

ANDY SUMMERS

MUSICIAN

Joni Mitchell

THE INTERVIEW

DONALD FAGEN
STEELY DAN GOES SOLO

PETER GABRIEL
ETHNIC SHOCKS THE ELECTRONIC

J.TACUMA/B.ULMER
THE HARMOLODIC FUNKSTERS

MIAMI STEVE
E STREETER'S SOUL SABBATICAL



MU DM28T52K069N08 BA 1 03
KEN DEMMA
1523 85 ST
BROOKLYN NY 11228
74820 08582

They told us if we made
a 6-voice Programmable
Polyphonic Synthesizer
with outrageous sounds
for under \$2,000
no one would believe it.

Introducing Korg's new

Polysix

A synthesizer
you can believe in!



The new Polysix is, admittedly, very low priced. But it's also incredibly high featured, with fat sounds and advanced programming functions. At half the cost of comparable synthesizers.

Six-Voice Polyphonic and Unison Playing Modes—Select either full 6-voice polyphonic or incredibly fat 6-voice



solos playing modes via LED pushbutton switching. Also includes Hold and Chord Memory functions which can create exciting parallel harmonies.

32 Program Memory with Edit—All synthesizer control settings can be stored



in computer memory for instant recall of up to 32 different programmed sounds. Full edit capability allows instant temporary or permanent changes to any program during performance and moving of programs from one location to another.

8-Second Cassette Interface with Verify—Allows stored programs to be rapidly transferred to any tape recorder to form an unlimited number of instantly



retrievable program libraries. Verify mode ensures accurate recording.

Full Featured Arpeggiator—Creates exciting note sequences in one of 3 patterns, at any speed, covering 1 or 2 octaves or the entire keyboard by simply playing chords. Latch mode memorizes successive chord patterns for automatic hands-off playing.

Programmable Chorus/Phase/Ensemble Effects—Creates everything from subtle ambiance to spectacular orchestral effects.



Then consider this full 5-octave keyboard weighs only 26 lbs, includes Pitch and Mod Wheels, Pulse Width Modulation, Sub Octaves and a host of other features all for under \$2,000. It's enough to make a believer out of anyone. Call toll-free today for the name of the Korg dealer nearest you. (800) 645-3188. In N.Y. (516) 333-9100.

KORG ...we put it all together

Exclusively distributed by Unicord,
Westbury, N.Y. 11590

Introducing Korg's New

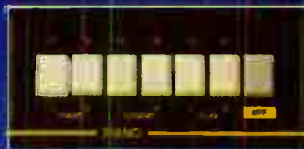
EPS-1

The only touch-sensitive, portable, electronic piano with touch-sensitive strings.

And it's only 38 lbs., even with the strings attached!

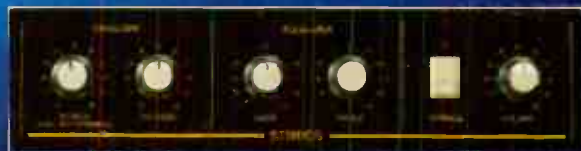
Korg's new EPS-1 gives you six dynamic piano voices plus rich strings that can be played separately or layered with the piano sounds. All for under \$1,600 which makes the EPS-1 as sensitive to your budget as it is to your touch, while still managing to give you features no one in its class can match:

76 Note, Weighted, Touch-Sensitive Keyboard—with variable, front panel Keyboard Dynamics control to tailor response to your individual touch.



6 Outstanding Piano Voices—everything from rich acoustic to me low electric, vibraphone and popular "clav" sounds, selected by LED push button switching.

Touch-Sensitive Strings—with individual note articulation, variable Attack and Release and EQ controls. And the string attack can be controlled directly from the keyboard. *An EPS-1 exclusive!*



Stereo Chorus and Tremolo Effects—with LED switching and variable Speed and Intensity controls for rich, realistic sounds.



Other unique EPS-1 features include: 6 different EQ controls including exclusive touch-sensitive Presence Boost; Key Transpose; stereo, mono and separate strings outputs; piano-like damper pedal; and a host of other features. Packed into a portable keyboard that weighs only 38 lbs., even with the strings attached. So get "in touch" with your Korg Dealer today. For nearest dealer call (800) 645-3188. [In N.Y. (516) 333-9100]

KORG

... we put it all together.

Exclusively distributed by Unicord
Westbury, N.Y. 11590

For EPS-1 literature write: Unicord,
89 Frost St., Westbury NY 11590. For
demo record and full Korg catalog,
enclose \$3.00.

© Unicord 1982

Roland

Understanding
Technology
Series

Subject:
The Concept
of Programmable
Performance

**ProForm
Series**

The new Roland ProForm Series is a group of inter-related products, each providing a specific musical function. Like individual members of a band, each of the ProForm products can sync with others in the series to produce a totally programmable musical performance. The first of the products in the ProForm Series are the TR-606 Drumatix and the TB-303 BassLine.



TR-606 Drumatix

The Drumatix is a totally programmable drum synthesizer sequencer. The Drum sounds available on the TR-606 include: Bass, Snare, To and Hi Toms, Cymbal, Open and Closed Hi Hat. Each sound has its own level control for total mix flexibility.

With the Drumatix, you can program 32 different Rhythm Patterns which can be arranged to play up to 8 complete Rhythm tracks (songs). After the track has been programmed, the TR-606 can easily sync to other ProForm products, or many other products, to play the complete drum track of the composition.

As the Drumatix is to the drums, the TB-303 is to the Bass, a fully programmable bass synthesizer sequencer. The remarkable stable synth voice section features full wave flexibility with dual waveshapes and controls for tuning, VCF Cutoff, Resonance, Envelope Modulation and Decay. The programmable Accent and Slide functions bring true bass technique capabilities to the TB-303.

With the facility to produce up to 64 different Bass Patterns, the TB-303 BassLine allows you to arrange these into 7 different Bass Tracks, which can then be synced with Drum Tracks you've programmed into the Drumatix. The BassLine also can be easily synced with many other products by the DIN Sync Jack or the CV and Gate outputs.

Roland

We Want You to
Understand the Future

The ProForm Series is bound to appeal to any creative person for writing music, practicing, or simply communicating ideas to other musicians. Each of the products (and there

are more to come), is battery operated with AC adapter capability. Totally portable, furnished with a carrying case, and also contains a built-in headphone amplifier which lets you plug in a set of practice music and write anywhere.

MUSICIAN

Joni Mitchell has been the most consistent, adventurous and artistically mature singer/songwriter of a generation. With her long-awaited *Wild Things Run Fast*, she returns to her home turf of elegant, inspired rock 'n' roll with her jazz sophistication intact. Vic Garbarini probes the compulsively creative, joyously anecdotal mind of a modern-day genius. Page 42



Andy Summers, the Police's superb guitarist, has taken the instrument where it once feared to tread, to an abstract pop romanticism pregnant with personality and intelligence. A musical play-by-play of the Police's achievement of the new law and order, as well as a look at Andy's recent collaboration with Crimson's Robert Fripp. Page 56



Jamaaladeen Tacuma and **Blood Ulmer** are two accomplished jazz musicians who have taken Ornette Coleman's principles of harmolodics and added a new ingredient: the street sweets of contemporary funk. A look at the baddest bassist and the grittiest guitarist on the new music scene. Page 62



Table of Contents

Columns & Departments

Letters	8
Music Industry News	10
Donald Fagen/Fred Schruers	12
Peter Gabriel/David Fricke	20
Public Image Ltd./Kristine McKenna	31
Faces	40
Record Reviews	84
Rock Short Takes/J.D. Considine	96
Jazz Short Takes/Francis Davis	98

Features

Joni Mitchell/Vic Garbarini	42
Andy Summers/Chris Doering & Vic Garbarini	56
The Sons of Ornette/Gregory Tate	62

Working Musician

Miami Steve Van Zandt/Stan Soocher	70
Dave Edmunds/J.C. Costa	72
Earle Mankey/John Mendelssohn	73
Bill Nelson/David Fricke	76
"Jimi Hendrix"/David Fricke	79
E-V's Entertainer/David Fricke	80
Best Buys	82
Reader Service	102
Classifieds	104

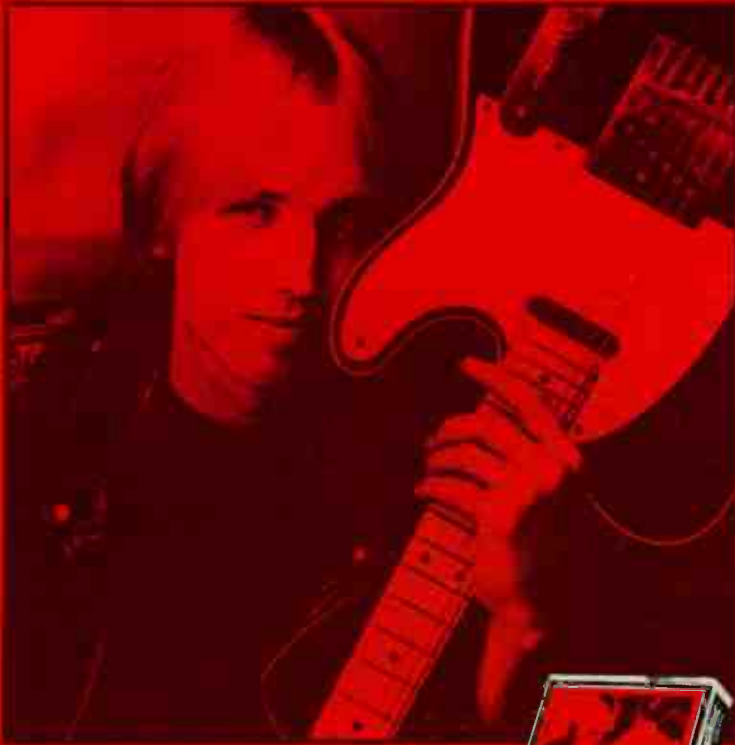
Cover Photo by Norman Seeff

TOM PETTY

AND

THE HEARTBREAKERS

THE NEW ALBUM LONG AFTER DARK



PRODUCED BY
TOM PETTY & JIMMY IOVINE

Backstreet
RECORDS & CASSETTES

ENGINEERED BY
SHELLY YAKUS

TOM PETTY AND THE HEARTBREAKERS TOUR:

- | | |
|---------------------|-------------------------|
| 1/12 FRESNO CA | 2/2 JACKSON MS |
| 1/20 OAKLAND CA | 2/3 MEMPHIS TN |
| 1/22 PHOENIX AZ | 2/4 ATLANTA GA |
| 1/23 TUCSON AZ | 2/6 CHARLOTTE NC |
| 1/29 ALBUQUERQUE NM | 2/8 GAINESVILLE FLA |
| 1/27 AUSTIN TX | 2/10 ST PETERSBURGH FLA |
| 1/28 HOUSTON TX | 2/12 MIAMI FLA |
| 1/30 DALLAS TX | |

MUSICIAN

Co-Publisher/Editor
Sam Holdsworth
Co-Publisher/Ad Director
Gordon Baird
Assoc. Publisher/Advertising
Gary Krasner
Art Director
David Olin

Managing Editor/N.Y.
Vic Garbarini

Promotion Director
Paul Sacksman

Staff Photographer
Deborah Feingold

Associate Editors
Jock Baird Rafi Zabor
David Fricke

Contributing Editors
David Breskin Robert Fripp
J.C. Costa Brian Cullman
Dave Marsh Dan Forte

Sales/Promotion
Scott Southard Richard Ellis
Geoffrey Davis (617) 281-3110

Advertising Sales
Ross Garnick

Production Manager
Jane Winsor

Production
Laurel Ives

Hartley Ferguson

Typography
Don Russell

Administration

Hyacinth Amero Michelle Nicastro
Mary Ellen Cataneo Thom Darcy
Main Office/Production/Retail Sales
31 Commercial St., P.O. Box 701
Gloucester, MA 01930 (617) 281-3110

New York Advertising/Editorial
MUSICIAN, 1515 Broadway, 39 fl.
N.Y., N.Y. 10036 (212) 764-7400

Circulation Manager
Donna DeWitt (212) 764-7562

Contributors

Crispin Cioe, J. D. Considine, Chris Doering, Bill Flanagan, David Fricke, Peter Giron, Geoffrey Himes, Kristine McKenna, Jon Pareles, Ebet Roberts.
Chairman And President: W.D. Littleford
Executive Vice Presidents: Gerald S. Hobbs, Jules Perel. **Senior Vice President:** Patrick Keleher, Art & Design Group. **Vice Presidents:** William H. Evans Jr., Treasurer, Lee Zhito, Billboard Operations, John B. Babcock, Product Development; Mary C. McGoldrick, Personnel; Ann Haire, Circulation. **Secretary:** Ernest Lorch. **Corporate Manager:** Robert Lewis, General Manager of Publishers Graphics.

Musician (USPS 431-910) is published monthly by Amordian Press, Inc., P.O. Box 701, 31 Commercial St., Gloucester, MA 01930 (617) 281-3110 Amordian Press, Inc. is a wholly owned subsidiary of Billboard Publications, Inc., One Astor Place, 1515 Broadway, New York, N.Y. 10036 Musician is a trademark of Amordian Press, Inc. © 1982 by Musician, all rights reserved. Second class postage paid at Gloucester, MA 01930 and at additional mailing offices. Subscriptions \$18 per year, \$34 for two years, \$48 for three years. Canada and elsewhere, add \$6 per year, U.S. funds only. Subscription address: Musician, Box 1923, Marion, OH 43305. Postmaster send form 3579 to above address.

Manuscripts and artwork are welcome, however, we assume no responsibility for their return, although all due care will be exercised.



WHEN STEVE SMITH RIDES HIS ZILDJIAN, YOU'RE IN FOR AN EXCITING JOURNEY.

Steve grew up just around the corner from The Zildjian factory. Of course, for the past few years he hasn't been around all that much, what with his touring with Jean Luc Ponty Ronnie Montrose and of course the enormously successful group, Journey. However, recently Steve took a break in his wild schedule and had a chance to sit down and talk with us.

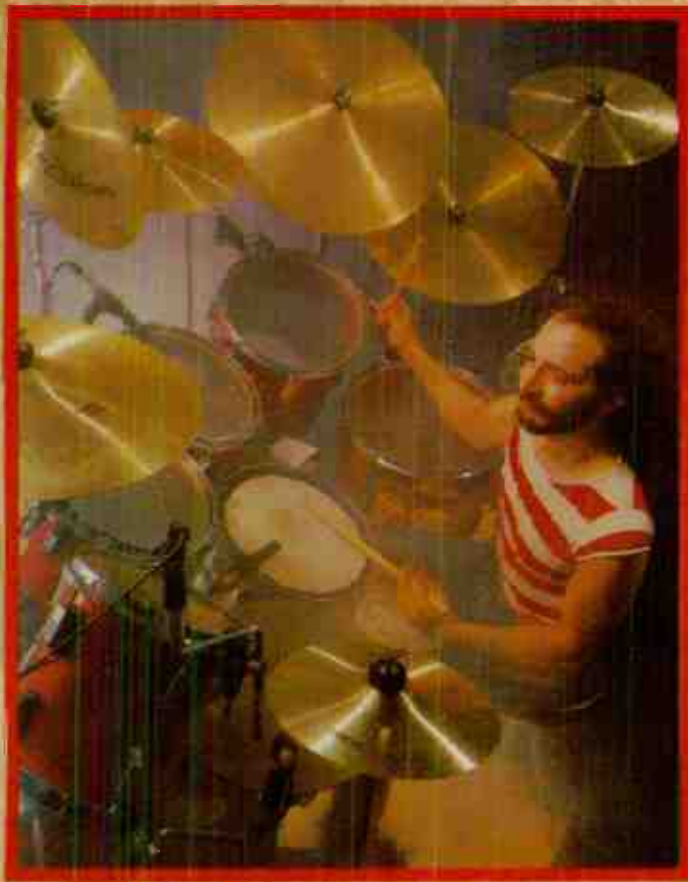
On Starting Out.

"I started out playing in the fourth grade when I was nine years old and had a really good teacher. When I was in high school I got serious about playing and I got a job as a paper boy to save money to buy cymbals. My teacher used to bring me to the Zildjian factory so I could go in and pick out my own set of cymbals."

On Rock and Roll. "After college I had a lot of experience playing jazz and fusion and I had virtually no experience playing rock and roll professionally except for some high school rock things. I really wanted to follow that direction, because

nowadays a drummer has to play rock and roll as well as jazz in order to be well-rounded as a musician."

On Zildjians. "The kind of music we play with Journey demands a lot of power. I've found that the cymbals in the Zildjian rock line are the only ones that can



Flying high with the success of Journey, Steve Smith is one of the most versatile and talented drummers in music today.

really do the job for me — that can carry the big halls and not sound thin. Zildjian cymbals have extraordinary projection but at the same time they have this wonderful, full musical tone. I also particularly like the Ping Ride — I got my first one back in the eighth grade and I've been playing one ever since."

On Career. "You know if you should get into music. It's something you can just feel. If you have to ask yourself the question, then don't bother. Being a musician isn't just a career it's a way of life."

"I find that most successful musicians don't think about success as much as they think about being a good player or songwriter.

To try to focus on success is a little too contrived and usually just doesn't work!"

If you're a serious drummer, chances are overwhelming that you like Steve, are already playing Zildjians. Zildjian: a line of cymbals played by drummers on six continents — a line of cymbal-makers that spans three centuries.



For your copy of the full color Zildjian Cymbals and Accessories Catalog and Cymbal Set Up Book of famous drummers see your Zildjian dealer or send \$4.00 to Zildjian, Dept. 12, Avedis Zildjian Company, Cymbal Makers Since 1623, Longwater Drive, Norwell, Mass. 02061 USA

Name _____

Street _____

City _____ State _____ Zip _____

MU-1-83

Zildjian
The only serious choice.

LETTERS

PERFECT MATCHUP

Neil Young couldn't find a better guy to write about him than Cameron Crowe. Let's face it, Neil Young's music is *real*; that's why it's so good. The man's got a soul—and a sense of humor, too, eh? George Koumantzels
Lowell, MA

ANOTHER TRANS SEAT SOLD

Never before have I responded to a magazine for any reason, but I can't sit on my duff any longer. The interview with Neil Young in your November issue was fantastic and greatly appreciated. Thanks to Cameron Crowe and, of course, Neil.

I own an extensive Neil Young record collection (including a few rarities) and I enjoy listening to *all* his music. Neil and company can play in my cellar anytime.

Another reserved seat sold for the Trans-America tour. By the way, Neil, betcha can't piss me off.

Glen D. Mast
Reading, PA

KURT'S TOO HARD

Today's critics have a tendency to come down hard on the established greats, and, conversely, to turn out blandly favorable reviews of every other middle-weight contender. A case in point is a particular favorite of mine, the Who. I was surprised to see you let Kurt Loder review *It's Hard* after he panned *All the Best Cowboys Have Chinese Eyes*. Now, no one expects another *Who's Next*. On the other hand, there is a standard of quality that even the poorest Who music lives up to, and this standard long ago insured their immense popularity—a popularity that the Who return to their audience with an intense commitment. There is too much at stake in this point in planetary evolution to quibble about Townshend's ego in a record review when the reviewer himself could well be addressing the issues that Townshend deals with so passionately in his music.

Why can't critics slow down and write gracefully? Paul Nelson did so with *Nebraska*, and only because your magazine gave him enough space in which to do it. Obviously you cannot devote a full page to every album, but you do have the option to reject arrogant prose in favor of the keen and truly caring.

John Savlov
North Bennington, VT

NELSON HITS THE CURVE

I took much interest in audience and critical reaction to Springsteen's *Nebraska*. And reading about how the media and radio were more concerned

about *Nebraska's* value as a hit or flop on the charts—what bullshit! I feel it's brilliant, an important timepiece in artistic talent; how many people in music could bring forth such a masterpiece? Springsteen has delivered a clean curveball. Thank you, Paul Nelson, for your write-up on *Nebraska*!

David LeBlanc
Allston, MA

NO OFFENSE TAKEN, PETER

I would like to publicly apologize for a remark I made which appeared in Roy Trakin's article on the Hoboken pop scene.

The expression "smart pop for stupid people" was an attempt to cleverly paraphrase an old Nick Lowe album title. However clever I may have thought it at the time, it certainly read like an insult to our fans. It was not meant as such, and I hope that is very clear.

Peter Holsapple
the dB's
Hoboken, NJ

A TALE OF TWO STEVES

Thank you for including in your October issue interviews with two Steves (Winwood and Miller) so that we could compare and contrast. Winwood is a most talented artist who can be justly proud of his work...truly one of the most important figures in rock for seventeen years.

Miller, on the other hand, provides a lively and instructive contrast by presenting himself as an arrogant, ignorant, second-rate rock figure. The apparent case that the bulk of the Steve Miller Band's creative force comes not from the front-man but from the other band members belies Miller's assertion that he is a major threat with some of his best work yet to come. Miller would be a lot more respectable if he would accept himself as a competent craftsman of quality AM hits.

Soren Ambrose
Amherst, MA

THE BIG TOMATO REPLIES

In Brian Cullman's "Letter From New Orleans," supposedly written about the New Orleans Jazz & Heritage Festival, Mr. Cullman not only misses the spirit of New Orleans and gives us no informational facts, but also succumbs to a personal, nonmusical attack on Aaron Neville.

I refuse to quote the statements, as I do not wish to ever see them in print again, but I will say to Mr. Cullman to keep in mind that Aaron Neville is not only a fine vocalist, but a sensitive person and founder and director of the Uptown Youth Center here in New Orleans. In this position he is trying to help neighborhood kids focus their energies in positive directions; I do hope they don't read that article to see exactly

what an uphill fight life can be.

I also take issue with using the word "dumb" in reference to such great talents as Huey "Piano" Smith, Eddie Bo and Fats Domino. Cullman picks out a few songs/lyrics by these artists, assaults them and never mentions the great wealth of music they have given to the world. Next year I hope *Musician* will send down someone with a sense of fun, who'll get goose pimples in the gospel tent (not mentioned in this article), who likes good food, good music and enjoys un-upright people. Sure New Orleans isn't as cosmopolitan as New York but who said it was? We like both Apples and Tomatoes!

Geraldine R. Wyckoff
from New Orleans, the
"BIG TOMATO"

WORTH IN THE WORTHLESS

I must say you did an absolutely wonderful job of treating Foreigner intelligently, while refraining from making them free of fault. Personally, I quite enjoy that *Musician* takes pleasure in finding worth in the apparently worthless. It's no trick or talent to pile praise on critical faves, but as a former college music writer, I know of the risks in going against the critical grain. It's refreshing to see a magazine adopt that strategy as a policy.

Stuart Rosen
Philadelphia, PA

OFF THE MONEY

Who is this J.D. Considine? A communist nazi leftover? How dare he say that Eddie Money wants to be like Rod Stewart? Did he ever listen to the album, or did he just write the review to be dumb? I can't imagine Rod Stewart doing "My Friends, My Friends" or "Shakin'." Tell that nazi to turn in his pen and press badge and go back to stocking groceries at Krogers.

Cheryl Brown
Corpus Christi, TX

DARLENE WHO?

I really appreciate bands like the dB's, the Bongos, etc., turning out honest, heartfelt rock 'n' roll—that's what it's all about. But it puzzles me that Chris Stamey of the dB's doesn't believe that "the Beatles had nearly the social impact of say, Darlene Love." The social and musical impact of the Beatles on a generation is indisputable; sociological patterns of the 60s and 70s are directly traceable to the Fab Four, and musical trends of the 80s are *still* tied to them. To deny such an influence indicates a narrow-mindedness uncharacteristic of the aesthetic goals many of these bands are striving for. In closing may I ask, "Who is Darlene Love, anyway?"

John David Oltarzewski
Oakhurst, NJ

The noise canceller.

When you play a Stratocaster* guitar in the recording studio, you can either live with the noise from the single-coil pickup, or carve a bigger hole in the guitar and put in a humbucker.

I never liked carving up vintage guitars. So I've developed a noise-cancelling pickup that fits right into the existing pickup hole in your guitar. I call it the Stack.[™]

The Stack duplicates the complex and distinctive harmonics of the Stratocaster, without the noise, because it preserves the narrow, sharply-focused magnetic field of the single coil. Those harmonics disappear when you change to a regular humbucker, because the wide double magnetic field results in the typical warm smooth humbucker sound instead of the Strat sound.

By stacking two coils around one row of staggered magnets, I've cancelled the noise but kept the pure harmonics. Now I can take my strat into the studio without engineers getting on my back.

I make a Stack for the Jazz Bass guitar, too. You'll get great tone, presence and response — without noise — when you play on either neck or bridge pickup. My classic Stack models

for Telecasters, Strats, and Jazz Bass*, reproduce all the most desirable characteristics of the vintage sound; my Hot Stack models are for stage work where you want higher output.

To get my color catalog about pickups, send two dollars to Box 4746, Santa Barbara, CA 93103.

 Seymour
Duncan
Pickups



music

industry

news

By Jock Baird

Chrysalis Gets Nervous

A major label has gone on the offensive against a form of home taping, the recording of complete albums off the radio. Chrysalis went to the mattresses to protect sales of the new Pat Benatar LP, *Get Nervous* sending 1,000 letters to AOR stations serviced by the label claiming a "compilation" copyright to the sequence of the songs on the album and warning that broadcasting *Get Nervous* in its entirety was unauthorized and illegal. Most AOR stations found promo veep **Jack Forsythe's** request either reasonable or not worth fighting, but Washington, D.C.'s WWDC-FM ("DC-101") called Chrysalis' bluff. Program director **Don Davis** banned "Shadows Of The Night," Benatar's new single, saying "They can't dictate how and what I put on. When they do, I just won't play their product."

Chrysalis president **Sal Licata** admitted there was a risk the label's move might backfire: "Obviously I don't want to blow off any airplay, but we have to take some kind of stand. This had to happen." Insiders see as motivating factors a very bad nine months for Chrysalis (who just axed twelve staffers) and the fear that Benatar's album is their last, best hope.

Speaking of D.C., urban contemporary FM-ers WKYS ("Kiss") has taken the ratings top spot, bouncing back after abject failure in 1979 as a disco-mat. The credit for the turnaround goes largely to program director/DJ **Donnie Simpson's** color-blind sense of good songs (a strategy that has also paid off for other non-affiliated, revamped "Kiss" formats, New York's WRKS and Boston's WXKS). The catalyst for this dramatic redistribution of ratings wealth was undoubtedly the change in research techniques by both Arbitron and Birch known as Differential Survey Treatment (DST), in which "noncooperators," (black males, 18-24,

for example) are paid more than other sample audience groups to keep listening diaries.

The good citizens of Lafayette, Indiana didn't take too kindly to radio station WXUS changing its format from AOR to adult contemporary. Three days later its transmitter and tower were firebombed. When they began transmitting again after seventy-two hours, they received a threatening phone call and posted twenty-four hour armed guards at the tower, guards who have since become the target of obscenities shouted from local cruisers. Talk about kick-ass rock 'n' roll.

Price resistance to the current record list prices has had its first victory. Full Moon/Asylum dropped the price of the soundtrack LP *Fast Times At Ridgemont High* from \$15.98 to \$12.98, the first rollback ever for an album still rising on the charts (it subsequently stalled at #59). Sales of all double LPs have been anemic this year, one reason why Warners offered Prince's new 1999 for \$10.98 and live LPs by Rod Stewart and Black Sabbath for \$11.98. Now, about this \$8.98 stuff.... In a related pricing development, a recent test conducted by four retail chains discovered "dramatic increases" in tape sales when the price was lowered. The majors are mulling it over.

British dance invaders **ABC**, whose "Look Of Love" is gathering FM momentum, are putting distance between themselves and other Anglo synth-minimalists by planning a December tour with a sixteen-piece band, including strings. "If it was good enough for Burt Bacharach and the Temptations, it's good enough for us," quipped lead singer **Martin Frye**. **Stewart Levine**, who produced the current #1 single, "Up Where We Belong" for Joe Cocker and Jennifer Warnes ("The first white record I ever made") is turning his attention to salvaging **Sly Stone's** LP-in-progress, *Ain't*

But One Way.... In other reclamation developments, **John Cougar** is about to devote his full energies to producing **Mitch Ryder**, whose seminal records with the Detroit Wheels took the guffaw out of the phrase "blue-eyed soul."

After Linda Ronstadt's success on Broadway, some other rockers are giving the stage a go. **Lene Lovich** will play *Mata Hari*, **Loudon Wainwright** will take a leading role in *Pump Boys and Dinettes* and **Leonard Cohen** and **Lewis Furey** are collaborating on writing an opera.

