miles, and Coltrane, all sound invisible. They're like water. They're black but they're not black. They're white but they're not white. It's not like you can say that's just typical blues or typical latin. Nat King Cole could do a Mexican ballad or a country and western song and reach the Jews

Carlos Santana

Continued from page 43

and the American Indians. That's what I look for in my sound, that universal thing."

Santana's universal appeal has always been stronger on stage than on record. Never a heavy sales item, they have sustained themselves from the road. As their manager, Ray Etzler, explains, "Touring and record sales don't match up for us the way they do for most bands. We may not sell a lot of records, but people always want to

see this band perform." In concert the percussion — the true heart of the band — stays up front, where it belongs. While Santana's guitar playing — that fusion of furious passion, soaring sustain and gentle phrasing — is given more room than any player on the road. "This band, live transcends any record I've ever recorded. The effect is exhilarating."

Devadip's front line guitar is the Yamaha SG-2000 prototype. The

instrument was originally developed to his specifications and later given a name and mass production. Using the same sustain principles as a grand piano, Carlos suggested inserting a metal bar near the bridge. The guitar is newly outfitted with Seymour Duncan's replacing the Gibson Patent Applied For pickups he originally installed. Other specs include a Gibson Tunamatic Bridge, Schaller pegs and a Yamaha tailpiece. He uses Yamaha strings which (from high E to low E) are .008, .011, .014, .026, .032 and .042.

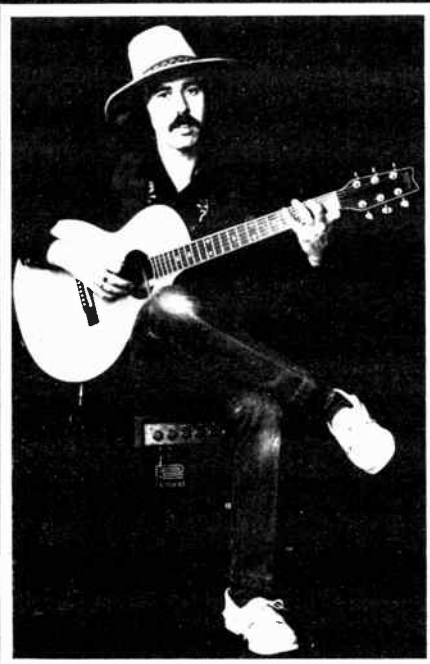
His second line is a custom built Paul Reed Smith guitar with Duncan pickups, Schaller pegs, a modified Stars Guitars bridge, tailpiece and vibrato, and a nylon roller nut which turns with the strings as they bend. His backup is a '58 Gibson Les Paul. "The Yamaha is the standard. It's like a Citroën, a French car — comfortable and economical. The Paul Reed Smith has a tremendous edge to it. It's a fast, ballsy, powerful instrument. It's like a Maserati. You've got to know what you're doing or you'll wipe out. The Gibson Les Paul is the old standby. When something goes wrong with the others, it will be there. To be quite frank, each one could replace the others. I could play a whole night on any of those three guitars. It's just that they all have a uniqueness for certain songs."

Beyond that Carlos views the pickups as having distinct personalities and purposes. He is one of the few soloists who constantly switches between them. When asked to explain why, he responds, "There's something extremely soulful and haunting about Miles Davis playing with a muted trumpet. Those soothing things are the neck pickup. The hard edged one is when I step on the Wah. It means you're going for the eyes or the jugular vein. There is anger there. Sometimes as much as your mother loves you, she must be stern with you. That's the bridge pickup. So there's the justice and the compassion pickup."

The performance amp setup includes three different amp/speaker configurations. For that "wall of China sound" there's a 100 watt Marshall powering a Boogie Scorpion 4 x 12" cabinet with Celestions. For lead and sustain he uses a Boogie 100 watt lead amp, in the 60 watt position; it powers a 12" Altec. With this amp he uses a Roland Analog Delay. For

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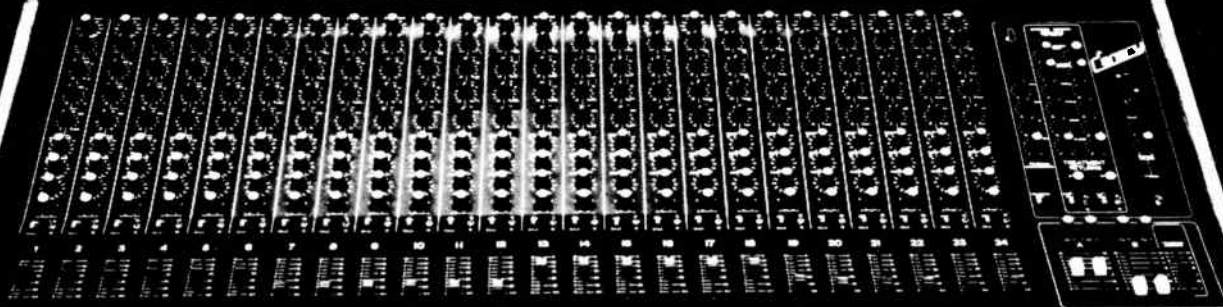
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On Keyboards

This month I'd like to share some of my thoughts on the use of electronic keyboards.

At the moment I'm using a Mini-Moog and an Oberheim Four Voice along with the Fender/Rhodes and acoustic grand.

I tend to think of the grand as being the heart of my system with the electronic keyboards being used for color and expanding the textural possibilities in the music.

My preferred solo electronic instrument has been the Mini-Moog for quite some time now. I've tried quite a few other synths and like some of the sounds that are available, but for my taste the Mini's filter-VCA combination gives me the body I need for my sound so I can really feel my solo lines. Apart from this I also like the way it's set-up. Many years ago I was looking over Jan Hammer's shoulder and I saw the key to playing expressive lines on the synthesizer is really in the use of the modulation wheel. Jan's left hand was moving all the time, often very subtly, altering the pitch and making it alive.

It also doesn't hurt to have excellent finger control, the action being so light that the fingers alone can do the work, whereas on a piano the whole arm and body comes into play much more... so synthesists... I would *recommend* practising those old five finger exercises on the piano.

Beyond all this though, the most important aspect of successful playing is in the conception. If I'm playing a flute type sound I'll be imagining a flute player in my head, or maybe I'll get a guitar type sound and I'll be hearing guitar lines. Often I'll double the Moog line on the Piano, Fender/Rhodes or Oberheim, in unison or harmony. Some great lead line textures are possible this way.

I've also had my Mini-Moog modified somewhat by adding sample and hold, ring modulation and a single/multiple triggering switch to it. These additions expand the uses of the instrument quite radically and I find I use it a lot more now as a texture machine (electronic percussion etc.). This is one of the real fun areas of synthesizer playing and the area in which I feel the ARP 2600 really excels (check out some of the early Weather Report albums like *I Sing The Body Electric*).

I use the Oberheim 4 Voice mainly for coloring and filling out the ensemble sound. It has great string like textures on it and I especially like the unison keyboard mode. The Oberheim is a genuine polyphonic instrument in that each voice is actually a self-contained synthesizer. This means that each voice can be set-up to have a totally different sound from each other and is the key to this instrument's success.

One of the more interesting uses of this is when the keyboard is in *unison* mode so that one key triggers all the oscillators.

Depending on the filter settings, these can sound like separate chord structures moving around in parallel or like single notes — though very rich sounding notes. A great orchestration device.

To give an idea of what I'm talking about here are some of the voicings I use in the unison mode. ●

Voices ① ② ③ ④

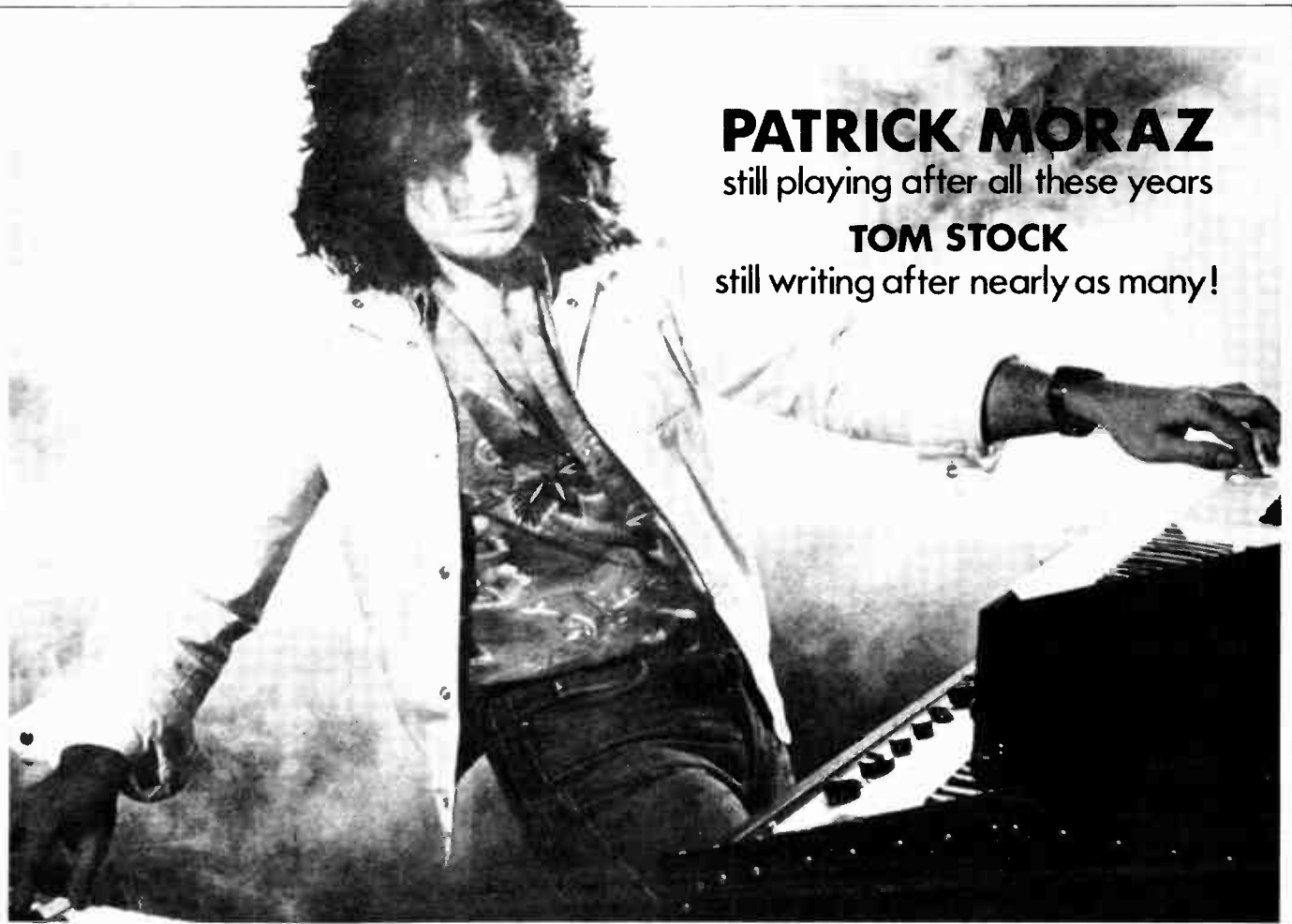
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MIKE NOCK



PATRICK MORAZ
still playing after all these years

TOM STOCK
still writing after nearly as many!

It's debateable how relevant the Moody Blues are to the music of 1981: in fact, I can hardly remember a time when my own personal liking for grand, orchestrated rock wasn't considered to be totally out of time and fashion. Fortunately for me, and for the millions who religiously buy every new Moodies' album, relevance is a question best left to be answered by those who consider it relevant to ask it in the first place. After all, Justin Hayward balanced it all years ago!

The arrival of the new album, *Long Distance Voyager*, seemed like a good excuse for me to climb back on the Moodies bandwagon and take some time out with Patrick Moraz whose keyboards make their first appearance on a studio album on this latest record. It had long been a question in my own mind why Pat, one of the most under-estimated and gifted players in the business, should have teamed up with a band not renowned for their technical prowess, but rather for their songwriting and production abilities; maybe the answer would emerge during the conversation.

I met up with Pat for two consecutive days at RAK Records in

London where he was laying backing tracks for a new album with a new band: for, it emerges that he's a workaholic, that he has to be playing, or writing, or programming, or playing and writing, or researching into new instruments and techniques, or flying to Brazil to play with strange percussionists, or recording albums with middle European flute players...

During the second day I spent with him I got a chance to hear several of these 'instant composition' songs, and they — apart from a lyrical naivety which is bound to exist, sound professional and essentially fresh: in fact, during the time I spent with him I witnessed a number of sides to the man's music which, so far, haven't really had the publicity they need: perhaps this is an obvious side effect of spending so long in big-name stereotyped rock extravaganzas, but the highlight of the 'interview' was hearing him play some twenty-five minutes on the studio's Yamaha acoustic grand piano. Twenty-five minutes of the most astonishing playing I've ever heard, ranging from soft ballad to jazz, through avant-garde classics, blues, bar-piano, the whole

gamut of styles which left me — quite honestly — in complete awe of the man's technical ability. Eat your heart out Oscar Peterson!, previously the only other player to get me that over-the-top excited.

There are really two sides to the coin, I put to him: the Yes, and The Moodies trips are ultimately only to finance the more 'serious' side?

"Yes, right, exactly," he began, before qualifying his reply: "I do like to do all of these things. I am a bit of an idealist as well, and I wouldn't have accepted the Moodies' gig if I didn't think that it was musically right as well. I have a very big responsibility with them in terms of keyboards and orchestrations, and all the electro-symphonic bits. They understand it very well, and they make me feel very comfortable in it. I mean, it's a good gig as well: it's very prestigious. It's one of the last three or four big bands of that era. You know, we take thirty or forty tons of equipment on the road — it's very exciting.

"But if I couldn't associate with the music, I wouldn't be with them. I've made a lot of financial sacrifices to be with them, and they too have

THE SOURCE



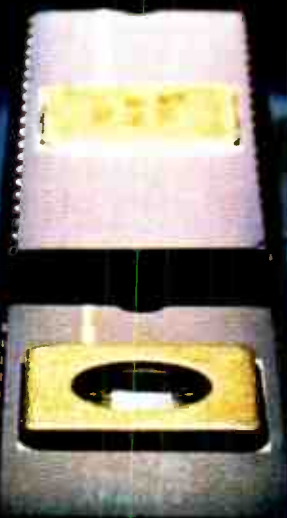
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Patrick Moraz

waited for me for a year to free myself of a contractual obligation with my previous record company. But we're probably going to do a hundred and fifty concerts in the next year or eighteen months, and once it gets going I'll really begin to enjoy it.

"I'll keep as much artistic integrity in the musical side of things as I possibly can."

How, I wondered, though, does he see the criticisms that have always followed the band — they really are out of another era? The last of the big glam bands?

"I don't care about that sort of criticism at all. It doesn't concern me. I am the one who knows where my musical and artistic credibility lies, and as long as I see myself not prejudicing that credibility, that freedom, I will continue working with the Moodies. I mean, once while we rehearsed with them two years ago, I went to San Paulo in Brazil for a weekend, to a jazz festival where I played with sixteen Brazilian percussionists who I'd never met before: sixteen percussionists and one acoustic piano. We played two concerts of highly improvised, avant-garde music, and then I flew back to continue rehearsing with the Moodies. You see, it's not the criticism that matters — it is how I feel inside as a musician, as a player."

So your commitment is to music in all its forms not to any particular style?

"Oh yes, but I do have a style, I do have my own way of playing and I have developed, and am still developing this style of playing, my own style of orchestral contribution to a band; but each is different. Each situation has to be different: I know I can give the best of my style to any musical situation.

"I treat a Jupiter 4 or 8 with my own style — whatever the machine, I do have my own way of doing it. I've noticed now that I'm influencing a lot of people in bands both here and in America. But I like to work a relationship with any instrument I'm playing, be it electronic or acoustic."

Patrick, as you may have noticed from this last response, is not a man who minces words or opinions: he tries not to be arrogant, but, like anyone who is good at what he does, he invariably sounds arrogant while in fact trying to express modesty. Similarly, some questions seem to bring arrogant replies. Doesn't he think that his multi-keyboard set-up is out of time, that few punters are aware of the

different nuances of sound on say a Roland, and an Oberheim synth: that it might be better to just play a couple?

"I don't think it's relevant," he replies, "I don't think it's relevant to the listener. I mean, on the new album cover, there's no mention of the brands of keyboards I play. I just play keyboards — there are no keyboard credits, even though the keyboards range from electronic orchestration to percussion, sequencers, sounds, whatever, different special effects, vocoders... It's just that I know each

major computer company for which I'm going to be writing basic music programmes. It's a good thing to be always on the move, always re-cycling; one has to move forward all the time."

There's an irony here: the new bands who have stripped down the hardware to the barest minimum, they are the ones who are claiming to be progressing music at the moment, they have the ones who claim to stand in the vanguard of musical changes: and yet, Patrick Moraz, surrounded by his banks of keyboards and machines,



keyboard has a particular sound, a particular feel that I want: that I know is relevant."

So he's always following developments all the time?

"Oh yes, I'm learning the new languages now. Every keyboard is a new dialect: when you know how to use the family of Roland, for example, you know that every synthesizer has the basic principle the same, then it's the dialect you learn of each individual machine. But each brand of synthesizer is different, and therefore a new language altogether, so I'm very much into computers now, and when I feel ready in theory to approach a machine like that — and, of course, financially ready because it's very expensive..."

"But I'm already in touch with a

sequencers and synths, he too claims to be progressing to be stretching the parameters, creating the criteria. Isn't there a dichotomy here?

"Yes, there probably is..." and he goes uncharacteristically silent.

Try another way — isn't it a waste to see some of the new futurist bands rushing off with their record company advance cheques to purchase a CS80 and then only use 1/2 a per cent of its capabilities?

"There is — you know, all these new machines create a laziness in the playing. I've been very fortunate in being able to follow the trail of development from the beginning of that era. I knew how to really play the piano inside out — which I wouldn't say is necessary for everybody, it just was for me. But then I developed my

Patrick Moraz

technology almost in time with the developments in technology, if you see what I mean, almost in real time.

I mean I play with a lot of young all around the world: I always try to choose the best possible musicians in terms of dynamics. Dynamic playing is something which isn't given to everybody, because it's got to do with rhythm, which is the very basic vocabulary of music. I mean, you can play with a Japanese guy who doesn't speak a word of French or English, but you can play with him if the rhythm of the two players is impeccable, then can play anything they want."

I wondered, for a moment, about an apparent flaw in this argument: that despite this inherent rhythm, there are musicians from, say India or China who use a different scale to the west, a scale of perfect temperament, but Patrick was ahead of me:

"Ah — you're talking about micro-tonalities, but that's coming. I mean, with digital machines, and new instruments being created all the time, micro-tonalities won't be a problem; in the next five years we'll see the first examples of micro-tonalities being performed on a very large scale. Let's face it — guitars started it in the context of modern rock music anyway — when guitar players started bending notes they moved into that scale anyway: you're already catching all the micro-tonalities in the semitone anyway.

"I tell you — I'm only playing in terms of semitones now because the machines don't do it properly for me. I'm already expanding into those areas in my music. I've played with that Rumanian flute player — I mean, the scales this guy plays are out of this world. The flute was invented like five thousand years ago.

"But, back to rhythm: even if there is not a felt rhythm in a piece of music, there is always an intrinsic rhythm: take, for example, the opening of Stravinsky's Rite of Spring, you know... dah dah (sings it): there is a rhythm there which is not a beat (stamps on floor), not a bass drum.

"There is also the problem of space which is part of the music as well. Now, a lot of musicians have gone from millions of notes to millions of spaces in a piece of music which is even more difficult because it is a computerized phenomenon within the brain: the brain has to compute that the space between the notes has to be

related somehow to the notes between the space."

Does he perhaps think that, with the incredible advances in technology, it isn't actually the music itself which is the subject of progression, but actually the sounds themselves being used

has brought a lot of music and so on: but it's just the sounds that have brought a lot of music: there's more depth, and more structures.