Lou Reed is headed back to the studio with the same cast of characters, including **Bob Quine**.... **Van Morrison** has completed a new album and plans a limited winter tour to coincide with its release.... The mysterious **John Fogerty** promises the release of *Hoo Doo*, a solo LP overdue since 1976.... **Laura Nyro** is completing her first record in five years.... **Stanley Clarke** is producing **Natalie Cole**.... **Carlos Santana** is producing his own solo LP.

Chart Action

With no pro football to channel their aggressions, the top LPs decided to create a little action of their own. Bruce Springsteen's *Nebraska* dropped back and completed a long bomb (and a long shot), landing in the #3 spot in only two weeks. In a grueling ground game, Men At Work pounded out the yards to finally end John Cougar's nine-week reign at #1, pushing him back to #4. Fleetwood Mac didn't want to get their jerseys dirty and wouldn't play, serenely hogging the second spot.

The Go-Gos' *Vacation* was sacked so far behind the line of scrimmage, it left the stadium; going from #8 to #74 in a month. Others who were unable to block effectively were former top-tens Michael McDonald, down eight spots, Billy Squier, down five, and A Flock Of Seagulls, down ten. Kenny Loggins got sat on by a large defensive end and dropped to #30. Their places were grabbed by two foaming, charging headhunters, the Stray Cats (a rookie) and Lionel Richie (a wizened veteran), both of whom accomplished surprise ten-point leaps to #6 and #5 respectively. Alan Parsons took all the action around him in stride, as did the Who, Billy Joel's *Nylon Curtain* (which had rocketed to #9 before stalling) and Rush.

Waiting by the torpedo heater on the sidelines ready to mix it up were the Clash (up to #13?!), Joe Jackson and Dire Straits, not to mention Neil Diamond, Olivia Newton-John and Judas Priest (we wouldn't mention them—would you?). Donald Fagen's *The Nightfly* (#18) and Peter Gabriel's *Security* (#28) earned their *Musicians* coverage, while the Andy Summers-Robert Fripp project entered at #80 and levitated ten points the first week.

Most electronic keyboards play perfectly in tune—so perfectly they could put you to sleep.

In fact, it's the slight *imperfections* in tuning between each note's strings that give an acoustic piano its live, warm sound. Our goal at Rhodes was to duplicate this effect in a fully-polyphonic electronic instrument that people could afford.

The all-new Rhodes Electronic Piano does the job. It features two separate tone generation systems, each with its own velocity-sensitive keying and voicing. Use the "De-

tuning" control to set the tone generators just a shade off pitch, and you get a remarkably authentic re-creation of an acoustic piano's complex tone structure. More extreme detuning (up to ¼ semitone) gives a "honky tonk" effect.

The Electronic Piano also creates lifelike vibes and harpsichord effects, plus the distinctive Rhodes Piano sound. And the 73-note, lead-weighted wood keyboard coupled with our "stacked switch" contact design provides perfectly natural feel and unprece-

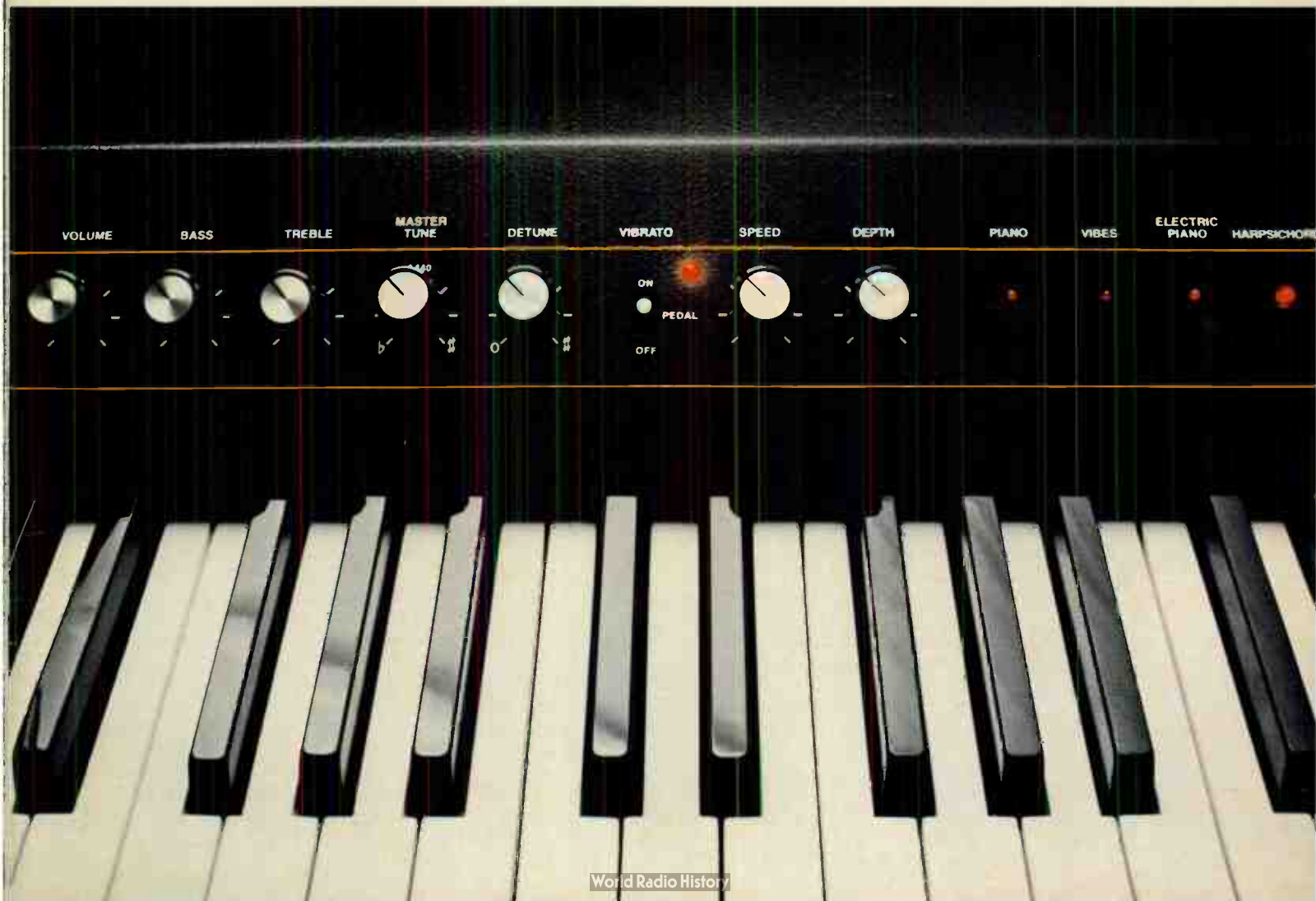
dent dynamic range.

Visit a Rhodes dealer and try out the new Electronic Piano. Then check its surprisingly low cost. We think you'll agree it's a small price to pay for imperfection.



Rhodes[®]

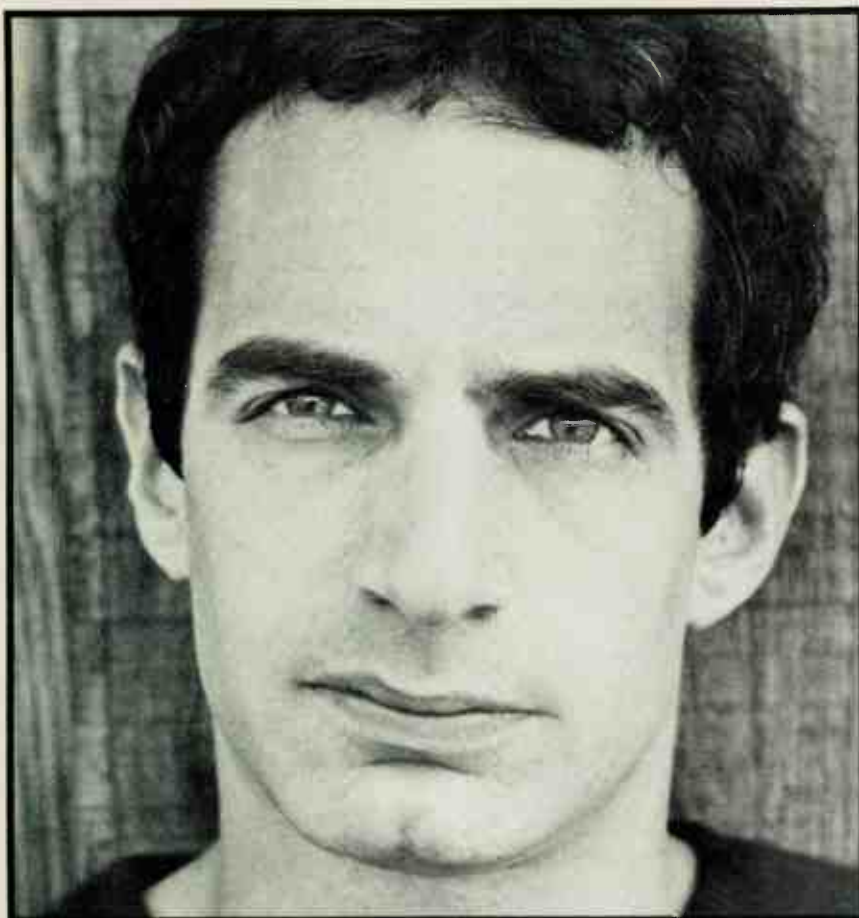
It Took Years of Research to Develop the Imperfect Piano.



Donald Fagen

Revisits an Era of Innocence

JAMES HAMILTON



Wanting "a break" from Steely Dan, Fagen explored more personal themes on his solo LP.

BY FRED SCHRUERS

"Lack of irony," says Donald Fagen with a wry grin, "is not exactly my specialty." It's an odd apology—more like a boast—from the man who shared status with his Steely Dan partner, Walter Becker, as a mandarin of pop irony. But he's simply trying to explain that when he wrote his current hit song, "I.G.Y.," he was doing his best to squeeze the lyrics dry of any irony. In fact, his entire solo record, *The Nightfly*, is a tale told by a young inno-

cent who tolerates his days in a suburban high school, but lives for his late night rendezvous with the jazz music and the fantasies of tropical or Oriental romance—that his favorite hipster DJ purveys.

The record sounds much like the intellectual-swingtime tracks that made Steely Dan famous and profitable. So why is he a solo now? "After fourteen years we both decided we needed a break. And about the same time I was getting this idea to do an album that

would be more personal than a lot of the stuff we were doing together." Fagen doesn't mention Becker's recent personal torments—the death of girlfriend Karen Stanley and a subsequent lawsuit from her mother, settled out of court—but he's careful to point out that neither partner held a patent on the Steely Dan sound.

"If and when Walter does something, I think it will still have that same sound to some extent. He grew up in Forest Hills, me in New Jersey, but he had basically the same kind of childhood musical experience and sensibility, listening to jazz. So I imagine the general sound would be very similar. I just sort of started writing my record after we finished *Gaucho* and decided to call at least a temporary halt to the collaboration. Since it's my first album, I thought it should be at least vaguely autobiographical. But I think a lot of the themes have precedents, like 'Deacon Blues,' on Steely Dan albums."

The fantasy landscape *Nightfly*'s high-school hero inhabits is "a mythical blues country," but the world he's escaping from is quite like the one Fagen knew as a 1965 graduate of South Brunswick (N.J.) High, "a really idealistic period of the 60s, when the Cold War was on but technology (e.g., the International Geophysical Year, or I.G.Y.) and nuclear weapons were going to straighten everything out."

So it went in the I.G.Y., in the fallout shelter where denizens of the LP's "New Frontier" hold a party to lust after Tuesday Weld look-alikes and listen to Dave Brubeck ("I like your eyes/ I like him too/ He's an artist, a pioneer/ We've got to have some music on the new frontier...") This is the voice of the manchild who will soon learn irony, and might end up with a Haitian divorce. But meanwhile, he could stay up late and listen to "the alternative—this hipster talking over the air in the middle of the night, sort

**EVERY 4¹/₂
SECONDS
SOMEONE
BUYS AN
ERNIEBALL
PRODUCT**

**'ROUND THE CLOCK
24 HOURS A DAY
ALL YEAR LONG!**

CONSISTENTLY RELIABLE HIGH QUALITY STRINGS,
BOOKS AND ACCESSORIES REASONABLY PRICED.

of a cultural lifeline to Manhattan or to that blues country outside this rather arid atmosphere of the suburbs. Black music and culture was so much more compelling because it was completely outside my experience. I used to listen to Symphony Sid at the time, and a lot of great jazz shows on WRVR. And I'd hear Jean Shepherd, this monologist who was a hipster type who'd talk for forty-five minutes every night. He had a vaguely subversive way of looking at America. And there were the movies that would conjure up the exotic potential for something different than the suburbs."

Thus the Chinese "squeeze" of the "Green Flower Street"; the Mexican holiday with "Maxene"; "The Goodbye

Look" one gets from the sunglassed colonel in some "Graham Green-ish" banana republic; the "Walk Between Raindrops" on the Florida coast. Somehow these fantasies are engendered in our young man with his ear by the magical radio. "Steven Spielberg makes movies about the suburbs and seems comfortable with them, but I detested the suburbs I lived in. He has his fantasies, I had mine—I think Thelonius Monk was the alien in my bedroom, rather than a little guy from outer space."

So for young Fagen, it was Monk and Miles Davis. "I was a jazz snob, wore black turtle-necks—the only problem was you become sort of a social pariah. I didn't have many friends." A call to central Jersey reveals that things maybe

weren't all that bad. His high school yearbook blurb calls him a jazz "enthusiast," an "individualist," "the thinker." Music teacher "Chub" Chatten remembers a shy young man who paced the gridiron with the marching band, solemnly tooting a baritone horn. His mother had been a singer with trad jazz bands, so the very young Fagen was steeped in Sinatra and Sylvia Syms. (She quit due to stage fright, says Fagen, "I have a bit of that myself.") He had an early taste for Chuck Berry, too, but put that aside and ignored rock and blues until his arrival at Bard College. Walter Becker arrived at the small liberal arts school a year after Fagen, who one day heard the B.B. King disciple playing. "I heard this guy practicing guitar. There was actually a college music club and he was rehearsing. I was immediately attracted to his guitar style, which was similar to some of the black blues players. I went in and introduced myself, and that's how we got together."

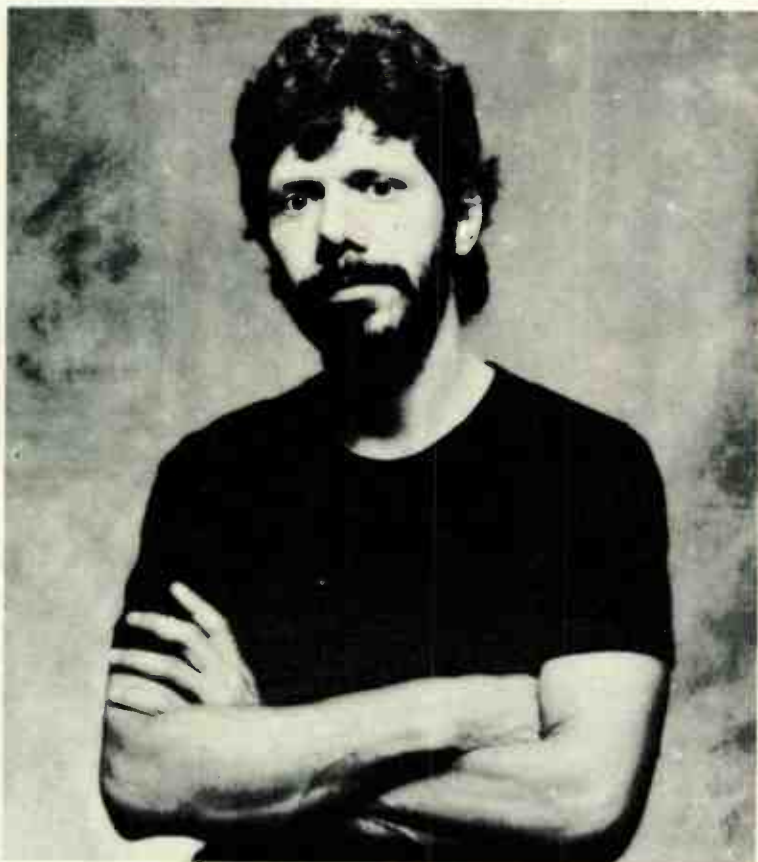
The pair started composing together "very shortly after that. I don't know if we really had a plan. We wanted to get a band together. Our main problem was finding singers, 'cause I had never sung before. Walter had done a few gigs, before he got to college, at the Night Owl in the Village, so I was sort of hoping he would sing, but neither of us wanted to do it."

They wrote songs and gigged occasionally while studying theory, harmony and composition. After college, Fagen, a largely self-taught keyboard player, took a year at Boston's Berklee School of Music. The duo ended up backing Jay & the Americans "in one of their later phases—playing community gardens in Queens, that kind of scene." Fagen liked playing "behind a wall of backup singers. I wish we had a recording of some of those gigs. It was fun. We'd change chords to the songs, wonder if he was gonna make that long note on 'Cara Mia'...."

Their friend Gary Katz was working in-house at ABC Records in Los Angeles, and played a demo to company head Jay Lasker. They moved out to L.A. as "staffwriters" for a roster that included the Grass Roots, but "we were so bizarre we had a little trouble getting covers done of our material. The only people who actually ever recorded our tunes were John Kay, the old Steppenwolf guy, and Barbra Streisand."

By now they'd hooked up with vocalist Dave Palmer and guitarist Denny Dias, and with "Reelin' In The Years," bizarre began to work just fine. The hits kept coming; in retrospect, says Fagen, it's hard to say who wrote what. "We developed the sound together, it's very hard to say who did what. Generally I would develop the original structure and then Walter would fool around with it and then we'd collaborate on the lyrics. Walter

Chick Corea*



TRIO MUSIC
CHICK COREA
MIROSLAV VITOUS
ROY HAYNES

A reunion recording for pianist Chick Corea, bassist Miroslav Vitous and drummer Roy Haynes. Their first album *Now He Sings, Now He Sobs* (recorded 13 years ago) was one of the classic trio recordings of the modern jazz idiom. *Trio Music* is a superb two-album set comprised of one disc devoted to the music of Thelonious Monk and a second disc of trio improvisations picking up where the *Now He Sings* session left off.



ECM

On ECM Records & Tapes
Manufactured and distributed by
Warner Bros. Records, Inc.

Trio Music

ECM 2-1232



The world's least conservative profession has maintained one rigid tradition. The SM58.

In an industry that discards electronic products like ice cream wrappers, the SM58 and its close cousin, the SM57, have remained the overwhelming choice of rock, pop, R & B, gospel and jazz vocalists for the last 16 years.

Why?

Simply because there is no sound quite like the SM58 sound. Its punch in live vocal situations, coupled with a distinctive upper mid-range presence peak and fixed low-frequency rolloff, give it the trademark quality no other manufacturer can imitate, although others have tried.

And to protect that sonic perfection, the SM58 is extraordinarily tough. Even six-foot drops on hardwood floors won't faze it. Ask any roadie who has used—and abused—one.

Performers the world over favor the weight and balance of the SM58, especially in hand-

held situations. Even the finish is totally professional—a non-glare grey that looks as great on stage as it does on camera.

The crispness of the closely related SM57 enhances musical instruments the way the SM58 handles vocals. Beautifully.

Musicians are tough to please, but with the world-standard SM58 and SM57, they'll tell you, "when you've got a good thing going, why give it up?"

For more information on the complete line of professional performance microphones, call or write Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204. (312) 866-2553.

SHURE®

THE SOUND OF THE PROFESSIONALS®... WORLDWIDE

World Radio History



LEAD GUITARS AND AMPS.

It was the electricity that did it. Turned the guitar and its amplification into the leading instrument combination of the last quarter century.

At first, things were simple. Even primitive.

But progress came quickly. And with it, increasing sophistication.

Then there came a period when it seemed that electric guitar and amplifier development hit a peak. And crested.

Enter a company that had been making musical instruments for almost a century, but was a relatively new name in electric guitars and amplifiers – Yamaha. And things moved ahead once more.

We use a vast array of capabilities – woodcrafting, electronic design and acoustical engineering among them – in designing and building our electric guitars and amps. And to this mix we add the most important – and the most often neglected ingredient – an across-the-board philosophy of listening.



Combo Products

THE WAY IT WILL BE.

Listening to the real-world needs of today's guitar players. And going back to the drawing board as often as necessary until those needs are met.

The SBG2000 guitar and the Mark II Series amp you see are the leading edge of that total mix.

What you don't see here is the wide range of Yamaha's line. You'll have to go to your dealer for that. We think you'll find the trip worthwhile.

There are new guitars with innovative electronics and sensational body styles, colors and finishes. New basses and new amplification systems. Even preamps and stackables. A total of 21 guitar and bass models, and 18 different amps.

We're proud of our electric guitar and amp lines. And proud to be part of an industry with such a competitive environment. It keeps everyone on his toes. Especially us.

For our full-line brochures, write to: Yamaha Combo Products Division, P.O. Box 6600, Buena Park, CA 90622.

In Canada, Yamaha Canada Music, Ltd., 135 Milner Ave., Scarborough, Ont. M1S 3R1.



YAMAHA

**These Songs Will Make You
Laugh, Cry and Remember.**

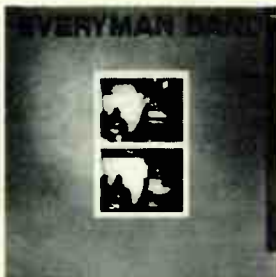


Wild Things Run Fast.
THE NEW ALBUM FROM JONI MITCHELL.



Manufactured exclusively by Warner Bros. Records, Inc. © 1982 The David Geffen Company

Everyman Band*



Everyman Band ECM 1-1234

✦ They've been heard before as members of Lou Reed's and Don Cherry's groups. "The band's greatest strength is its ability to play everything from rhythm and blues and contemporary funk to new wave and progressive jazz. But because the band is such a stickler for detail and eclectic originality, many of today's fusionists may not be able to appreciate its intelligent complexities." (*Aquarian*) Martin Fogel (saxophones), Michael Suchorsky (drums), David Torn (guitar) and Bruce Yaw (bass).



ECM

On ECM Records & Tapes
Manufactured and distributed by
Warner Bros. Records, Inc.

was very good on the recording side, he had a definite idea of what he wanted sonically, and I learned a lot from him."

The Fagen singing style, which could be so plaintively effective on songs like "Doctor Wu," is undimmed on *Nightfly*. It partakes of his favorite singers—Marvin Gaye and Mose Allison among them—but has its own, elastic precision. "Dave Palmer was a good singer for us early on, but he didn't really have the attitude to put the songs over. So I started doing it myself, much to my chagrin. It seems to have worked out."

Indeed it has. Through a succession of stellar sidemen, Fagen's voice was the distillation of the Steely Dan sound and attitude. As he sits talking in a Warner Bros. conference room, old bandmates Michael McDonald and Jeff Baxter stare at him from a carelessly stashed Doobie Bros. cardboard stand-up poster. When, he's asked, was the last time Steely Dan were heard on stage? "It was 1974, Santa Monica Civic Auditorium. The flip side of 'Hey Nineteen' has a live version 'Bodhisattva' if you want to hear what the band sounded like."

Part of the problem in recording with an ad hoc studio band, says Fagen, is "getting the players to sound like a unit, with its own specific sound." In making *The Nightfly* Fagen used a Yamaha Acoustic Piano, Rhodes Electric Piano, and Prophet and Oberheim Synthesizers. "I play when I feel I can handle it. I have a nice style, but I tend to be a little shaky on the technical side." Nonetheless Fagen's LP is definitely space-age. "For 'I.G.Y.' we started out with a rhythm machine to get the feel, then used a sequenced synthesizer for the backbeats, then I put down a bass line for reference using the piano, then Greg Phillinganes came in to put the basic thing down using the Rhodes. At that point we had the basic track."

While Fagen's solo effort has a musical resemblance to Steely Dan, the words are not so willfully arcane. "We've been charged with obscurism a lot. I think it's probably true to some extent. Steely Dan's songs treat subjects that ordinarily aren't treated in that kind of format. If you listen to the albums they become a little more lucid in being able to treat a sophisticated subject in a certain space."

The Nightfly, Fagen says, is a definite throwback to some of his pre-Steelies influences. "The title cut uses a lot of images from blues. That hair formula gets its name from Charley Patton, the old Delta blues guitarist, and Mt. Belzoni gets its name from another old Mississippi blues lyric—"When the trial's in Belzoni/ No need to scream and cry." It's music I associate with a time of innocence, and in a way I can say goodbye to that now. That Lieber-Stoller song,

continued on page 36

The VIP Series — what the experts say.

Larry DiMarzio, founder of DiMarzio Musical Instrument Pickups, inc.

“Kaman Performers are the brightest sounding strings I’ve ever heard.”



The nearest thing to the strings besides your fingers are the pickups, and nobody knows them like Larry. “Kaman Performers work extremely well with our pickups. They’re beautifully balanced . . . sound good . . . feel good!”

Kaman Performers have earned this kind of praise from the experts because their unique design features really do make these strings the most efficient signal generator for your electronic signal processing equipment. Design features like our equal sized core and wrap on the fifth and sixth strings for screaming overtones — like our special chrome steel wrap on the fourth string for balanced electronic output — like our Duraflon coated plain strings for longer life, easier play.

The output of your electronic effects can only sound as good as the input signal — why not try a set of Kaman Performers for the richest, brightest, most dynamic input signal you can have, and hear for yourself how our new technology can make your playing sound more expressive.

There’s another reason why Larry DiMarzio likes advanced Kaman Performers: his superb musical ear. “I can hear the crisp, dynamic sound. It’s the brightest string I’ve ever heard.”



KAMAN MUSICAL STRING CORP.
P.O. BOX 837, BLOOMFIELD, CT 06002

Peter Gabriel

The Ethnic Shocks the Electronic



Gabriel builds his songs on intricate rhythms as "a way of directing powerful feelings."

BY DAVID FRICKE

With a style and authority that defies the petulant clatter of the IRT subway roaring overhead, it comes blasting out of the king-sized Panasonic "boom box" hoisted on the shoulder of a strapping black youth as he takes a sunny afternoon stroll amid the awesome deterioration of New York's 125th Street. An infectious synth vamp starts a slow boil over a fat yet surprisingly agile bass sound, in turn paced by the brute syncopation of the drums. Open misty spaces created by the ambient swirl of the electronics are briefly filled by computerized interjections of a cascading marimba

and a bratty distant trumpet. Not quite funk in its pace, far left of AOR boogie in its concept, this rhythm track occupies a strange space in the beat scheme of this street.

The synthesizers suggest a brave new world far from the gutted tenement shells that peer over the storefronts. The voodoo intimations of African tribal rites in the compound locomotion of the percussion, synths and the mechanical hop of the drum machine conjure up a heritage that survives even in this urban grime. Yet that martial beat cooks with the same R&B party fervor as current hot uptown sides "Planet Rock" and the *Zapp II* album. What really makes the

heads turn on this street is that the voice on this record bleating "Shock the monkey!" in eerie terror is not some rappin' fool but quiet, thoughtful English art-rock star Peter Gabriel.

That same night, at downtown new wave dance palace the Peppermint Lounge, the floorboards groan under the weight of fresh-faced suburban punkettes furiously shaking their thing to "Shock The Monkey," the flagship single from Gabriel's fourth solo LP (inexplicably titled *Security* by Geffen Records for marketing purposes). And not only is the record being heard on the city's top urban contemporary station WBLS-FM, roaring out of subway masters all over town, but otherwise conservative FM rock stations across the country have slipped it into heavy rotation between the sub-Springsteen whine of John Cougar and the tin Zeppelin of Billy Squier.

It is a considerable victory befitting a major achievement. Certainly a quantum leap from the tentative, somewhat confused experimenting of his first two *Peter Gabriel* albums, basically gestures of radical defiance of his years with archetypal art-rockers Genesis, *Security* is a startling expansion on and consolidation of his testing with ethnic rhythms and the organic application of electronics on 1980's *Peter Gabriel*. On that record, he built his songs—like the frightful "No Self-Control," with its alternating Steve Reichian marimba and psycho-volcanic drumming, and "Biko," mixing echoes of native funereal African music and the lingering European mentality in South Africa's racist policies—from the rhythm up. He also forced drummers Phil Collins and Jerry Marotta to forego the disruptive crash of their cymbals.

"I still think of myself as making Western music," Gabriel insists, submitting to a round of interviews in the New York offices of Warner Bros. Records. But



THE JOHN COUGAR BAND

**"The record goes Platinum
and the crowds go crazy"**

*—John Cougar Bassist, Toby Meyers
Summer Tour '82*

The summer of '82 was a hot one for John Cougar and his band. We at Peavey are proud to be a part of his phenomenal success and sound.

Listen to his solid rock and roll on the new album *American Fool* and catch him on the fall tour '82.

You'll get an earful of great rock and roll, great musicians, and the best sound gear in the world....Peavey.



PEAVEY ELECTRONICS CORPORATION

World Radio History

PROTECT YOURSELF.

PAT BENATAR'S "GET NERVOUS" ON ALBUMS & CASSETTES

LOOK FOR YOUR (Album Postcard)



CERTIFICATE OF AUTHENTICITY

SEND IT IN, IT'S YOUR GUARANTEE OF HIGHEST QUALITY. (Cassette Card)



LIGHT SIGNATURES PROTECTED



Security finds him making it with increasing non-Western or at least non-rock techniques. Vocally, he draws inspiration from as far afield as Chinese opera and the Qawwal devotional hymns of Sufi singing master Nusrat Fateh Ali Khan of Pakistan. The Ekome Dance Company, an Afro-West Indian troupe that practically lives down the street from Gabriel in Bristol, England, contributes the breathless roll of Ghanaian drums in the orgiastic finale of "The Rhythm Of The Heat." Traditional Ethiopian pipes blend their alien whine with the manufactured voices of a Fairlight computer synthesizer to heighten the primitive ritual air of a Western wedding ceremony in "The Family And The Fishing Net."

And above, beneath, surrounding all is the rhythm. Writing his songs on the basis of beat ("Shock The Monkey" is actually Gabriel's idea of a Tamla-Motown rhythm), Gabriel literally makes his drums sing, even his Linn drum computer. He builds his melodies on tuned percussion ranging from the Fairlight's impersonation of a scraped exhaust pipe to the intricate off-world layering of Jerry Marotta's cymbal-less kit, his own Surdo drums and assorted electronic and organic percussion in "Kiss Of Life."

"There are many more things you can generate rock rhythms on, more than just drums," Gabriel notes. "But I like using drums because they're still very expressive, a way of directing powerful feelings."

*The rhythm is below me
The rhythm of the heat
The rhythm is around me
The rhythm has control
The rhythm is inside me
The rhythm has my soul*
—"The Rhythm Of The Heat"

"I think these territorial arguments about music are based in a very primitive element known as bullshit," declares Gabriel with a puckish smile. He is answering a question about the implicit cultural imperialism in appropriating the natural sounds of a Burundi drum or Balinese gamelan orchestra for use on a Fairlight or Linn computer, taking what is natural and rendering it synthetic. Seated at a Warner Bros. conference table, dressed—not in a dashiki and fez as his album might suggest—in highly ordinary casual shirt and trousers, he leans over into the tape recorder in order that his mere whisper of a speaking voice will be heard clearly.

"A very hungry animal always feeds on whatever it sees as interesting or seductive. And in the same way that folk music was mercilessly stuck on the piano, African music has fed off Western influences. Instead of more marimba-based things, they've got electric guitars around their necks. There are all these disco rhythms being pulled off by Bali-

nese gamelan players. James Brown, Michael Jackson and Stevie Wonder are all used in African juju and highlife. I mean, everything feeds off everything else.

"I get that question a lot with WOMAD (the World of Music Arts and Dance, a recent Gabriel-inspired festival held in England featuring ethnic music in both traditional and contemporary forms) and the rest. Yet the same people who throw that at me would not criticize a band playing Bo Diddley rhythms. Now the Bo Diddley rhythm is a straight African lift. But because it's already been filtered through the rock process, it's acceptable. It's become a root in itself.

"The marriage of the two—the electronic and the ethnic—is the most fruitful vein, to my ears, for people to work in. To me, it's not a contradiction at all. You always make the music of your time and place. And if you get other people's music wrong, it doesn't matter because it's still giving you ideas and challenging what you do."

Security thrives on that tension. There was one stage in recording (the whole album took over a year to make) in which guitar, bass and drums were cut live for the basic rhythm track. Yet many of the "found" sounds, ethnic instruments and synth tricks used to set up counter-rhythms were meticulously overdubbed, a surprisingly clinical approach for such physical music. Gabriel adds that he wrote most of the songs by literally jamming with himself, in the case of "Shock The Monkey" setting up a groove on a Prophet 5 synth with the Linn drum machine. "The groove I really liked," he remarks as an afterthought, "didn't have any bass drum beats in it, in fact. In some ways I wish I had left it like that, because it was very light and yet still really moving."

Gabriel's use of the Linn is hardly orthodox either. Starting by dumping the machine's factory presets (the actual drum sounds recorded and programmed into the machine by Linn), he raided recordings of non-European music and old Tamla-Motown hits for his rhythms, feeding them into the Linn as well as inventing his own rhythms and patching them in. He also fiddled with the Linn's tuning, discovering that he could get a different feel from a rhythm if the drums were set at a third interval instead of, say, a fifth. Rather than change the tuning of the drums to suit the song, he could write the song according to that tuning.

"For example, the song 'Lay Your Hands On Me,'" he cites, "has this very slow, light pattern"—he hums the pattern, a curious rhythm that appears to jump from 4/4 to 6/4 and 2/4 in the chorus with an arresting inner logic—"and the melody of that pattern and the key the song was composed in fitted around the melody that the drums

Stagemaster AM SERIES

SMALL BODY
SEMI-ACOUSTIC GUITAR



John Bushnell

FREEDOM

Freedom . . . that's the feeling you'll experience the first time you lay into a riff on an Ibanez Stagemaster. It's size, shape and overall feel make it the perfect axe for the 80's. Whether you're a solid body player or semi acoustic player, the new Artist Stagemaster guitars will bring your playing into a new dimension. The Stagemaster Series incorporates all of the features of our other semi acoustics in a body that's about one fourth the normal semi acoustic size. The use of only the choicest grade woods, along with our acoustically balanced super 58 pickups means you're getting a guitar that offers long, clean sustain and outstanding tonal quality. If you're the kind of player that's always looking for a new way to expand your sound, you owe it to yourself to experience a Stagemaster and see what we mean by "Stagemaster freedom."



Tomorrow's Name In Guitars.

For a full color catalog send \$2.00 to: IBANEZ, Dept. M, P.O. Box 886, Bensalem, Pa., 19020 • P.O. Box 2009, Idaho Falls, Id. 83401 • 1721 "B" East Gale Ave., City of Industry, Cal. 91748 • In Canada: 6355 Park Ave., Montreal, P.Q. H2V4H5

SEQUENTIAL CIRCUITS INC

THE

"Leading keyboard players have told me that despite the other polyphonics made available to them, they always return to their PROPHET to find and maintain their sound. That, to me, is the ultimate endorsement. The PROPHET-5 really does speak for itself!"

*Dave Smith, President
Sequential Circuits, Inc.*



PROPHET-5

The Model 1000 (Rev 3.3) PROPHET-5 from Sequential Circuits is a completely programmable, five-voice polyphonic synthesizer. Each voice has two voltage controlled oscillators, a noise source, a voltage controlled low-pass filter, and two 4-stage envelope generators. The voices can be controlled by either the front panel knobs and switches or by one of the programs in memory.

The PROPHET-5 comes with 120 patches preprogrammed; included are orchestral timbres (brass, strings, woodwinds, etc.), keyboard sounds (organs, clav, harpsicords, electric pianos, etc.), percussive sounds (snare, toms, tympani, marimbas, etc.), special effects (animal sounds, explosions, helicopters, thunder, whistles, bells, etc.), and synthesizer "specialties" (like none of the above!). All of these programs can easily be modified or replaced by your own sounds.

The PROPHET-5 has many outstanding features to further enhance its versatility:

- Easy to use — plug it into an amplifier or stereo system, turn on the power switch, and you're ready to play!
- A full five-octave keyboard (C to C).

- The internal computer automatically tunes and scales all ten oscillators, virtually eliminating the need for periodic internal oscillator adjustments.
- A built-in battery with a 10-year life ensures all program storage, even when the machine is turned off.
- All 120 programs can be stored on tape in groups of eight or forty at a time.
- Any program in memory can be temporarily modified ("edited") by altering any knob or switch setting, which instantly shifts control of that parameter from computer memory to the front panel — the modified program can then be permanently saved or the original program can be recalled; no special "edit" switches are needed.
- The Pitch Bend and Modulation wheels will control entire chords as well as solo lines.
- A voice defeat system allows you to easily disable a defective voice in an emergency situation, even while playing.
- This instrument will interface with the Sequential Circuits POLY-SEQUENCER, REMOTE PROPHET Keyboard, the ANALOG INTERFACE BOX, and most home computers.

World Radio History

Another totally unique feature of the PROPHET-5 is the variable "scale mode" which enables each note of the octave to be tuned individually. The tuning range for each note is approximately +1 to -1/2 semitone (about +94 to -50 cents) from its normal equal tempered value. For the first time, on a standard commercially available instrument, you can use alternative scales, such as Pythagorean, mean tone, just intonation, and ethnic modes. These can be stored and recalled as easily as patch programs, which enables instantaneous switching from one scale or key to another and permanent storage on tape.

The PROPHET-5 is the most versatile, reliable and easy to use polyphonic synthesizer available. Extensive use in films, television, records, and live performances have firmly established it as the Industry Standard.

ANALOG INTERFACE BOX

The ANALOG INTERFACE BOX (Model 842) allows you to control the Pitch and Mod wheels on the PROPHET-5 with foot pedals or any control voltages. This small device connects to the Analog Interface Jack and provides two 1/4" phone jacks for independent voltage control of the Pitch and Mod wheel functions.

RIGHT STUFF!

PROPHET-10

The PROPHET-10 (Model 1016) is a completely programmable polyphonic synthesizer with ten voices and two 5-octave keyboards. Each 5-voice keyboard has its own programmer which will store 32 sounds (64 total). This arrangement allows two different programs to be played simultaneously. The programs can be assigned to the two manuals according to any one of four keyboard modes:

- Normal — five voices and the upper programmer assigned to the top keyboard, and the lower programmer and five voices assigned to the bottom keyboard
- Single — ten voices playable anywhere on either keyboard
- Double — upper and lower programs are combined into five voices playable on either keyboard
- Alternate — sound alternates between the upper and lower programs as notes are played on either keyboard

Each synthesizer voice consists of two voltage-controlled oscillators, a white noise source, a resonant 24 db/octave (4-pole) low-pass filter plus a 4-stage envelope generator, a voltage controlled amplifier with its own 4-stage envelope generator and a 3-band equalizer. In addition, Oscillator B and the filter envelope generator may be used to modulate the Frequency or Pulse Width of Oscillator A, or the Filter Frequency (via the Poly-Mod section). Each 5-voice synthesizer bank has a single low-frequency oscillator which can be applied to all of its voices for various effects.



Additional features of the PROPHET-10 include: Pitch and Modulation wheels, octave transposition switches, voice assignment LED indicators, automatic tuning, programmable volume control, upper and lower manual balance control, an A-440 reference tone, two assignable and programmable control voltage pedals which can act on each manual independently, program increment footswitch, and stereo/mono balanced and unbalanced outputs. The PROPHET-10 also comes with a built-in

polyphonic sequencer which has over 10,000-note storage, up to six separate sequences, sequence grouping, instant transposition, real-time or single-step recording, variable playback speed, overdubbing, an external clock input for synchronized playback with other instruments, and a built-in digital cassette deck for sequence and program storage. This sequencer has been adapted for use with the PROPHET-5. (For more information, see the last page of this brochure.)



PRO-ONE

The PRO-ONE (Model 100) from Sequential Circuits offers more features at a lower price than any other professional monophonic, single-voice synthesizer. Musicians no longer have to compromise versatility and quality when purchasing a low-cost instrument. This compact synthesizer has a three-octave keyboard (C to C), Pitch and Modulation wheels, and a front panel arrangement similar to the PROPHET-5. The PRO-ONE's sound is identical to any single voice on the PROPHET-5 and includes the same features:

- two voltage controlled oscillators with sawtooth, square, and variable pulse width wave shapes
- 24 db/octave (4-pole) low-pass filter with its own 4-stage envelope generator
- a 4-stage envelope generator for the voltage controlled amplifier

In addition to this basic voice, the PRO-ONE has extensive modulation capabilities. Three modulation sources are available: the filter envelope generator, Oscillator B, and a separate low-frequency oscillator. Each can be mixed and routed for direct and/or wheel-controlled modulation of five destinations: Oscillator A Frequency, Oscillator A Pulse Width, Oscillator B Frequency, Oscillator B Pulse Width, and Filter Frequency.

The PRO-ONE's built-in microcomputer makes possible innovations unheard of on a low-cost synthesizer: a 40-note sequencer, an arpeggiator, single and multiple triggering modes, repeat and drone switches, and a unique "automatic" glide feature. In addition, an internal digital interface allows connection to most home computers.

The back panel of the PRO-ONE offers a variety of functions. The audio output can drive a monophonic or stereo amplifier, or stereo headphones. The audio input, with pre-amp and automatic gate generator, allows synthesizer processing of micro-

phones, instrument pickups, or any low-level signal. The PRO-ONE is designed with a standard one volt/octave control voltage in/out and gate in/out (which can be used with an external clock for triggering the sequencer and arpeggiator).

If this is your first synthesizer, use these "buzz words" as a comparison guide and don't be discouraged; the PRO-ONE is remarkably easy to understand and grow with. Sequential Circuits has been designing state-of-the-art synthesizers for years; starting with the first fully programmable polyphonic synthesizer — the PROPHET-5. It's no wonder the industry and musicians alike have dubbed the PRO-ONE clearly superior. Look into it and see for yourself!

**SEQUENTIAL
CIRCUITS INC**

3051 N. First St., San Jose, CA 95134

Nijverheidsweg 11c,
3541 RP Mijdrecht, Netherlands

You've been playing for peanuts just to get "experience"... maybe even for free. And, it's paid off. The experience has made you better, but not richer.

Now you've got to improve your equipment so your sound matches your performance. Then, you will be ready for the break that's coming your way.

Audiotrack offers a vast improvement over that little mixer you're using... and gives you much more than any other board in its price bracket. Like 16 electronically balanced Mic input channels, 8 groups and 2 masters. A professional



+21 dB output level. Pre-fader solo on all inputs. Ten VU meters with peak LED indicators on inputs. Long-throw faders. Three band EQ with sweepable mid-range and three Aux sends, two pre-fader.

And, the Audiotrack 16:8 is built for the bumps-and-grinds of the road... rugged!

It comes in its own flight case. A wooden cabinet is available for studio installations.

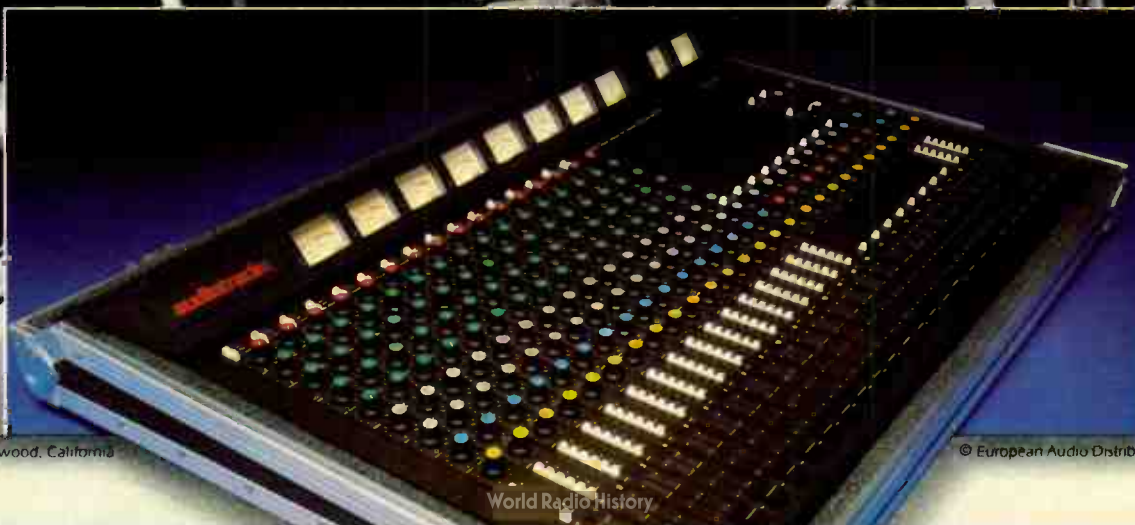
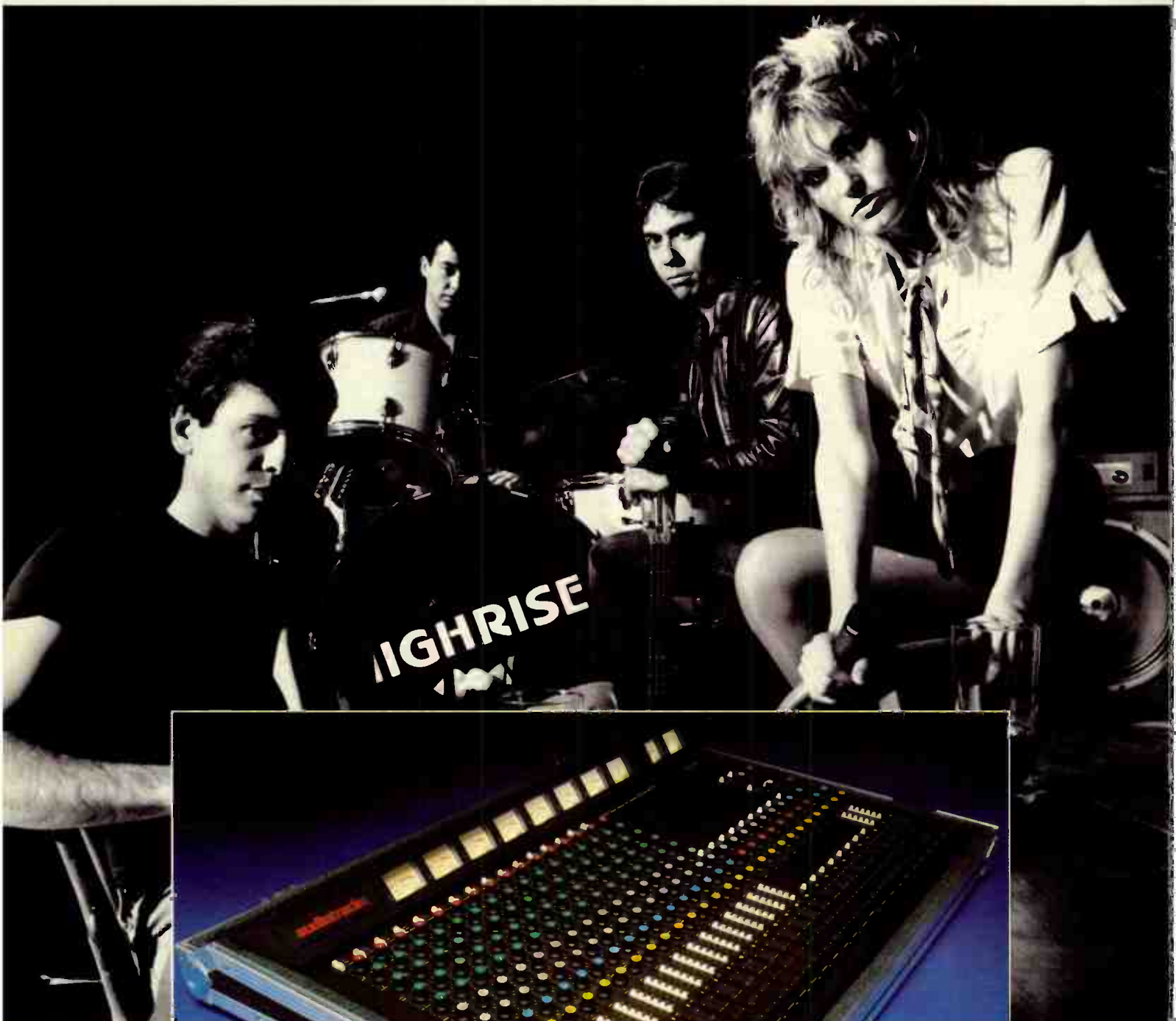
All this for under \$4000. Available at most professional audio dealers and musical instrument stores.

audiotrack «««
Your Economical Solution

Distributed and backed by European Audio Distribution Inc., 20610 Manhattan Place
Torrance, CA 90501, (213) 328-8491

In Canada: Heint Electronics, Inc., 1241 Denison Street,
Unit 4, Markham, Ontario L3R4B4, (416) 475-0688

**If you're ready... but your budget's not...
Audiotrack 16:8:2... Under \$4000!**



created."

But it is "The Family And The Fishing Net" that indicates just how far Peter Gabriel feels a fusion, not just of musics, but of cultures, can go. Again born of a core rhythm, the song is developed from six notes played in three pairs at the beginning of the piece by traditional Ethiopian pipes, those harmonies actually providing the basic structure on which to hang this seven-minute dream sequence of modern Christian nuptials in jungle fertility-rite imagery.

"I was interested in ritual for that song. I was looking for something in our culture that was full of ritualistic elements that maybe weren't obvious and the wedding is an obvious example of that—the ring, the husband and wife trading vows, the vow, giving away the bride and its implication of territorial battles between the groom and bride's father. There's a lot of stuff in a wedding that people just accept. But those traditions cut deep in the psyche," something suggested by the song's propulsive percussion and the liquid swirls of synth wrapped around Gabriel's fearsome singing.

Gabriel also acknowledges a debt to the poetry of Dylan Thomas for the song, although he allows that it was nothing more tangible than general inspiration. "I was reading a lot of his early poems at the time. It's not like his poetry, but I don't think I would have written in that style if I hadn't been reading him at the time."

Gabriel is only slightly taken aback by the suggestion that he and his former bandmates Genesis travel peculiarly parallel roads these days. The energetic nudging and American R&B bias of drummer Phil Collins has led Genesis to finally crack their art-rock mold with *abacab*, stripping their old cathedral keyboards down to a sensible minimum and adding touches of Earth, Wind & Fire and angular Police-like pop. Gabriel is also obsessed with black and other international music although of a rather more primary, less commercial nature. And his commitment to that music runs much deeper than just recording it and shooting it into pop's twenty-first century. He confesses somewhat sheepishly that he has never academically researched the music or traveled to the countries of its origin: "Mine is more the magpie-sitting-on-tourist approach, a kind of correspondence course." So out of personal interest and what he saw as a responsibility as an artist, he decided it was worth bringing the music to him, and to the rest of the British pop public.

Held over a weekend last July in a fairground in Gabriel's general neighborhood (he lives in Bath, just outside of Bristol), the World of Music Arts and Dance festival brought such legendary roots performers as the Drummers of Burundi, West African highlife star Prince Nico and the Tianjin Song and

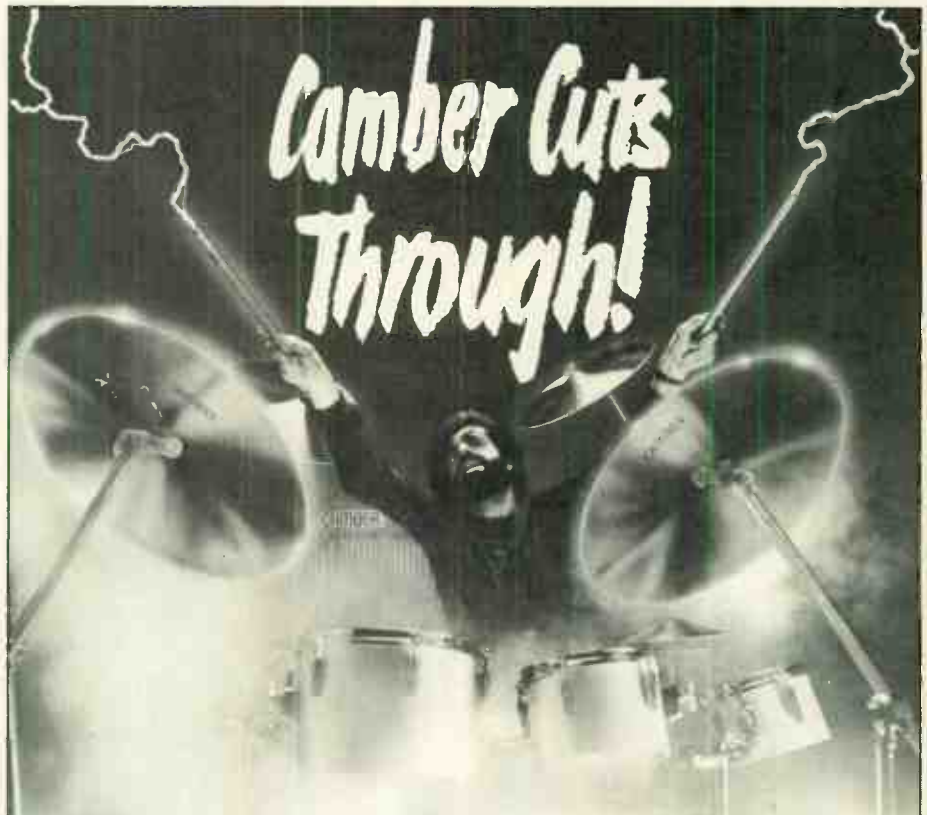
Dance Troupe of China together with their distant British pop offspring Pigbag, the English Beat, Echo & the Bunnymen and Gabriel himself. Ironically, the event was originally an outgrowth of a local Bristol educational program introducing local youngsters to the fun and riches of international music and culture.

(Here Gabriel produces from his leather shoulder bag a handsome packet featuring booklets for ten different lessons in Caribbean, Latin, African and Indonesian music, instrument making and even the construction of ceremonial masks out of household materials. A cassette of music ranging from the Balinese Ramayana monkey chant to Byrne and Eno's *Bush Of Ghosts* collaboration accompanies the package.)

Gabriel proposed the festival idea to

program organizers as a kind of outreach event not so much as a matter of education for the pop audience but as an experience, to hear see and interact with the music and musicians from which today's hits are in one way or another descended. In a country where young white Afro-jazz anarchists Pigbag could have a number one hit with an exhilarating Ornette-meets-highlife-meets-the-J.B.'s romp called "Papa's Got A Brand New Pigbag," it could work.

Providence frowned on WOMAD with torrential rains and a train strike that kept fans away in droves. The financial results were so dismal that Genesis offered to do a benefit reunion concert with Gabriel to help recoup the losses. But Gabriel insists the energy and spirit of both performers and audience at WOMAD was ample compensation.



"As a rock drummer I need the power to cut through the other instruments in the band. My cymbals have to deliver when I want that power crash or cutting ping. My sticks have to be extensions of my hands, strong, but also absorbent for the punishment that they're about to take. Drums are a key part of our music. If I can't be heard, there's no point in being there. That's why I use Camber."

Jan Uvena

ALICE COOPER BAND

For further information and our FREE booklet "How To Choose A Cymbal," please fill out this coupon. MU 1/83

Name _____

Address _____

City _____ State _____ Zip _____

My Music Store Name _____



CAMBER CYMBALS & STICKS

101 Horton Ave., P.O. Box 807, Lynbrook, N.Y. 11563

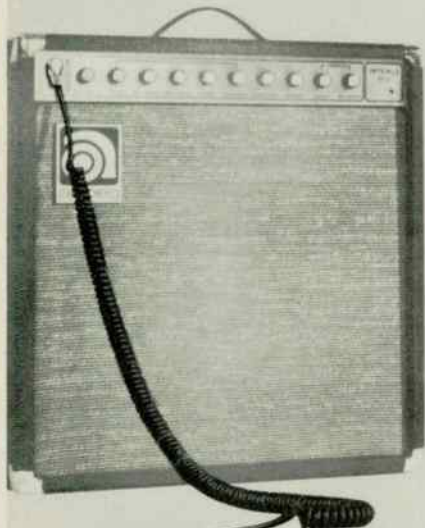
The augmented cord.

If you think you still have to choose between either a straight cord or a coiled cord, think again. Because now the best of both is wrapped into one... the Constrictor by Whirlwind.

Constrictor's revolutionary, versatile design combines almost two feet of retractile cord (extending up to 10 feet) with an additional 10 feet of basic straight cord. So you have freedom of movement on stage when you need it... and a compact, organized cord when you don't.

Made from rugged, cured neoprene cable by Belden, the Constrictor passes signal quietly, with exceptional fidelity. Like all Whirlwind precision products, the Constrictor is backed by a two-year guarantee.