"You could mix a symphony orchestra and synthesizers and write and play a symphony just on one note,



within an established framework: Beethoven's "Für Elise", for example, could be played on a Jupiter 8, and although the notes remain the same, the music remains essentially the same, the actual sounds have progressed tremendously.

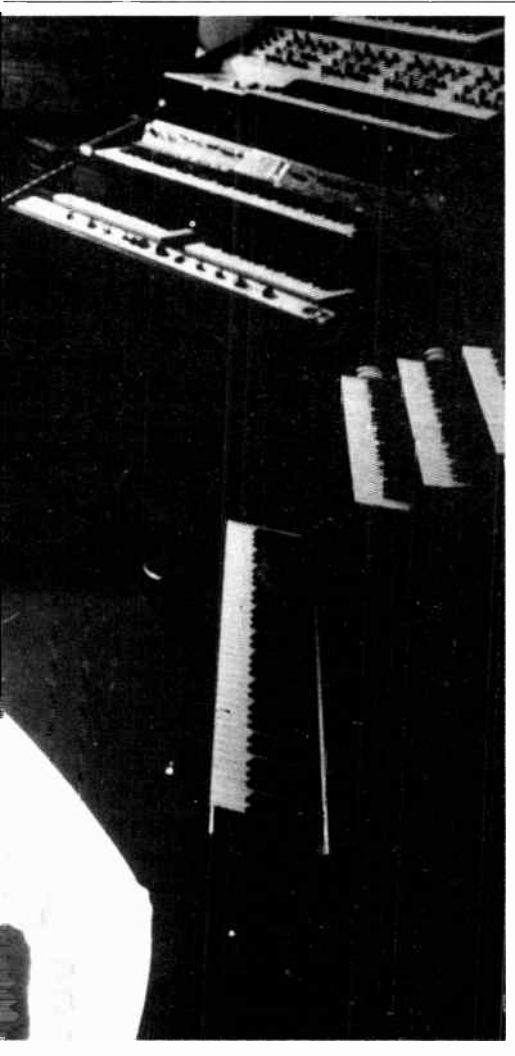
"Oh yes, absolutely. But now there is new music emerging which is linked to social revolution..."...and again, here, we delve into another Moraz tangent... "I mean, people who live in cities do different music to people who live somewhere else. I mean a lot of musicians and producers talk in terms of like, space — space

with just a few incidents, by using many many different sounds to play that one note. It doesn't have to always be melody and harmony:

"I mean, the Moody Blues are from a school: if you want to talk in terms of opposites of now, two very different bands of today are the Moody Blues and Talking Heads. Talking heads play a lot of new music; they play on one note, or one chord, and they have just a short sequence now and then — and sometimes it's very boring, and sometimes it's very fascinating.

"The Moodies, on the other hand, come from the melodic and harmonic

school and leave very few spaces in their music. All their arrangements and all their songs have got to be very full of sound which is very impressive as well, in terms of composition. I've taken a very big part in the orchestration of the album, but



according to the spirit of the band because they wanted to retain this identity and still, at the same time, be and create an album of the eighties, rather than re-vamp an album of the sixties.

Patrick Moraz's musical life started very early — he played classical piano 'just long enough to learn that I shouldn't go on learning it', stopping in time before technique became stultifying; he used to score music for big bands in school for trombones, and timps, and string sections but he has always held on to the creativity in improvisation.

"Out of improvisation there is a spontaneity that you retain, which gives you new ideas for the next piece of music: like in all the bands in which I have played, we've jammed together, improvised — even in Yes where the whole standard of musicianship was so incredible, we seemed somehow to agree when we let loose together. Even the Moodies — we play much more now together than they used to.

"Classical training is good to a certain extent — but I have been very fortunate. I did some classical concerts and found them such a bore that I concentrated more on the creation of sound than the faithful reproduction of the past: that decision moved me on so far."

Patrick talked then at length about a relatively new syndrome: that young players, especially in America, now go to music college to learn the parts written and played by Gillespie, Coltrane, Parker and others: this is a concept that he finds abhorrent, that kids find it necessary to learn pieces played from the soul and heart, that it is fashionable to reproduce moments of genius line for line, note for note.

"I think it's good to learn a vocabulary, but if you don't contribute anything original to the language, you simply perpetuate what has gone before."

The conversation lapsed into the more esoteric side of the music, into realms of almost fantasy which, while interesting for the pair of us, may not be viable 'copy', so I switched the talk subtly back to instruments. 'How come you've moved to Roland?'

"I started to get associated with them last year. I came back from Brazil, but I had already purchased some Roland stuff, like the Jupiter and the CR78 which I thought at the time were very good, and which helped me to do my *Future Memories* album, because I didn't have anything else. The rhythm section on that album isn't as good as it should have been, for now I have a whole bank of new percussions and new sounds, and even bass.

I got into them because I thought they were the answer to my requirements in terms of playing alone, in order to do my own pieces of music. I like to work fast. Sometimes when I compose, I like to compose instantly, and I thought they were meeting my requirements: I'd been looking at a lot of companies, as I thought rather than go directly to

digital, I'd have to move to something in between: and Roland is it. It's like jumping from a Boeing 747 to a Concorde, there's a lot of difference, so it's an evolutionary stage on the road to digital, and I thought that Roland were offering a lot of possibilities that other keyboard companies didn't: in terms of a system, you see.

'I mean, with the micro-composer Roland are offering a means of creating and transcending electronic music, with futurists' vision which was very necessary.

"They have this CSQ100 which is very good for cascades, or electronic fireworks, and space echoes which allows me to do some very spacey sounds. Now, of course, there are digital machines, but Roland still offer the player the opportunity to purchase instruments quite cheaply: you can start with something like the JP4 which really, for what it does, isn't that expensive, and the rhythm box has been heard on literally hundreds of records.

"When I did *Refugee*, I did all the polyphonic synth sounds, like what you'd play now on a Jupiter, or something, on a monophonic EMS! It took me weeks to put it all together, one finger at a time, with a clock!"

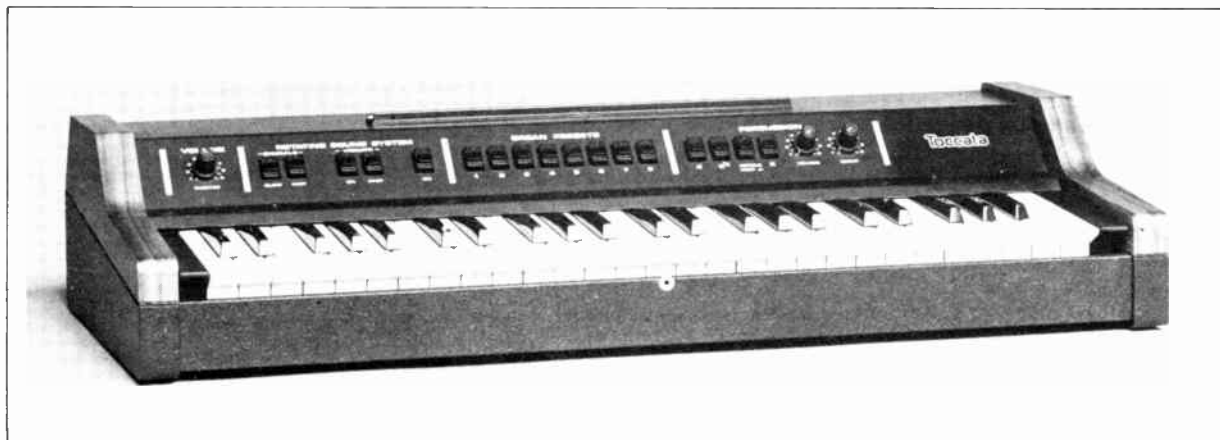
Again we drifted, more I hope because we had struck up a kindred spirit about our approaches to music, than because we were bored with the straight interview situation. Patrick Moraz most certainly surprised me — as I hope he has surprised those of you who have managed to come this far in our conversation together. Public images, in his case of rich and successful bands, are all too easy to take at face value only.

Whether or not you believe what he says about his music, must ultimately remain your choice; but what I will take from the experience of several hours spent with him is both a hope that we'll meet again without the sadly tedious necessity of having to have a tape recorder running — for as usual, the most interesting conversation is the one which continues when the machine is off and, ultimately, those magic twenty five minutes when without prompting or cajoling, he turned a Yamaha grand piano into a living, breathing organism; if I had been that piano, I may, for a short moment in my existence, realize why I had been made. ●

Tom Stock



Keyboardcheck



Crumar Toccata

The Hammond B-3 organ is one of the classic sounds of 60s jazz and rock, and there are still musicians who will struggle nightly or weekly with its magnificent bulk and weight, and the equally massive Leslie speaker which is an integral component of the sound. The aging monsters are still glimpsed in the occasional lounge, jazz club or rock concert stage, but the increasing rarity of sightings is probably more a function of the transportation difficulties than of the sonic flexibility of the various synthesizers which have replaced it in many keyboard setups.

Which brings us to the Crumar Toccata, a keyboard instrument which uses modern technology to produce a very good approximation of those classic B-3 sounds without the mass of the original. The Toccata is a four-octave, 49-note keyboard, centered on middle C. Eight organ presets suggest various different arrangements of the B-3's drawbars. The spring-loaded switches, with LEDs (which light to indicate the On position), are intelligently laid out. There is an increasing emphasis on the higher harmonics as you move from 1 to 8. The lower numbered presets are appropriate mainly for "champagne music," with the jazz and rock voicings coming in at the higher numbered settings. Even with the master volume control on the far left of the console set at 10, you'll need to boost the

midrange and highs to put a real rock edge on the sound, but with a bit of outboard assistance the sound of an overdriven Leslie speaker will emerge from the top two presets.

The Percussion section is on the right of the preset section, and has three of the same lighted, spring-loaded switches for percussion voicings of 4' and 2 5/8', and a Key Click switch which recalls the noise made by the dirty contacts on the older B-3s. Two rotary knobs adjust the volume and decay of the percussion voices, for either a smooth blend with the preset organ sounds, or a distinct, biting overlay. The three Percussion switches operate independently, unlike the preset section in which depressing one switch causes the others to pop out. While this arrangement allows instantaneous switching from one sound to another, I would prefer the option of fatter sounds from combinations of two or more presets.

The third control section on the Toccata is located to the left of the

preset buttons, and contains On, Fast and Slow switches for the Vibrato and Chorale sounds. The Chorale section attempts to replicate the sound produced by the rotating speakers in the Leslie cabinet, and it does a very good job; the fast and slow speeds, the Doppler and phase-shifting effects are all there. A footswitch allows you to control fast and slow speeds with your toe, and some additional electronic wizardry reproduces the acceleration and deceleration of the Leslie cabinet when the footswitch is in use.

The keyboard action of the Toccata is the springy kind found on almost every electronic keyboard. To a pianist it feels a bit spongy, but the feeling is light and quick. With only four octaves on the keyboard, the range of the Toccata is too limited to make it a replacement for the B-3 as a main instrument, but at approx. 26lbs, it's a perfect add-on for the pianist who wants to add organ sounds to a stack. The Toccata comes with a padded vinyl carrying case, a footswitch, a patch cord and a wire music stand. There are footswitch and output jacks, and a tuning knob, all on the back panel. The Toccata isn't quite the real thing, but it's close enough to fool a lot of people, and it won't give you a double hernia every time you have to move it. ●

Chris Doering

OB-Xa

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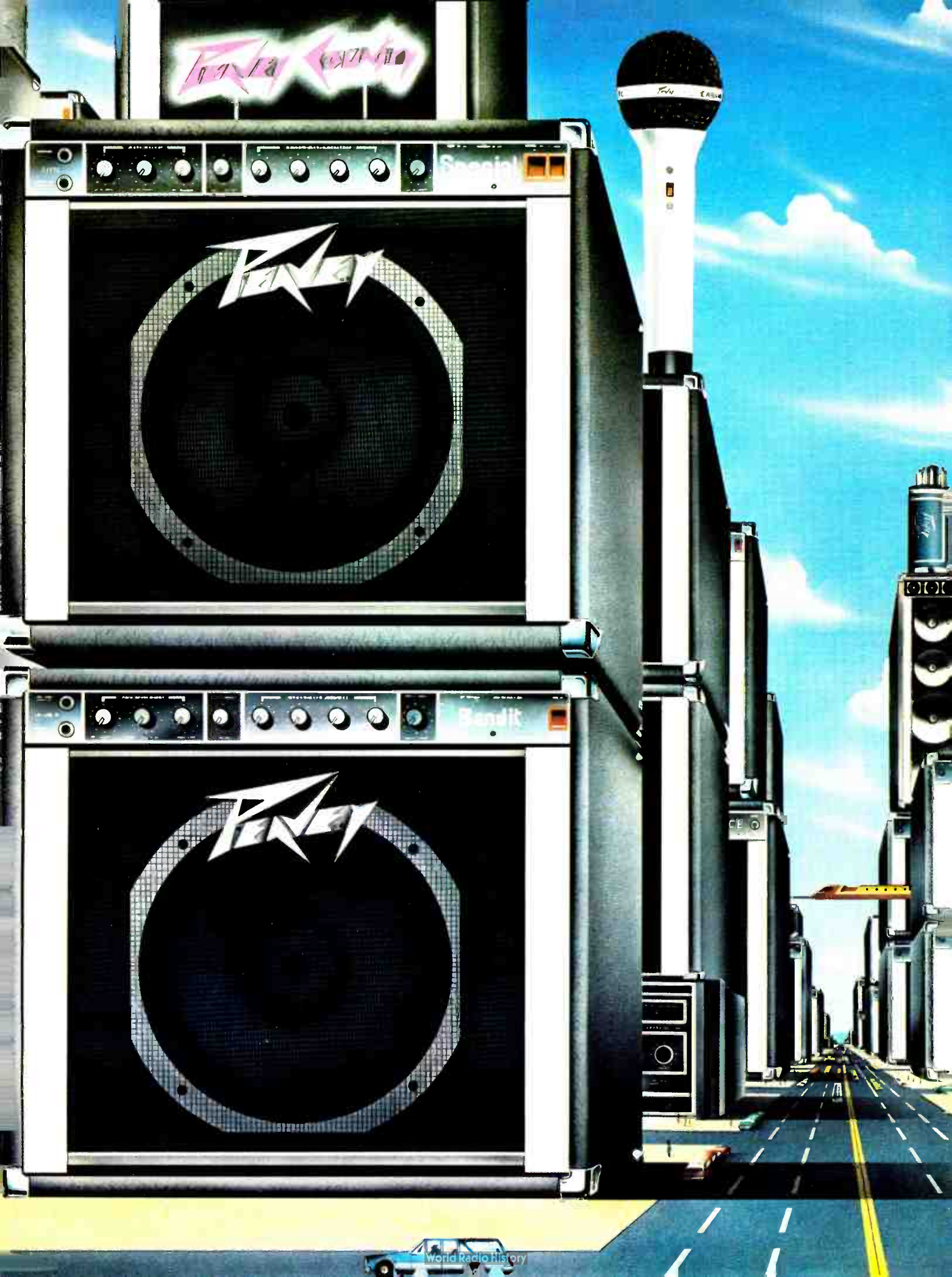
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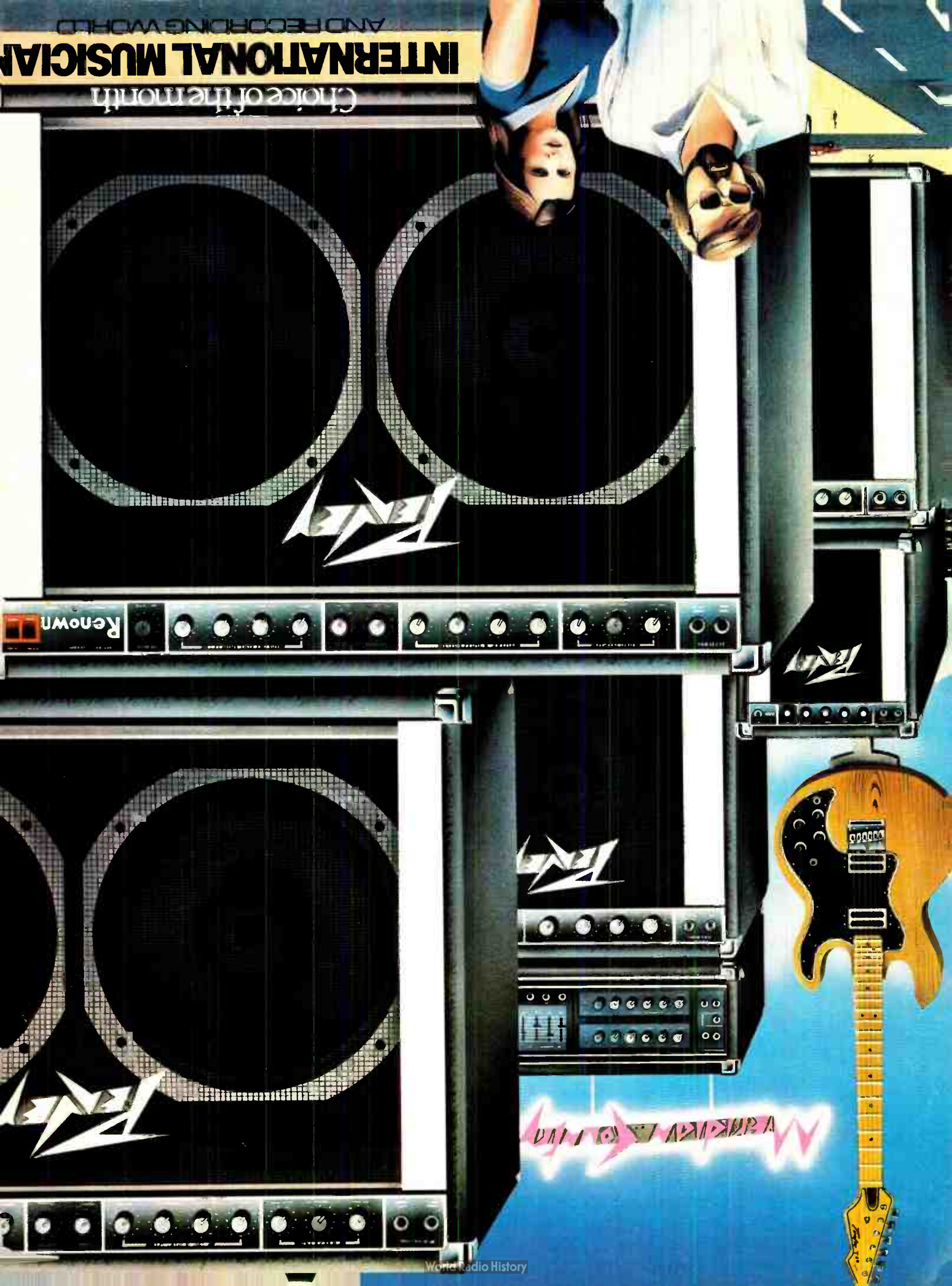
Bandit



World Radio History

INTERNATIONAL MUSICIAN
AND RECORDING WORLD

Choice of the month



Peavey

**SUPERB HANDLING.
PERFORMANCE
TO SPARE.**



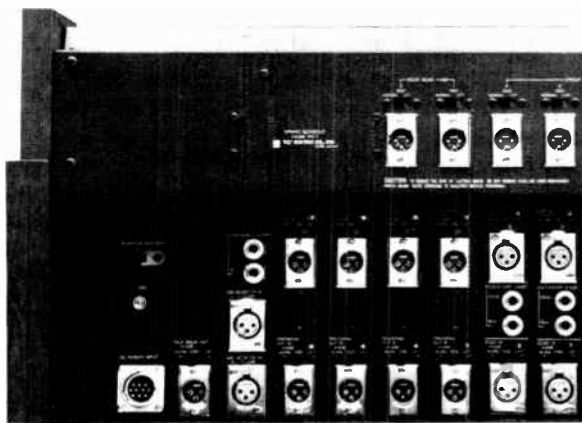
THE NEW TOA RX-7 SERIES MIXING CONSOLES.

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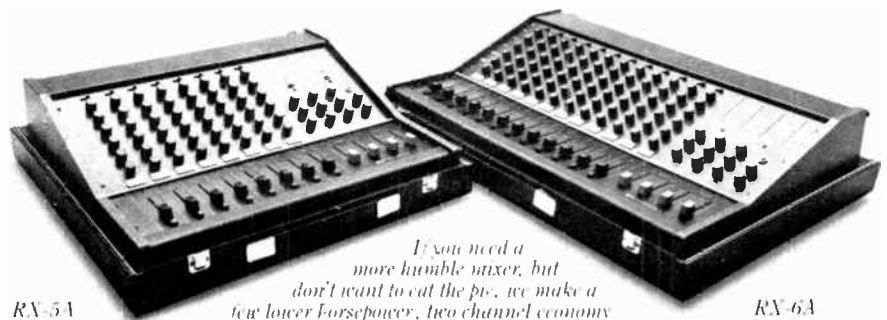


Every picture tells a story—like these fully professional, and easily accessible back panel interconnections

copious features and the kind of performance you might expect from a board that can cost up to twice as much. Or more.

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Tascam—all the rest. We stripped down the look-alikes that think they're in the fast lane. We saw that a sound pro has a slim chance of seeing the winner's circle by spinning-out on yesterday's technology. So at TOA, we started from scratch. And here's why we're so confident: **DRIVER'S EDUCATION.**

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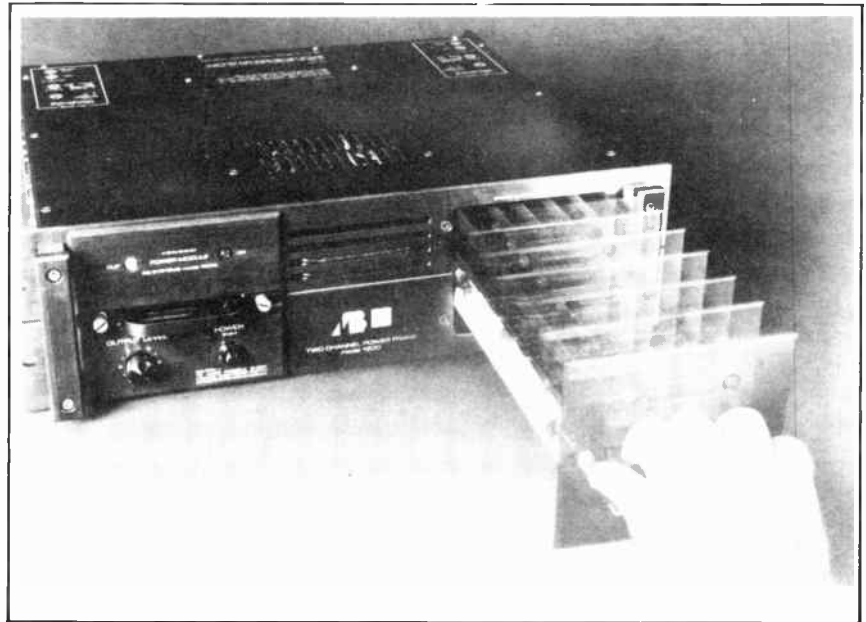
OnTest

AB Systems 1200A Modular Power Amp

What's black all over, comes apart in three pieces and is built like a tank? Answer — the AB Systems Design Model 1200. This series of amplifiers is a new entry in the pro sound market, with a new design concept. The totally modular construction allows the sound system designer to start with the Model 1200 main frame and select the two output sections to match the particular application.

The main frame front panel is a very heavy aluminum rack mount, 5¼" high. The output modules are plugged into two "output tunnels" on either side of the solid center section. The main frame contains two independent power supplies — one for each channel. In addition to the power supplies there is an optional two-conductor remote switching cord for connection to a switched AC outlet. Either amplifier can be turned on by the front panel power switch on its module, or both can be activated automatically via the remote switching cord. This remote feature is a major convenience in a large installation where a bank of amplifiers is required. If the remote cord of one amp is connected to the switched outlet of the preceding one, the entire amplifier bank can be activated from one switch. The remote relay in each amplifier provides a sequential delayed turn on for each amp in the bank. This time lag prevents potentially huge current surges which could trip the main circuit breakers — a very nice feature.

Four output modules are currently available for the 1200 series. They are: The Model 1201A — 4/8 Ohm, 300 watts into 8 ohms, 500 watts into 4 ohms, 1200 watts bridged into 8 ohms. The Model 1202B — 2/4 ohms, 320 watts into 4 ohms, 600 watts into 2 ohms, 1200 watts bridged into 4 ohms. The Model 1201C — a fully complimentary version of the Model 1201A. The Model 1202C — a fully



complimentary version of the Model 1202B

Each output tunnel has a switch on its inside middle wall which selects 100% or 70% supply voltage. The 70% supply voltage halves the power output of the modules. Of course you don't have to use both output modules simultaneously. If the amp is wired in the bridged configuration the module that is off automatically provides a ground, while the one that is on functions single-endedly. The tremendous flexibility the Model 1200 provides will be a boon to touring groups, who more often than not have completely different power requirements at each gig.

Each power output module has its own whisper fan to keep everything cool, and an even dozen power transistors to give a 2:1 safety margin. Very high speed driver devices are used to provide excellent stability when operating into highly reactive loads. Voltage-current type energy limiters

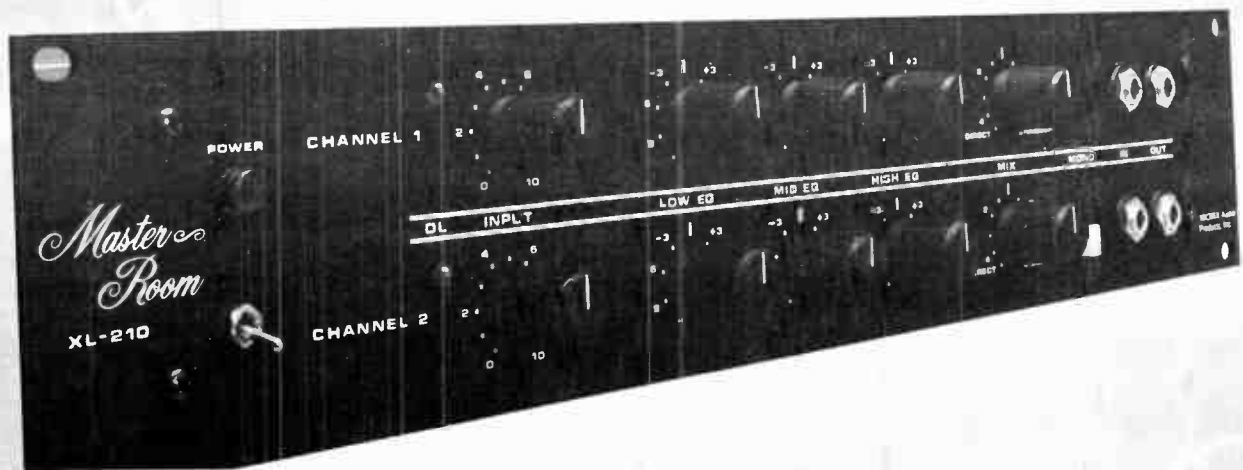
protect the amp against short circuits and overdrive. If the output section should blow, output DC condition is constantly monitored and the amplifier is shut down to protect the speakers.

If you haven't already guessed, I am quite impressed by this new contender in the pro sound field. The 1200 gets high marks for flexibility, and for being built ruggedly enough to survive a major assault by crazed roadies. But the icing on the cake is that it sounds good. Without getting into a tweeko technical rap, the use of only 20dB of negative feedback and the attention paid to the high frequency characteristics result in very low TIM distortion. I measured less than .08%, in fact. This is a very smooth, clean sounding amplifier that overloads gently without a lot of harsh gritty garbage. And if all of the above isn't enough for you, the price is also great — less than a dollar a watt. ●

Harry Kolbe

A NEW DAWN IN REVERBERATION!

XL-210



UNMATCHED PERFORMANCE AT AN AFFORDABLE PRICE!

For years, companies have tried to develop a self-contained, rack-mount reverb of professional quality that would sell for under \$1,000. All attempts have been based on the same basic design, some using signal manipulations in an attempt to conceal the inherent inadequacies of the reverberation elements. Not one of these designs successfully eliminates the unwanted side-effects such as boing, twang and flutter.

The new MASTER-ROOM™ XL-210, however, incorporates revolutionary technology (patent pending) which provides smooth, natural sounding reverberation

without unwanted side-effects... even on the most demanding percussive material.

The XL-210 operates in true stereo as well as full mono. This unit can be used with the echo/effects section of any console or can be connected in the main signal path. The versatile EQ allows the user to effectively simulate the reverberant sounds of a live chamber, plate or concert hall. The XL-210 is ruggedly built for road use and is triple-isolated to prevent acoustic feedback.

The MASTER-ROOM™ name has long been synonymous with the highest in professional quality reverberation and can be found in

the most respected studios and on tour throughout the world. The XL-210 provides performance that is far superior to what has previously been considered the best of inexpensive reverbs and establishes the new standard for excellence in systems priced below \$1,000.

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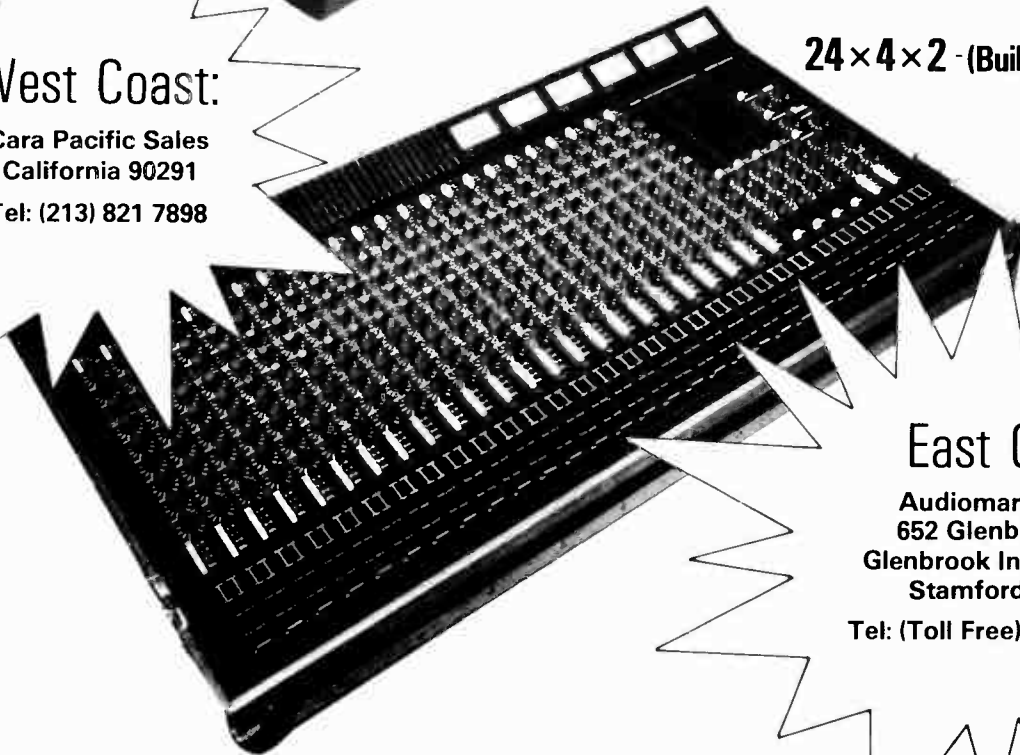
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Dealer of the Month



Lou Rose Music, Edison, NJ

Lou Rose Music opened for business in 1968 in a converted car wash across the street from Viel's Accordion School, where Lou Viel and his wife Rose shared their concert performing experience on the accordion with students for many years. The present store (named for Lou and Rose Viel) is an outgrowth of the Accordion School, and Lou's work building and repairing stringed instruments, which he continues today.

Today Lou Rose Music has a staff of twenty, including seven teachers on all instruments except piano, a six person repair staff, and seven salesmen, all of whom are musicians. The store itself has also expanded, and now includes three distinct rooms. In the main room is a microphone display featuring Beyer, Audio-Technica and Electro-Voice products, along with sheet music, accessories, effects from MXR, DOD, Electro-Harmonix and Morley, band instruments, amplifiers, and over 150 stringed instruments from manufacturers such as Gibson, Fender, Ovation, Guild and Washburn. Lou Rose Music is also a major distributor of the Lys line of acoustic guitars from Canada.

The middle room is devoted to sound reinforcement equipment, with a separate annex for electronic keyboards. Lou Rose builds its own speaker cabinets, and will work with musicians and bands for up to a month after a system is delivered, adjusting and substituting microphones and components from manufacturers like BGW, Biamp, Ashly and Gauss until the system's performance is perfectly suited to its application.

The drum shop is the third room of the store, and features a 100 piece display from virtually every major American and British manufacturer. Lou Rose Music is New Jersey's largest Zildjian dealer, and drummers from far and wide know that a visit to the store is the next best thing to a trip to the factory.

In the back of the store are the teaching studios, a warehouse, and a repair shop. Store manager Tony Viel points out that "Our policy is never to strand a musician without his equipment. If you bought something here, and we're repairing it whether it's under warranty or not, we'll make an appointment for you to bring the equipment in and talk to our technicians about what went wrong

and how to avoid the problem in the future. And if we can't complete the repair in time for your gig, we'll loan you a replacement free."

Tony and his brother Lou Jr. are the second generation of Viels at Lou Rose Music, and they are continuing the store's emphasis on service along with the family tradition. Besides the PA consultation service and the repair policies, the store also has a complete rental service, which deals with everything from woodwinds to compete PA systems. To help keep local players informed of new products and developments, Lou Rose Music also sponsors several clinics each year, and last year their store activities included an in-store trade show which brought over thirty manufacturers, and 1100 musicians to the store.

One would expect to pay premium prices for all the services and selection available at Lou Rose Music, but in fact their prices on all types of equipment are competitive with the lowest discounts offered in New Jersey or Manhattan. As more area musicians discover the benefits of buying their equipment at Lou Rose, the store's expansion is sure to continue through the 80s. ●

MAGIC WITHIN YOUR REACH



The New BIAMP "1229 and 829 Series" Equalized Power Mixers. We put you in control.

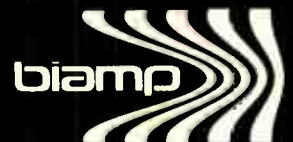
BIAMP brings a new dimension of control and performance to musicians and producers seeking a totally complete, compact and affordable electronics system.

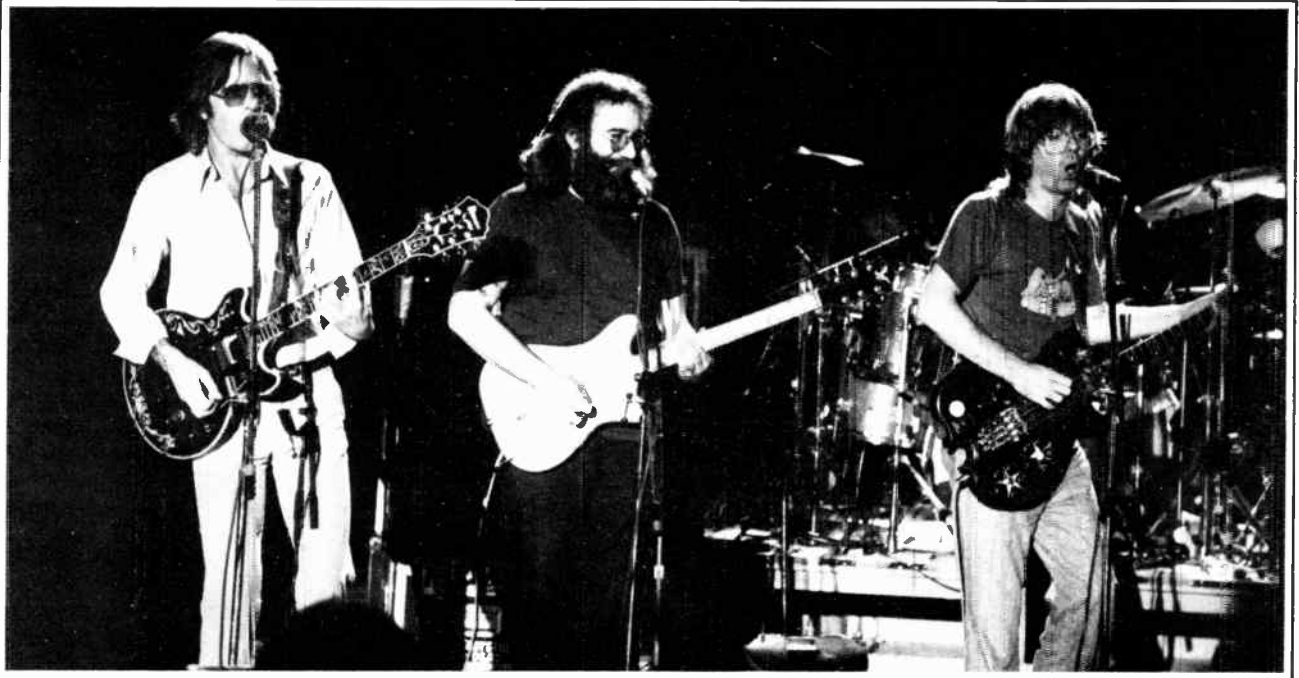
BIAMP engineering has matched their newest, most innovatively designed power amplifier with a BIAMP dual 9 band graphic equalizer and combined them into a single chassis with their most

sophisticated 8 and 12 channel mixers. This all-in-one design performs like the most expensive studio console, and yet can be easily controlled and operated by an on stage performer.

For recording, fixed installation, on the road P.A., or production uses, BIAMP's "1229 and 829 Series" equalized power mixers put the magic at a price within your reach, at your nearest BIAMP dealer.

	1229	829
POWER	220 W @ 4 OHMS	125 W @ 4 OHMS
FREQUENCY RESPONSE	+0. -3 dB 20Hz-25KHz @ rated output (Both channels driven)	
THD	<0.1% @ rated output 20Hz -20KHz	
DIMENSIONS	29" x 22" x 8"	23" x 22" x 8"





Originally the following was planned as a straightforward interview.

Now the only way to present the long conversation with Bob Weir and Jerry Garcia seems to be to attempt to recapture the feeling, the structure and the vibes of a Grateful Dead show.

Brief headings which might compare with song titles give the theme of the subject concerned.

The first half is fairly structured while the second half becomes more complex as time and pages go on. Again this tries to resemble the outline of a Grateful Dead live concert.

Ladies and Gentlemen, I have the great pleasure of introducing to you one of the greatest rock'n'roll bands of all time. Today, live here in International Musician: The Grateful Dead

"Hippies" (Garcia)

Well, we never were really. That label and that word was never a description of the truth of the matter. "Hippies": it was a label for appearances more than substance.

What was really happening in the Haight Ashbury was that it was really a kind of collection of misfits, but mainly of people who were involved in some kind of work — artists would be another word. I mean Haight Ashbury when it started out, the main advantage of living there was that first of all it was an attractive part of San Francisco, you know, nice old Victorian houses, I mean old for America and old for San Francisco which is not very old. It didn't cost very much to live there and it was a nice, centrally located part of San Francisco right near Golden Gate Park. It was just very lovely to live there.

The people who were mostly involved were artists of one sort or of another — musicians, writers, painters, you know, film makers and people who were developing the sort of new art forms that were springing out of the psychedelic experience. It had a great fragile quality.

As soon as the newspapers and the magazines got hold of this hippy label thing everybody who was dissatisfied with what was happening at home, every teenager who hated the boredom of the American experience, fled to San Francisco: that completely upset

the local ecology. One little neighborhood couldn't support all those people.

"Recording" (Weir)

We record in any number of ways. Generally speaking we try to get as many instruments involved in the basic track as possible, though we have started off with just bass and drums. On a given record we tried just about everything conceivable way of recording including doing songs live in the studio.