So when you need a straight cord as much as you need a coiled cord, plug into the Constrictor... the augmented cord.



whirlwind

Whirlwind Music, Inc.
P.O. Box 1075
Rochester, New York 14603
(716) 663-8820

"We had 7,000 kids learning how to make masks and Third World musical instruments," he points to the teaching kit, "and on the Friday of the festival, they all paraded around with their stuff and joined in with the Burundi drummers and some of the Beat on stage. There were other great moments, too, like having a rock audience give a standing ovation to a Chinese opera singer. These performers in their forties and fifties had no idea what was going on.

"Yet we had so much skepticism. Everyone in the business told us, 'No one will listen to this, they'll all get heckled and canned.' And it *didn't* happen. People were very open."

For Gabriel, the lesson of helping organize the WOMAD festival and its companion double album *Music And Rhythm* (a compilation featuring many of the ethnic groups that played the festival as well as Western pop experimenters, including David Byrne and Pete Townshend, issued here on PVC) was that he was not alone on the cutting edge of this new fusion. Fellow art-rock refugee Peter Hammill, late of Van Der Graaf Generator, contributed to *Music And Rhythm* a dark lament of cultural theft using a 21-string African harp called the *kora*, a Chinese drum and an Irish *bodhran* drum. Holger Czukay, bassist with experimental German band Can, chimed in with an Eno-like juxtaposition of Western electronic instrumentation and an edited shortwave broadcast of a Persian singer. To that, Gabriel added his own "Across The River," developed out of two improvisational sessions with Police drummer Stewart Copeland and Indian violinist L. Shankar.

It does not especially bother Gabriel that the English music industry and press is currently doing the ethnic rhythm method to death with record-release-and-cover-story overkill, reducing it to British pop's Flavor of the Month. "That is true," he concedes ruefully. "But I think this fusion of high-tech with these influences can produce a hybrid which is much longer lasting. And even when the fashion element has died down, the influence is still going to increase. Bluebeat and reggae have been hip in England for various periods. But in British musical culture, they now definitely have a place. Maybe it's only three or seven percent, but it's a long-lasting place."

What really excites him, though, is what some of those Third World WOMAD performers took home with them in terms of Western technology and sound. He likes to tell the story related to him by an eminent Indonesian musicologist about the real origin of the Balinese monkey chant.

"Apparently," Gabriel laughs, the soft handsome lines of his face breaking into
continued on page 36

Billboard

Talent in Action / No.1 Awards

Wrap up the year in music with Billboard's
TALENT IN ACTION/No. 1 AWARDS ISSUE
—The most exciting and authoritative review
of 1982's music scene!

Billboard's special year-end issue delivers a year's worth of music and more—highlighting 1982 in charts, events, headlines, stories, photos and capsule reviews of the year in every music category represented in Billboard's vast repertoire. Plus the No. 1 Awards to the hottest chart-makers of the year.

The TALENT IN ACTION issue's special features make it a souvenir book, a reference source, an anthology of all the excitement and action in 1982's music scene.

CHARTS:

Top artists and recordings in pop, country, black, video, dance, jazz, adult contemporary, classical, spiritual, inspirational, soundtracks and comedy.

LISTING:

Hundreds of active artists, managers and agents from A to Z.

FEATURES:

The Year In Talent, The Year In Film / Video / TV, The Year In Radio, Top Industry Events of '82, The Year In Pictures, Star Reflections, New Talent To Watch, Top International Hits, plus summaries of the year in all musical categories, plus much more.



**Watch for
Billboard's
December 25th
TALENT IN ACTION/
No. 1 AWARDS issue,**
on sale at your newsstand
December 20th. **DON'T MISS OUT!**
To make sure you receive your
copy, use the coupon.

YES! Send me Billboard's TALENT IN ACTION/No. 1
AWARDS issue for 1982.
My check for \$5.00 is enclosed.

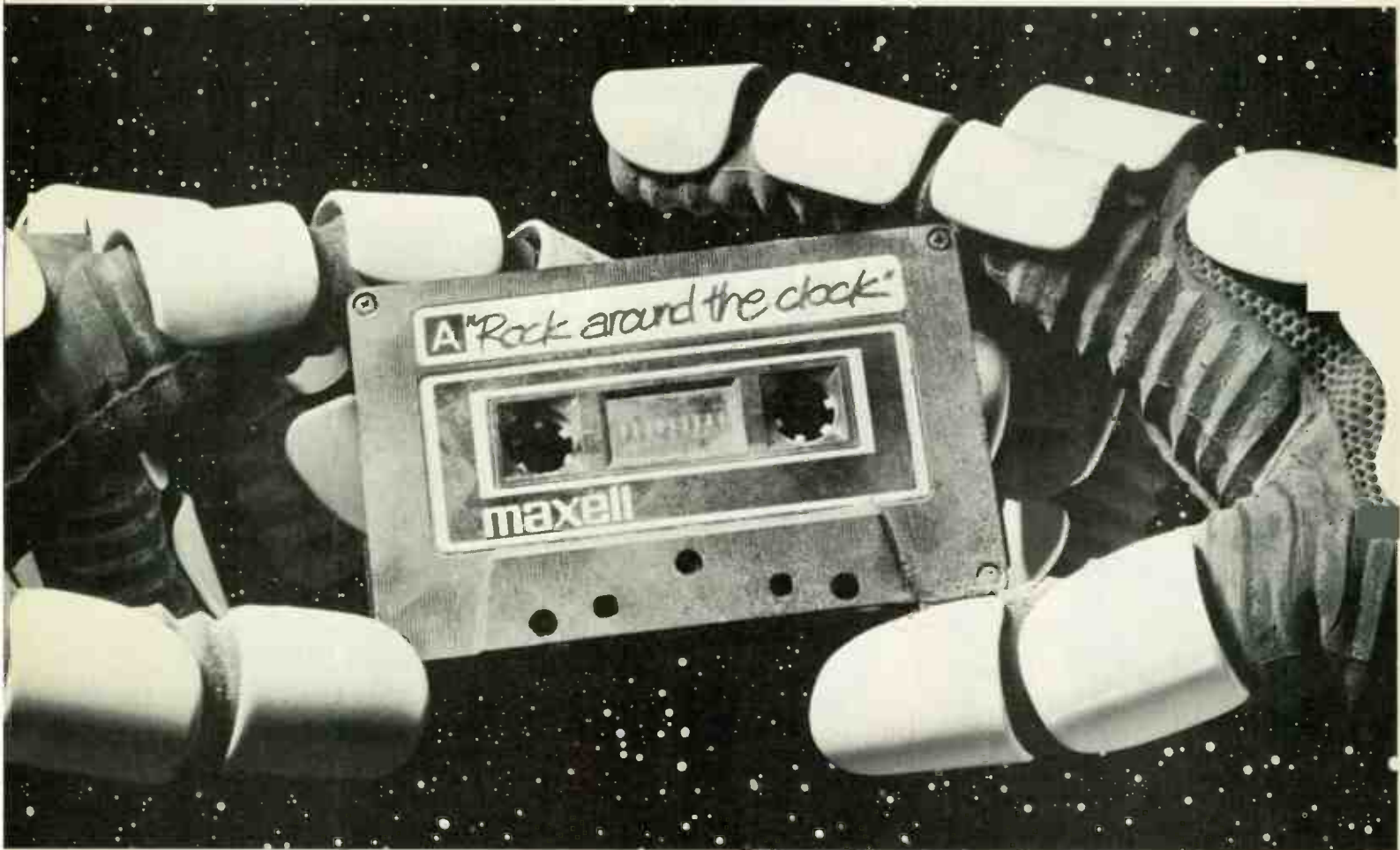
Name _____

Address _____

City, State, Zip _____

Billboard / Dept. RA
Send your order to: 1515 Broadway, New York, New York 10036

ON MAXELL, ROCK 'N' ROLL IS REALLY HERE TO STAY.



Every Maxell cassette is destined to become a golden oldie. Because at Maxell we build cassettes to standards that are 60% higher than the industry calls for.

Durable cassettes you can shake, rattle yet they keep on rolling.

Precision engineered tape that even after 500 plays still delivers high fidelity.

So when we say, on Maxell, rock 'n' roll is really here to stay...Be-Bop-A-Lu-La... we don't mean maybe.



IT'S WORTH IT.

Maxell Corporation of America, 260 Oxford Drive, Manassas, Va. 22033

P U B L I C I M A G E L T D.

Idealism and Anger in Motion

EBET ROBERTS



Johnny (Rotten) Lydon and guitar revolutionist Keith Levine now run their own show.

BY KRISTINE MCKENNA

I arrive at a recording studio in upper Manhattan to interview Public Image—John Lydon and Keith Levine—and am immediately struck by the pressure in the place. Their new album was scheduled for release a week ago, their tour commences in a week and a half, but as I sit there waiting to talk with them, their new bass player, Pete Jones, rushes through the door having just arrived from England an hour ago. PiL has often declared that the traditional procedures of the music business aren't for them and they obviously mean it. Asked if they

planned to rehearse for their upcoming shows, Lydon laughs, "We rehearsed for a show once but after fifteen minutes we realized we already knew the songs so we got bored." That's an insanely casual way to approach the prove-it-to-me audiences PiL seems to attract.

An all-out riot erupted when PiL last ventured on stage in May of 1981 at the Ritz. At that point the group was preoccupied with video (that fascination has since cooled) so the club invited them to be guest video DJs. Unfortunately, the event drew a mob of people expecting an evening of music, and ten minutes into the show balcony chairs were rain-

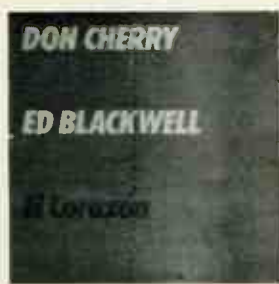
ing down onto the stage, destroying the Ritz's costly video screen. Johnny Rotten just has a knack for making things happen.

Things have been happening pretty much the way he'd like them to as of late. PiL transplanted itself from London to New York a year and a half ago and the move seems to have been a prosperous one. Lydon has finally begun to sort out the web of post-Sex Pistols legal entanglements that have dogged him for four years. Public Image has left Warner Bros. Records ("Have I ever said a good word about them?!" Lydon fumes) and is now recording on their own label, which will be distributed in America by Stiff. Lydon spent the summer in Rome doing location work on Roberto Fienza's film *Cop Killer*, which is based on British author Hugh Fleetwood's book, *The Order of Death*, and is adequately satisfied with the performance he turned in for his official screen debut. Keith Levine also seems considerably healthier and more optimistic than in the past, and is engaged to marry Laurie Montana of New York group Pulsatama this fall.

This is not to say that PiL is free of the conflict and turmoil that has always surrounded them. Jeanette Lee, a founding member of PiL, abruptly quit the group in August and when asked why, Lydon closes the subject with, "You'll have to ask her that. She's no longer in the group and we're not prepared to talk about it. It's not relevant."

Nor has their music become any less brooding. As it was on their four previous albums, the material on their new six-song album, *You Are Now Entering A Commercial Zone*, feels like a swirling whirlpool of dark tones, black, deep scarlet, purple. Tethered to a heavy, roiling rhythm that thanks you right in the solar plexus, the music is a densely layered slab of jagged textures, with that unmistakable Lydon yowl wailing away

Don Cherry/ Ed Blackwell*



El Corazon ECM 1-1230

* Trumpeter Don Cherry and drummer Ed Blackwell are best known as members of Ornette Coleman's legendary quartet and as co-leaders of Old and New Dreams. *El Corazon*, their first duet collaboration, is a series of dazzling Eastern and Western flavored performances, and some will find it hard to believe they are hearing only two musicians. Digital recording.

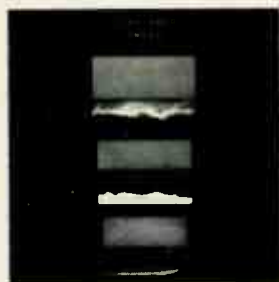
Jan Garbarek*



Paths, Prints ECM 1-1223

* The release of *Paths, Prints* coincides with the first American tour this fall of the Jan Garbarek Group. Joining the extraordinary Norwegian saxophonist on his latest album are bassist Eberhard Weber, guitarist Bill Frisell and drummer Jon Christensen.

Mike Nock*



Ondas ECM 1-1220

* "(Mike) Nock has a remarkable sensitivity for intense compositions, outstanding for their clear thoughtfulness." (*Audio*, Germany) Joining pianist Mike Nock on *Ondas*, his ECM debut recording, are drummer Jon Christensen and bassist Eddie Gomez.



ON ECM Records & Tapes
Manufactured and distributed by
Warner Bros. Records, Inc.

in the foreground. What's he wailing about? Let's just say he's not urging you to fall in love—and that alone makes him a cultural outlaw.

Lydon and Levine wrap things up at the studio and we adjourn to the bar of a swank hotel. Though visibly fatigued from their long stretch of work, both are affable and relaxed. Lydon has grown noticeably less guarded over the past year and is, in fact, the polar opposite of his Johnny Rotten image in many ways. He's actually a rather shy young man, capable of great kindness and empathy. Lydon does have a cuttingly caustic sense of humor and continues to be angry and disgusted by the rampant stupidity he sees around him, but the idealism that I suspect has always lurked behind his rage shows through more often than he used to allow. He remains unimpressed and amused by his star status, although he certainly never hesitates to use it to get what he wants.

Exactly what is it that PiL wants? To make music you can dance to that doesn't sound like dance music you've heard before would do for a start. Demonstrating that you needn't live your life exactly as your neighbor does is part of the PiL game plan, too. These are, of course, fairly lofty ambitions, and PiL has never professed to offer solutions to the Big Issues of life. But the fact that the Big Issues are what they're tackling, that they've steadfastly avoided pop music's golden-paved path of least resistance and are struggling to develop a means of musical communication untainted by cliché and false bonhomie strikes me as reason enough to root for them.

Musician: Do you feel that you've successfully shaken the image of Jesus of punk?

Lydon: Oh my God, is that my image?

Musician: I'd say it was when you first appeared in 1977. Is *Public Image* still struggling to emerge from the shadow of Johnny Rotten?

Lydon: Well, that is part of who I am. I don't think people have forgotten the Sex Pistols and I don't think they should, but they shouldn't expect me to be the same either. The whole idea of doing anything is progression.

Musician: Does it annoy you that *Public Image's* music is often given less attention than the sociological baggage that surrounds the group?

Lydon: Yes, I find that bloody irritating, but that's the avant-garde for you. We're accused of taking the piss out of people and are dismissed as a bunch of pranksters.

Levine: There are loads of things that are part of PiL in addition to the music, but if people fail to hear the music, that's their problem. People are scared to listen to us because they think it might be a trick. They know it's really good, and because of the Sex Pistols they feel

that they should be into PiL's music, but lack of understanding causes them to feel threatened.

Lydon: The press generates a lot of that. They don't understand it either.

Levine: But the press is getting better. This time around they've been much more receptive and seem to have more understanding of what we're trying to do.

Musician: Why do you think the press has become more open to *Public Image*? Are they dying of boredom or what?

Lydon: (laughing) That's it exactly.

Musician: Does having the critics on your side work for or against you?

Lydon: Critics can be good sometimes. They can point out things that help you see where you've made certain mistakes and that's very useful. Where they go wrong is when they become self-opinionated to the point of total domination. That I find offensive. Generally though, I don't read the music press—I've given up on it. *New Musical Express* was really good for a while, but the writers there no longer have any interest in anything and it shows, and that's why they should all be sacked. They just refuse to see any hope because they like being miserable, but the misery that British rock writers contribute to the world is definitely not wanted. Right now they've all latched on to African music for the simple reason that they needed a new trend. Pathetic. Next month they'll probably go Arab. England's always been that way. It's so small in comparison to America, it's like a village and trends can come and go there overnight. I never realized how spitefully snobbish they all are until I left and lived in America for a year. I like the way the American press writes. It's very open and you can understand what's being said.

Musician: How do you see *Public Image's* music evolving over the course of its four albums?

Levine: It's less restricted and, for want of a better expression, more aware. It's simpler, but at the same time, more complex.

Musician: Do you introduce any new instruments on the new material?

Levine: There are a lot of electronics on the record—keyboards, synthesizers and this thing called a violinhorn, which sounds like a foghorn. It's a violin with metal tubing attached that functions as an amplifier. We've done sixteen songs in these sessions and six of them will be released soon on *You Are Now Entering A Commercial Zone*. The other tracks will be released in the future when we feel the time is right.

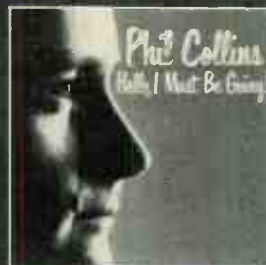
Musician: Don't you find that your interests change at a rate that might make you reluctant to release year-old material?


Levine: That's possible, but we'll know what it's good for. We've got stuff from months ago that we plan to release. We

Produced by Phil Collins and Hugh Padgham.

Hello, I Must Be Going is coming!

"Hello, I Must Be Going!" 8C035
The new album from
PHIL COLLINS.



Featuring the single,
"You Can't Hurry Love." 7-89933
**ON ATLANTIC RECORDS
AND CASSETTES.** 

**AND WATCH FOR PHIL COLLINS
IN CONCERT WITH THE FABULOUS
JACUZZIS & THE ONE MEAT GUY.**

- | | |
|-----------------|--|
| December 6 | Maple Leaf Gardens,
Toronto, Ontario, Canada |
| December 8 | Palladium, New York |
| December 9-10 | Tower Theatre, Philadelphia, PA |
| December 12 | Holiday Star Theatre,
Merrillville, IN |
| December 13 | Auditorium Theatre, Chicago, IL |
| December 16 | Berkeley Community Theatre,
San Francisco, CA |
| December 17, 18 | Universal Amphitheatre,
Los Angeles, CA |

sometimes do go back and rework things.

Musician: Where do you expect the new album to be best received?

Lydon: In America. As I said, the musical climate in England is depressed.

Musician: John, exactly what are the skills Keith has that you feel complement your own?

Lydon: He has no fear of trying the unknown, and that's a rare quality in a musician. There aren't many out there that I respect, and, apart from this lot, I can't really think of any that I'd want to work with.

Musician: Is PiL's music always developed spontaneously in the studio?

Lydon: Not always, but that's the best way because that's the place where things are most likely to happen. There are no patterns as far as how music develops, and we leave it completely open—what will be will be. If you limit yourself to tried and true methods, you eliminate exciting new possibilities and that's what we're all about.

Levine: We're very experienced in the studio and don't panic if it seems that nothing is happening for hours on end because we know that that time is important too. It requires a lot of patience and is a very expensive way of working, but that's a risk you have to take.

Musician: John, do you strive to be impersonal and non-autobiographical in your writing?

Lydon: No, practically everything I write

is about my life and what goes on around me, so I'm definitely not removing myself from the songs. It's my opinion, so obviously it's personal.

Musician: What would you say is the key to a great vocal performance?

Lydon: Fury and tension.

Musician: Do you ever rehearse prior to laying down a vocal track?

Lydon: Yeah, I howl away to myself. I've been known to sing in the bathroom—don't use the bath though. (laughing) Haven't got one!

Musician: John, you once commented, "To me music isn't notes played perfectly, it's the right rhythm." What's your idea of the right rhythm?

Lydon: Maybe rhythm was the wrong word to use.

Levine: But you definitely do feel that way, don't you? For instance, tonight we did a brilliant thing in the studio using just one note. You can feel it when the rhythm isn't happening, and when it's right, it's tight and hard. You probably know whether or not you like a tune in the first three seconds of hearing it and in three seconds you don't have time for many different notes. But the rhythm is there.

Musician: What effect do you hope your music might have?

Lydon: You must do what you think best and that's all. If you get into any other ideas you just get too conceited. All that "Let's make what people will like" nonsense doesn't work.

Musician: John once commented, "The idea of changing the system from within—I've been through it and it doesn't work." What does work?

Lydon: You can't follow set procedures. They must be replaced by something new.

Musician: Have the original ideas that PiL was founded on proven to be workable?

Lydon: Of course, that's bleedin' obvious—it's exactly what we're doing. It's true we couldn't manage to get it together in England because trying to accomplish anything there is like shouting at a brick wall. It has taken time, but it's getting there. Warner Bros. were, of course, of no use to us whatsoever—they were counterproductive, in fact. I definitely felt some kind of suppression there. We'd like as many people as possible to be able to hear our records and they were not exactly well distributed in America.

Musician: Do you find the workings of the marketplace interesting and enjoyable, or do you handle that aspect of your career simply because you can't find anyone else to do it properly?

Lydon: It is a necessity for us to handle it ourselves because in the past when we were on the major labels they did buggar all. When we were on Warners and Virgin, we were doing exactly what we do now—in other words, all the work. So it just seemed sensible to form our own company. The ridiculous thing was

Only Lawrence Cords let you hear what your instrument really sounds like.



We originated the solderless concept for instrument cords. This proved to be the thinking of the future: by allowing the musician to create a personal set-up using custom-length cables quickly and efficiently.

Others have tried to imitate our design. But our radically new cable is the reason why Lawrence Connection cords do more for your sound than the others. Specifically engineered for high impedance musical instruments, our 2500 cable by Belden has a lower capacitance which allows maximum signal to pass through. This means more upper midrange and more highs. And Lawrence's unique De-Stat™ treatment

eliminates all microphonic noise in the cable.

Lawrence Connection cords are extremely reliable and virtually indestructible. They are available in custom lengths, the new Musician's Pack (which includes 50 ft. of 2500 cable and 10 of our exclusive solid brass plugs) or in ready-to-use standard lengths. Ask for Lawrence by name and get the real connection.

Lawrence Sound Research, Mt. Juliet, Tennessee
Sales Office: 3000 Marcus Ave. / 2W7 Lake Success,
New York 11042 (516) 775-5510.

Lawrence Sound Research
Better Sound by Design



we'd have to fight those labels to be allowed to do the work properly.

Musician: What sort of deal have you struck with Stiff?

Levine: We're not on Stiff, we're on Public Enterprises Productions, which is our own company in the American territory. We still have obligations to other companies in other parts of the world. Stiff will simply press and distribute our records. All the rest, the marketing, production, managing and any kind of strategy, is done by us. We'll do the ads for the album and there will be a video for the new single which will be done in-house. We also have another company called Multi-Image Corporation which takes care of any other direction we want to go. They take care of John's film work as well as many other things that we don't want to talk about at this point.

Musician: John, how did you come to be involved in the film you recently shot?

Lydon: They were looking for someone to be a loony and I was the best so they contacted me.

Musician: Are the skills involved in acting radically different from those of a musical performance?

Lydon: Everyone who passed by on the set felt the obligation to offer me acting tips and I was given a lot of bullshit from a lot of idiots, but I actually found it quite easy. The whole thing is being natural—and knowing what naturalness is. Many professional actors lose sight of that and come to have no personality of their own.

Musician: Is the film industry subject to the same corruptions you find so objectionable in the music business?

Lydon: I'd say it's worse, and it's certainly much more conceited. I enjoyed doing the film, though, because it was an education and I think I learned what I need to know about that business. I wouldn't mind doing another film but only on my own terms, and I don't have favorite directors I'm dying to work with or anything. If offers come my way I'll consider them, but acting is not something I want to do a lot of, if ever, at all.

Musician: How has living in America changed you?

Lydon: Has it changed me? I really wouldn't know.

Musician: What would you like to change about your life at this point?

Lydon: My clothes. Otherwise I'm quite happy being me. I like me very much. And as far as the particulars of my living environment, it would be all the same to me if I were in Timbuktu. I'm in New York because it's easier to get what you want here.

Musician: Do you feel any affection for this city?

Lydon: Yeah, I think it's the best one I've been in so far. Things happen in New York.

Musician: Have you found there is a thriving music scene in New York?

Lydon: I don't go to many live gigs because I'm more interested in what we do than what's going on in the clubs. It

has to be a fairly special event before I'll drag my body down.

Levine: I don't think any music "scene" is good.

Musician: You don't think a community of musicians can nourish each other in a non-parasitic way?

Levine: The music scene I'm aware of is made up of a lot of people with problems doing things they don't want to do. I see a lot of live bands and although sometimes I get into them for the night, none of them have impressed me much in the long run. James "Blood" Ulmer is very good, and Jamaaladeen Tacuma's band, the New Cosmetics, is excellent. I suppose you'd describe his music as jazz-funk, but it's not.

Lydon: It's difficult when people want you to describe music as a type. If it's a type it's probably not very interesting.

Musician: Who do you see as your potential audience?

Lydon: We get a completely different crowd in every town we play. I wish I knew who they were. People with an open mind I hope.

Levine: As far as who'll come to the shows we're about to do, I'm expecting more and different people from the people who've seen us before. For the past year and a half we've been working on different methods of communicating with those people. We're becoming more aware of what those people—our potential audience—are about, and I think that by the end of this tour, they'll

Lawrence Strings offer you outstanding performance where it's most important.

Lawrence Phosphor Bronze Wound

Lawrence Chromium Steel Wound



Lawrence Strings fulfill the three most important things any player looks for in a guitar string: Brilliant Sound, Consistent Feel and Extended Life.

Lawrence Long Life™ Chromium Steel Electric Strings have a unique, gray sheen, the result of our exclusive formula. Which is why they have exceptional brilliance, a responsive feel and add hours on to the playing life of the set.

Lawrence's Phosphor Bronze Acoustic Strings produce a warm, detailed sound that enhances the tonal

potential of any acoustic guitar. They combine a silky feel with a solid attack and will outlive conventional acoustic strings.

Lawrence Strings come in a variety of gauges for six and twelve string guitars, basses and pedal steel guitars. You know that strings play an important part in your sound, so why not ask for the best.

Lawrence Sound Research, Mt. Juliet, Tennessee
Sales Office: 3000 Marcus Ave. / 2W7 Lake Success,
New York 11042 (516) 775-5510.

Lawrence Sound Research
Better Sound by Design



really begin to catch on.

Musician: *What do you think people hope to see when they attend a PiL show?*

Lydon: I honestly don't know. Surprise, I hope, and maximum entertainment.


Musician: *In retrospect, would you say that PiL's show at the Ritz was a success?*

Levine: Absolutely! It was one of the best things that happened that year. The actual outcome of that gig wasn't deliberate on our part, but the effect and impact it had was. I'd definitely say we scored.

Musician: *Do you ever preplan a structure for your shows?*

Lydon: No. We've tried that in the past and what usually happens is you get onstage and have a completely different feeling as to what would be an appropriate sequence of music. Memorizing plans and words or knowing how to play an instrument is not the important thing—it's the guts and energy. You've got to know and like what you're doing it for.


Musician: *Are you still excited over what you do?*

Lydon: More than ever. 

Fagen from pg. 18

"Ruby Baby," is a rearrangement of the old Drifters version. I liked the innocence of the lyrics. We needed party noises for it, and since our studio was right next to Studio 54, we surreptitiously

suspended a mike from the ceiling of the club during one of Jerry Rubin's 'business parties.' But it sounded more like a stadium crowd, so we threw a party in the studio. A lot of people got very drunk, and we got our party noises."

It's somehow not so far from partying in the fallout shelter. There are no more "hipster presidents" like JFK (Fagen calls his and Lee Harvey Oswald's televised shootings "a hell of a weekend") and innocence is hard to come by. Still, Fagen seems determined to spend part of his time lost in Blues Country; beyond plans to work on a movie soundtrack or two—Robbie Robertson's asked him for a "jazzy ballad" to go on the soundtrack of Martin Scorsese's *King of Comedy*—his program is loose. "I'd like to keep it open, without too much career planning—keep my amateur status, you know?" 

Gabriel from pg. 28


a schoolboy smile, "it actually originated with an American. He was living out there and he heard these rhythms, the gamelan, and the sound of the frogs there which is also very rhythmic. And he suggested the musicians *sing* the rhythm. Everyone in the West assumes it's ages old, original Balinese music, and it isn't. It's sort of like saying pizza is an Italian food."

Lay Your Hands on This

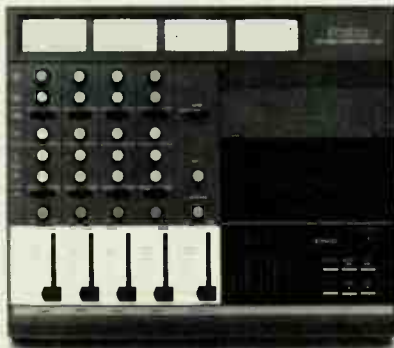
"I think access to equipment is very important to musicians," says Peter

Gabriel in a discussion of his home studio setup. "It's only when you have time to play around and you're not under the pressure of the clock in an expensive studio that you learn how to do interesting things."