Take the song "Feel like a Stranger" on the last record *Go To Heaven*. That song was constructed — because it was written later — I didn't have it completely written in time to present it to the band for them to learn because we had to get the basic track that day. So I just took Billy and Phil and had them play blocks of this given rhythm in several different keys and then just put together loops of that and constructed the rest of the song over it.

As opposed to that, the first song on the second side, "Lost Sailor", is almost entirely live. The vocal is overdubbed, but I did do the vocal live, but

Grateful Dead

there was too much leakage: we couldn't get enough presence on the vocal or we'd have left it, because it was a decent vocal. Everything else happened right as it was. So on any given record we go from one extreme to another.

Sometimes a song will emerge from a jam. Sometimes, one of us will have an idea and put it on a little tape. I've got my home studio, I do a demonstration tape and play it to everybody — a picture is worth a thousand words as they say — and then we work on it from that. It can happen from anywhere within that range.

"Fans" (Garcia)

We have a lot of fans. Like our older fans. There are a lot of them we know. They've introduced themselves to us. After the many years we've been playing, pretty soon we get to know a lot of the people who come to us. We see the same faces hundreds of times. We know them. Some of those people have introduced themselves to us and a lot of them are professionals. They are professional people like lawyers, doctors and such but . . . They do what they do, they are involved in those careers but on their own terms, in the same sense as the Grateful Dead is involved in show business. But we're involved on our own terms. So in terms of providing a model which translates itself into other fields . . . it's worked out.

"Egypt" (Weir)

We're in Europe for the first time in a long time. We're going to play to a new audience. Our audience in the United States is different now. It is younger. There is sort of a turnover and they have been getting younger as time goes on. I don't have the foggiest idea what to expect over here. It is an adventure for us. It was an adventure similarly when we went to play in Egypt to a bunch of really new faces. Just the trip to Egypt, that's something I can recommend to anybody who has ever had any curiosity about what happens in Egypt. I would have to heartily recommend it. You must go to see it — and to feel it. It's palpable. You can feel something really magical there. But aside from that playing there — I'm not sure if we played so well — but we had a grand time. We played just to a bunch of Arabs who lived in or came to Cairo.

I think it was a couple of Egyptian pounds to get in. And you can't take money out of the country. The money

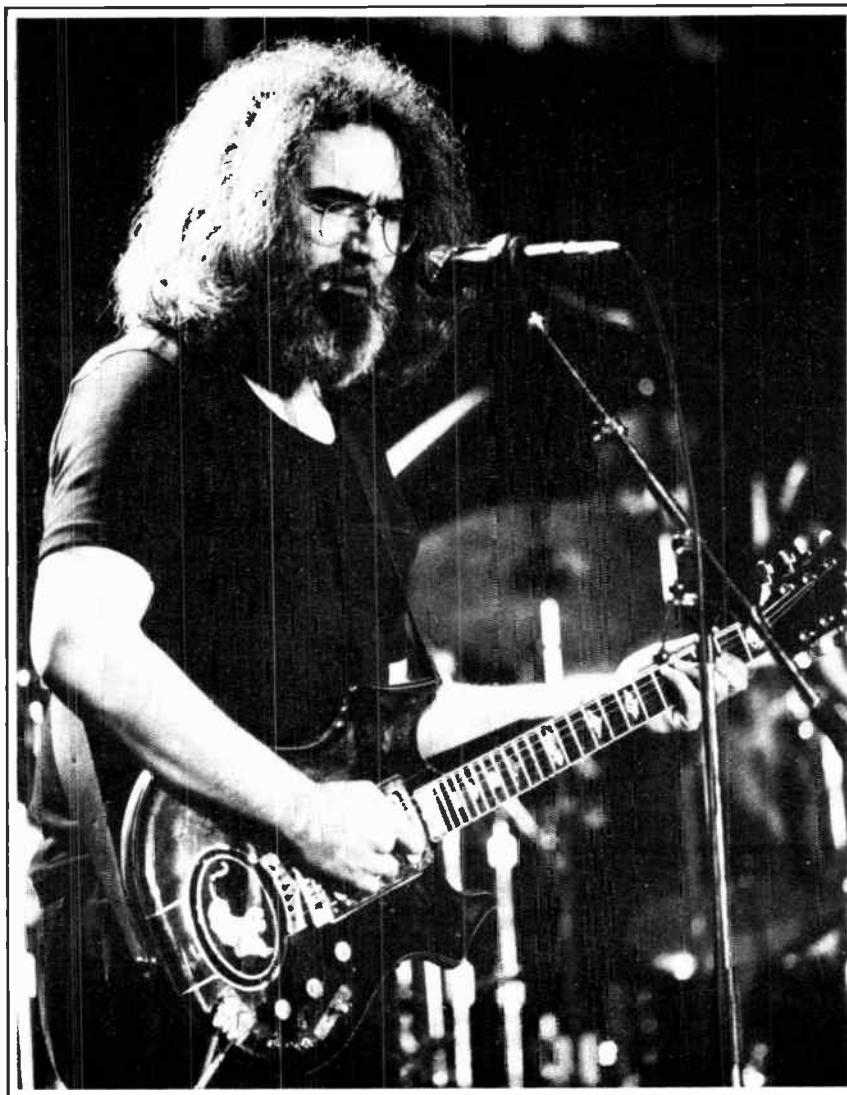


Photo: Elke Rollman

charged at the gate went to Madame Sadat's children's charity and they built a couple of soccer, football fields for the children over there. So it was essentially a charity event.

We found that in large parts it cost us a lot of money.

And we have some film of it and our manager and a couple of his friends are playing with the film but it is also a great film but we can't make a major release out of it. But basically we went there because we wanted to.

Our other film has never been here and I just found that out. I am, I am shocked. I have assumed that it had been here several times. It's been around America many times, dozens of times. And it is startling to me that it's never been here. It will be, I guarantee it will. We'll make every attempt to get it over here. I don't like the film anymore. It's a Grateful Dead show, with some animation and a few visual traits thrown in. But basically it is a Grateful Dead live show recorded and filmed. It sort of captures the experience. I'm not really fond of the

music anymore. We play much better than we did back then. But still, cinematographically it stands out. As a piece of cinema it is a good work I think.

"Reckoning" (Garcia—Weir)

Jerry: In the past we did things like just I and Bob would play — acoustic guitars for example or each of us did a solo number. We didn't make an effort to make it a band experience. Mostly because of the problems of trying to make an acoustic guitar and at the same time, say, an electric bass or even acoustic drums.

Recently through the new generation of guitars like the Takamine and Ovation, you don't have to rely on microphones to get the sound of the instrument. Then it becomes a matter of touch and it's more like the experience of playing an acoustic guitar in an acoustic environment. You're no longer dealing with the vagaries of microphones. The

Man in Jam says “Vox got me into it”

We're in a caff (spelt cafe) some where in the West End of London. The tape recorder's on, sausages are off and the tea is verging on the drinkable. We're talking to Paul Weller and Dave. Paul Weller is the man in the Jam. Dave is the chap who looks after his equipment and stuff. We're the italics and ask the questions.

... So when did you first get hold of an AC30?

Soon as we got signed up. This geezer Chris Parry from Polydor came down the Marquee. Polydor were looking for a token punk band. So they signed us. Soon as we got some money, I went out and bought a few AC30's...

How do you find them on the road?

Ahh... well for what we're doing now they aren't loud enough... but for your small halls and middling venues they're great... we used them a lot at the beginning... and of course we always use them for recording... all the new album has been done on AC30's... most of the previous stuff too... (AT THIS POINT DAVE INTERJECTS) They need to be broken in as well... you get a new one and the sound isn't quite there... you need to burn the valves a bit... get the thing hot for a while...

Do you find much difference between what you're doing now and what you were doing a while back...?

... well last year we went back and played the Marquee... that was a bit of fun... it's stupid trying to hang onto that kind of thing though... five hundred people is the same as five thousand... it's the same feeling... you're not losing contact...

How about touring now?

Knackered and boring apart from those two hours you're on stage...

What do you think of record companies?

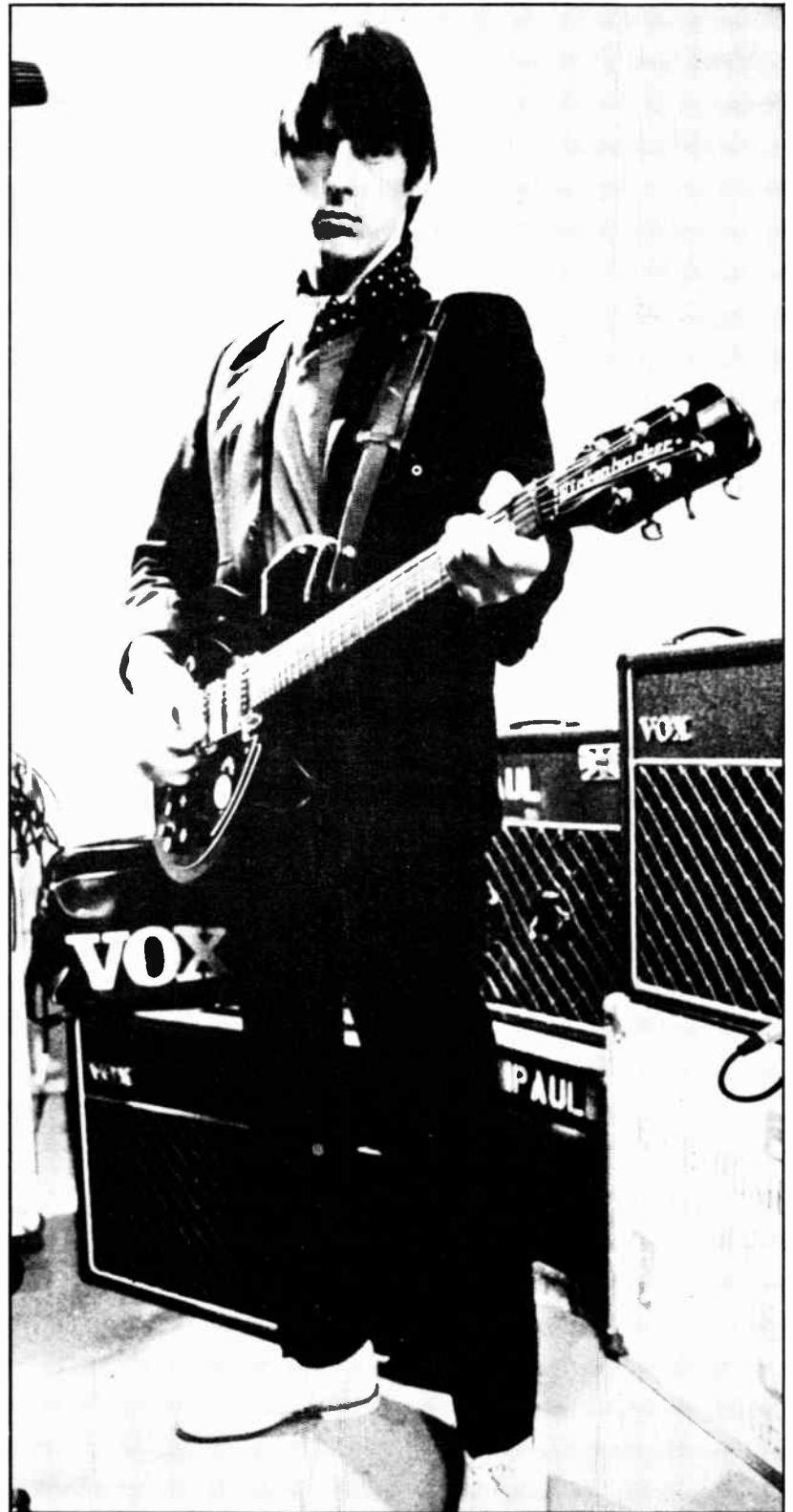
Well, the deal we've got with Polydor has got better as we've got more successful, but the thing I'd say to young bands is keep your eye on them. Even when you get successful and it's all smiles and handshakes, it's a fickle business... you see young kids getting really screwed up... when we first signed we'd take anything we could get our hands on... we were skint. It's good to see all the independent labels coming up now...

Any final words on the business in general and Vox in particular?

Vox I'd recommend to anyone... can't say the same for the business.

VOX is distributed in the USA by the Pennino Music Co, 6421, Industry Way, Westminster, CA 92683 and The All State Music Supply Corporation, 1017 Westside Drive, Greensboro, North Carolina 27405.

VOX is distributed in Canada by B&J Music Ltd, 469 King Street, W. Toronto, Ontario M5V 1K4.



Grateful Dead

proximity effect is important, it makes a guitar very, very muddy when you try to mike it up.

Bob: Our new record is a double live recording, the first of a two package set. There are two records in this set and there are two records in the forthcoming electric set. This is the acoustic set. It was recorded live in Warfield Theater in San Francisco and in Radio City in New York.

A number of stereo microphone clusters were hung in various places in the hall. And then we time aligned them to bring them to the present time with the music that was happening on the stage and used the ambience in place of echo and reverb and anything like that.

There is no overdubbing on this record. It's all live. It has an ambience in some respect that is singular. It has a wonderful sound to it. There are some mistakes and stuff like that that could have been erased in rerecording. But they are still there because we had to leave them there for this particular recording and I think that it is worth it.

Jerry: Well, there are at least two tunes that have been extended jams so you can say that "music was basically created on stage". But the songs themselves, no. The framework, you know, they've got lyrics, the actual melody and the chord changes and that part of it is much as we rehearsed . . . playing in the interaction in the way everybody speaks, the interpretations of the songs were really different every night. That's just the nature of the way we play.

That's what made it so interesting, the whole band was involved. For example one of the drummers played a little bass drum and a snare with brushes. Mostly it is Brent playing acoustic piano, and on one tune, harpsichord. And Phil is playing electric bass and then the drummers would switch off, one drummer would play drums and one would play sometimes just maracas or a tamborine or whatever to handle the percussion. It was nice. It falls together physically into a space just about the size of the circle we're sitting in. The only real equipment was the drums and on the back cover of the album you can see a shot of it. It added an intimacy to it that . . . playing electrically we are quite a long distance from each other. Just the

thing of being physically close enough so you can reach out and (laughs) you can reach out and hit each other if you wanted to.

Frequently there is a time problem that's just a function of distance so that those of us who are on the outskirts of the band hear things later — a matter of microseconds. But it amounts to a substantial difference when you start dealing with the size of the hall and reflections and so on. So the proximity thing put us all in the same time fade as we . . .

Bob: We used to have an amazing John Mayers system, developed in Switzerland by John Mayers and manufactured in Switzerland and America, that uses a sort of an extension of the motional feedback principle.

He has a computer built into that amplification system that corrects phase shifts in the speakers. It senses the air pressure density of the environment, the action of the cabinet. But the cabinet is the same as the room in this particular set up. It is an open cabinet. It senses any discrepancy in air pressure and the signal that is given is corrected — so you get much less feedback and a much cleaner and more accurate sound. The amplifiers he builds have a rise time of about 200 volts per microsecond which is also very good.

Jerry: *Reckoning* was recorded in two theaters. The San Francisco Hall is around 3,000 seats and the New York theater, Radio City Music Hall which is the largest theater of America, maybe the largest there is:— Six thousand plus which is very very large for a theater. There are two quite different feelings on the acoustic stuff. You can hear that New York stuff very clearly different on the album. You can hear the audience all the time, even there at the quiet moments you can hear the audience murmuring. I don't see that it is possible for 6,000 New Yorkers to be quiet.

It is not a New York and a San Francisco record. They are mixed up. We mixed them up for reasons rather than make an effort to associate some songs with one room. It is not our intention for you to listen to it and say: 'Ah, this is New York and this is San Francisco, very nice'. It flows as though it were one continuous concert.

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Grateful Dead

Continued from page 73

It's honest, it's direct, you know, we didn't make efforts to improve the performances in the studio. We made an effort just to describe what it was like there, what the feeling was like in the room.

"Terrapin Station" (Garcia)

We'll probably do something like *Terrapin Station* again. I have a couple

of projects in mind. It won't be overblown like *Terrapin Station*.

The piece *Terrapin Station* itself did not get much airplay because it was too long. The whole piece was one side and it was a bit overdressed. We weren't able to oversee the orchestration. So the orchestration was kind of overdone. We intended to do an orchestration all along but meant

it to be more spare. But our producer didn't really understand and he came over here (UK) and did the orchestration for full orchestra and chorus.

Keith Olsson produced it. He kind of went crazy over here. And at this point I find it kind of humorous, it's a grand opera, almost. And we really hadn't intended it to sound quite like that. But even so it was interesting. It was an interesting piece.

For production we're just using the shotgun approach. To see if we can find a producer who can make what we do . . . Bring that to a record because we never had really great success at bringing our live presentation to disc.

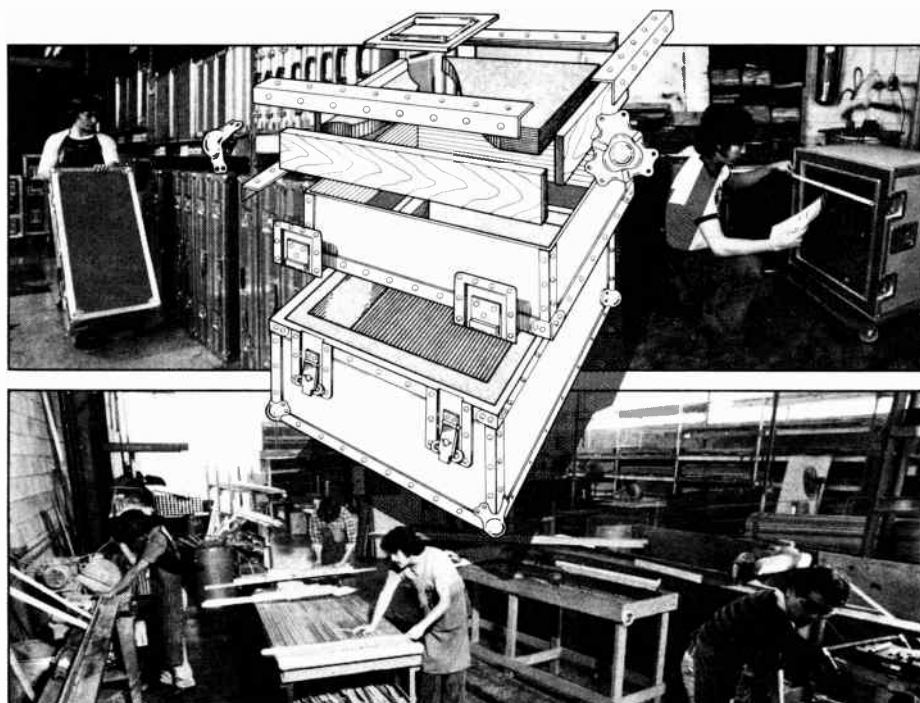
I produced a "Kingfish" record and worked in co-operation with the Grateful Dead before we started using producers, whereas whoever writes the song oversees its production in the studio and co-operates with whatever producer we're working with. And so I have had some experience with production work.

Back in the beginning it was very simple. Up to our first couple of times in the studio recording on 4 track machines and the somewhat less advanced mixing consoles. After our first time through the studio we knew pretty much what there was to know. And then as advances did come along we kept up with them so actually at this point pretty well anybody in the group is a capable producer. The reason we haven't lately produced our own records is because there are too many producers in the group. And you can see the obvious problems.

What the producer says is the law. That's why we do it that way to get records out in a quarter of the time it would otherwise take us. If everybody had their way and we tried everything everybody wants to try, it would be endless.

"Finances" (Garcia)

Money is a problem. That's part of the reason why it's been so difficult for us to get here, because we don't make money from records. We can't subsidise a tour. Fundamentally we have to pay to come here and play. Even at those prices we're not going home with money. We cannot afford to play more dates. I don't think it



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Grateful Dead

would be any cheaper if we played more concerts because the more time we stay here the more it costs us per day, and there is a limit to how much we can earn by playing.