To do his "interesting things," Gabriel has outfitted his home studio with an interesting array of techno-toys, ranging from the Fairlight CMI (Computer Music Instrument) to a Realistic practice amp from Radio Shack that listed for \$9.95 when he bought it a few years ago. "About one-fourth of the sounds on the album are recorded through that amp," he explains with a sly grin. "Larry Fast (Gabriel's long-time synth player and programmer) originally brought it over to England as a tuning amp. Then I tried recording stuff through it—voices, keyboards, guitars, synths. It's got a great plastic-y, tinny distortion."

Gabriel also relies heavily on his Linn LM-1 Drum Computer, a Prophet 5 synthesizer, and a Yamaha electric grand piano. He likes the Roland Dimension D—a subtle chorus-based effect for psychoacoustic enhancement and uses AMS (Advanced Music Systems, England) reverb, delay and harmonizer units as well as a Deltalab digital delay. "I've managed to persuade Solid State Logic to sell me some of their noise gates because the noise gates in the SSL desk work in an idiosyncratic way that was partially the drum sound on the third album." 

THE CHOICE IS YOURS

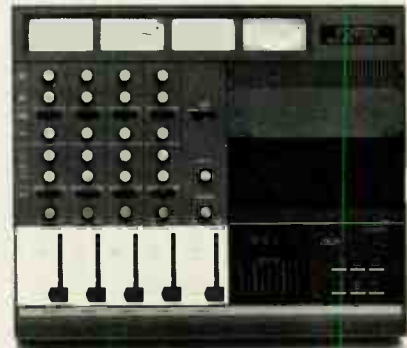


250 Multitracker 3-3/4 ips

Portable 4-channel multitrack cassette recorders with a built-in mixer come in two flavors. Ours and Theirs. The only way to really find out whose is better for you is to compare the two. There are important differences between them, which we've highlighted in a comparison chart, freely available at any Fostex Dealer.

If you should choose Fostex, then you'll have another choice: 3-3/4 or 1-7/8 ips.

At Fostex, we're working to keep your options open.



250 AV Multitracker 1-7/8 ips

Fostex[®]
PERSONAL MULTITRACK

Call or write for the name of your nearest Fostex Dealer

© Fostex Corporation of America, 15431 Blackburn Avenue, Norwalk, CA 90650 (213) 921-1112

The EV PL80 Microphone

When it came to designing the EV PL80, our engineers went far beyond traditional microphone design standards, measurements and technologies. They went all the way to the technology of the human voice.

Using a computer-generated procedure called "fast Fourier transform" (FFT), EV engineers were able to visually display and study the complex frequency components of the human voice's waveforms. The FFT technique allowed them to precisely predict how the PL80 would sound in real life use as it was being designed. As a result, the EV PL80 microphone is a precision instrument that enhances the performer's voice without compromising the performer's vocal quality.

Competitive mikes like Shure's SM58 (which was designed with technology over a decade old) simply can't match the "today" sound of the PL80.

The tight, super-cardioid directional characteristic of the PL80 provides the up-close bass boost (proximity effect) preferred by many entertainers. At the same time, it also delivers high feedback resistance when working close to sound reinforcement speakers and monitors.

The PL80 has an attractive snow gray finish and a contrasting dent-proof Memraflex grille with integral blast filter to guard against P-popping.

For an up-close and personal look at the EV PL80, get into action and get to your EV dealer today. And

**BEFORE WE PUT
THE EV PL80 TOGETHER,
WE TOOK THE HUMAN VOICE
APART.**

while you're there, be sure to ask about our other PL "Sound in Action" mikes—including our world famous PL6 and PL20 instrument mikes. Or write for a free copy of our EV Pro Line Brochure. Electro-Voice, Inc., 600 Cecil Street, Buchanan, Michigan 49107.

EV Electro-Voice®
SOUND IN ACTION



a gulton company

The Institute of Jazz Studies is proud to announce
its Official Archive Collection

THE GREATEST JAZZ RECORDINGS OF ALL TIME

Unprecedented in recording history—the complete
and definitive collection of great jazz performances



*"Now it's all together ... all the best of jazz,
at long last, in one place. With all the joy,
the sorrow, the vitality that makes jazz great.
It gives me a tremendous feeling to know
this collection is being done, and
I'm delighted to be a part of it."*

—Dave Brubeck

A collection that only the Institute of Jazz Studies could assemble:

- *The best of over 60,000 records from the Institute's archives and the vaults of every great jazz label.*
- *Including rare out-of-issue pressings, unreleased recordings — and studio "takes" just recently discovered.*
- *The first and only collection to tell the entire jazz story.*

FOR THE FIRST TIME EVER, the greatest recorded performances in the history of jazz will be brought together in a single, definitive record collection.

This unprecedented collection is being issued by the Institute of Jazz Studies, home of the world's largest archive of original jazz recordings. It will include the most important recordings of every major jazz artist who ever lived. And it will span all periods ... all labels ... all the great styles that have made jazz the most inventive and exciting music of our century.

From the world's largest jazz archive *The Greatest Jazz Recordings of All Time* is the culmination of years of work carried on at the Institute's headquarters at Rutgers University — by a staff of authorities unique in all the world.

As they set about making their selections, no resource was denied them. They considered countless recordings, beginning with the Institute's own archive of more than 60,000 records. In addition, they received the support of all the great jazz labels, whose vaults hold the master recordings essential for this collection.

The most comprehensive collection ever assembled

As a result, this will be the first collection to capture the all-time best of

jazz, as it flourished in each generation. The greatest music from the *golden age* — the dazzling trumpet solos of Louis Armstrong, the biting elegance of Bix Beiderbecke's cornet, and the vital, vibrant piano styles of Fats Waller.

From the era of *swing* — the innovative bands of Benny Goodman, Count Basie, Gene Krupa; the incomparable Duke Ellington; singers Billie Holiday, Bing Crosby; guitarist Django Reinhardt in his "Hot Club of France" recordings.

The best of *bop* and *cool jazz* — with alto sax artists ranging from the fiery Charlie Parker to the impeccably graceful Paul Desmond ... trumpeters Dizzy Gillespie and Miles Davis ... the Oscar Peterson Trio ... Milt Jackson, with the Modern Jazz Quartet.

And the great musicians who are bringing jazz to more people than ever today — including George Benson, Herbie Hancock and Chick Corea.

A collection you could never assemble in any other way

This is a collection that could not be duplicated by any individual. For it draws upon a wealth of rare recordings which belong to the Jazz Institute — including important material just uncovered in the last few years.

Some of these recordings, such as Teddy Wilson's solo piano version of 'Somebody Loves Me,' have actually never been issued before. Others have been unavailable for decades — such as Art Tatum's 'Chloe.' And among the most fascinating of all are the previously unreleased studio "takes" of well-known numbers like 'Benny's Bugle' by Charlie Christian and 'I Can't Get Started' by Bunny Berigan.

And all the *classics and hits* of jazz will be here. Unforgettable performances of 'St. James Infirmary' by Jack Teagarden, 'China Boy' by Eddie Condon, and 'Star Dust' by Lionel Hampton.

The superior sound of proof-quality records

The sound quality of each record will be a revelation. For every vintage recording will first undergo a painstaking restoration. Each will be electronically "cleaned," groove by groove ... bring-

ing you closer to the actual performance than was previously possible.

Furthermore, the Institute of Jazz Studies has appointed The Franklin Mint Record Society, one of America's leading producers of high-quality records, to press the records for this collection. And they will use a special vinyl compound containing its own anti-static element. In addition, each record will be pressed in an atmosphere controlled "clean room." The result — a pressing of superior fidelity that is also more durable and resistant to dust. A record of true *proof-quality*.

The records will be issued in hard-bound albums. Each album will hold a set of four 12" long-playing records. And each will present a specially conceived *program of selections*, which brings together related performances in a way unique to this collection. Accompanying each album will be an expert commentary, written under the supervision of Institute Director Dan Morgenstern.

Available exclusively by subscription
Throughout the world today, people are



rediscovering jazz: realizing anew what a vital musical form it is. If you have a love for jazz ... whether you follow it avidly or remember it with nostalgia ... this is an opportunity not to be missed.

The collection is available *only* by subscription. Albums will be shipped at the rate of one every other month, and the price of \$10.75 for each proof-quality record will be *guaranteed* throughout your subscription period.

To subscribe now, mail the accompanying application to The Franklin Mint Record Society, Franklin Center, PA 19091, by February 28, 1983.



Louis Armstrong, Stan Getz: Photos by Robert Parent; Ella Fitzgerald: Photo by Raymond Ross; Lionel Hampton, Dave Brubeck: David Redfern/Retna Ltd.; Benny Goodman: Rex Features Ltd.; King Oliver's Creole Jazz Band: Courtesy of the Tulane University Jazz Archive.

FACES



DAVID REDERN/RETNA

Muhal Richard Abrams

MISSING PERSONS

"We know we can do with every city what we did in L.A.," assures guitarist Warren Cuccurullo. "It's just a matter of getting there and showing them what we do, and getting the radio stations interested enough to play us."

Cuccurullo is referring to his band, Missing Persons, and what they did to Los Angeles was, basically, conquer it. From playing the Whisky and shopping a demo tape that nearly every major label in town passed on, Missing Persons has gone on to sell out the Roxy three nights running, sell out the Santa Monica Civic and headline the Irvine Amphitheater (with Bow Wow Wow and Joe "King" Carrasco opening). Capitol Records, who had also

album chart, selling more than 200,000 units thus far. They also released two singles from the four-song disc, "Words" (which also made the top 40) and "Destination Unknown" (currently butting up the singles chart). The group's first full-fledged LP, *Spring Session M*, was released in late October, with the two singles included along with ten originals.

Cuccurullo's name should be familiar to Frank Zappa fans. Even though he toured only briefly with the Mother, his name pops up several times: as the heartthrob of Frank's opera, *Joe's Garage*. Drummer Terry Bozzio will be even more familiar to Zappa fans, having appeared on eight of FZ's albums in the mid-70s before joining U.K. Dale Bozzio, Terry's wife and a former *Play-*

squeaks, squeals, growls and hiccups, but seems to be able to handle any melody the band throws at her. "I've learned my whole musical background right here," she admits.

Missing Persons describes their thick-textured synthesized sound as techno-pop, although their catchy, danceable tunes have more in common with Devo and the Cars than with, say, Rundgren or Bowie or others that the term might conjure up. The techno leanings show up more in their live show, with its sci-fi set design, avant-garde makeup, and Dale's exotic costumes, which she handcrafts from plexiglass, plastic tubing, 45s, coconut shells and other items not normally considered clothing. Two immediately apparent drawbacks to such elaborate staging are: 1) what do you do for an encore to a bra fashioned from coconut shells?, and 2) after the visual novelty wears off (about two songs into the set) the music has to carry itself. Fortunately, Missing Persons' music is strong enough to hold its own, with or without the special effects. This was obvious at their September concert at the Santa Cruz Civic, although it was also evident that this is still a relatively new band lacking experience in some areas (notably pacing their show), and they have a way to go before the big leagues (the Santa Cruz Civic was a little over half full).

Opening with "Mental Hopscotch" and closing with "I Like Boys" (both from the EP), the set wound down a little in the middle, comprised as it was of new material from an as-yet-unreleased LP: "Tears," "Bad Streets" and "Walking in L.A." compared best with the older material, but there was a sameness to much of the set, despite virtuoso playing from Cuccurullo (playing a guitar made from a Vox wah-wah pedal), Bozzio (one of rock's most dynamic drummers), keyboardist Chuck Wild and bassist Patrick O'Hearn (also a Zappa alumna). Maybe I'm being a little too picky, but I

know that this band has potential to spare, considering their individual credits and songs as finely honed as "Words."

And newcomer or not, Dale Bozzio has the makings of a real star. Onstage she can be as overwhelming as she is unpretentious off. "You know, I love to sing in the *cah*," she told me in her thick Boston accent, "to my songs on the radio. My voice really cuts through in a car radio. Last night I was just singing and driving, and I said, 'Oh gawd, I better slow down.'"

Dale might as well get used to singing and driving, because she's sure to be on the radio a lot more in the future...and, as she puts it in song, "Nobody walks in L.A." — Dan Forte

MUHAL RICHARD ABRAMS

Muhal Richard Abrams' experimental Chicago big band of almost two decades ago was the first blossoming of the influential AACM and he has consistently remained one of the Afro-American avant-garde's primary conceptualists, organizers and behind-the-scenes father figures. It's a risky business singling out any one individual as the patriarch of today's avant-garde, but if anyone merits that distinction it might well be him. So, half of the beauty of the thirteen-piece big band Abrams brought to Lush Life, one of New York's best new clubs is that it performs amazingly satisfying music, while the other half is that it also embodies all that is good and healthy about the avant-garde, with none of its excesses.

A master of the tradition, Abrams delivered compositions that ran its gamut. At one moment, the ensemble jumped and danced like a Kansas City riff and blues band, and the next worked through Mingus-like patchworks of contrasting moods and tempos. Still, Abrams wasn't afraid to include modernist compositions that



Missing Persons

passed on the demo, signed the group when they started getting heavy FM airplay, and released a 12-inch version of the band's independent EP (which they had put out on producer Ken Scott's KoMoS label), and it soon shot into the top 40 on *Billboard's*

boy bunny and model, had a speaking part in *Joe's Garage* and sang on Zappa's single, "I Don't Wanna Get Drafted." This is the first band she's ever been in, which is startling considering her forceful stage presence and one-in-a-million vocal style—which

GLEK WEXLER

echoed and extended the angular sophistication of Ellington's "art" works, as well as Monk and Mingus. Fortunately, Abrams had a band uniquely equipped to meet the challenges of breathing real improvisatory life into each work. Pulsed forward by a very hot rhythm section made up of bassist Rick Rozie, master drummer Andrew Cyrille, vibraphonist/percussionist Warren Smith and the very promising young guitarist Jean-Paul Burrely, the music swelled and contracted in the same natural way Ellington's did. And with such powerful soloists on hand as Howard Johnson (gutsy contrabass clarinet improvisations), Jimmy Vass, Marty Ehrlich, Courtney Wynter, Baikida Carroll and Craig Harris (who never fails to blast rousing solos), Abrams was able to achieve the balance between written material and improvisation that makes or breaks any big band. Fronting a creative big band is one of the most precarious ventures in music today, but it's musicians such as George Russell, Anthony Braxton and Abrams who possess the vast musical background, wisdom, talent and artistry to make a big band swing with one voice worth hearing. — *Cliff Tinder*

DARLENE LOVE

Whatever incongruity exists in the idea of a mature woman getting onstage and protesting that she's not too young to get married, or defiantly proclaiming her devotion to a no-goodnik boyfriend, no suspension of disbelief is necessary when Darlene Love is singing. She makes the most open-hearted expressions of romantic rapture in the annals of pop—the songs she sang as Phil Spector's other favorite female vocalist—wholly credible. Even twenty years ago, Love was no pixie; there was none of Ronnie Spector's puckering poutiness in her voice, only pure, guileless emotion, and the intervening decades of studio work have kept that voice in stunning shape.

With songs like "He's A Rebel," "Wait 'Til My Bobby Gets Home" and "Christmas (Baby Please Come Home)" in her repertoire, and the well-oiled Uptown Horns to recreate the Jack Nitzche arrangements, Darlene Love's overdue New York City debut was an *a priori* success; the very prospect had Spectorophiles salivating. But Love didn't let the warm tide of good feeling carry the night. She took these utopian scenarios extolling imperishable young love—where the *instant* that eyes meet, church bells can be heard pealing overhead—and made them gleam like polished silver in her registered wedding pattern.

If she'd been pounding these songs out for rent money in Quality Inns for the past twenty years, surely the shine would be off by now, but this tour was her first opportunity to sing her Crystals, Bob B. Soxx & the Blue Jeans and self-identified hits live, and she was clearly relishing it (as were the Horns). Seeing her tackle such familiar tunes

as "He's A Rebel" and "He's Sure The Boy I Love" in, as she proudly announced, their original keys (with a little bending for some tough notes) just may be the only way to experience these songs as new in the 80s.

Her set paid reciprocal tribute to Bruce Springsteen (who used to do a sexually transmuted version of her "A Fine Fine Boy" in concert) with a nice "Hungry Heart," and she sidestepped affectingly into gospel and torchy shlock, but the core of the Darlene



Darlene Love

Love set is the Spector material. On the original records, the boy in question may have made her knees knock, but her voice never wavered, and the directness of her singing came surging through the musical melange that surrounded her. Today, if she finds the misty-eyed vision of "(Today I Met) The Boy I'm Gonna Marry" contradicting her experience, she certainly doesn't show it.

Some of the committed cultists in the audience may have preferred to swap her newer interpretations for faithful recapitulations of such omitted nifties as "A Fine Fine Boy," "Why Do Lovers Break Each Others Heart" and "Stumble And Fall," and some of the curious may not have realized until now that hers was the voice on "Da Doo Ron Ron." One thing, however, is almost certain: sitting in the Bottom Line, Ellie Greenwich, co-writer of five of the songs Darlene Love sang that night, never heard her compositions performed better in public. — *Mitchell Cohen*

JONATHAN RICHMAN

It's easy to laugh at Jonathan Richman's wavering, off-key singing as he drifts off into naive, spoken monologues. When he visited Washington's Wax Museum this fall, the crowd laughed at his earnest but awkward Motown dance gestures and his halting descriptions of running after the ice cream truck in the summertime. Yet as they waited for Richman to give the signal that it was all a camp routine, the sign never came.

An uneasiness settled over the hall. Richman showed an unnerving instinct for the root emotions inside the pop themes of jealousy, loneliness and parties. He radiated those emotions without the protection of cool, without the protection of cleverness, without the protection of technique. Gradually the uneasiness gave way to an astonishing empathy for his songs about hanging outside a hospital longing for his girlfriend or about making music with broken instruments at the bus stop.

Richman's 1976 debut album, *The Modern Lovers* (Beserkeley), was perhaps the most influential commercial flop in rock history. This brilliant album, capped by the classic cut, "Roadrunner," helped influence a whole generation who went on to create the new wave movement. The album's quartet included guitarist Richman, drummer David Robinson (who later joined the Cars), keyboardist Jerry Harrison (who later joined Talking Heads) and bassist Ernie Brooks (who joined the Necessaries). Richman soon forsook the sharp edge of the original *Modern Lovers* for a wonderful, child-like innocence. His fifth and latest album, 1979's *Back In Your Life*, featured Richman, guitarist Leroy Radcliffe (who joined Robin Lane & the Chartbusters), bassist Asa Brebner (who also joined Lane) and drummer D. Sharpe (who joined the Carla Bley Band).

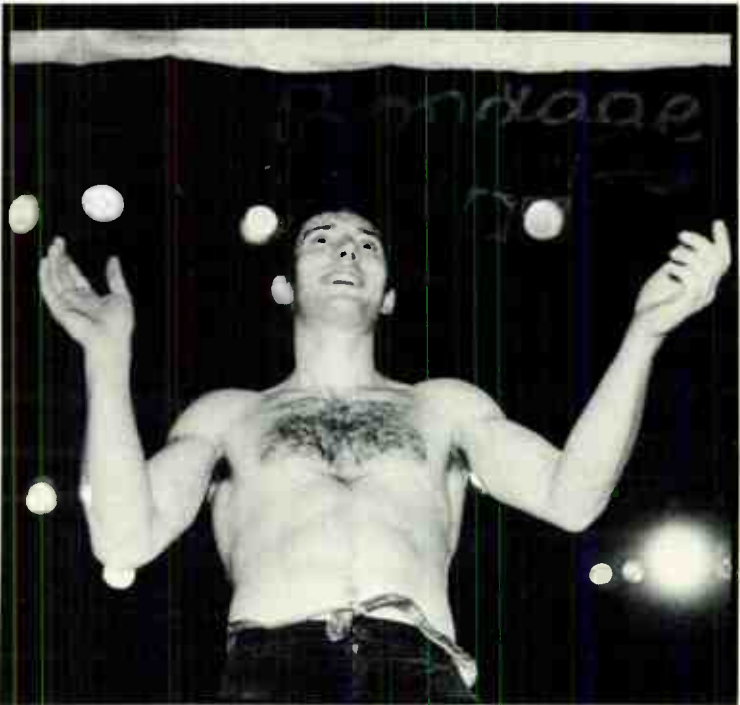
Backstage before the show, Richman exercised in his boxer shorts. He explained he'd been writing a lot of songs and was shopping for a record deal. What would the record sound like? He crunched up his face in hard thought and then pantomimed the twist. These new songs—his strongest compositions in some time—dominated the show. Richman told conversational anecdotes about hold-

ing hands with the Rockin' Robins, his two female singers. Tapping his forehead and looking skyward, he considered how gossip might reach his wife, but then he wagged his finger at the crowd and crowed: "No need to let the neighbors run my life!"


Another offering celebrated the foolishness of adolescent summers in silly, skipping rhymes; it was Richman's best song in six years and perhaps one of the great rock songs about lost adolescence. Playing without a set list as always, Richman played guitar on garage band instrumentals like "Louie, Louie," but not when he sang. He was joined by the newest *Modern Lovers*' keyboardist Ken Forfia, bassist Greg "Curley" Keranen and drummer Michael Guardabascio.

The encore of "Affection" was especially powerful as Richman recounted how he overcame haughty hipness to acknowledge the importance of simple affection in life and music. As the tag meandered on, Richman launched into this impromptu rap: "I wrote a new song about dancing to bongo drums and broken guitars. I sang it a while ago. I like when people dance with hardly any clothes on. Yeah, that's the kind of world I want in my life. Am I dissatisfied with the way things are? Yeah, I am. Take P.A.'s. I don't like them. I have a hard time playing in rock clubs because they say you got to have them. I like this thing called rock 'n' roll, but I don't think you need any volume to play it. Because when I feel like this, I don't want any distance." And he returned to the song: "I know it takes nerve to reach out and give affection/ To folks who seem to want your touch, but you can't tell/ Because they might laugh at you and that's rejection.../ But I know they want affection." — *Geoffrey Himes*

Jonathan Richman



LAURA LEVINE

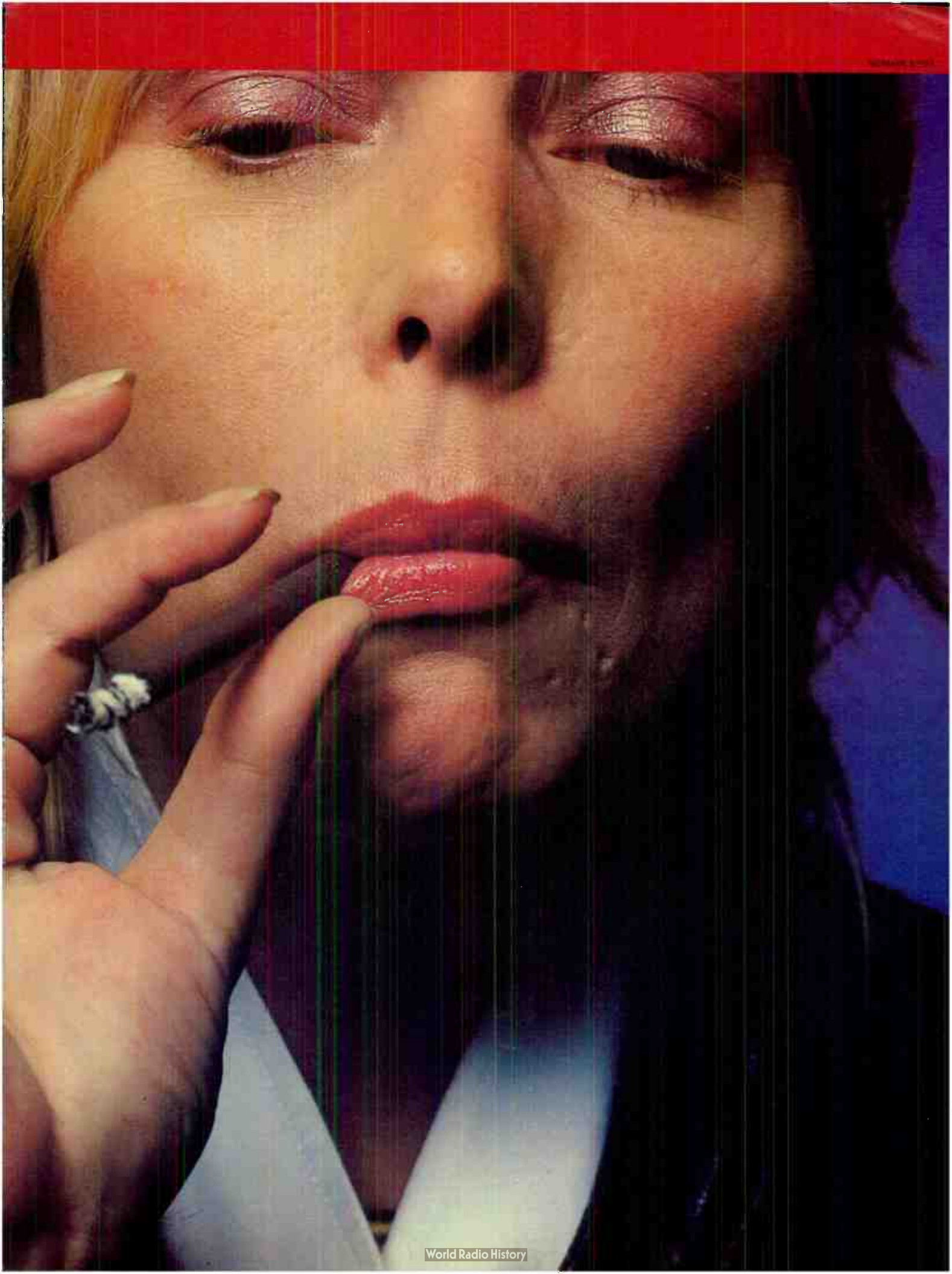


Joni Mitchell

Joni Mitchell is a nervy broad.

That's what Charles Mingus said, and he should know. Dressing up like a black dude on her own album cover, out of tune orchestras on "Paprika Plains," Burundi drummers and synthesizers, Wayne Shorter soloing over a 12-string guitar Check it out. 'Course, Charles had been dealing with nervy broads all his life, but this one was different. This one took risks not just to impress folks or for cheap thrills, but because her restless muse demanded it of her. What's more, she was usually able to pull off these stunts. And when her leaps of faith sometimes ended in belly flops, she

BY VIC GARBARINI



invariably picked herself up and jumped right back in. Charles liked that. Liked it so much, in fact, that—knowing he was dying—he asked her to write lyrics for and record his last series of compositions. Some folks thought it was a pretty risky proposition for one of America's greatest black composers to leave his final legacy in the hands of a young white woman from Saskatchewan. Maybe it was, but that didn't seem to bother Charles. Artists, it seems, have a predilection for that kind of thing.

When *Court And Spark* was released eight years ago it was universally hailed as a near-miraculous synthesis of folk, pop, rock and jazz (well, the L.A. lounge lizard variety, in any case). A careerist would have dug in and consolidated at that point, happy to mine a formula that had both critics and fans jumping for as long as the vein held out. But Joni Mitchell felt compelled to heed a different drummer—quite literally. Her next few albums followed a trajectory that took her farther and farther from the pop mainstream. Melody gave way to modality, conventional song structures were shattered, and the standard four-beats-to-the-bar pop format was lost in a stampede of African and Caribbean polyrhythms. Each new album attempted to stretch more boundaries, explore new compositional elements and rearrange old ones. *Hejira* eschewed the security of pop melodicism, opting instead for free-form verse shoved up against the beat. She kicked the remaining props out from under the rhythm section on *Don Juan's Reckless Daughter*, and finally broke free into traditional and hybrid jazz arrangements on *Mingus*.

Mitchell garnered little credit for introducing these fresh elements and innovations into popular music. In fact, she was often roundly castigated for even trying. That's what you get for debuting the Burundi beat back when Bow Wow Wow's Annabella was toddling off to kindergarten and David Byrne was signing up for art school. Or for attempting to work through musical, conceptual or spiritual puzzles under public scrutiny. Her latest release, *Wild Things Run Fast*, heralds Mitchell's reentry into the pop mainstream. You could call it the Concorde version of *Court And Spark*: supersonic production values, razor-edged guitars, streamlined hooks and melodies—all the nuances of vocal phrasing and rhythmic sophistication she picked up on her jazz pilgrimage applied to good ol' rock 'n' roll. In short, rock strategy enhanced by jazz tactics. *Wild Things* also signals a shift back to the first-person confessional style of her earlier work. And, as usual, the main action takes place in the arena of male/female relationships. Mitchell's ongoing fascination with documenting the cat and dog fights of modern lovers can be a bit much at times, but she effectively utilizes her own well-publicized romances over the years with musicians from David Crosby to Don Elias as a laboratory in which she can investigate and explore her chief fixation: paradox and duality. *Shadows And Light*; love and hate; fire and ice; Don Juan's Eagle of Wisdom and Snake of Desire... unresolved contradictions honeycomb her work and conversation. Like a Zen Master in front of a koan, Mitchell confronts paradox from every angle. Like the Indian cultures she feels a kinship with, she works more by intuition than through calculated design. For Mitchell, ordinary life is a semioticist's paradise, a place where coincidence and synchronicity can be the catalysts that reveal glimpses of a deeper pattern, a unity that underlies and ultimately resolves what appear on the surface to be irreconcilable opposites. In Mitchell's tales of incredible coincidences on steamy streets or chance encounters with affable drunks in hotel lobbies, vital pieces of the puzzle drop into place, and the whole is glimpsed.

Okay, I know what you're thinking: later for the artsy stuff... what's she really like? A fair question, and one that occupied my thoughts as I tossed down another Martinelli's Sparkling Cider, waiting for the good lady to arrive at her manager's Sunset Strip office. Obviously she was no longer the skittish, intense folk princess I'd first encountered at the Philadelphia Folk Festival fifteen years ago. Nor did I expect the glamorous Queen of Cool who, with a little help from a stellar crew of

sidemen like Pat Metheny and Jaco Pastorius, had wowed the crowd at Forest Hills in 1979.

"Hi, got your letter!" says Mitchell cheerily as she sweeps through the door and plops into a director's chair. She's dressed in a smart grey skirt, white blouse and blue and white striped knee socks. The operative buzz words for the '82 model Mitchellmobile are elegant, open, secure and curious. And by elegant, I don't mean the ersatz Cosmo artiness of her album cover photos, but a natural, relaxed, *earned* sense of character and confidence, forged and tempered by struggle and suffering. After some small talk I ask why, two years after I sent it, she decided to answer my written request for an interview. "Oh, I liked your natural loose approach and the questions you raised about the creative process and inner growth. Sounded like we might have a decent conversation. I also like what you *didn't* want to ask me about." Such as? "My romances!"

As you'll soon discover, Joni speaks like she paints and composes. She's an ace storyteller, right out of the Homeric tradition, not so much describing or analyzing a situation as conjuring up visionary landscapes of cinematic power that take the listener vicariously through the event, like stepping into one of Don Juan's shamanistic visions. You emerge from the other side with the feeling that you've lived the event yourself and learned whatever lessons it inherently had to offer. Very exhilarating and a little spooky. But then, artists have a predilection for that kind of thing.

MUSICIAN: After eight years of experimentation with jazz and polyrhythmic music, you've come back to rock 'n' roll. What caused you to take the leap in the first place, and why come back now?

MITCHELL: Well, after *Court And Spark* I got fed up with four beats to the bar, and by the time I hit the *Mingus* project I was having the rhythm section play totally up in the air. Nobody was anchoring the music. I wanted everything floating around.

MUSICIAN: Just a need to break up patterns and let go?

MITCHELL: Yeah, I was trying to become the Jackson Pollock of music (laughs). I just wanted all the notes, everybody's part, to tangle. I wanted all the desks pushed out of rows, I wanted the military abolished, anything linear had to go. Then at a certain point I began to crave that order again. So doing this album was a natural reentry into it.

MUSICIAN: How would you say your approach to rock has changed as a result of your jazz and experimental work?

MITCHELL: For one thing my phrasing against the beat changed radically. A rock singer usually sings tight up with the rhythm section. The rhythm section on the new album is still expressive even while they're anchoring, so if they come in on the downbeat I don't have to sing (heavily on the beat) "DOWN TO DAH RIV-AH BAY-BY." I can come in on the end if I want to, or cluster up anywhere—jazz phrasing—and still keep the rock groove going.

MUSICIAN: Yeah, comparing this album to *Court And Spark*, it's apparent that you've learned how to bend and stretch the music to complement the lyrics and the emotional tone of each song. That first line of "Underneath The Streetlights" isn't about being in love, it is that exhilaration...

MITCHELL: Yeah, you know how to get into that song? Just run down the street, throw out your arms, and shout "Yes, I do, I love you!" That should do it. I've been trying to do that with the music and lyrics for years, but I don't think it worked as well in the past because I wasn't as anchored to the rhythm. I was pushing it, kind of creating a certain friction against the rhythm. "Coyote," for instance, is a lot of stacking up. When I first started doing that years ago, there was a lot of criticism along the lines of "Hey, there's no melody, and it sounds like she's talking." In other words, the limitation of meter became oppressive, and wouldn't contain the poetry anymore, 'cause it wanted to go in a more blank-verse direction. I think now it's compromised, but not in a bad way and that's why this album is more accessible than some of the other projects. It's still

anchored to the beat, which is, for lack of a better word, the heartbeat of the people.

MUSICIAN: Speaking of heartbeat, a number of the songs on the new album shift rhythms between chorus and verse. Did you have any models or precedents in mind when you were working with your rhythm section?

MITCHELL: The Police. I love that band, and they were definitely a factor. My appreciation of their rhythmic hybrids and the positioning and sound of their drums was one of the main things calling out to me to make this a more rhythmic album. I was in the Caribbean last summer and they used to play "De Do Do Do" at the disco. I love to dance, and anytime I heard it, boy, I didn't care if there was no one on the floor, I was going to dance to that thing because of those changes in rhythm. You

sounds, which we'd never fussed much with before.

MUSICIAN: Who took responsibility for the overall production?

MITCHELL: At the end there was myself, Larry Klein and Larry Hirsh. We were a perfectly balanced team in that I handled the treble aspects and placement of the vocal and horn sounds—"This should go over here because it'll pop if we put it over there." They handled the rhythm section sounds and certain things I couldn't hear. But I *could* hear that the snare had a certain quality, and its placement was related to what we'd liked on the Police albums. And I could hear that supersonic sheen on the Journey album. There's a place on our record where it sparkles so much that if you listen to it too long it'll make you nervous. After about an hour of mixing with

JON SIEVERT



"I thought I was black for about three years. I felt like there was a black poet trapped inside me. I saw the primitive juxtaposed against the modern, the gears grinding and the beboppers with the junky spit running down their trumpets."

get into one pattern for a while and then WHAM, you turn around and put a whole other pattern into it. My feet got me into that record.

MUSICIAN: Yeah, considering how conservative radio is nowadays I think the Police have done a real service in bringing reggae and Third World rhythms into the pop mainstream.

MITCHELL: And hybridizing them, not just aping them or trying to sound authentically Caribbean, but coming up with a fresh approach. We did that with "Solid Love" on the new album. It's reggae in principle, and there are gaps between the bass lines, the repetitive figures with space between them. It begins to roll like a reggae, but it's a hybrid and turns into something original again.

MUSICIAN: It's a lot more nourishing than the musical junk food churned out by radio stations run by computers—or worse.

MITCHELL: Yeah, radio's like the Catholic Church: you can only paint the saints, that's all we want to see. No more fishes, no more symbolism.

MUSICIAN: Instead of inspiring or challenging you, they're going for the lowest common denominator, refeeding you yesterday's breakfast. Most of FM radio now sounds like Journey.

MITCHELL: But Journey does do some good things on a sounds level. As a matter of fact, I learned some things about eq and sonic frequencies from their records that I applied in making my own album. You might think they're antiseptic or too this or that, but when they come on the radio, they have a sound that's outstanding. I began to notice a glitter or clarity to the sound of certain bands that I may not take inspiration from on a compositional and certainly not on a lyrical, level. I spent a long time mixing this album. Our bass player Larry Klein, who's my boyfriend, is also a sound man. He's twenty-five and he's come up in an era that's more sound conscious than the previous wave. He stretched my ear in certain areas, like drum

certain eq on it, we were ready to snap at each other.

MUSICIAN: Was there ever a point when you were out on a limb with some of your jazzier material when you asked yourself, "What the hell am I doing here?"

MITCHELL: Oh, yeah, on the Mingus project. I remember sitting down with Charles at first and requesting some input as to the themes. "What does this melody you wrote for me mean to you," I asked. He looked at me wryly, like Rumpelstiltskin, and said, "These are the things I'm gonna miss." So I had to get inside his soul from all the way across the nation and write down what I thought he was gonna miss. That was the first song done, and he loved it. Next was "Pork Pie Hat," and he played me every version that had been recorded, over and over again, and I chose the one I liked best to work from. The first step was to memorize that piece of music vocally, which was very complicated. It had one passage of triple-tonguing (waggles tongue) BLBBLBBLBBLBBLBBL. And I said, "You want me to write words to that?" And he smiled and said, "YEAAAAAHHHHHHH!" (laughs)

He gave me this melody, and I didn't know what kind of a theme to lay on it. He kept saying, "This guy was the sweetest guy," and he kept saying that over and over about Lester Young, who was gone, and it was given to me to write by a man who was about to go. And somehow or other, I felt that in the lyric—the lyric should contain both of them. So, the first verse was easy. But how to get out of this was a mystery, and the last verse wouldn't come. So one night, we're going uptown, my boyfriend and I, and we decided to get off the subway a block early. And we came out near a manhole with steam rising all around us, and about two blocks ahead of us was a group of black guys—pimps, by the look of their hats—circled around, kind of leaning over into a circle. It was this little bar with a canopy that went out to the curb. In the center of them are two boys, maybe nine years old or younger, doing this robotlike dance, a modern dance, and one guy in the ring slaps his

“My purest album is Blue. At the time, I was absolutely transparent, like cellophane. If you looked at me, I would weep. Socially, I was a wreck. I love that record more than any of them.”

knees and says, “Ahaah, that looks like the end of tap dancing, for sure!” So we look up ahead, and in red script on the next bar down, in bright neon, it says “Charlie’s.” All of a sudden I get this vision, I look at that red script, I look at these two kids, and I think, “The generations....” Here’s two more kids coming up in the street—talented, drawing probably one of their first crowds, and it’s... to me, it’s like Charlie and Lester. That’s enough magic for me, but the capper was when we looked up on the marquee that it was all taking place under. In big capital letters, it said “PORK PIE HAT BAR.” All I had to do was rhyme it, and you had the last verse.

MUSICIAN: *I remember at your Forest Hills concert during the Mingus tour overhearing a couple of sixteen-year-old girls breathlessly discussing “this new album called Mingus, and he was this great jazz person, and Joni worked with him.” A critic friend with me got rather cynical about that, but I was quite touched to hear these kids talking about Mingus like he was Tom Petty or Bruce Springsteen.*

MITCHELL: The lovely thing is that while people of my own age jumped ship when I hit a certain pocket, these young kids, who maybe were presented with one of these records for their twelfth birthday, had come easily and open-mindedly all the way up through this whole progression without batting an eyelash. I find that personally very satisfying, no matter how silly it sounds to some New York intellectual. Even with the verbal simplification they gave, you can’t beat the young enthusiasm and open-mindedness of something like that.

MUSICIAN: *Along the same lines, is it possible for an artist to make a statement that is rejected by his or her audience, and yet in fact be more in touch with what the audience itself is going through than they are?*

MITCHELL: Well, let’s make an assumption here that an artist has a fine nervous system, okay? Now there are also a lot of people with fine nervous systems, more sensitive spinal columns or whatever, who are not artists, who have no outlet of expression. I think the nuancy observations an artist makes are going to get picked up first by these sensitive people. Eventually they’ll be picked up by people intellectually and then passed down through the culture....

MUSICIAN: *Trickle-down art. Supply side inspiration. I love it....*

MITCHELL: ... (laughs) There’s a sensitivity lag. Some statements that are made by artists in their desire to look at the world in a fresh way have traditionally come up against a shocking reception. When Stravinsky first played, people jumped up out of their seats and booed and hissed. People were infuriated by even less dramatic changes, like Dylan going electric....

MUSICIAN: ... or Joni Mitchell going into jazz.

MITCHELL: Sure. Rock ‘n’ roll was rock ‘n’ roll and jazz was jazz, and leaving one camp was a minor act of treason. It

breaks down into all kinds of camps: your traditional jazz people who prefer bebop played acoustically and have a prejudice against all electronics. Charles was one of those who didn’t like electronic music.

MUSICIAN: *What was his rationale?*

MITCHELL: He felt that on any acoustic axe the central quality of the line was more apparent between an artist and his instrument than in electronics. I disagreed with him. That was one of the battles we had in that I felt there was a new world of music opening up, regarding sounds, and that you had to play with electronic instruments and kind of warp them to get the individual tonality out of them.

MUSICIAN: *And yet people on that creative edge transcend stylistic and generic differences; they recognize a fellow spirit. After all, Charles reached out for you, didn’t he?*

MITCHELL: Yeah. He liked... some things about me.

MUSICIAN: *Such as?*

MITCHELL: He thought I had a lot of nerve (laughs). He was critical of some things I was doing as well, but he was critical of his own work, too.

MUSICIAN: *What made him think you were nervy?*

MITCHELL: Two things: he thought I had a lot of nerve to be dressed up like a black dude on the cover of *Don Juan’s Reckless Daughter*. He couldn’t get over that. He was sort of thrilled by it. The other thing was the piece “Paprika Plains,” which made him mad at one level, and kind of interested him on another. What happened was I hadn’t played piano for a few years, and in January, just before making that album, I called up my producer and said, “Henry, we’ve got to go in the studio right now because for some inexplicable reason I’m playing piano better than I have any right to be. I can’t hit a wrong note.” What I’d done was give myself a freeing lesson and said to myself, “Everything resolves to C; no matter where you go you can’t hit a wrong note, just go home to C.” We went in the studio and cut this thing four times. It was a trancelike situation. The four improvisations we recorded all clocked in at between twenty-nine and thirty-one minutes, so my attention span each time was almost exactly the same. From those four performances I edited together a piece that was to become the bridge for “Paprika Plains” and months later I wrote a song in which I inserted this segment. In the meantime the piano had been retuned a number of times. Then I gave the piano piece with lyrics to an arranger who added strings. The strings begin in the January section of the piano piece, but when they hit the October part, the piano tuning has changed, so the strings have no chance to retune as they cross over. That really infuriated Charles. “The orchestra’s out of tune... they’re in tune, they’re out of tune!” Well, that drove him crazy (laughs). So he thought I was a nervy broad.

MUSICIAN: *Speaking of nerve, do you usually trust your creative impulses, even if you can’t explain them to others? Or to yourself, for that matter?*

MITCHELL: Oh, yeah, I work from intuition, so I’m always flying blind and looking to be thrilled. Waiting for the magic to happen. I think it’s easier to recognize the truly spectacular from an intuitive position than from your intellect, which is linear, dealing only with knowledge of the past projected into the future.

MUSICIAN: *With all the attention we pay to the intellect in this society....*

MITCHELL:A vastly overrated instrument, the intellect.... I get bugged when people call me an intellectual (laughs).

MUSICIAN: ... *We know relatively little about developing those intuitive faculties, or learning how to deal with the stress of handling those energies when the magic does strike.*

MITCHELL: Sure. The Western world doesn’t know anything about the need to prepare yourself for dealing with creativity or the time you have to put in in apprenticeship. Back on the coffee house circuit I loved being a musician, I was a real ham for it. But the moment I hit the big stage, and heard people suck in their breath at the mention of my name, it hit me... and there

were years and years of maladjustment to contend with. My own apprenticeship, finding my balance, took eight years. The battles I have with it now are minor compared with those.

MUSICIAN: Was there a clash between your ego and your creative nature over who was going to take credit for those goodies?

MITCHELL: Are you kidding?! I used to go in the dressing room after a show and just... cry. People were just discovering you, so you received this radiant enthusiasm and you'd think, "What are they applauding for, that was horrible what I just did out there." There was emotional deception, there was technical failure. I couldn't get into this song and they didn't know the difference. There's a danger of becoming contemptuous of your audience at that point.

MUSICIAN: If they couldn't seem to differentiate between good and bad performances, what do you feel they were responding to?

MITCHELL: There's a story about a clown that kind of sums it all up for me. I think it's Henry Miller, but I'm not sure. Now pay attention. Anyway, he's the greatest clown in the world, and one night when he's at the climax of his act he forgets his part, he just has this blank spell. It seems interminably long, the audience are on the edge of their seats, and just at the tension point where they're gonna boo him, all of a sudden he regains it. The audience goes crazy! He's never seen such applause. Next night he comes to the same place and seems to be forgetting what to do. He draws it out, draws it out, the audience leans forward, and just then he remembers the part and the audience again goes nuts. So he keeps this up for a while, and one day he wakes up and finds it repulsive that they don't know that he's faking, that he's manipulating them like that. He can't bear himself for doing it, so he quits. Finally, he winds up as an elephant boy in another circus, and one night the head clown takes sick. So our hero volunteers to step in, and he does the guy's part, and from the audience comes the biggest roar he's ever heard. The sick clown in the back room hears this and realizes that this replacement who's never done

his routine before is getting more applause than he ever did. It breaks his heart, and he dies. The burden of hearing about this is too much for our hero, so he quits the circus and wanders around as a bum, sleeping in parks. One day he senses that it's his day to die. Coming down the walk is a cop, slapping a billy club on his leg. So he goes into his original routine and he gets up to that point and seems to forget the part, and he pulls the tension out and then regains it. The cop goes into absolute hysterics, just laughs and laughs. And the clown has this great contented feeling, and with that feeling he dies. So there you have the old yin and yang of it (laughs)... Kinda subtle.

MUSICIAN: Did you come to a moment when you realized you had to withdraw, to let go of it all to keep your sanity?

MITCHELL: In the early 70s I just quit. I built a retreat up in the Canadian bush and swore I was never coming back. I built a house and wrote *For The Roses* during that time, so my little retreat was not complete (laughs). But I became a hermit. I felt extremely maladjusted about...the contrasts that were heaped on me. It was just too much input.

MUSICIAN: So you couldn't trust either the positive or the negative feedback you were getting?

MITCHELL: Yeah, it was as if (sings like Dylan) "People just got UGLIER and I had no sense of TIME!" (laughs)

MUSICIAN: Could you find a place in yourself where you could sort things out?

MITCHELL: One day about a year after I started my retreat in Canada I went out swimming. I jumped off a rock into this dark emerald green water with yellow kelp in it and purple starfish at the bottom. It was very beautiful, and as I broke up to the surface of the water, which was black and reflective, I started laughing. Joy had just suddenly come over me, you know? And I remember that as a turning point. First feeling like a loony because I was out there laughing all by myself in this beautiful environment (laughs). And then, right on top of it, was the realization that whatever my social burdens were, my inner happiness was still intact.

MUSICIAN: John Lennon spoke of going through the same

"I was a real ham"; Joni in 1967, ingenue of the coffee house circuit.



process in his last interview. He'd gotten in his own way and finally Yoko sent him alone to Hong Kong where it all came back to him while sitting in a bathtub. When he finally let go, he found he had it all again. He found that creative center again.

MITCHELL: See, during my problems the creative spot never left me. I'm just hyper-creative. I'll create no matter what situation I'm in. If I have no tools, I'll dance. That doesn't go. My problem is my tremendous personal and social self-consciousness, which over the years has lessened and lessened and is now quite nicely balanced, I think. There's a gently undulating pattern between low and high self esteem, which I think creates the proper tension.

MUSICIAN: Very early on you documented your personal struggles and conflicts in your music. But around the time of *The Hissing Of Summer Lawns* you shifted your perspective from a sort of confessional stance to that of an outside observer, commenting on what you saw happening around you. Why the shift?

MITCHELL: Well, first of all, the pop star is very self-promotional. You know, "I'm DA GREATEST LOVER, BAY-BEEEE!" The nature of the beast is to present yourself in the early years as some kind of teen idol. Initially I wrote those extremely personal songs like "Marcy" as a response to the big roars from the audience. I would stand up there receiving all this massed adulation and affection and think, "What are you all doing, you don't even know me." Affection like that usually doesn't come without some kind of intimacy, like in a one on one relationship. So I thought, you better know who you're grinning at up here, and I began to unveil more and more of my inner conflicts and feelings. Then, after about four years... I guess it's just the nature of the press, having built you up, they feel it's time to tear you down. So I began to receive a lot of unfavorable attention. At the same time it became harder and harder to sing these intimate songs at rock festivals. The bigger the audience I drew, the more honest I wanted to be (laughs).

"Basically I'm a sensual primary, a compulsive creative person. I work from intuition, so I'm always flying blind and looking to be thrilled, waiting for the magic to happen. It comes at the point of despair, at the peak of my frustration."

MUSICIAN: Could you sense when real contact and communication was taking place onstage, when something was connecting? And was there anything you could do to help bring on or deepen that contact?

MITCHELL: Oddly enough, there were a lot of times onstage when my errors were icebreakers. For instance, I'd flat-out forget a piece onstage, or I couldn't get into a song, so I'd start another one. That would be a turning point many a night. I would be oblivious to all this, but (manager) Elliott (Roberts) would tell me later that it had humanized the show. He said it actually made people feel more comfortable and heightened their enjoyment. That was a long time ago, mind you. You couldn't do that playing with a band, because you'd wind up

with five embarrassed people.

MUSICIAN: In a sense those errors broke a pattern and created an opening for something special to enter. Do you find that because your songs are tied to a narrative format whose structure doesn't alter much that it's harder for that magic to happen—harder than for, say, Mingus or Hendrix, who had large pockets of improvisational material with a lot of openings for something to enter.

MITCHELL: Well, rather than talking generally, let me give you an example. On *Don Juan's Reckless Daughter* there's a song called "The Wolf That Lives In Lindsey." It was a live duet between Don Elias and myself; it's a strange piece of music, in that it's an example of a song that has a structure that I had completely ignored. I dropped beats, I added beats, there's bars of 3/4 that are in there, and there's all kinds of abbreviated signatures. Don was thrown into a highly alert position as a drummer, to be able to follow this thing, which was not maintaining a groove, just bursts of rhythmic passages. It was very spontaneous. And, when the thing was over, we figured that magic had, in fact, occurred. As raw as it was, and as technically peculiar as it was, you couldn't beat it for spirit. And I turned to Henry and said, "You know what we need on this now? We need wolves and water gongs." And, that was on a Wednesday night. So he was going to make it a project over the weekend to look through the A&M library of sound effects, and we were going to get some wolves.

So, anyway, that weekend I had company coming from Texas, and I had company coming from Canada at the same time. And simultaneously I was supposed to be at the Bread & Roses Festival. When my guests arrived, coming already from long distances, I had to tell them, "We're moving now!" And we all went to this festival in San Francisco. Things kinda got screwed up, and there were some vibes around the whole situation which I won't go into, that made me very introspective. And I noticed at dinner that night, that my introspection was also making the table introspective. So, I thought, "I don't



MOSHE BRAKHA

want to be here in this mood with these people, I'm influencing their mood," and so I excused myself. I had told a friend of mine, Tim Hardin, that I was gonna meet him back at the hotel. So I get to the hotel desk, and I say to a very uptight desk clerk, you know, "Would you please give me Mr. Hardin's room?" And he replied, "Can't you see I'm busy?" He was really uptight. The lobby of the hotel was gigantic, and suddenly, across the hall there came a drunk, singing "Why Do Fools Fall In Love?," stumbling across the lobby, snapping his fingers, right? I had nothing but time on my hands, so I perked up, because suddenly there was externally something interesting (laughs), and I was drawn across the hall, and I linked up with him, and we came back across the hall, singing "Why Do Fools

Fall In Love?" We ended up standing by the desk, with this uptight guy in the background, and the next thing I knew, we had drawn in two more singers who turned out to be the Persuasions. Well, when we stopped singing, everybody was in great spirits, we all laughed, you know, we patted each other on the back, and we shook hands. "So now," I say to the guy, "Would you give me Mr. Hardin's room," and somebody in the crowd yells, "Oh, Hardin's in the bar." So I go into the bar, there's a kind of loungey jazz band playing, and Hardin is pissed out of his mind, and he comes dancing towards me through this crowded room here, singing to the band, "Hello, Joni," and doing improvisational lyrics. So I start dancing towards him, singing "Hello, Timmy! So good to see you!" The bartender says, "What would you like?" And I sing to him, "One white wine," and the bartender raises his hand in the air, and sings back, "One white wine." And the next thing, the whole room was engaged in this spontaneous Broadway show. Anyway, the story hasn't come to an end yet. Now, we're all in very high spirits. We discover that there's a party on the third floor. We go up to this room, and all the way up the hallway—you know, Timmy and I are hamming it up, just being goofy. We get into the room, and suddenly, the same guy that was drunk in the lobby singing "Why Do Fools Fall In Love?" comes up to me and says, "I have a tape of some wolves." And I say to him, not even realizing how profound it is, "Oh, I'm looking for a tape of some wolves. I'll write down my address and you send it to me." He said, "No, I mean, I've got it on me." So I said, "Okay," and he produced this box of tapes, all homemade with labels on them, and we thumbed through it. It was all African animal sound effects. Well, the very last entry was wolves. So he loaned me his tape recorder, I put the tape on, and it was a cycle of a wolf—it starts off with the lead wolf, and then you hear yipping of pups and female voices, you know? And then he goes, "Aaaooo-aaoooh-ahh." Like, the same yelp, but one note up higher in the scale. And then the yipping of the pups, and the females. And the thing was looped about four times. Well, the first time I did "The Wolf That Lives In Lindsay," I just hit the button right at the beginning, picked up the guitar, and uncannily, it was the perfect key. The way the loop was designed, if you started it at the top of the tape and went all the way to the end, it fit the structure perfectly. So anyway, the next night when I went to the concert, my friend Joel Bernstein hooked the tape up and for an encore, I came out and we did this song and we blasted the wolves, mixed them in with the song, and the audience—when I was finished singing, some clapped, but most of them howled me back on for another encore. So you see, there's still ways to get spontaneity into a show.

MUSICIAN: I guess so. If you had to point to a particular album that realized as much as possible what you were aiming for at a particular time and place, where you thought, "Yeah, that's as honest and clear as it's come through," what would it be?

MITCHELL: The purest one of all, of course, is *Blue*. At the time I was absolutely transparent, like cellophane. If you looked at me, I would weep. We had to lock the doors to make that album. Nobody was allowed in. Socially, I was an absolute wreck. Imagine yourself stripped of all defenses... going to a party! (laughs) Not only did I have no defenses, but other people's defenses were alternately transparent, which made me very sad... or people really tend to aggress on you when you're weak. You know what it was exactly like? It was like being in an aquarium with big fish coming at you and they weren't saying anything, and sometimes the sound would shut off. It was just like that scene in *All That Jazz* when suddenly the heartbeat becomes dominant.

MUSICIAN: But there was a positive aspect to it...?

MITCHELL: Oh, that would be a beautiful space if it wasn't so scary. If you could just magically wipe out the fear. There's nothing there but... but what is there. Having no defense, you have no ability to... you have no pretense, which you need.

MUSICIAN: You need it as a buffer. Like deflector shields.

MITCHELL: Well, that's what happened. There was no social personality, but still a strong inner life.

MUSICIAN: That can be an awfully painful state....

MITCHELL: But it produced that beautiful album. There is not a false note on that album. I love that record more than any of them, really.... and I'll never be that pure again (laughs).

MUSICIAN: Don't worry, someday you'll be a virgin again.

MITCHELL: Sure! (Cracking up)

MUSICIAN: No, I'm half serious. It reminds me of something Robert Fripp once wrote for us, about how you can't regain your innocence, but you can learn to act with innocence and reenter that world, and to touch that place without having to shatter the personality.

MITCHELL: Yeah, I'm spiritually very promiscuous. I've been Shoko Buku'd, I have a TM mantra. I've been to the mountain, done my hermitage, my self-confrontation pockets. I've hung with Zen Buddhist priests, and all of them have opened some little pocket. I've had my fair share of pushes in the right direction. I desire it, though, and that's the key. I'm sort of headed in that direction but I backslide.

MUSICIAN: Can you see your inner growth reflected in the evolution of your music?

MITCHELL: Basically I'm a sensual primary, a compulsive creative person. So, yeah, I can see my growth in my harmonic sense, for instance, although I still like dissonance in music, which is not enlightened chord structure. But that dissonance is very full of human travail. I still like conflict in poetry, I'm still in the flames. I guess I'm just a...a...

MUSICIAN: ...a teenager in love? (Joni laughs) Speaking of which, is there a certain sensibility connected with growing up in western Canada that you share with Neil Young?