Maybe we will find out from this mini tour that it's gonna be possible for us to come back economically and do a more extended tour. It's not that we wouldn't like to do it; we are interested. Like I said, our main source of income is playing.

Basically we have just three guys that are on-stage equipment handlers — probably four. We have one guy who is our monitor mixer on stage and one guy who is the PA mixer in the house, and we have our road manager and we have Rock (Scully) . . . and Alan acts as our media intermediary. And that's it.

'72 we brought everybody. We had a much larger organization then, too. I mean, we employed a lot more people then, too. We brought everybody, we brought the whole office staff, all the secretaries.

"Creativity" (Garcia—Weir)

Jerry: We never play the same songs every night. It would be terribly dull, you know? Some musicians can do it and I think that it is an unfortunate tradition for bands to rely on; or to do a show and then take it around and repeat it note for note in each place. I mean, some people are so extreme that each solo is played note for note.

Luckily we don't have any hits which we have to play every night. We've always made the assumption that our audience wanted to hear us play *well* rather than play *something*. I think that the experience of just hearing us enjoy ourselves and finding some inspiration at the moment is what matters.

People come to see a band initially, I think, because they like the record and then naturally they like to hear stuff off the record. We started the other way round. We didn't really have any single hits. We had a near miss with "Alabama Gateway" off *Go To Heaven*: it looked like it almost would be a hit. But luckily it missed.

Really, luckily, because I think if all of a sudden our audience is inflated by a flash hit on the radio I don't think it would serve any real purpose. I don't see it doing us much good.



Photo: Nick Ralph

Bob: Creativity on stage? We go for that every night, and return to it pretty consistently. Every night we try to play something that has a . . . a passage, we play that music every night. Sometimes it really falls together and we get, say, the germ of a new song. And that happens fairly consistently. But every night we go through something new. We try to get a new ground, we do it regularly.

We start out with more structured material and move to less structured material. Because we get warmed up and it takes, it is a process, it takes us a while to get our fingers and our heads loose. You have to be able to hear a new idea when it emerges. And when it does we try to be receptive.

We don't really play long sets of six or seven hours. We still do that every now and again. We became famous for it but it was never really the case that we consistently played for six or seven hours. Nobody can do that. But we did play a long time. It takes a long time for us to get going.

"Guitars" (Weir)

I play an Ibanez guitar right now. A guitar that I designed along with Jeff Hassleberger and Bobby Cochran, our guitar player in Bobby and the Midnights. We designed the guitar and now it is called the Bob Weir model. And I guess it will probably be available as such, it's been about four years in research and development, a fairly sophisticated instrument. A couple of previous models have been available in Japan, but they never made it to America, they were all sold in Japan. It is not on the market yet.

A gentleman with the name of Jeff Hassleberger introduced himself in Philadelphia where he worked. He was a fan of ours and he wanted to know if we were interested in working on guitars and he showed a couple that his company was making and I was most impressed by the quality and the price at which they were offered. The instrument I get from the company I get free. Even so the value of the instruments vis a vis quality is remarkable. I was impressed by that. Given that and the fact that I could design something that was most suited to my taste, I was excited about the new prospect of designing a guitar and so it began I guess in 1976.

I designed the guitar on paper and sometimes I actually go to oversee the actual work on it.

I use calipers and stuff like that. I take a guitar that I really like and we use calipers and measure the neck, all the aspects of it — the degree of the curve on the fingerboard, the curve on the back of the neck, the width of the neck, thickness of the fingerboard, the kind of wood it's made of. We take that all into consideration and then try to improve on it.

Before I got the Ibanez I used to play Gibsons. Since then I expanded my concept of the way I like an electric guitar. And the Gibson double coil humbucking pick up, I used to be really fond of it but now I only use it for a certain . . . I have that capability of a double coil pick up built into my guitars but I don't use it that often. I generally tend to prefer a single coil pick up or a double and a single combination. On stage I use just one guitar.

I tried to design a guitar that's as flexible as possible. It can sound like a Fender, it really can sound like a

Gibson. It can sound like almost any guitar you have heard.

Acoustic guitars? I have a number of them. My favorite is an old Martin, a 1934 00045. It's beautiful and sounds wonderful. On the record I use an Ovation which suited our purposes and ran it through a parametric equalizer and smoothed it up. Garcia used a Takamine acoustic/electric.

"New Wave" (Garcia)

Well, it represents such a small amount of the American experience that it doesn't have any — I don't like using words like this — pertinence. In San Francisco there is a new wave, musically and artistically as well. Like in New York it represents sort of the cutting edge of a certain avant garde. It's an art movement more than anything else. But like most art movements it doesn't really find its

way to the rest of the population, it doesn't speak to the American experience. I mean it speaks to a handful of people and they're pretty happy with it. It does well on its own terms and I think it's got to be congratulated for that.

With Jack (Cassady) and the New Wave thing it's like he was making some effort to keep up. The Grateful Dead has never been involved in that, the idea of keeping up, staying fashionable. By now we've seen things start and stop and all these false starts.

'Oh, this gotta be the new movement'. And it turns out to be . . . I think it's really difficult for somebody to really reach out and communicate to that many people successfully: like in America the American experience is so varied depending on who you are and where you live and what part of America you're in. It's really tough to even say, to use a sentence that would communicate the same idea to all Americans.

"Equipment" (Weir)

On stage with the Grateful Dead I use an amp stack with . . . right, now I use an IVP preamp, made by Intersound Corporation. I use a reverb unit made by friends of mine, a firm in northern California. I use a delay, ADS3000 made by Ibanez. It's clean delay from about 20Hz to about 12kHz. And then I use distortion devices and mZ pedal phase device. A couple of different kinds of flangers and there is probably something that I have forgotten now.

But anyway, I then run that through IGAS Godzilla power amplifiers: it's an amazing amplifier, though the company has gone into receivership and I don't know what I'm gonna do when it breaks. It is capable of delivering quite a substantial power and has a slew rate, a rise time of 600 volts per microsecond which is astounding. I use eight speakers in a cabinet, eight 10" Gauss speakers.

We don't have our big sound system anymore. It is not economically viable and besides the state of art is advanced beyond that anyway. The whole thing weighed thirty tons. We had to use four trucks and it was just, I mean they were really high. And as it

Grateful Dead



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I think eight speakers in it and is full range. I think each box is a four way system. It is complete hi-fi, it puts out a lot of sound up to about 12kHz and down to . . . , well if you hang them in clusters and get a coupling effect I think you can get down to 20Hz. Even more, you can probably, I'm pretty sure that I've heard — I never look at the specs — I'm pretty sure that I have heard some harmonics in the 10Hz region though I'm not entirely sure if that's just a phenomenon.

I do know that I have heard a good solid 20Hz signal coming out of that PA. It's ominous to behold, it really makes a big noise.

We are really picky about our microphones. We are very picky about the kind of equipment. Right now I'm using a Sennheiser 421 on stage. Jerry is using a Beyer 600, a new one, and I'm really fond of it. I appreciate it for its clarity but I prefer working with the Sennheiser 421 personally.

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Grateful Dead

stacks, we employ various delays and flanging devices and various effects. I developed a couple of pedals that I use for my guitar. I developed a pedal to replace the wahwah effect. It's essentially a phase pedal, I use about 90 degrees of phase change and this is done manually there is no oscillator causing the sweep: I do it with the pedal and throughout the pedal's 90 degree phase you get a wahwah effect which I can deepen or lighten. I could go on endlessly about the equipment. I mean, we've been involved in music, I mean rock'n'roll for I guess sixteen years, seventeen years, something like that, and from the very beginning we've been interested in the state of our equipment.

"Experience" (Garcia)

Our show has always had the thing of being a special experience for the audience. When we come to town, in

America, and play for the audiences it's like something that people look forward to. It's an event for them. Whether it's escaping or heading towards something, whether it is seeking or escaping, your way, that's okay with me.

I can be either of those things. And those are both perfectly good reasons for a man to make music. Suitable for any of those possibilities to provide a kind of full range experience and you go out there and honestly go for it. That's what we decided to do with ourselves. And it worked out very clean. There would be such a large . . . the kind of feedback that we get from our fans, from Dead heads. It borders on the supernatural, you know? It really does. And we know that it is not us causing that to happen. In a way we know what we're not doing, we know that we're not designing some experience to hypnotise the audience. Whatever it is, it effects people very much on their own terms. And I think that's good. I

wouldn't want it to be any other way. Any other way would scare me I think.

It doesn't really come across on records. Whatever that experience is, it is very much attached to the time and the place and the people that it happens to and all that. Until we find some way to record hallucinations, the experience will always be a little bit flat on record.

"Audience" (Garcia—Weir)

Bob: When we first started playing there was a more participatory feeling in the audience. We played dance concerts. Everybody danced. It wasn't so much focus on the stage. And then in the late sixties, with the superstar syndrome suddenly people started sitting down and revelling their attention on the stage, no longer dancing. And then slowly over the seventies, at least to my eyes, people began more dancing and becoming more part of the event.

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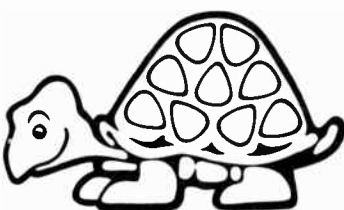
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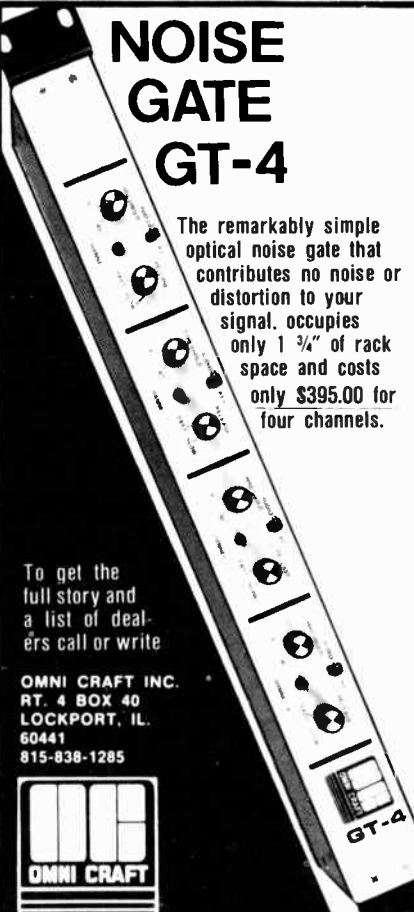
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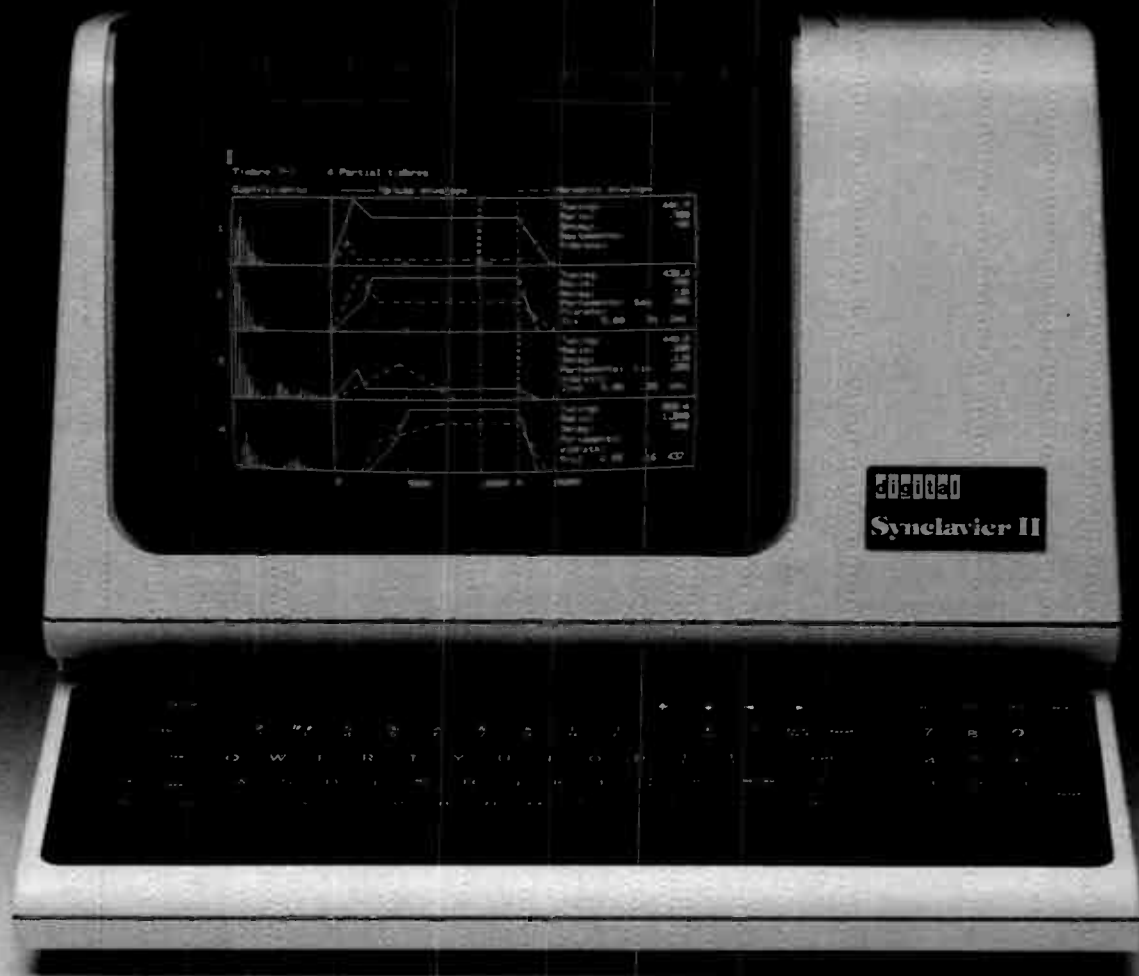


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The Terminal Support Package provides a completely new method to access Synclavier II's computer. The Terminal Support Package consists of three items: (1) Graphics, (2) Script, a music language, (3) Max, a programming language.

GRAPHICS

The Graphics Package allows the user of Synclavier II to have a readout of numerical data printed out on a computer terminal screen. With the depression of the return character on the terminal, the numerical data is changed into a graphic display. A clear depiction of the volume and harmonic envelopes are drawn out on the screen. The relative volumes of each sine wave, comprising the sound whose envelopes are currently on the screen, is also displayed.

The graphics display provides an extremely valuable visual tool for programming new sounds and for thoroughly analyzing sounds which have already been programmed for Synclavier II.

SCRIPT

Script is a music language. It can be used as a composing tool to write musical performances into Synclavier II's computer, without playing anything on the keyboard.

Precise polyrhythmic melodies can be developed which would be difficult or even impossible to play on a keyboard. Composing with Script gives you up to 16 tracks to record on.

All the real-time changes available with Synclavier II's digital memory recorder can also be programmed through a terminal with Script. This includes dynamics and other musical accents.

Any composition created with Script can be stored on a disk, and then loaded into Synclavier II's digital memory recorder. All compositions created with Script can be made to play back in perfect sync with a multi-track recorder.

Another feature which is extremely helpful for musicians is the editing feature of Script. This allows you to edit existing compositions through the terminal. You can cut apart, reassemble, or tailor in any manner a composition without ever risking a loss of any of the original elements.

MAX

Max is a complete music applications development system. It allows you to control all of New England Digital's special purpose hardware, i.e., the computer, analog-to-digital converters, digital-to-analog con-

verters, and other devices like a scientific timer which can be programmed to be SMPTE compatible.

Max comes complete with documentation for the Synclavier II hardware interfaces to enable a programmer to design his own software program. This language is for people who possess a much more sophisticated knowledge of programming computers. Basically it is a superset of XPL, the software language New England Digital uses to program Synclavier II's computer.

Max is designed to permit the owner of Synclavier II to take greater advantage of New England Digital's powerful 16 bit computer. Up to now, all software had to be written by New England Digital. The Terminal Support Package with the Max language gives you the opportunity to explore new ground on your own. The ways in which Synclavier II's hardware can be used by Max is virtually limitless.

All of us at New England Digital feel we've only begun to explore and tap the awesome potential of the Synclavier II digital synthesizer. The Terminal Support Package is just one more step in an exciting journey toward this realization.



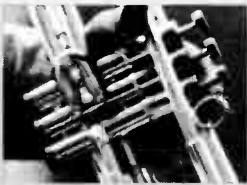
Maynard's Little Big Horn with the soft-jazz bore.

"I designed this trumpet because I wanted to offer the player an instrument that's exactly the same as my MF Horn except for the bore. The MF's is large — .468. This one's just a tad smaller — .465. I like to have both trumpets on the stand so I can switch from one to the other.

"I like this one particularly for playing some of the softer jazz things because it isn't quite as demanding as far as air power and velocity go.

"Also, I realize that not everyone uses my size mouthpiece. A player might prefer a *huge* one, and rather have an instrument with a bore that's not as large as the MF's. The theory of 'large mouthpiece/small-bore horn.' Now, with this trumpet, we're offering him a slightly smaller bore to complement his mouthpiece better. Plus all the features that've made the MF so popular.

"Fast valves. I want to press a valve and see it come up fast. Even when it's not show room



clean. I mean, I wonder how many players clean their horns out after every performance, as the little pamphlet says. I've used hundreds of trumpets in my day, and these are the valves that work the best.

"Toughness. I'm very rough on an instrument. So it has to be designed and constructed so it'll withstand me. And the airlines. For a test, once, the President of Leblanc tossed my horn into its case, took it to the edge of a stairwell, and threw it

over! Just threw it down the stairs! I almost freaked! We examined the horn then, and it was still perfect. Perfect!

"Brass or silver. The instrument comes in either brass or silver-plated brass. If I were playing in the trumpet section a lot more, like in the back row, I'd go for the silver, which seems to sound brighter. But up front, I'd rather hear it darkened or mellowed. So I go for the brass. It's all very personal, anyhow, and we give the player a choice.

"A live bell.

Holton and I put time and energy into the size and shape of the bell. We experimented with smaller bells, bigger bells, less flare, more flare. And we hit on one that has a live sound. It rings!"



Maynard Ferguson's Little Big Horn. The Holton MF4. It's included in a full-color 32-page catalogue of Holton brass and woodwinds. For a copy, just send two dollars to Leblanc, 7019 Thirtieth Avenue, Kenosha, Wisconsin 53141.

HOLTON 



The Little Big Horn



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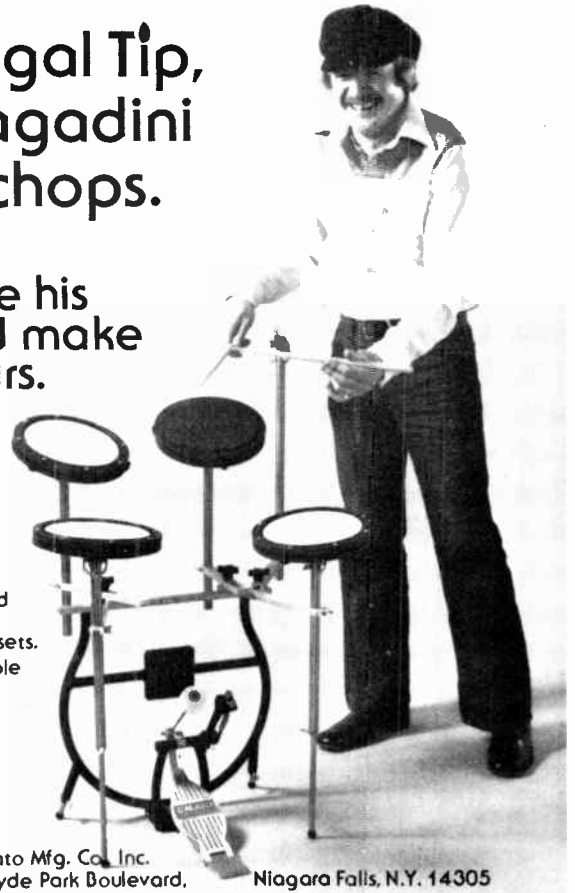
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On Trumpet

I have been using a series of warm-up exercises that would awaken the chops of the dead. In forty-five minutes you can get into playing shape even after lay-offs of a few days.

So, with a minimum of discourse and the accent placed firmly on demonstration, here they are:

1. Play long tones thus:

See Ex. 1

It is important that you do not remove the instrument from the lips during this or any other exercise. All exercises are to be practiced in strict tempo.

2. Slur downward to the next note on the harmonic series using the same fingering.

See Ex. 2

1
1 2 2.)

(The fingering series is 0 2 1 2 3 3 3)

3. I proceed with a simple flexibility exercise.

See Ex. 3

Rest approximately the same length of time as it took to play the exercise before moving on to the next one.

4. Now we extend the range farther.

See Ex. 4

Haw! Gotcha!

I see that you didn't notice that all exercises are to be played *softly*. If you did, then I must be talking to someone else.

Ex. 1 $\text{♩} = 60$
chromatically down the fingering series to be played: *softly*
to the next fingering on through every note of every series

Ex. 2 $\text{♩} = 60$
softly etc. on up to

Ex. 3 $\text{♩} = 60$
softly etc.

Ex. 4 $\text{♩} = 60$
softly etc.

Ex. 5 $\text{♩} = 60$
easy attack etc. chromatically

Ex. 6 $\text{♩} = 60$
softly

Ex. 7
etc. then:

Ex. 8 $\text{♩} = 60$
softly chromatically

Ex. 9 $\text{♩} = 60$
softly play each 3 times to

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Since its introduction Synclavier II has outsold all other

Synclavier II creates sounds never before possible from any synthesizer.

In April of this year New England Digital Corporation introduced a stereo LP demo record to illustrate some of Synclavier II's incredible sounds. After hearing this record, many people called to say they couldn't believe all the sounds on the demo could possibly have been created by any synthesizer. However, after seeing and hearing Synclavier II for themselves, they were amazed at more than just the absolute realism of its instrumental sounds. They were awed by the infinite variety of tonal colors, unique sounds, and special effects so easily created by this incredible instrument. We might add, many of these people now own a Synclavier II.

Synclavier II not only produces sounds no other synthesizer can produce, it also offers more live performance control than any other synthesizer.

Synclavier II gives you an extraordinary ability to change sounds as you play them. Using Synclavier II's real-time controllers you can accurately recreate many of the subtle changes real instruments make during a live performance.

Here are some of the real-time controls that have made Synclavier II famous: Attacks can be individually altered both in length and brightness for each note. Vibratos can be brought in at different times. Vibrato depths can be changed at will. Individual notes and entire chords can be made to crescendo and decrescendo smoothly and naturally. Final decays of percussive sounds can be made to ring out longer for low notes than for high notes. In strummed chords, some notes can ring out longer than others to compensate for the differences between open strings and stopped strings. Individual notes and entire chords can be pitch bent up or down. The overtone content of any sound can be completely varied from one note to the next. Up to four different rates of portamento can be performed on the keyboard at one time. Some of the harmonics of a sound can remain stationary while other harmonics of the same sound slide against them. And the list goes on.

The possibilities for programming new sounds with Synclavier II are limitless.

Although Synclavier II comes preprogrammed with over 128 preset sounds, it does not lock you into these preset sounds. All of these presets can be modified any way you wish. The possibilities for creating sounds from scratch are limited only by your own skill and imagination.

Synclavier II can store an unlimited number of sounds.

Any sound created on Synclavier II can be permanently stored on a floppy disc with



just the touch of a button. From 64 to 256 separate sounds can be stored on a single mini-diskette. The number of mini-diskettes you can use with Synclavier II is unlimited.

All of this is just a glimpse of Synclavier II's enormous potential. The real potential of Synclavier II can be more completely understood by taking a close look at Synclavier II's super advanced hardware and software. The capabilities of Synclavier II's hardware and software extend far beyond any demands currently being made on them.

Synclavier II is controlled by the most powerful computer available in any synthesizer made today.

New England Digital Corporation leads the field in the development and use of hardware applications for music synthesis.

New England Digital uses a powerful 16 bit computer that addresses up to 128k bytes of memory. Other digital manufacturers design their systems around microcomputers. Microcomputers are simply not powerful enough to control large numbers of voices on the keyboard at one time. Most current digital systems are limited to 8 usable voices. When these systems try to control more than 8 voices at once, the speed at which these voices can be played on the keyboard slows down considerably. So, for musical applications, more than 8 voices can not be played on the keyboard at one time.

These microcomputers are also not fast enough to permit extensive real-time control of a sound while it is being played on the keyboard. A few real-time features are available while other important features are deleted because of speed limitations of the microcomputers.

New England Digital Corporation designs and builds its own 16 bit computer, as well as the Synclavier II synthesizer.

New England Digital's 16 bit computer and Synclavier II synthesizer are so unique, New England Digital has been awarded three basic patents on their design, and has several others pending.

The speed of Synclavier II's computer is unmatched by any other digital synthesizer system on the market today. Synclavier II's computer can easily control up to 32 voices on the keyboard at one time without slowing down. No other digital system in the world comes close to this kind of control.

While some synthesizer manufacturers consider a "voice" to be one separately controlled sine wave, one voice of a Synclavier II synthesizer consists of the following: (1) 24 sine waves, (2) a volume envelope generator, (3) a harmonic envelope generator, (4) very sophisticated digital FM controls, (5) an extensive vibrato control, featuring up to 10 different low frequency wave forms, (6) a portamento control that can be either logarithmic or linear, (7) a decay adjust feature, permitting lower notes to have longer decays than higher notes.

just one year ago, or digital systems combined.



Synclavier II's 16 track digital memory recorder is more sophisticated and has more features than any other synthesizer recorder or sequencer in the world.

Synclavier II's digital memory recorder has enormous capabilities because its computer is fast enough to perform the millions of math computations necessary to make all these features operational at one time.

For example, Synclavier II's digital memory recorder enables you to set independent loop points for each of its 16 tracks. So, you could have 8 notes repeating on track #1, with 64 notes repeating on track #3, and 2 notes repeating on track #7, and so on. All 16 tracks can be looping independently at the same time but still be in perfect sync.

In addition, you can transpose each separate track individually. Track #6 could be transposed up a 4th, while track #8 was transposed down a 5th, and so on.

Other recording features made possible by Synclavier II's ultra fast computer.

Sounds can be bounced from one track to another. You can overdub on just one track, without losing the material already recorded on that track. You can change the volume of individual tracks. You can change the speed of the recorder without changing the pitch. You can punch in and out instan-

aneously. You can fast forward or rewind just as you would on a 16 track tape machine. You can instantly erase any number of tracks in the recorder.

You can change the scale of a piece of music already recorded in the recorder. For example, if you had a piece recorded in the key of C, you could change it to the key of B flat minor without rerecording a single note in the recorder. Or you could change a piece of music already recorded in the recorder from a tempered scale to a microtonal scale, without recording a single note over again.

You could keep the notes of an instrument that was recorded on one of the tracks in the recorder, and assign a new instrument to play the previous instrument's notes. For example, if a flute were playing on track #5, you could assign a guitar to track #5 and have it play the flute's notes automatically.

Synclavier II's computer is not only the fastest and most powerful computer available on any synthesizer today, it's also enormously expandable, with A to D converters, D to A converters, real time clocks, printers, modems, and alphanumeric and graphic CRT's.

The New England Digital Computer has had 5 years of proven production and successful sales to scientific end users for real-time applications. This history of steadfast reliability has been a major part of Synclavier II's unparalleled success in a market place choked with new products.

Synclavier II has the fastest and most accessible software available in any synthesizer today.

Synclavier II uses an extremely high level structured language called XPL. XPL has proven to be an extremely fast language which has continually provided the means to add new features to Synclavier II on a regular basis.

Other synthesizers are still using languages too limited for our purposes. Assembler is a good example. It is by far a much slower and more difficult programming process to use than XPL. Software improvements made by Assembler language could take months. But with XPL we've been able to add totally new features to Synclavier II in a few days.

New England Digital can add new features to your Synclavier II synthesizer through the mail.

During the 10 months since the introduction of Synclavier II, New England Digital has issued four software updates to the owners of Synclavier II synthesizers. Those updates were mailed out to Synclavier II owners automatically. They included new software that customers had asked for. The updates also included new features and improvements that New England Digital felt were a strong enhancement to the operation of Synclavier II.

Software updates ensure the Synclavier II customer that his system will always be state-of-the-art.

When you buy a Synclavier II, you will automatically be sent new features as they are developed this year, next year, and for years to come.

The Synclavier II synthesizer is not a temporary answer in a technological world moving at warp speed. It is the answer. When you buy a Synclavier II, the instrument improves as fast as our technology improves. Since we're already leading the field of digital synthesis, we feel you are comfortably safe in assuming Synclavier II will be your companion for a long time to come.

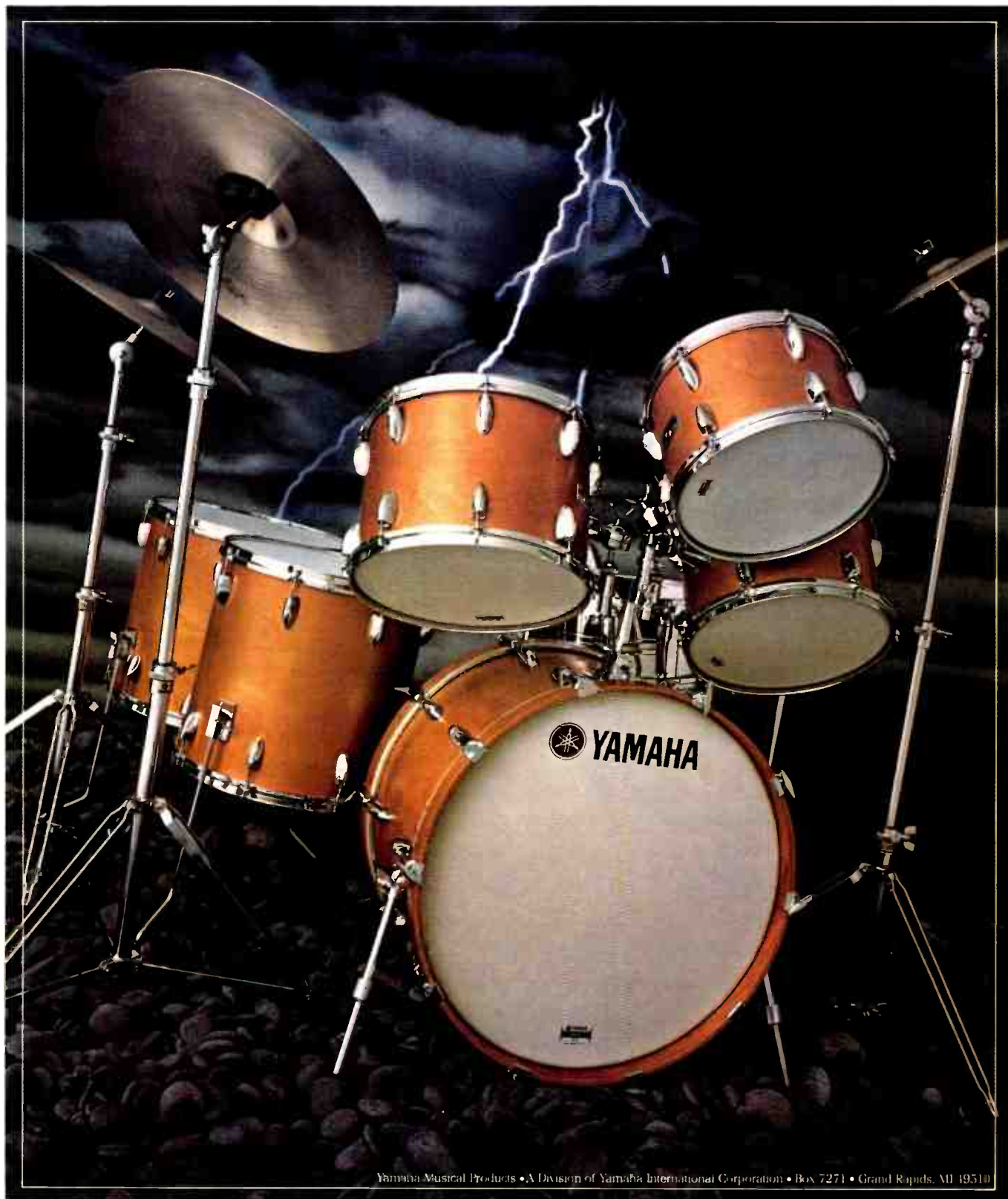
When you own Synclavier II, you will never need to sell your "old" system in order to buy a better one. Your Synclavier II system becomes better automatically.

For further information and a copy of Synclavier II's stereo LP demo record, send your address plus \$1.00 to either of the following:

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On Drums

I'd like to offer a few of my ideas on improvisation; the examples I've included apply to rock, jazz or funk. Fortunately, I seem to have developed a style that fits almost any situation but still offers me freedom to create. This requires some forethought so you are not relegated to playing straight time and old cliché licks.

I've taken some things that I play and divided them into two bar phrases. These are not actually rhythms or exercises but ideas that I use while playing. Hopefully, these ideas will show you some hand and feet break-ups and will help you understand that freeing up your own playing is not that difficult, if you have a few moves together. This way you can improvise behind a soloist and still be relaxed and not disturb the time. You can expand on the endless combinations of possibilities and ideas concerning hands and feet between the drums. The more you have together the less limited you will be and the more able you will be to let the creative force flow. To me, this is progressive drumming.

The first example presents some ideas I use while playing either rock or jazz. I have written it with a definite pattern of the hi hat. Remember, you can play swing, straight eights on open or closed hi hats or anything you like with the right hand; I wrote it this way because I liked how it felt.



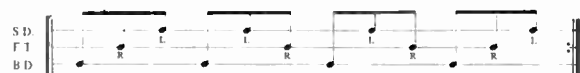
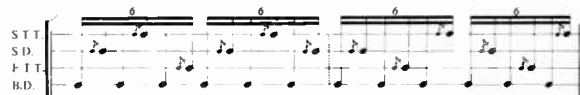
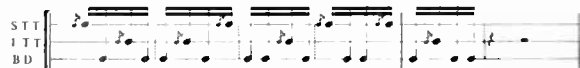
Since moving to New York City I have played almost exclusively in a bebop setting. All the things I've written here are patterns I picked out of a tape I made while having musical conversations with a tenor saxophonist during his choruses. We were playing with a swing feel but I have written them out with different cymbal patterns so you could see them in more than one context.

Here is an example mixing eighth notes and triplets. It's fun to play and sounds hip, too. This can also be played with the ride beat on the cymbal. I've written it here keeping the hi hat open for one bar and then closed for one bar, in order to augment the triplets. Sometimes on jazz gigs I use this type of constant underlay to shade the soloist. I enjoy the freedom to move spontaneously throughout the drums and cymbals and improvise outside the

confinements of pattern. If you listen carefully to the soloist and check your dynamics it won't sound too busy; it will, in fact, enhance the performance. If they let you play real loud then have fun!



I also find moving eighths, sixteenths and triplets from drum to drum using different hand and feet combinations quite interesting, and I've written some ideas concerning this concept. I hope you find them useful to you in developing your own ideas. Keep in mind that these are just ideas and not technique exercises. By making up your own sticking and striking different drums and starting the beats in different places, you can get as loose as you want.



Mike Clark.

On Trumpet

Now we have reached the point where you want to make a lamp out of your horn. You are very aware of the muscles in your bottom lip. Your mind is becoming fatigued.

Now for something slightly different.

5. Having practised every note so far, slowly, we play them all at once and extend the range slightly. This is to be played three times.

See EX. 5

By now you should be able to appreciate the alchemy of these operations and your chops should be stirring from their slumber.

6. A further extension of range:

See Ex. 6

Now we come to the most important part of the ritual. Recess. This time and what you do spending it is extremely important. I usually rest between ten or fifteen minutes during

which time I may turn on the tube or make a phone call or devote myself to mystical pursuits.

During this time, rest! Don't play anything or even think about it. During the whole series of exercises no note should be played that is not part of the exercise.

Now, after taking our sabbatical, we proceed.

7. I recommend a book by Charles Colin called Lip Flexibilities Part II. My love is called *Extending the Range to High E*. Pick one of similar ilk and play it through the fingering series.

8. Liptrills!

See Ex. 7 and 8

Concerning the embouchure, pick any that seems comfortable and is able to accomplish the desired results, namely, the notes. The important thing is for the corners of the mouth to be tight at all times except when taking a breath.

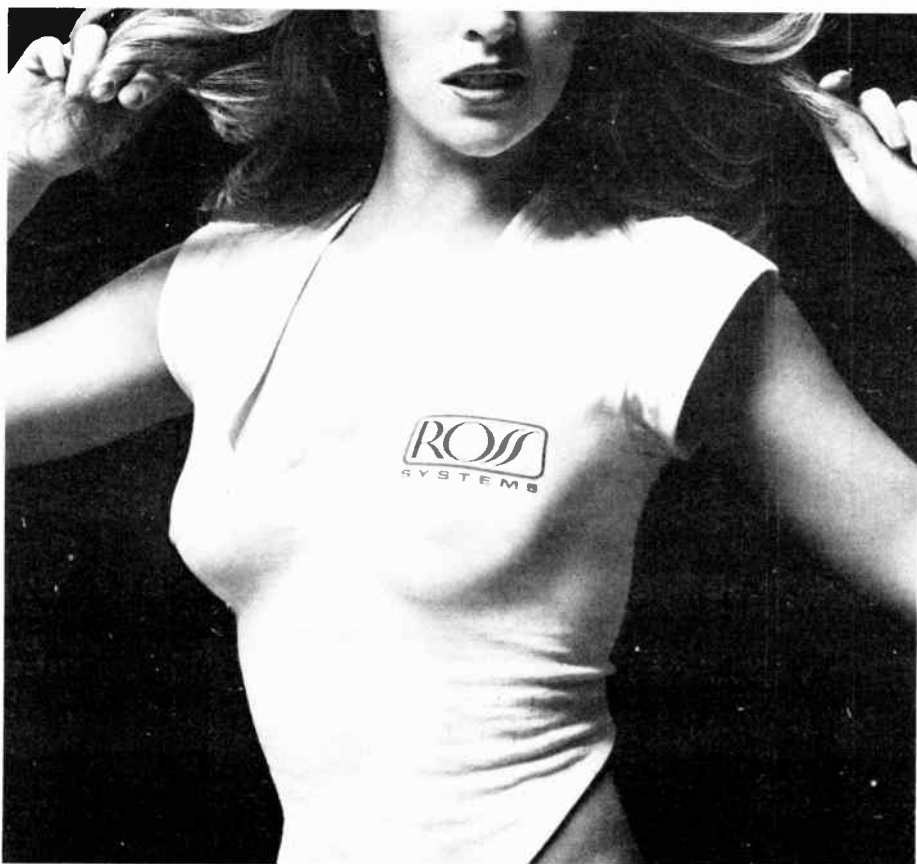
Play the chromatic scale three times starting from G under the staff to G over high C and back down again.

10. Finally, arpeggiate major triads starting on F below the staff using the fingering series upwards to C. Thus low F to F over high C, to low C to double high C.

See Ex. 9

All of this meriment takes from forty to forty-five minutes. I find that by doing these exercises early in the day makes me warm all day. Doing these every time I can has convinced me that there is, indeed, a God.

Jack Walrath



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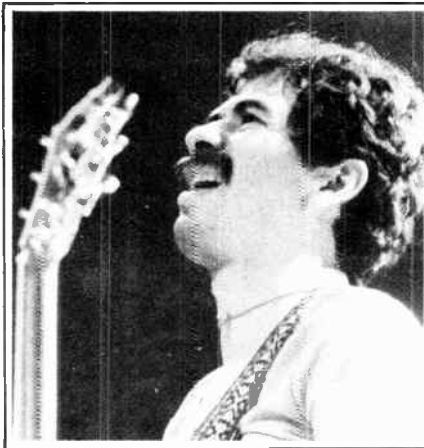
Carlos Santana

Continued from page 44

rhythm passages Carlos prefers the Series 300 Mesa/Boogie going into a Scorpion 4 x 12" with E.V.'s. On this amp he has a DOD Dual Speed Chorus Effect. In front of all three combinations there is a Mutron Volume/Wah with the volume circuit removed. The whole setup is then connected to a computer bypass circuit, so he can select any amp at any time.