MITCHELL: I feel very kindred to Neil, yeah. We're caught between two cultures—we're neither-nor. We still salute the Queen up there, though Canada's becoming more independent lately. We grew up in the pre-TV era, and at that time radio was happening. There was more of an English influence then, a lot of BBC humor. We went to J. Arthur Rank movies on the corner, Dr. Seeley, that whole series. So we had an infusion of British comedy, which is a different sensibility than American humor.

MUSICIAN: Do you feel that Americans sometimes miss the humor in your work?

MITCHELL: Yeah, people sometimes aren't sure that they can laugh at my stuff. "Coyote," has a lot of that dry humor that can get by people, not jokes per se, but.... Okay, now if I had a voice like Donald Fagen there'd be no problem. He's got that irony, that black, dry kind of humor that I call a Canadian sensibility. His voice can convey that even though he's not Canadian. Mine had this high (in a high register) earnest kind of melancholic quality that doesn't project a lot of humor unless I break into a Bugs Bunny voice on certain lines and really nail 'em. Like, (a la Bugs) "Now it's gettin' on time to close." Or if I dramatize a character within the context of a song, people will laugh... I don't know what I'm talking about! Do you know what I'm talking about?

MUSICIAN: Sure, you've just exposed your essential wabbit nature to the American people. And we understand.

MITCHELL: (laughs) But getting back to Neil. He and I have uncanny similarities of background. We both come off the Canadian prairies; we were both struck down by polio in the same epidemic; both in the back, in the precious spine, and in the right leg. That's a great will-forger, you know. There's a big struggle involved with walking around after that. When you're struck down early in your childhood with crippling diseases and have some of the background problems he did, you've got a lot of peer group-disadvantage from an early age. Maybe that gives him a tailwind.

MUSICIAN: If there's one recurring theme that runs through your work, it's your obsession with duality and dichotomy. *Shadows and light, fire and ice, the eagle and the snake, love that's hopeless and inspired. Those oppositions form the core of almost every song....*





MITCHELL: Well, if you take your intellect as far as it will go, you run smack-dab into paradox.

MUSICIAN: *And then what do you do?*

MITCHELL: Then you forget about it! (laughs)

MUSICIAN: *Okay, maybe you don't try to think your way through them, 'cause that's not possible. But you're constantly placing yourself in front of them. It's especially apparent in your songs about struggling with male-female polarizations in relationships.*

MITCHELL: In spite of all my yelling at my lovers in public, (laughs) I've received a lot of affection in my time. People have been as good to me as they could, but ... yeah, I guess it is all about compatible madnesses. There are pockets where people flat-out don't understand each other, they come to impasses. And they stubbornly hold to one side or another, conflicting points of view. So, yeah, those paradoxes are dramatized in love relationships. All along I guess I've been trying to figure out (sings) "What is this thing called love... this crazy thing called love?"

MUSICIAN: *The new album seems to be an attempt to come to grips with just that question. It impressed me as being a cycle about love that starts with the youthful sentimentality of "Chinese Cafe," then advances into emotional adolescence with "Man To Man" and "Ladies Man," where you're the naive victim. Then there's "Solid Love," which is a step up, a genuine contact with someone, not just the old I-need-you-to-complement-my-neurosis situation. "Underneath The Streetlights" is another gutsy affirmation, a commitment and recognition of a real soul to soul contact. Finally, there's "Love," the piece you borrowed from Corinthians, and the last song on the album. It's like a glimpse of the goal, the higher, egoless, transcendent level of love, beyond conflicts and paradoxes: the summation of everything you've been striving for all these years.*

MITCHELL: Yeah! It is! I never really saw that when I was putting the album together, but in hearing you say it, I can see what you see, and it has validity to me. That thing from Corinthians is on another level. I'm not talking about hippie sloganeering there, I'm talking about the real shit. There's a qualitative feeling to that kind of love that's beyond the bounds of sexual attachment. I didn't write that, though. I stole it from the Bible (laughs). I appreciated it, then I presented it.

MUSICIAN: *But as with the "Pork Pie Hat" story and the wolves song, you recognized the deeper pattern that your artistic sensibilities were creating with the album. Something in you knew that had to be the last song on the album, the summation.*

MITCHELL: Right, and that was magical, that recognition. Magic doesn't have anything to do with intellect, which is linear. Intuition appears to be more chaotic, even stupid sometimes....

MUSICIAN: *But it can pass through dichotomies and reach something higher.*

MITCHELL: Right, intuition cuts through all that. Intellect comes in paragraphs, ya-da-ya-da-ya-da, and intuition comes ZAP!, like a bolt of lightning. It comes as a pill, and then has to be translated from an impulse into language by the intellect.

MUSICIAN: *When you reach the end of your rope in front of some paradox, you suddenly see the deeper pattern, and know where the pieces fit.*

MITCHELL: That's it. The magical moment comes at the point of despair, where you say, "I can't do this!" At the peak of my frustration, I meet a guy singing in the hotel lobby, or see those tap dancing kids in front of that bar. When all intellectual options have been exhausted and there's no way out, suddenly something cracks open and takes you through to the other side. Finding that song and knowing to put it at the end of the album was the same as stumbling on that drunk guy with the wolves tape. It was the missing piece. The last verse. As you said, most of the other songs were about conflict or paradox, but that song was the resolution. The missing piece. That last verse.

MUSICIAN: *You put in one extra verse that wasn't in Corinthians about having "fragments of faith, hope and love in me." Why did you add that?*

MITCHELL: It's very delicate, messing with the Book. I wanted to add emphasis to what was already vaguely stated in the verse about "As a child I saw face to face, now I know only in part."

MUSICIAN: *I asked because there's a passage in some book by Ouspensky about how the higher impulses of faith, hope and love should be united in the heart of man, but have atrophied and scattered into fragments throughout our being.*

MITCHELL: Oh. I'd never heard that.

MUSICIAN: *Could be another example of synchronicity, flashing of a universal pattern. Jung pointed out that the same dream archetypes symbolize identical concepts in otherwise dissimilar cultures.*

MITCHELL: Jung borrowed an Indian fetish that I quite like and modified it a bit without giving any credit (laughs). He ripped 'em off, just like I ripped off the Bible....

MUSICIAN: *Or maybe he was just recognizing the same archetype they were, like you and Ouspensky with the fragmented virtues.*

MITCHELL: Could be. In any case, in my search for a centering device, a unifying fetish, I came upon this North-South-East-West grid in Indian tradition, though I don't remember which tribe. Wisdom was north, heart was south, clarity was east and introspection was west. It was a chief's wheel, designed to develop the ability to speak a whole truth in a person who was to be a central figure in speaking to other people. The concept was that you were born with a predilection towards one of the four, and the opposing arm would be your weak point. If you had wisdom, your weak point would be your heart. If you had clarity, which is overview—the flying eagle, right?—your weak point would be introspection. And your life's work and goal would be the ability to speak from all points and eventually unify them in a central truth. To be able to speak to all people, regardless of their predilections.

MUSICIAN: *Finding that unifying point beyond duality.*

MITCHELL: That's exactly what they all have in common, that intersecting point, the Tao.

MUSICIAN: *Speaking of fetishes, where'd you get those blue and white socks?*

MITCHELL: "T'was brillig, and the slithy toves...." Remember that? These are *Alice in Wonderland* socks. And she also had voluptuous Midwestern thighs, too. Kansas calves (laughs).

MUSICIAN: *I'm not gonna comment on that. With all the interest in African music over the last few years, including the use of the Burundi beat by bands like Bow Wow Wow and Adam & the Ants, I'm surprised you've never been given credit for introducing those elements back on The Hissing Of Summer Lawns.*

MITCHELL: The Burundi thing on "The Jungle Line"? They killed me for that. The worst album of the year. That project received an onslaught of negativity.

MUSICIAN: *What prompted you to put those drums under the lyrics?*

MITCHELL: Because I loved that Burundi warriors passage. It had a Bo Diddley lick in it which I took out and made into a loop and then ran this black cultural poem under it. I thought I was black for about three years. I felt like there was a black poet trapped inside me, and that song was about Harlem—the primitive juxtaposed against the Frankenstein of modern industrialization; the wheels turning and the gears grinding and the beboppers with the junky spit running down their trumpets. All of that together with that Burundi tribal thing was perfect. But people just thought it was weird.

MUSICIAN: *Those cultures have some of the directness you talk about in "Love." Did you have any contact with Indians in Canada as a child? And did it make any impact on you?*

MITCHELL: The first dream I remember having was about Indians. The Indians in that part of Canada were mahogany-

faceted and very serious, at least within the context of our culture. They were woodlands Indians, so they were covered in smoked leathers with elaborate floral beading and satin skirts and long braids. On our sports days they would put up aspen lean-tos and skin tepees, and they'd have their own dances at night. I remember sneaking over and listening to their chants at the fringes of town.

MUSICIAN: *Were you discouraged from having any contact with them?*

MITCHELL: We were told they were dirty and that they stank. I happened to love the smell of that smoked leather and found their creativity fascinating. But they also terrified me because we heard that, like gypsies, they would kidnap us and kill us. But about that dream: I was three years old, I think I was having my appendix out. I wanted one of those little kid's pedal cars, and, oh, I had just seen *Snow White and the Seven Dwarfs*, and heard the stories of Little Black Sambo, with the little leopard that runs around the tree until it turns into butter. And the combination of these desires and inputs, plus my impressions of the Indians around our hometown combined when they gave me the anesthetic and told me to count backwards. So in this dream, round and round the tree went the seven dwarfs in primary-colored shirts with the numbers ten through one on them, 'cause I was counting backwards. They went round and round that tree in pedal cars like Little Black Sambo, chanting, (in a low Indian voice) "HEY, HEY, HEY, HEY, HEY!" (laughs) They made a strong impression on me then, and in later years with dreams like the one that became "Paprika Plains." They come back all the time in my dreams.

MUSICIAN: *You have a very vivid visual and conceptual sense. Can you sometimes capture something through your painting that you can't do with music, or vice versa?*

MITCHELL: Oh, yeah. If I experience something, it will make a better painting than it will a song. For instance, about a month ago I finished driving across the prairie, where I had grown up. When I got back, I started painting enormous collagelike landscapes of the memory of that vastness. Then I thought, "Ah, this could be an album cover. I better write a song called 'Prairie Roads!'"

MUSICIAN: *What would be your first step in translating that portrait into music?*

MITCHELL: I'd meditate on it. Perhaps I can tell something about what my visit to my uncle was like, and can thread in enough material to make a poem out of it, and find a striding, long-legged melody to illustrate that. But the initial impulse was to paint it. Of all the arts, painting shuts off the inner dialogue best for me, and it's currently the most seductive to me for that reason. I get down to the hum of Oms and mantras in my head more quickly through the meditation of painting than I do in other mediums.

MUSICIAN: *Are there any other musicians or artists you've always wanted to collaborate with?*

MITCHELL: Well, once I went to see Miles Davis to present him with a project, a duet for the two of us.

MUSICIAN: *Did he like the idea?*

MITCHELL: I don't know. He just fell down with a death grip on my ankle and passed out (laughs).

MUSICIAN: *Last question. What would you have done if you weren't an artist?*

MITCHELL: I would have killed myself years ago.

MUSICIAN: *Killed yourself?*

MITCHELL: I wouldn't have any outlet for this energy. I don't know. Maybe I would have been an athlete. Well, no, I couldn't because I had polio and my spine's all out. If I hadn't had polio.... I'm built like an athlete.

MUSICIAN: *I see you've got athlete's feet, too.*

MITCHELL: Yes, I have athlete's feet, and they're long fellows.

MUSICIAN: *Well, that's the key, the unifying fetish that explains everything about you.*

MITCHELL: Yeah, I'm a poet but I don't know it....

MUSICIAN: *...but your feet show it....*

BOTH: ...they're Longfellows (laughing). ▣

SIGMA

For over a decade Sigma's secret to success has been quality fretted instruments available in a wide variety of styles and prices. From the modestly priced DM-3M to the more expensive DR-41, there's a Sigma guitar designed to meet your needs.

Each Sigma instrument is individually inspected and adjusted by CF Martin craftsmen at our Nazareth plant . . . an important point when considering an imported guitar. And once a Sigma guitar leaves Nazareth, Pennsylvania, the Martin

commitment to quality continues with a full one year warranty from date of purchase.

From beginners through accomplished players, Sigma from CF Martin is a continuing source of quality at a reasonable price. To see our full line of Sigma instruments please visit your local Sigma dealer. If Sigma guitars are not available at your favorite dealer call us at 1-800-345-3103. For more information and a free 1833 Catalog, please send your name and address to: **CF Martin Organisation** 510 Sycamore St. Dept. A Nazareth, PA 18064

Martin guitars, Sigma guitars, and Martin strings are the official guitars and strings of Opryland U.S.A.



What could musical instrument

**Just look at
all the ways the
FAIRLIGHT CMI
extends the
limits of a
musician's
art.**

- To begin with, the Fairlight Computer Musical Instrument enables you to play just about any sound you can imagine. And you can reproduce any sound too, both polyphonically and in pitch.
- If your desired sound is not in the vast software library of sounds, you can create it by actually drawing a sound wave on the Fairlight video screen with the convenient lightpen.
- You can "sample" any natural or acoustic sounds from a microphone or tape, and then play them musically.
- Mix, combine, create or edit any number of sounds—natural or synthesized—to produce exactly what you want. (Even a musician without prior computer training can easily perform all these functions.)
- Record up to a 50,000-note keyboard sequence, and access it at any time.
- Control and shape the "feel" of your music: attack, sustain, decay, portamento and looping functions can all be applied, using switches, faders or the player-responsive keyboard.
- Play music "live," and mix up to eight different sounds without using a tape recorder.
- Use the Music Composition Language to actually "type in" notes, time-values and expression for the computer to store and play.

Can I make any investment worth \$27,750?

- Create complex rhythms and music patterns on the interactive real-time composer. Your composition can even be edited as you play.
- Continually upgrade your system as new options and innovations are developed, thanks to the completely modular design of the Fairlight.
- Synchronize the Fairlight with film, video and tape-recording equipment.

And the list goes on. Fairlight buyers tell us that any one of its major capabilities alone would make it worth the price. At \$27,750, the Fairlight is an incomparable investment in the best that musical-instrument technology has to offer. Call us for a no-obligation demonstration.

The FAIRLIGHT CMI.
**You've got to see it,
hear it and try it
to believe it.**

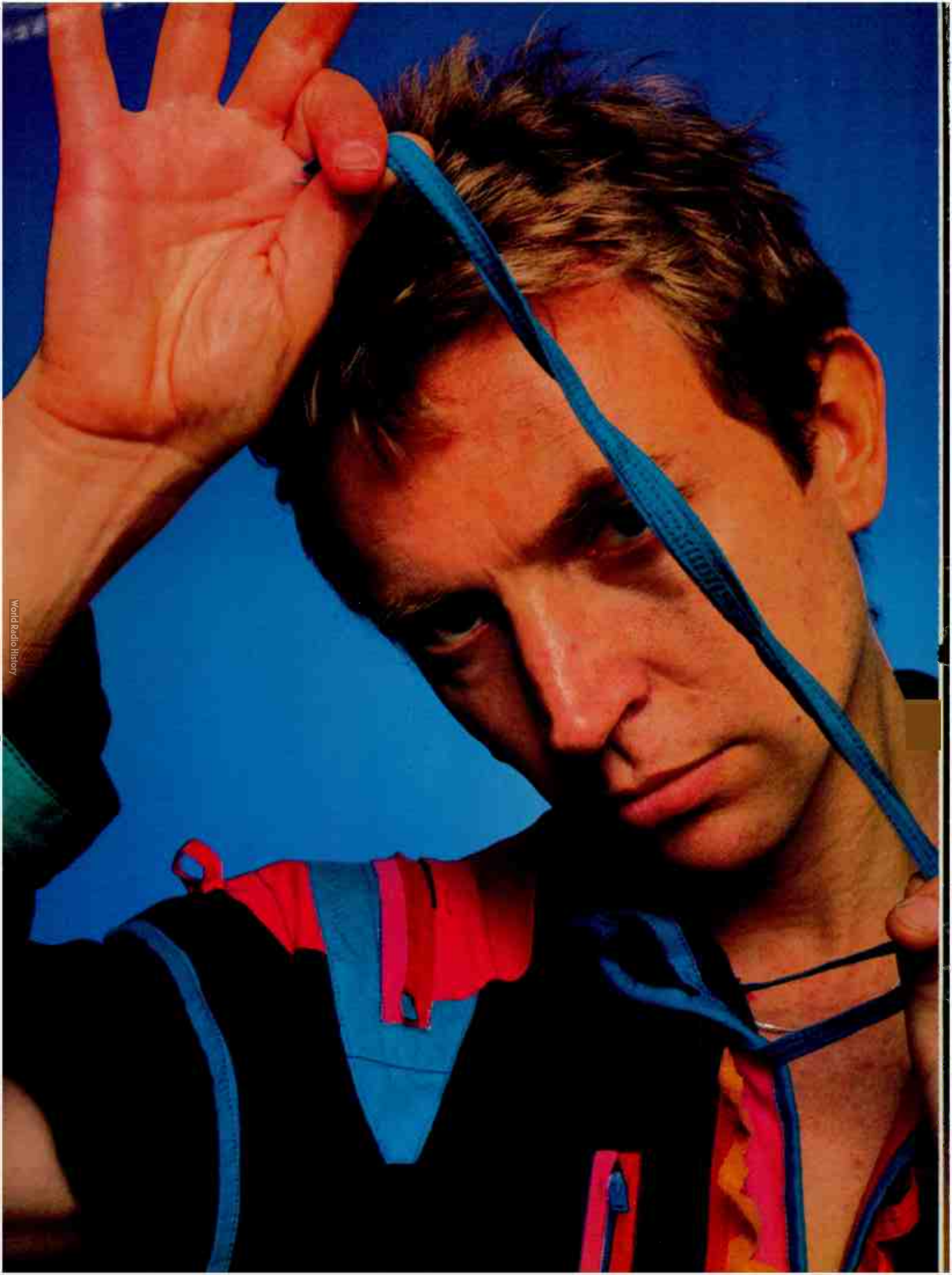
FAIRLIGHT INSTRUMENTS, USA

Principal Office:
1616 Butler Avenue
Los Angeles, CA 90025

East Coast Office:
575 Madison Avenue,
10th Floor
New York, NY 10022

Phones:
Western U.S.
(213) 478-8222
Eastern U.S.
(212) 605-0296





BY CHRIS DOERING
& VIC GARBARINI

For a few precious hours, Andy Summers has escaped the Police world tour in Nepal and is walking through the foothills of the Himalayas, drinking in the mountains and the highest sky on the planet. On some nameless hillside, he comes to a small hut, outside of which a Nepalese craftsman is banging away at a brass

plate and listening to a portable tape player. As Andy nears the hut, he recognizes the refrain of "Don't Stand So Close To Me," the Police's superhit from *Zenyatta Mondatta*. Thrilled that his music has reached across cultural light years, Andy rushes up to the craftsman, pointing at the tape, playing air guitar and pointing to himself, nodding frantically. The craftsman sits at his workbench shaking his head firmly; no, he will not sell the wild-eyed Westerner his tape player. Finally Summers gives up and dazedly walks back down the hillside. Welcome to the global village, Andy.

No band reaches the world-class level the Police have attained without some kind of formula, and Sting, Stewart Copeland and Andy Summers have together crafted a sound as consistent and recognizable as any other arena rock band. But while most formulas involve purging their music of everything that doesn't sound like everybody else, the Police's mix eliminates everything but their individuality. Andy Summers' guitar speaks with a voice as unique as any you'll hear today—or tomorrow. Summers' guitar colorations are the most evocative example of the Police's ability to load up a deceptively simple idea with an impressive degree of harmonic and rhythmic sophistication; like Ali Baba's cave, the plain surface conceals a hoard of musical gems.

Personally, Andy Summers mirrors his best musical qualities. Of diminutive stature and

possessed of a gentle, easygoing nature, Summers nonetheless knows how to take care of himself; you can't push him around—at all. Like his two partners on the force, Andy exudes an almost aristocratic air, but he's too nice a guy to be a snob. It's a kind of rarefied taste without being either cold or abstract. Andy is surprisingly able to extract real warmth from things avant-garde. He's also endowed with a wry sense of humor; despite his profound respect for Indian culture, he's fond of affecting Peter Sellers' Indian accent from *The Cocktail Party*. He's more serious about the changes that have rocked his world lately:

"I think I'm about to launch into a different part of my life, in which a lot of things I always wanted to realize may come true," Andy reflects. "Part of the break has occurred with my marriage breaking up. I also went through another heavy trauma after that, and now I've come through all that. I'm kind of set now to really go on. I'm changing and about to go off on a different sphere of my life. I think I'm starting to live out a lot of things."

The trauma Summers refers to was a kidney failure earlier this year, a harrowing reminder of his mortality that occurred during a *Rolling Stone* interview on the way to a Police gig.

Andy Summers

THE POLICE'S SUPERGUITARIST
REVEALS HIS TRUE IDENTITY

"The Police embody the atmosphere 20th century music creates, a kind of heady, abstract romanticism."

Andy has since completely recovered, with the assistance of health foods and homeopathic medicine. His emotional and biological crises can be seen in his face, but he still looks ten years younger than his thirty-nine years. He presently makes his home in a comfortable house in the London suburb of Putney, a residence filled with art and furnishings that amply showcase Andy's exquisite taste. Tooling around London in his Datsun 280-Z, Summers blasts an ECM tape of Terje Rypdal, Miroslav Vitous and Jack DeJohnette. Such listening pleasures are suggested by Summers' treatment of texture, color and dimension on the Police's records.

"I've always been seduced by space," Andy confesses. "Of course, there's room in my appreciation to enjoy fuguelike or chaotic things, but my tendency is to really like a lot of space. After studying and being seduced by a lot of twentieth century music (Takemitsu, Stockhausen, Schoenberg), my inner ear wants to try to find that kind of thing on the guitar. It's possible to suggest the atmosphere that music creates, a kind of heady, abstract romanticism. I think it really became embodied in the Police, where I was in a position to carry out a lot of these ideals musically."

One of the other fundamentals of the Police's formula is their very individualized interpretation of reggae, most memorably established by the success of "Roxanne." Their reggae variation came to them almost by chance, however, as Summers recalls a less glamorous time: "Christmas of 1977, we were in the slough of despair or despondency. I came to America for Christmas and Stew and Sting stayed in London wallowing in their kitchens. Sting didn't have a record player, he was down from Newcastle, living in his basement flat, so Stewart loaned Sting his record player and some reggae records. Sting played the hell out of the records and got right into the reggae thing, started listening to the bass lines, and it slowly started to emerge in his songs. The first song we approached with any kind of reggae feel was 'Roxanne.' We were rehearsing in a horrible little hole up in Finchley, a really damp basement of some gay actor's flat, and we started working on it. It was like a bossa nova. He had the chords, he didn't have it complete, and we kind of worked with him. We were trying to find a bridge and how to make it carry on a bit. Stew and I had to teach him where to put the bass notes to get it right. We still have trouble playing it. It's funny, some nights Sting will come in too early and then the whole band's straight off and we have to try to catch up with each other. In the studio we had the engineer conduct us all the way through to keep the time absolutely rigid. We tried it a couple of times and found we'd either gone a bit faster or a bit slower."

By the time the Police went into the studio to record *Regatta De Blanc*, their first American tour and the months of jamming at sound-checks and in concert had changed their sound entirely from the band's punkish beginnings. "I sort of decided to go small on the guitar rather than big," Summers remembers, "as part of what we were doing with the space between the bass and drums, and the injection of the reggae feeling combined with a sort of punk beat. I stopped playing barre chords altogether and reduced them to mostly two- and three-note voicings, where you're using a drone string and playing the harmonies against it. They were going through a flanger and echo anyway, so the sound didn't get smaller. It sounded different."

Different indeed. With *Regatta*, the band broke ranks with the then-current crop of punkers, stepping off into their own musical cosmos. It was a leap into the unknown, and a dangerous move for a semi-obscure band with only one album under their belts. But the decision was simply a result of the months of playing together, an organic process of evolution rather than a carefully planned break with the past and present. It was simply that, as Andy puts it, "What we were had become clear. Our style had emerged, and we became very pro what we thought was the Police sound and not something else, and took care to guard it and make sure things sounded that way. We had been playing this way fairly unrestrained in front of audiences. Of course, the thing with an audience is, you're there, hopefully being charismatic, and that carries you through even if you're playing weird music. But I don't think we felt any apprehension about doing it in the studio. One of the reasons the Police have become so successful is that there's not really any compromise in the music. We always played whatever we felt like and never worried about being uncommercial. For some reason what we do seems to connect. Sting's voice is very appealing and he writes good pop songs, but around that we take a lot of risks."

This willingness to try anything led to another key component of the Police sound, the precise rhythmic use of the Echoplex, which is featured on tunes like "Walking On The Moon." "That song was kind of unformed, and we tried to make it come together and sound right. I put the Echoplex on and timed the echo so I'd hit the chord and the second beat was from the echo. With a D minor suspended 11th chord, it just sounded perfect. It became like a Police hallmark of the guitar sound. Then Stewart got an Echoplex or a Roland and found that he could do the same thing with the drums so it was almost like two drum kits going and it sounded twice as fast. We found we had to time our echoes together on certain numbers, but then the whole thing started to jell and worked like that."

Regatta De Blanc is arguably the first true Police album, and its high point is "Message In A Bottle," "still my favorite tune to play," according to Summers. "We open the set with it, it's a great opener. Sting had the original thing, the riff; I remember him coming in one day and saying 'I wrote a number one song last night.' He had the riff, but he had another song, it was different. Finally, we got to the studio and he brought it out again. He'd reshaped it a bit, and at first I wasn't quite sure if it was as good, but we kind of got into it and changed it around as we went on. The drum track on it is so strong. I like the sound of the guitar and the guitar licks at the end. The riff is parallel fifths all the way, it's an outline of C# minor going to an A 9th to B 9th to F#."

Zenyatta Mondatta was the record that put the Police over the top as a rock band, but in recording it, the band was more concerned with making a Police album than a pop album. The process of keeping the band's sound intact was not always easy or entirely amicable. Andy recalls, "We had a certain amount of argument over 'When The World Is Running Down.' Sting had recorded it and the lyric was obviously very strong, but we thought that we couldn't get around to putting it on the album because it just sounded wrong. It was too disco in the normal sense, and the chords felt wrong. We fooled around with it, and eventually what happened was that I suddenly hit on playing these chords, just straight barre chords, I think they're called minor suspended 11ths. I put them through the flanger with the Echoplex, Stewart changed the drum rhythm and suddenly it started to sound like the Police. Sting sang over it and found that the melody worked with the same thing, and suddenly we had a track which just came together in about three minutes flat. It was one take. We suddenly hit it and with that burst of energy we had the track done."

The Police's first big AM hit is a perfect example of the way Andy's guitar playing conceals complexity. At first hearing a nonsensical pop tune with a stripped-down guitar part, "De Do Do Do..." carries a thoughtful message in the verse lyrics,

and some very sophisticated, classically derived playing on the bridge, where Summers sounds like two guitarists. "It's a combination of fretted notes and open strings against each other, and pull-offs," Andy reveals, "a very weird figure. I remember sitting down in Holland and working it out."

Live, the chorus of this tune becomes a sing-along for a stadium full of fans. Andy admits that the audience participation "grows out of Sting's laziness. He's a lazy man actually, although he's hard-working. He likes to stand there, but he works hard at making them sing. We go out to the front of the stage, which excites the audience, and accompany them. You get 10,000 people singing that very simple chant, and you just stand there and play for them. It's a great feeling."

Summers feels that live performance is "one of the areas we seem to connect with the audience the most," but the Police still manage to circumvent most of the accepted rules of live rock in the 80s. They play the hits, of course, but they also leave room for out and out jamming, and for the unexpected moments of inspiration that can only happen at a live show. "We have to play our hits," Andy says, "and they have to be recognized by the audience. You can't suddenly change the melody of 'Message In A Bottle' or 'Roxanne.' So what we do is we have a structured and then an unstructured situation. We play the correct order of verse, chorus, bridge, etc. Sometimes I can alter the harmony if the moment occurs, or Stewart can change the drum rhythm and Sting can improvise around his vocal line. Then we have areas of uncertainty, which we leave open, where anything could happen. If one picks up, the other two can pick it up pretty quickly, and we'll get into a rhythmic thing or a riff or whatever and things will go off of that. For some reason, 'Roxanne' has been traditionally jammed on. A lot of the things we're playing on it now come purely out of jamming.