"When it comes to phase shifters, I like Pat Metheny. He's the genuine thing. But like Pat Metheny we have to be careful how we use those sounds. Before Jimi went out he was getting a sound I wasn't too fond of. A lot of times you can put the guitar through so many signal processors that the real connection between the cry of the heart and the notes on the strings is too filtered."

Responding to the mention of Andy Summers, Santana exclaimed, "He's the best! *Andy Summers is the Joe Zawinul of the guitar.* He uses only the quality sounds. And when it comes to putting all the elements together in a contemporary sound,



Allan Holdsworth has got it. I give him more credit than anyone for just pure expression in soloing. He and Andy Summers are on the same level. They have something totally beautiful."

When asked about jazz greats, Sidney Bechet, Charlie Parker and John Coltrane, Santana's response is equally enthusiastic. "Sidney Bechet is truly soulful. He sounds like a voice, the way Bessie Smith used to sing the

blues in the 20s and 30s. It don't care too much for his tone, but his feeling is incredible."

"When I think of Charlie Parker, I think of Picasso and Stravinsky. Parker just penetrates. His will was inspired and burning like crazy. People like that offer so much and leave so much behind. But as far as what I look for in music, I'm infinitely closer to John Coltrane than anyone else. I'd say *Ballads and Coltrane's Sound* are my favorite Coltrane sounds. I like the late Atlantic albums the best.

"The stuff I'm most fond of deals with lyricism more than chops. Let's face it man, lyricism deals with simplicity. Willie Bobo describes me as somebody who makes a small chair into a sofa bed. I like to make myself comfortable. I admire Mahavishnu, Bill Connors, and Allan Holdsworth, for their dexterity. But dexterity alone is about as interesting as the mind talking all night and saying nothing. It's intellectual dexterity. The guys I love don't do that — *they play from the heart.*"

John Stix

Grateful Dead

original audiences a great deal. We still have a lot of lights and things like that focussed on the stage and it's a big time rock'n'roll band, but the audience is more participatory now than they were in the early seventies.

"Commune" (Garcia — Weir)

Jerry: Well, we never have been a commune in the classical sense. We've had a life style which you could describe as communal, but we've never been a functioning commune. We were on the same piece of land, but early in our development our scene got to be so large that really you can't find places that are big enough to hold that many people.

You see, a thing that happened, too, in California was that Californians got to be very frightened about the whole hippy thing. And they started to pass legislation about how many people who are unrelated can live under the same roof, that's the truth.

The place on *Workingman's Dead* is actually not anywhere near where we

lived. In fact you will notice that the low factories that you see in the background are actually drawn in with a pencil. Stanley Mouse, the guy that did that cover, he took that with a polaroid camera, a cheap old polaroid camera, on a street corner in San Francisco and he just sort of filled in the . . . you know, to give it that sort of industrial wasteland look. There really is no such place.

Bob: We do have a pretty close brotherhood. We understand each other and we understand each other's musical vocabulary and we have toured with each other etc., and given that, and given the success that we've had and learning how to play and learning how to play with each other we would be foolish to throw it away. For instance if we come upon some enormous commercial success and don't have to work any more, I'm sure we still would.

Jerry: We had to be our own community, like a life boat, we've been like a little life boat with a life boat

culture and the experience has had a positive feedback effect. In other words, the further we've gone in that highly personal direction the more it's reinforced itself. I mean, we are surviving after all this time. Not only that, we are more successful than ever.

We've continued to grow. Our curve has been very slow but very steady. Now we sell more tickets than almost anybody in the United States. And it keeps the experience for us a vital one and fresh. It's never had an opportunity to get boring. It works.

We couldn't have imagined it when we began.

Thank you very much, good night. ●

Hans Wichert

Guitar Technique

Continued from page 18

Example 4
 Gma7 Bbma7 Fbma7 Abma7

Example 5
 (Gma7) Bbma7 (Fb) (Abma7)

Example 7

Now let's add the correct chord underneath the melody: (Example 3)

EX. 3

Gma7

This is a simple Gmaj⁷ chord in root position.

Here are the first four bars of "Here's That Rainy Day", in the 8va position: (Example 4)

Now we'll put the chords under the melody (the Arabic numerals give the left hand fingerings, and the Roman numerals refer to positions): (Example 5)

So far, all of the chords are in root position, and all of the melody notes are chord tones. Not all music is this accommodating, which makes alterations and substitutions of the chords necessary. But don't get discouraged — this is where the color comes in. If we take the whole melody of "Here's That Rainy Day", add chords under it, with the necessary substitutions and alterations, the arrangement takes on a whole other personality. (Again, Roman numerals indicate the positions. Example 6)

Note the E⁷b5b8 substitutions for Bb⁷ in bar 2. In bar 6 you'll see other series of substitute voicings for the dominant 7b9 chord. In bars 15 and 16, I've used b5 substitutions for the E⁷ and D⁷ chords. There's another b5 substitution in bar 21. The second chord in bar 22 is a D major triad, with an Eb (the b9) underneath. This chord could be used as a substitute for D⁷, as it is here, and also for Ab⁷b5b9.

I've written this arrangement in the block chord style, but there are many other ways of playing a chord solo like this. For instance, you could arpeggiate the chords while allowing all the notes to ring. The first bar of the tune might sound like this is you used arpeggios: (Example 7)

The chord is still held, but it's broken up into an arpeggio to get an even flow of eighth notes. You could play the whole tune this way by holding the chord down and picking the notes. Any variation of this pattern can work, as long as the chords are held for the correct number of beats.

This column is reprinted by permission of Amsco Music Sales, from the book "Improvising Jazz Guitar" by Jack Wilkins and Richard Baukus, to be released September 1981 — Ed.

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The only synthesizer that can improve on Synclavier II is Synclavier II.

New England Digital is the only digital synthesizer manufacturer in the world that completely designs and builds its own computer as well as its own synthesizer. New England Digital's powerful 16 bit computer, along with the XPL language used to program it, make Synclavier II more versatile, flexible, and expandable than any other synthesizer made.

In order to understand how advanced Synclavier II truly is, it's necessary to understand the enormous differences between Synclavier II's hardware and software, and that of other digital systems.

No other digital synthesizer on the market is capable of keeping pace with Synclavier II's XPL language.

XPL is a high level structured language, which offers tremendously fast and accurate control for writing complex real-time digital synthesis programs. Synclavier II is the only digital synthesizer totally programmed in a high level structured language.

Other digital systems are programmed in much simpler languages, like Assembler. Using Assembler language, it's very difficult to write complex programs with any degree of speed or accuracy.

XPL language uses a compiler. The compiler automatically translates the way we think into the way the computer thinks. Assembler doesn't use a compiler. So the programmer has to do his own translating from the way he thinks into the way the computer thinks.

For example: If you wanted to express the equation $A = 2 + 5$ in Assembler, you would have to go through the following instructions:

- (1) Find a register in the computer that is empty.
(Let's say it's register 0)
- (2) Assign register 0 to contain A.
- (3) Load register 0 with a 2.
- (4) Add to register 0 a 5.

In XPL, the programmer just types in $A = 2 + 5$. That's it. The compiler automatically translates that equation into a series of instructions that the computer can understand.

If you wanted to compute the square root of five in XPL, you would simply write $A = \text{SQRT}(5)$; the compiler would automatically generate a set of instructions to communicate that equation to the computer. In Assembler, the programmer would have to write almost 100 instructions all by himself in order to get the same result.

The more complicated a program gets, the more XPL pays off. The inverse is true for Assembler. The more complex a program gets, the more impossible it is for the Assembler programmer to keep track of all the enormous details all by himself.

Synclavier II allows software changes to be made quicker and more accurately than any other digital synthesizer.

It's no small wonder that Synclavier II offers more than five times the features found on any other digital system. Synclavier II's XPL language is the most advanced programming process currently being used to program a digital synthesizer. XPL offers solutions to digital programming that other languages can't offer.

For example, one big problem encountered in programming is how to change one small function of a synthesizer system without changing something else in the process.

A change such as this is not always so easy to do in Assembler language. In order to change the function of just one button in Assembler, the programmer would have to rewrite the software program for practically the entire synthesizer. This is an extremely difficult task because the programmer himself is totally responsible for keeping track of every detail of the software program. Making a software change with Assembler is like having to tear down a finished house and rebuild it from the ground up, just to add a new window.

This tearing down and rebuilding process required by Assembler takes an immense amount of time, not to mention money. Furthermore, the chances are very great that the rebuilt "house" will have more variations on the original structure than the one change the programmer intended to make.

Using XPL to add a new feature to Synclavier II doesn't require the programmer to start over from scratch. The programmer can specifically address the one feature he wishes to change and let the XPL compiler take care of the rest. The compiler allows the new information to be incorporated into the present software without destroying any part of already existing features.

With XPL, New England Digital can afford to add new features to Synclavier II on a regular basis. In this way Synclavier II can remain state-of-the-art for years and years to come.

Synclavier II is the only digital synthesizer that can make affordable changes in its hardware.

What happens when a digital synthesizer eventually uses up all the computing power available in its computer by adding too many new features or options?

If you change any part of the hardware in a digital system programmed by Assembler, nothing will work at all. The new computer hardware won't know what to do with the old software. In order to make the new computer hardware work, an entirely new program must be constructed from scratch.

This is a far greater project than merely adding on new software feature to an existing program. The time required to redesign Assembler software so it could deal with a hardware change, could take up to a year or more.

The architecture of Synclavier II makes hardware changes easy to incorporate. Synclavier II uses a MOVE architecture computer. Synclavier II's MOVE architecture allows additional computing power external to the computer's central processor itself. This means that the possibilities for implementing new hardware can be done in a modular form.

Synclavier II's software is designed so modular hardware additions can be handled by modular software additions. The use of hardware and software modules gives New England Digital total freedom to create any new operation they want for Synclavier II.

If the constant addition of new features eventually exhausts the computing power of Synclavier II's computer, New England Digital will already have the means to accommodate additional computing power for the Synclavier II system at a very reasonable cost. Other digital manufacturers will eventually be forced into a complete redesign of their systems at an enormous cost.

No other digital synthesizer in the world is capable of improving on Synclavier II's advanced technology.

No other digital synthesizer on the market is controlled by a computer anywhere near as fast as Synclavier II's. In fact, Synclavier II's 16 bit computer is more than 10 times faster than any microprocessor currently being used by other digital systems.

No other digital synthesizer is programmed in a high level structured language like XPL. The likelihood of another synthesizer manufacturer developing a high level language compiler competitive to New England Digital's, is not something to bet your future on. To bring New England Digital's XPL compiler to its present state has required more than 10 man years of development.

Synclavier II not only has the fastest computer and the most advanced software, it also has the only architecture that is flexible and expandable enough to permit serious advancements in its system's design without taking forever.

Synclavier II is truly designed to be a state-of-the-art digital system today, tomorrow, and for years to come. And New England Digital is the only synthesizer manufacturer that can honestly say it has the means to upgrade every Synclavier II they sell to keep pace with new changes in digital technology.



LEW TABACKIN

and collaborator Toshiko Akiyoshi (who was born in Manchuria, but moved to Japan as a child) when she was planning a Town Hall concert to commemorate her tenth year in the United States. The pianist needed a tenor player for the concert, and trumpeter Bill Berry suggested Lew. As it so often happens, Toshiko was subbing in Clark Terry's band and heard Lew, but couldn't see him. "It was at the Five Spot, and you couldn't see the horns from the piano," Toshiko told me. "On a D flat blues I heard this tenor player coming from behind me and he sounded like Lucky Thompson or Don Byas, which was rare at the time because everyone was into Coltrane. He sounded so great, and his style was modern, more like Rollins or Trane, but with this different sound. I was really knocked out." It turned out Lew was unable to make her concert, but they met and later formed a quartet. Love blossomed, despite some rough times when the pianist-composer was ready to quit

music, and the two were then married in 1969.

The move to California and the very reasonable rehearsal room rates at L.A.'s Local 47 prompted the Tabackins to form a big band, using Akiyoshi's charts and nine years later, the band has won numerous awards, including the prestigious *down beat* Critic's Poll. Ironically, they have been without domestic record affiliation since 1978, when RCA stopped distributing their albums (Japan is still the band's primary market, where the Victor discs sell well), until the first of this year, when a distribution agreement was signed with the newly-formed Jazz America Marketing (JAM) label.

Off the freeway, we head to Tabackin's quiet studio, equipped with all manner of stereo gear, topped off by two huge Voice of the Theatre cabinets, discussing the vagaries of working with a big band and a trio.

"Well," Lew muses, "with the big band you have lots of support. There's

a framework to work out of, the music is written, and you've got a lot of security in those fifteen guys. The context is set up and you respond to it. The difficult part, aside from the responsibility of having to worry about all those people, is trying to transcend the big band format, to elevate your solo playing to the level of a small group. It's more difficult to become free in a band context and there's always that time limitation. But with the band, we get to play in front of large audiences, which means more exposure."

Unfortunately, the positive response to the big band has not meant a mountain of jobs for Lew with his trio. "It's probably economics," he says, puffing on one of the meerschums he's never without. "Clubowners like to deal with known quantities. Even though the big band has been a fairly strong draw, it's been difficult for me to develop credibility as a drawing power outside of it. The band gets raves, and so do I, but it

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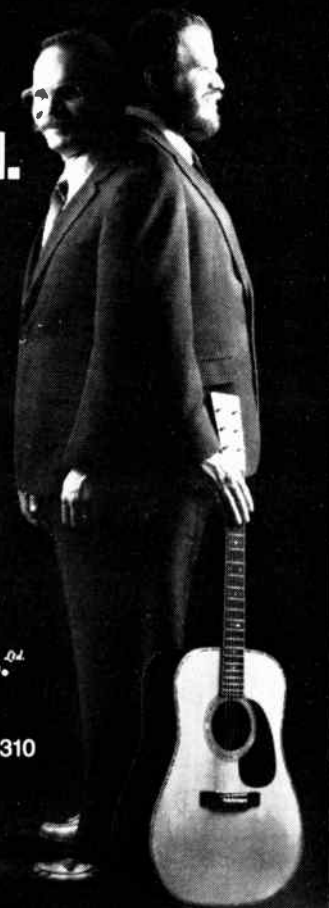


Photo: Miguel Tejada-Flores



doesn't seem to rub off on the bookers because they don't witness the performances.

"However, some club owners, like Todd Barkan at San Francisco's Keystone Korner, are more progressive. He gave us a shot and things worked well. We started a little slow but as word got out, the crowds came in. I don't get top money in clubs so the risk is not that great. But I still have trouble getting trio work in New York."

In either big band or trio context, Tabackin has to keep both his tenor and flute chops together, no easy matter, even for a virtuoso of his caliber. "Going back and forth from flute to tenor is rough," he says. "I try to retain a balance between the two. Flute is very difficult and the tenor breaks up a lot of what you accomplish on flute. The violence of the saxophone, all that roughness, eliminates the subtle flexibility and softness you need on the flute. I try to get around these problems by

Continues on page 98

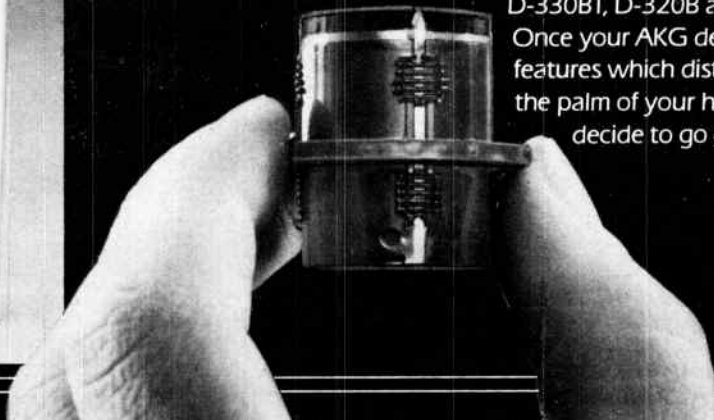
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supporting my flute sound with as much air as possible, and I try to avoid using a lot of lip pressure. I find that if I practice the flute before the tenor, then I can do a credible job. The best thing I can do is develop as strong and idealistic a flute sound as possible, so that if I do lose something, it's not that noticeable. There's no solution to this problem, it's just something that I try not to make counterproductive. But I know that flute playing, with its concurrent increased breath support, has made me a better saxophone player.

"As far as practicing flute, I have a warmup routine that includes making some short note placements, trying for the right feeling, then work on tone, maybe hitting some As, just softly. Eventually I'll do some intervals and scales, using different air attacks to get the diaphragm really pumping. I'll usually finish off with an etude or some classical flute music."

As the evening approached, Tabackin became itchy to try his newly repaired horns, and as a parting question, I asked him what he recommended to students at clinics.

"I do two types of clinics," he offered, "saxophone and jazz

situations where people study so-called legit saxophone and they wonder why they have trouble in a stage band environment. Well, I feel that classical saxophone study, European style, can be dangerous because that style tends to use conservative mouthpieces and there is not much emphasis on subtones. To me, the real classical saxophone style is that of Coleman Hawkins, Lester Young, Charlie Parker, Johnny Hodges. To me the real legit style is jazz and that's what's played on a saxophone world-wide — jazz, not legit. Students should study clarinet or flute and then play saxophone, or study it outside of that conservatory environment.

"As far as improvisation is concerned, when I started doing clinics, I realized that the only thing I could do was relate my own experience, how I developed as a player. I came to the conclusion that you learn one note at a time. I didn't have any information such as what scale goes with what chord and so on, as is available today. I just tried to play a blues, like in B flat. Well, I knew B flat was ok, I mean that was a

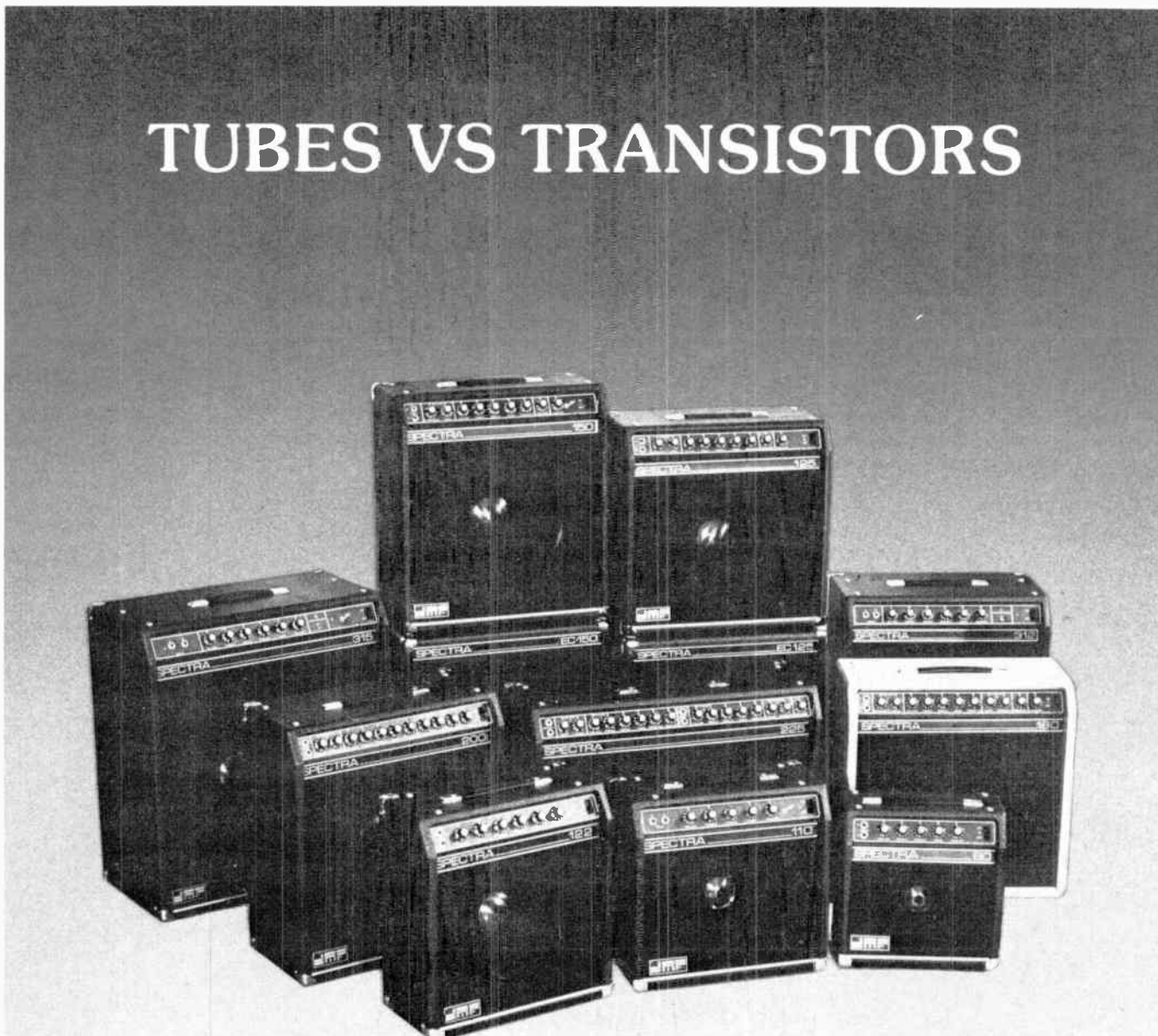
beginning, so I just played the shit out of that B flat. You can do this by yourself, rhythmically altering your approach to make it interesting. Then on the fifth bar, something else happens and you incorporate that.

"What you're doing is accumulating a repertoire of notes, finding out what note fits here, what note there, and you begin to cherish each note because you don't have many. Therefore, each one becomes important, very beautiful. It's just like the Greek 'Ethos' where each scale had a particular character, one sad and mournful, another ecstatic and passionate. Eventually these notes and scales become part of your whole being, and as you develop your own way of organizing these notes — in a manner different than the person next to you — you begin to evolve a personal approach to playing. That's why I try to get students to put their books away and let their instincts function, so that there can be a balance between instincts and organization. If everything is predetermined, creativity is hard to come by."

Zan Stewart

LEW TABACKIN

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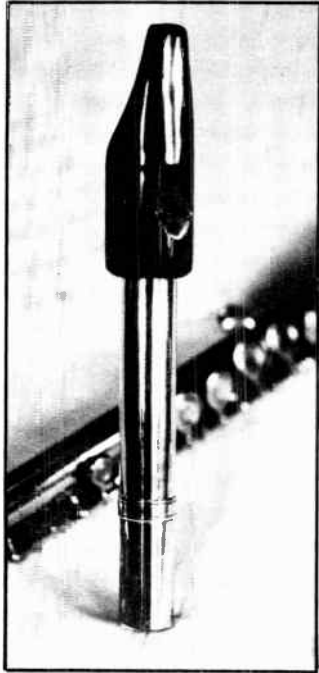
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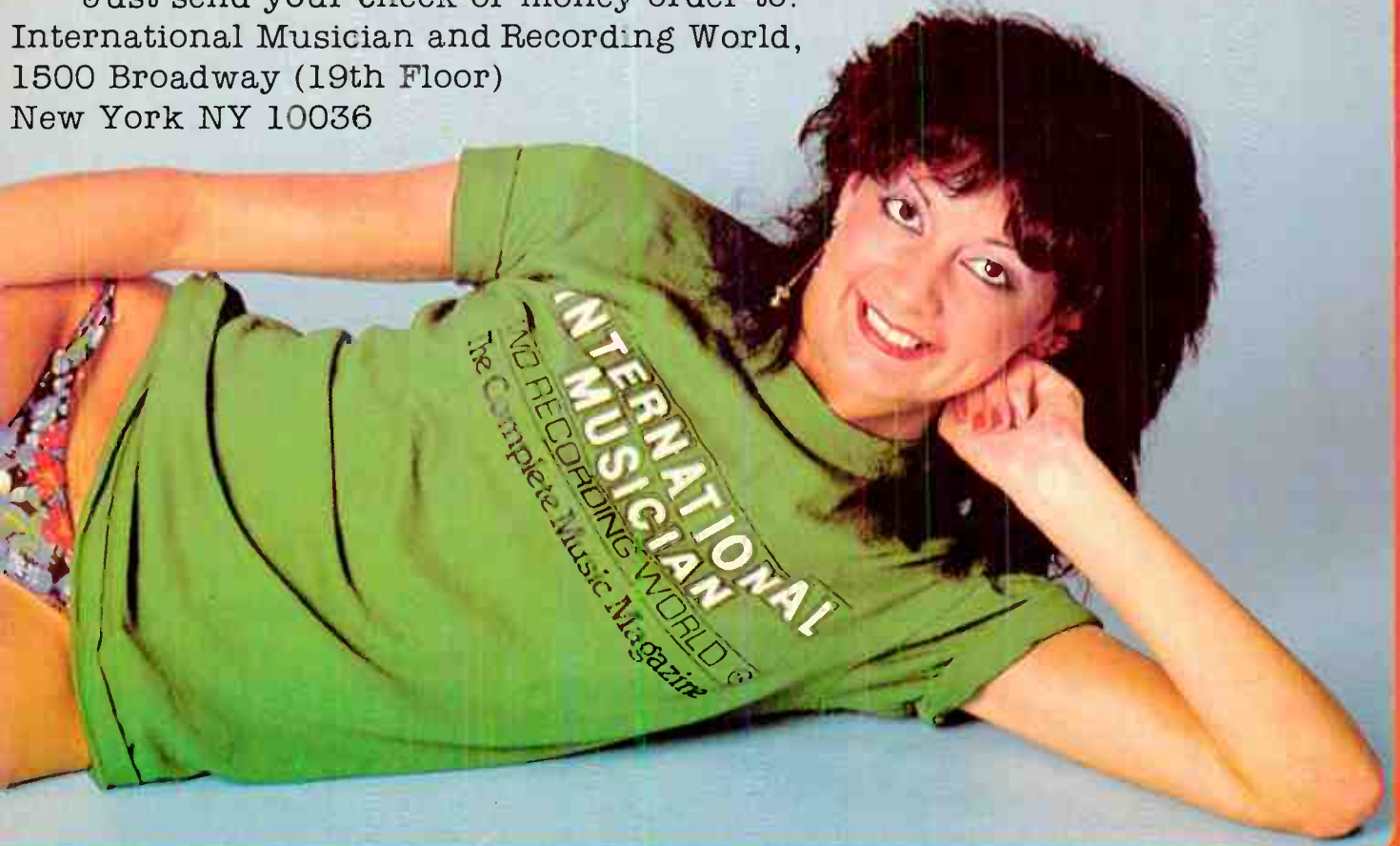
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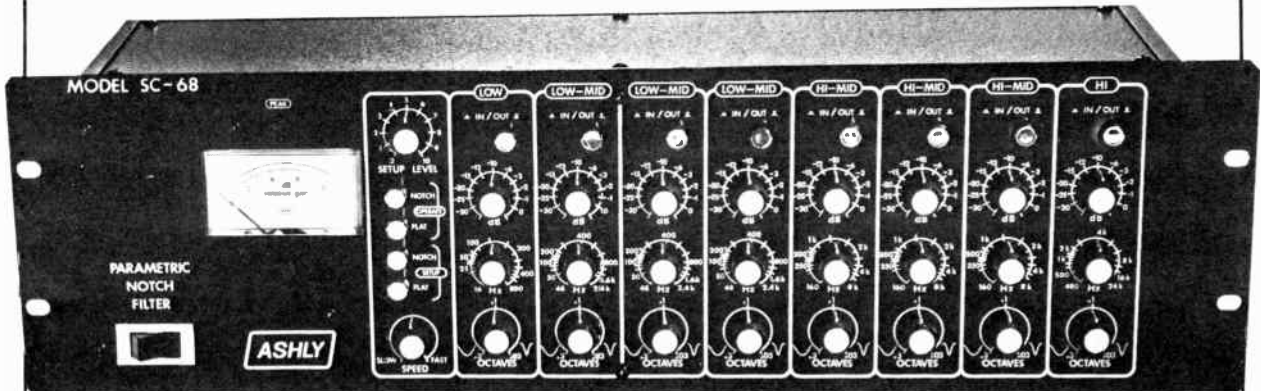
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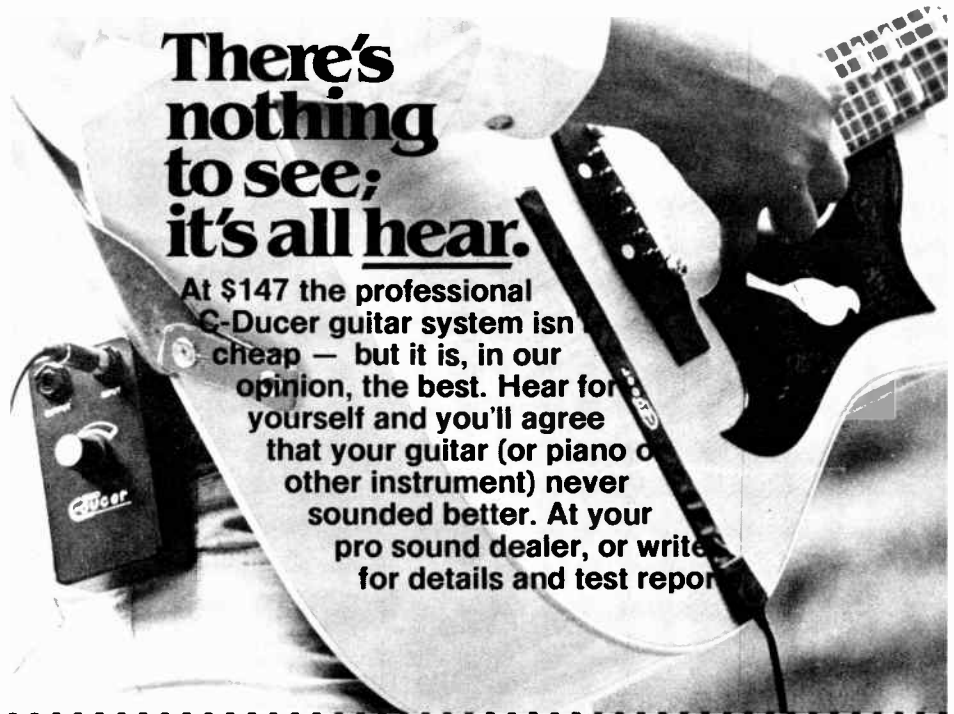
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LA BELLA'S MUSICIAN of NOTE

Photo by Nancy Fischer

NEIL MURRAY

Born: August 27, 1950 in Edinburgh, Scotland.

Home: Hampstead, London, U.K.

Profession: Bass-Guitarist with the British Rock Band *Whitesnake*, which features Jon Lord, Ian Paice and David Coverdale of *Deep Purple*.

Earliest Musical Experience: Piano lessons from age 8 to 13, trombone lessons from 14 to 17, played drums from 12 to 18 in school rock bands, then took up bass while studying graphic design at college.

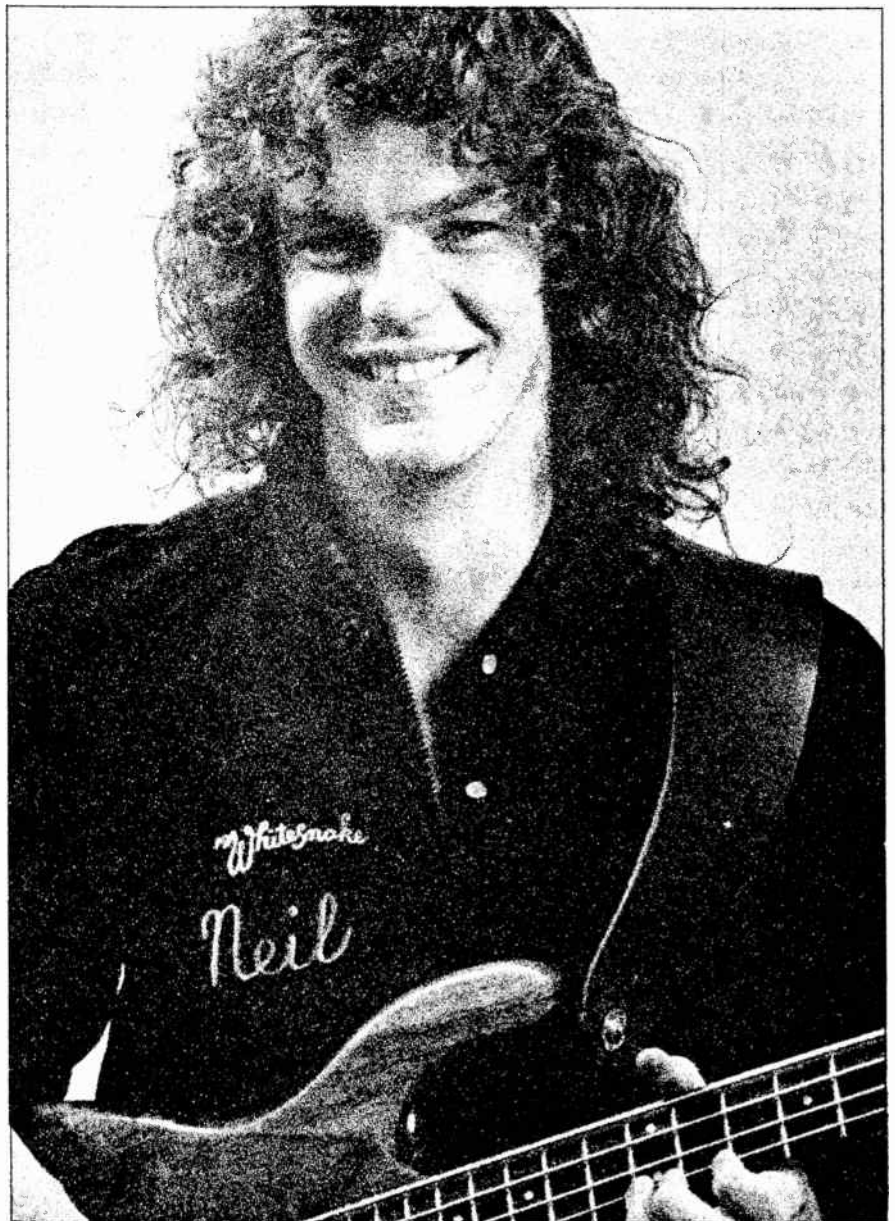
Major Influences: Jack Bruce, Tim Bogert, Clive Chaman, Jaco Pastorius, David Sancious, and Francis Rocco Prestia.

Latest Musical Accomplishment: Tours in U.S.A. and Europe, playing to a total of 500,000 people; latest *Whitesnake* album *Live In The Heart Of The City* and forthcoming *Whitesnake* album due out next April.

Keynotes: Played with various obscure British bands containing musicians like Allan Holdsworth, Cozy Powell, Bill Bruford, Jon Hiseman, Gary Moore, etc. But, not all at the same time! Still hunting for the perfect rock bass sound.

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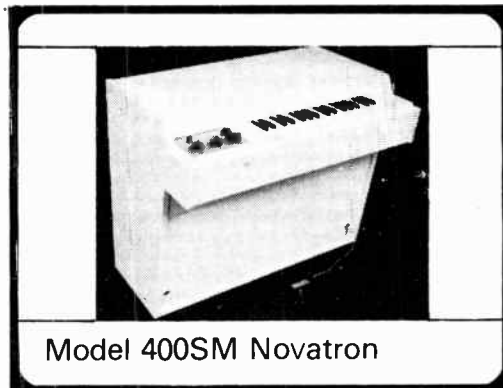
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Bob Marley



Photo: Ebet Roberts

With the passing of Bob Marley reggae music loses its bright and shining star, while the music world in general loses perhaps its foremost strategist, its finest international tactician.

How many scions of racism and poverty have handled fame and fortune as well as this slight Jamaican? He took a message, a religion and a lifestyle that had been feared and despised in his native land, and turned reggae music into the darling of Europe, a tenacious cult of America, and the hope of the Third World. He, like his music, embodied a resilience and an integrity that was always resented: sometimes by the jaded intellectuals of the rock press, sometimes by the roots-reggae musicians he had left behind him — who were envious of his grace and the success of his mission.

In accordance with his faith, Robert Nesta Marley was humble only to his Godhead. He owed no fawning fealty to friends and mentors that necessitated always flattering them to the press; such charades indulged a sort of vanity he had no use for. Joe Higgs, Lee Perry, Jimmy Cliff, Tosh, Bunny and Chris Blackwell all survived him... and benefitted from his brief sojourn. What more reward could they, or the hundreds of others (Marley had the habit of naming vast multitudes as "friends", classing slightly smaller numbers as "brothers") want?

What facts we have tracing his life and musical career have been repeated over and over by now, and I shall not restate them again except in outline. Bob Marley and the Wailers formed as a Jamaican vocal trio on the corners of funky Kingston, a random manifestation of an identical phenomenon that occurred in inner cities all over the Western Hemisphere. They performed a kind of streetcorner pop that people liked, and gradually built a reputation that attracted the attention of big money merchandisers.

1945-1981

With the deterioration in the 1960s of the Jamaican dream of prosperous independence, this disillusion was eloquently expressed in the music of ghetto youth like the Wailers; and as their intelligence, anger and energy continued to search for a way out from under, the queer folk-slang of Jamaica was worked into the most affecting protest music ever allowed international exposure.

The inevitable fragmentation of the original group was precipitated by differences in opinion over what was the best way to carry these guerrilla dispatches; how to successfully wage this ideological war.

Marley chose the steep road, the only road available. To reach the internationally oppressed, he would first have to approach and conquer the elite. It took half a decade to do this, and the naive still wonder why the first world-wide fandom for reggae was

white. What was the power of this music of praises to an Ethiopian God, sung by men who wore the matted locks of the Essenes and the Nazarites?

There is more than enough evidence that during the last two years of his life Marley knew he was seriously ill. He took on a work schedule of recording and tours that only a man in a hurry to finish in time would have undertaken. The 1979 "Survival" tour was his first specific outreach to Black American audiences, with his most militant LP of the Island cycle. He made his first trips to the African and South American continents. He finished building the studios that guaranteed the future independence of reggae music from having to compromise its Rasta sentiments for major companies. He completely relinquished his private life to the scores of visitors, press, groupies, and hangers-on who constantly sought him out, whether in Jamaica, Miami or N.Y. His song "Jamming" from the *Exodus* LP reveals the truth behind his money, his business investments, and his inspired musical craftsmanship:

"Every day we pay the price,
We're the living sacrifice...
Jamming 'till the jamming's
through."

Belatedly, the world appreciates the small part of Marley's work they have been allowed to see and hear; belatedly it mourns his special gifts, and his sacrifice. But again, in that mixture of premonition and prophesy so common in reggae music, the lyrics of "Ride, Natty, Ride" showed Bob writing his own epitaph. It was a coded parable of faith and solace to those who shared the honesty and love of Marley's vision.

"Natty Dread rides again,
Through the mystics of tomorrow,
Natty Dread rides again —
Have no fear, have no sorrow."

Who did we really lose, May 11, 1981?

Carol Cooper

Dave Pegg (below) began his musical career with bands from his native Birmingham and artists like John Bonham, Cozy Powell, and Clem Clempson. He then played 18 months with the Ian Campbell folk group before joining Fairport Convention in 1970, where he remained until the group split in 1979. He became a member of Jethro Tull in October 1979 and has since toured the world with them. Since joining 'Tull Dave has used Randall equipment exclusively.

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