"Between the first album and the second one," Summers continues, "we'd snowballed overnight into being a very happening group and worked for nine months on the road. We didn't have enough material and we were kind of forced into a

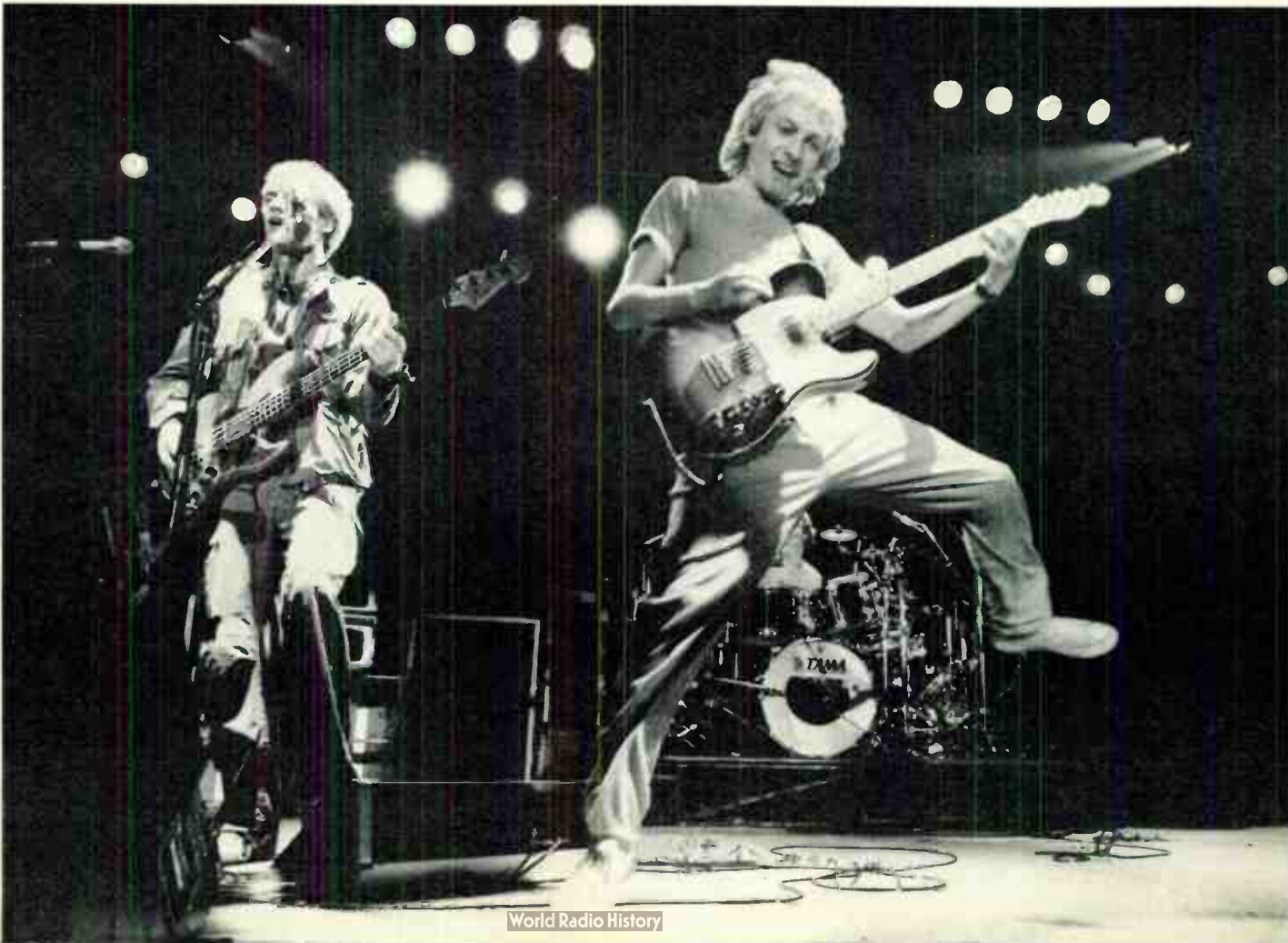
jamming situation. I knew the kind of things I wanted to play on the guitar, and finding that it fitted pretty well, I just carried on. If I were playing with another group, I wouldn't have gotten away with it, but you have to remember that Sting came from a jazz-rock group and was pretty harmonically sophisticated. I would play things and he wouldn't bat an eyelid." On that first American tour the Police not only developed a style, they jammed their way into whole songs. "'Regatta De Blanc' completely grew out of jamming on the bridge of 'Can't Stand Losing You.' It turned into a really strong piece of music, which eventually we recorded and to our surprise won a Grammy for Best Instrumental Arrangement."

While making their fourth and most successful LP to date, *Ghosts In The Machine*, the Police discovered a severe drawback to spending too much time on their own individual demos and it provoked even more earnest discussion within the group about what was essential to the Police sound. "Both Sting and I had gone off to proper studios," Andy reports, "and worked much more on our demos. In other words, we had completed the arrangements much more than we had done in previous situations. The only problem we found with that was that suddenly we were in a position of making our new Police album, and there we were all in the studio trying to better each other's demos, which wasn't really what we wanted to do. That got kind of weird. I don't know what's going to happen quite with this next one if we do that.

"The whole demo thing is a very delicate situation. You've got to leave that space and just do enough so that if you're going to work with other people there's room for them to get in and see where they can improve the stuff and bring it up a little bit. You shouldn't go too far. That was the situation with the last album. The demos were too complete and we had to unravel them and start all over again somewhat."

Of the tunes on the *Ghosts* album, "One World" and "Demolition Man" were each cut in one take. The album as a whole, however, departs from the standard Police sound in the use of

Onstage, the Police leave room in their hits for "areas of uncertainty," in which anything goes.



overdubs and instruments the band hasn't used before, like horns and synthesizers. Summers "wasn't terribly happy about it. I kind of got used to it. What happened, with the horns anyway, was that Sting had learned to play saxophone during the two previous albums, and he wanted to play it. He put a lot of horns on his demos, so he wanted to keep them on. I kind of got into it, feeling like, having come from a more remote, atmospheric kind of thing to a warmer, more sensual thing."

"Spirits In The Material World," with its reggae verses and Ravel chorus, glows with Mediterranean sunniness. But, as usual with a Police tune, there's more going on than meets the casual ear. Those reggae chops on the verses, for instance. "Actually, what I do is play with my fingers, because you get a



Photoplay: self-portrait of the artist as aviator.

fuller sound, you get all the strings sounding together at the same time. You would miss that inner voicing with a pick, that minor 9th chord with the 9th on the inside strings, like an A minor chord with a B on the fourth string. It sounds good that way, very full and you can make it just as crisp."

On "Spirits," Andy's guitar is doubled by a keyboard synthesizer. As with the overdubbed horns, he "wasn't wild about all that happening because I was afraid that the kind of classic Police sound would get lost. But on the other hand, you've got to leave room to move forward and not become too precious. You can always do it again. The majority of what we do live is still just with guitar, bass and drums, so we could revert. Nothing is permanent with us, it's not like, 'Well, that's it and that's the way we're going to play from now on.'"

Andy Summers' often radical additions to pop conventions belie his rock 'n' roll roots, an extended career that goes back through stints as an original member of the Soft Machine in 1968 and as a contributor to the last incarnation of the Animals, all the way to his first gig playing "fox-trots and tangos, then a token rock 'n' roll tune for the young people" at the Majestic Hotel (a sort of British Grossinger's) in Falmouth. When Andy left Falmouth to join a London-based R&B outfit called Zoot Money's Big Roll Band, his replacement in the Majestic Hotel lounge was another local guitarist named Robert Fripp. Fripp and Summers recently crossed paths again, recording a series of duo performances which A&M has released as *I Advance Masked*. "We have a lot of background figures in common," Andy says, "and certain things about coming from the same place and having been teenage guitar players in the same town. We had a lot of fun talking about that. And we went back to record the album in Falmouth with another old friend who has a studio, so the whole project was a nice rounding out of things."

Andy's enthusiasm for the Fripp duet was founded on a shared interest in modern and avant-garde music and both guitarists' classical training (Summers studied at U.C.L.A.). Tracks on *I Advance Masked* like "Under Bridges Of Silence"

and "The Truth Of Skies" show the strong influence of modern classical composers like Takemitsu ("The one I really love"), Olivier Messaien, Karlheinz Stockhausen and Arnold Schoenberg. "That kind of music stayed with me a long time," Summers says, "and I was looking for an opportunity to do something along those lines. 'The Truth Of Skies' is probably the most far-out track on the album. It's actually me on that one."

Classical music of the twentieth century is about as far from the pop mainstream as you can get these days, and Andy admits that it "demands time and patience. You have to learn how to hear it. When you first start playing music you can't hear what might be termed difficult harmonies, like a progression from C to F, which might be substituted by G minor 7, C7 flat 5 flat 9, F. For a beginner it would be difficult to hear; it just sounds wrong. But as time goes by you start to hear it, it starts to normalize and then it becomes cliché and boring. Today that progression sounds like cocktail music. Your ear can accept these sounds and you can begin to really love them after a while. You have to give these things time, but patience pays great dividends. Some people say, 'If it's really great art you should be able to see it or hear it.' I don't think that's really true. If a guy spends years developing something, really working out a great piece of art, and he's gone through all kinds of detours and personal machinations to get there, I don't think you can just walk along and look at it and get it. It demands time and patience, and then it starts to reveal itself and becomes rewarding. I think all the best stuff is like that, it has a mystery and you have to get into it. Otherwise you're bored with it and it's shallow and it's over fast."

Along with twentieth century classicists, Andy listens to "a lot of ECM music." Terje Rypdal is one of his favorites, and he thinks Rypdal's album with Jack DeJohnette and Miroslav Vitous is "one of the best albums ever to come out of ECM." Another favorite is saxophonist Jan Garbarek. "He made this record *Luminessence* with Keith Jarrett writing for orchestra. It's really beautiful, very far-out music, Jan Garbarek wailing away with this kind of Schoenbergian orchestra. Terrific."

Summers' pre-Police career is filled with excursions into the experimental universe. He recalls a particular tour with the Soft Machine, one of the most unorthodox bands of the 60s: "The music we were playing was very far-out at the time. It was way ahead. We did one set with continuous music in it from start to finish. We also had a piece called "We Did It Again," which went on for twenty minutes: (sings) "We did it again, we did it again, we did it again...." That was the whole thing—that's all there was to it. The audience would just go completely mad; they couldn't handle it. We got booed a lot for that one. It was great. We were definitely happening at the time. Too far ahead."

Andy was delighted to find that same inventiveness in Robert Fripp. "I wanted to play with somebody English, someone who wasn't just a straightforward heavy metal rock guitarist," reflects Summers on his choice of a collaborator. "I wanted someone who had a fairly wide musical vocabulary, so we could share the same kind of references and talk about it together. Robert, for me, was an obvious choice because I knew of his work in King Crimson. Robert's a guy who's made himself a great guitar player. Some people are naturals; they just pick up the guitar and make it play. I don't think that's the case with Robert—which has nothing to do with inner musicality, because he obviously has that. But he's worked at it to become technically a very impressive guitar player. He's very disciplined in the way he works with a metronome. Most of what he plays is single note figures where he'll suggest harmonies. He would give me a very strong rhythmic foundation where he would play one of his 7 or 9 figures or whatever, and I could play off that, go out of it and come back to it. I've always gone for lines that were much more fluid, where the rhythmic pulse itself would change inside the line. I really had to adapt myself more to him than he did to me, and in fact, I think my

continued on page 106

ANDY SUMMERS

The Moog logo is centered at the top of the advertisement. It features the word "moog" in a stylized, lowercase font with a gradient from blue to orange. The letters are outlined in white and set against a dark background. The entire logo is framed by a glowing blue grid pattern that covers the entire page.

moog



**BIG
SOUND.
SMALL
PRICE.**

The sound of Moog has never been so affordable.

The sweetest highs and fattest lows you've ever heard... at an unheard-of low price. That's The Rogue, from Moog.[®]

A compact package loaded with controls and features: Two oscillators coupled with the patented Moog filter, exclusive overdrive circuitry, sample and hold, contoured sync sweep, with pitch bend and modulation wheels giving you a wealth of performance options.

As for the price, thank Moog engineering. Our innovative in-house design and manufacturing skills give us a price advantage that'll be music to your ears.

The Rogue, from Moog.

The people who started it all.

Moog Music Inc., 2500 Walden Avenue, Buffalo, NY 14225
Moog Music, Waalhaven Z.Z. 48, Rotterdam 3088 H.J., Holland - The Netherlands

BY GREGORY TATE

If you've been reading this magazine for a while, then you've probably found out that the critical fraternity here has seen the future of jazz-rock fusion and that it is harmolodic—which translated means Mahavishnu and modal improvisation are dead, long live Ornette Coleman and his posit that harmony plus motion plus melody plus free-jazz plus funk equals the shape of jazz-rock to come. In theory harmolodic music breaks down like this: in an ensemble of improvisers like Ornette's Prime Time, any player is free to play in any tonic a harmonic or rhythmic variation of a given melody without necessarily boring himself with cyclical changes, relative pitches or major-minor scales. The point is to have a musician emotively

The Sons Of Ornette



DAVID GAHR

Blood Ullmer

JAMAALADEEN TACUMA, BLOOD ULLMER
AND THE FUTURE OF HARMOLODICS



and explosively interpret the melody in kinetic, sequential tandem with his bandmates, though they might be improvising in different tempos and keys. What keeps this from chaos is the emphasis on collective interplay and the recycling of melody. Conceptually you can, of course, hear this system brought to brilliant realization on Ornette's *Of Human Feelings*. The only problem is that in music, the recognition of genius and one's emotional attachment to it are two different things, and, relatively speaking, harmolodic music ain't exactly easy on your average pop- or rock-tuned ear. As a matter of fact, even some of us with more open minds towards mob dissonance and polymetric stock car racing can lose heart with the stuff, leading to the admission that for all this writer's partiality towards the musically *outré*, he's not one of those trend-setting types who can say his first response to Ornette's harmolodic jump-ups was very, uh, progressive. Don't get me wrong—'cause like most avant-garde diehards, I love Ornette *acoustically*, but when the brother went electric and decided he was gonna rhythmically liberate funk 'n' roll's predictable but rocksteady downbeats like he had harmonically liberated bebop—well, that's when this musically schizy metafunkateer drew the line; while I don't mind music that funks with my head, I don't want nobody funking with my funk. What made me finally take a shine to Ornette's spastic space program of democratic anarchy was what I heard harmolodic disciples James "Blood" Ulmer, Ronald Shannon Jackson and Jamaaladeen Tacuma do with their mentor's system. Though all three are post-grad students in harmolodic studies, they're also maximal funksters whose music, let's face it, gets off more on the goodfoot than Ornette's. So while Prime Time may come off as the most revolutionary form of harmolodics among some of my less footloose colleagues, I suspect that for other dance-crazed but progressive products of James Brown Junior High like myself, it's gonna be Blood, Jackson and Tacuma who're gonna turn harmolodic theory into mass-ass appeal, particularly among those of us bred knee deep in the funk. Perhaps in the same way that Chick, Herbie and Zawinul led some back to Miles in the first fusion era, maybe Ornette's acolytes will be responsible for bringing the multitudes to the source. Meanwhile they got plenty to say on their own. We already gave you Shannon Jackson's story (in *Musician* #33). This is an update on Blood and a formal introduction to the baddest electric bass virtuoso in years, Jamaaladeen Tacuma.

JAMAALADEEN'S RHYTHM & RISK

At twenty-six, Jamaaladeen is on the threshold of taking bass somewhere beyond and somewhere in between funk, fusion and freedom. His instruments of choice are the Steinberger Company's compact 4- and 5-string basses, his style a nimble synthesis of Ornette's harmolodic elasticity and the lean, sensuous lines and riveting turnarounds of the Motown and Philly International bassists he grew up on. He's as technically formidable as Jaco, Stanley or Alphonso Johnson, but somehow earthier and more harmonically daring. His playing is as surefooted and slick as Chic's Bernard Edwards and yet he's just as capable of throwin' down during wide-interval abstraction as when he's dead in the pocket. The key to appreciating Jamaaladeen's brinksmanship is that here is an improviser whose lines are as smooth and propulsive as any free-jazz saxophonist. After seven years under Ornette's paradoxical system of disciplinary freedom, Jamaaladeen has learned to fuse rhythm with risk, to make patterns that apply the sturdy symmetry of funk to the daring unpredictability of the avant-garde.

A Muslim of five years, Jamaaladeen balances his many worlds with style and conviction. He stalks the stage in a dazzling array of bold, classy suits. As serious as he is about his music, he feels showmanship matters, too: "I've loved fashion since I was a kid and used to dress up in my uncle's

ties to watch the Motown groups on *American Bandstand*. I could buy clothes every day; but I also think it's an important part of performing, because I think people really enjoy it when you come on stage in a pink suit and then change into a purple one for the next set. And I don't think the stage is a place you should come looking any old way. It's a very special place."

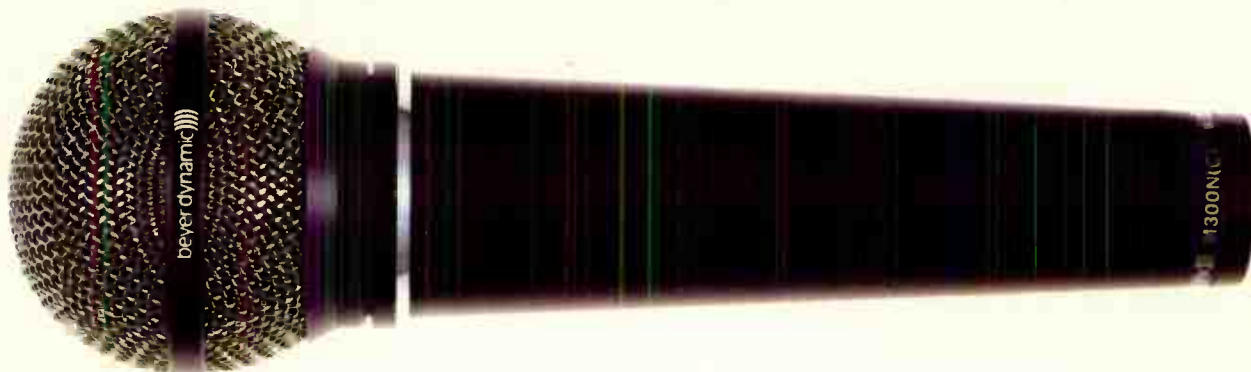
The special talent that keeps so many bidding for Jamaaladeen's time is more than just show, though. It's a sense of melody, form, composition and rhythm fourteen years in the making. After an eleven-year-old Rudy McDaniels plucked a cousin's guitar like it was a bass, his mother and sister got the message and surprised the youngster one day with a bass all his own. The formative years of Tacuma's chops were spent in doo-wop groups and funk bands like many players but also included a summer at Westchester Music Camp and a year or so with two teachers: Elegi Rossi of the Philadelphia Orchestra, and a former bassist with Grover Washington Jr. Personal initiative however accounts for most of Jamaaladeen's knowledge. At nineteen, he was steered to Ornette by Miles Davis' guitarist Reggie Lucas, and from there what developed is what Jamaaladeen unabashedly calls a monster.

What free-jazz's Dr. Funkenstein calls his monster is the "master of sequence." Jamaaladeen translates this phrase to mean the following: "Through playing harmolodically, I've developed the ability to make my patterns move in sequential order when I'm improvising. See, when you're improvising, you don't have to be limited to just playing off a riff like when you're playing dance music. I can still relate to playing off a riff—and I do that with my own dance band, Cosmetic. But when I improvise, what I try to get going is a succession of notes that move in a compositional direction. And not many bass players have figured out how to do that." Nor many musicians, period. To Ornette's way of thinking about jazz, the art of the improviser has always been *a priori*. But what makes his music more orderly than a lot of free jazz is his insistence upon melodic improvisation. As a product of Ornette's tutelage, Jamaaladeen's playing clearly evinces a similar thematic resolve. In the dense heavy traffic of Prime Time's nine-man unit, Jamaaladeen, like Ornette, always solos and always redefines the melody. Next to Ornette's, Jamaaladeen's are the most potent, penetrating statements to poke and pop out of the swirling double-rhythm section of basses, drum and guitars. Clearly, he is the band's other virtuoso improviser, in no small measure because he has tried to make his instrument follow the altoist's dizzyingly rococco blues phrases. On his record debut with Ornette, "Theme From A Variation" from *Dancing In Your Head*, Jamaaladeen's performance is a *tour de force* packed with one feverishly metamorphic bass invention after another and a multiplicity of melodic variations—all flowing from his fingers in response to Ornette's motivic and ecstatic leads.

"Sometimes when I'm playing with Ornette, I look over at him and wonder where he gets so much energy from—because when he plays, he just seems to keep going and going," marvels Tacuma. "I've got a lot of energy myself, but this cat is something else to try to keep up with. As a matter of fact, one reason I started using the 5-string was just to try to keep up, to try to modulate the way he modulates."

The music Jamaaladeen plays with his dance band, Cosmetic, is probably less challenging than his work with Ornette because it is less improvisatory. To the listener, though, it's no less intriguing. Joined by the dub-wise shimmers and trebly screeches of guitarist Tim Murphy and saxophonist James Watkins' Jr. Walker-derived honks, Jamaaladeen is clearly fashioning music for new age steppers, with a sound that limberly brings to mind a cross between Fela, Ornette, Chic and the last no-wave. Here Jamaaladeen's firm, definite bass lines surround his band's more rudimentary shadings with stomping, shifting angularity. Sometimes his lines set up seesaw rhythm patterns, sometimes they prefigure his sideman's role in taking the material to the bridge. All of which can be heard to good advantage on Cosmetic's two current 12-

Why the Beyer M 300 could be a better choice than the vocal mic you were going to buy.



What criteria qualify a microphone as an industry "tradition"?



Microphones like the Shure SM58 have been described as industry "traditions"* based on a variety of reasons including durability and a practical ball-end design. But now there are new vocal mics offering many of these standard features in addition to updated design approaches with certain advantages implicit in the newer technology.

The new Beyer M 300 is designed to deliver consistent performance under the most adverse road conditions. And because it represents new criteria in microphone design, you may notice that the M 300 can also give you increased sensitivity and a crisp, articulate sound that can enhance your voice's distinctive personality.

The heart of any microphone is the element that transduces acoustic energy into electrical impulses. Unlike some other microphones, each Beyer mic has its own custom-designed element (field-replaceable in the M 300) to optimize the microphone's performance.

Does a rising midrange peak necessarily make a mic sound better?



The Audio-Technica ATM41 has a "gently rising curve"* in the midrange for increased clarity. And although this can eliminate a "muddy" sound, Beyer believes you should decide if it adds up to a better sound.

With the new Beyer M 300, we've combined definition in the upper midrange for greater clarity with full-bodied response throughout the frequency range. The M 300 represents our design philosophy that a good sound means a well-balanced sound and no single characteristic is achieved at the expense of overall frequency response.

At Beyer Dynamic's ultra-modern manufacturing facility in West Germany, we hand-build virtually all of our microphones in the most evolved state of fine German engineering. For the first time, the new Beyer M 300 offers you Beyer excellence at an affordable price.

How can a vocal mic claim to have the "today" sound?



With today's constantly evolving technology, we don't doubt that newer entries into the vocal mic market such as the Electro-Voice PL80 represent updated thinking in design and manufacturing. But when someone claims to have designed a microphone based on the "complex frequency components of the human voice's waveforms,"* we must ask: Whose human voice? And when someone tells you their mic has the "today" sound, we must also ask: What is the "today" sound?

At Beyer Dynamic, we believe that *you* are the best judge of what is the optimum mic for your voice and your sound. In fact, we encourage you to audition a variety of competitive mics before making a final decision.

Trying a Beyer means you care enough to bypass the easy choice for the kind of mic that will distinguish your vocals in live sound and recording situations. The Beyer M 300 comes equipped with a high-quality cable with Neutrik XLR connector.

The Dynamic Decision

beyerdynamic

*Extracted from competitive promotional literature or advertising.

*Documentation supporting specific comparative claims available upon request.

inchers on Rough Trade and Gramavision. Besides Cosmetic, Jamaaladeen also works with Jamal, which is an extension of Prime Time, and with Double Exchange, a duet situation with drummer Cornell Rochester. As musicians outside of Philly and Prime Time have begun taking notice of his gifts, so have his opportunities to play with other musicians opened up, among them the Golden Palominos collective with Anton Fier, Arto Lindsay, Bill Laswell, David Moss and John Zorn. While their two gigs thus far have been loose jam sessions, he believes that the situation offers the chance for some interesting exchanges.

This summer Jamaaladeen rounded out a power trio with Carlos Santana and Max Roach in a festival in Queens that closed with a jam on "Johnny B. Goode" featuring Meat Loaf, Joe Cocker, Santana, Suzy Chapstick, Nona Hendryx, Todd Rundgren, Narada Michael Walden and guest guitarists John McEnroe and Vitas Garulitis (don't laugh; Jamaaladeen says those two tennis pros can do more than just hit a lick with a stick). Soon Jamaaladeen will be recording with David Bowie's guitarist Chuck Hammer as well as with poet-percussionist Kip Hanarahan, whose demi-star-studded *Coup De Tete* was one of last year's small finds.

In the future he'd like to work with a whole range of people, among them the Nubian *oud* player Hamza El Din, Quincy Jones and Michael Jackson. He also has plans to develop as a music producer and to that end has begun working with some vocal groups around his Philly home base. As his bass style is adaptable to a variety of music, he'd like his competence in the other end of the music business to be as versatile: "One thing I learned from Ornette is that as a musician, you should go beyond the limitations of this or that style to play just pure music. When I play in all those different situations, it allows me to do that, to stretch myself as far as I can go as a player. And when I think of how I'd like to grow in this business, it's as a total musician, songwriter, producer, businessman... all of it. Because being able to do all those things well will make me a better bass player."

BLOOD IN THE BOONDOCKS


Once through the triple doors that separate it from SoHo's street traffic, Blood Ulmer's rehearsal space strikes you as a modern-day ruin site: amps and speaker cabinets stand around the room in various poses of disarray and disassembly; sheet music finds itself either gathered or scattered here and there; while a few old promo posters that have weathered age but not disdain are rolled into a corner pocket, drummer Grant Calvin Weston's gig-bag holds up a mean lean just inside the door. Like Blood's music, the room simultaneously suggests a natural collusion between order and chaos, tradition and fashion, funk and decorum. And pursuant to all that is yet another paradox: for all its brinksmanship, Blood's harmolodic funk can also be heard as the missing link between Hendrix and Wes Montgomery on one hand, between P-Funk and Mississippi Fred McDowell on the other, and if you'll opt for a mutant third digital, between Ornette's fusion and Miles'. To meet Blood, too, is to find these mixed genes served on the same plate through totemic prescience and personal history. Here is a Southern-born black man who paid his dues in Northern organ dive enclaves like Detroit and Pittsburgh and who today garbs not in coveralls or bebop suits and ties but the *kulis* and *dashikis* of his obviously West African ancestors. Dig as well that the music on Blood's Rough Trade release, *Are You Glad To Be In America*, and his two for CBS, *Free Lancing* and now *Black Rock*, boldly knot up and tie-dye the same black musical diaspora. Blood's guitar suggests the rattling slides of the Delta, Amin Ali's bass supplies the rumble of urban funk and Grant Calvin Weston's thunderous, rotary beat conception takes it all back to Mother Africa's polymetric drum batteries (though with four-limbed modern jazz finesse).

In the year since Blood released *Free Lancing* he's found a

substantial audience in the nation's new wave clubs and Europe but has made barely a ripple among black people. Have no doubt that this is on Blood's mind and that it's something he's done more than a little pondering on: "I know that if black people got a chance to hear harmolodic music, they'd enjoy it; first because I feel the music is naturally in them already, and secondly because it's an expression of freedom. But the thing about this country is that there's always something that tries to keep black people from anything but that one thing they've been programmed into. It's like white people don't want black people to get hold of something that *they* haven't figured out how to control. It's not like they'll let them do what white kids did when they went punk and start a style of their own."

Asked his feelings about his neo-punk audience, Blood responds half in jest: "Well, I look upon that as similar to when the Lord sent the prophets out; He didn't send 'em to no good flock, He sent 'em to bring the world to the devil (laughs), sent 'em to the boondocks and said, 'Do something with these people, clean 'em up, clean 'em out, help 'em somehow.' (laughs) So for that reason I don't mind playing for white folks. I just don't think that the white folks should keep the black folks out, because times are getting hard and when times get hard, my people need some music. I know music is healing and I know music can help you remember things that you've forgotten, and that's why I want to play for black people."

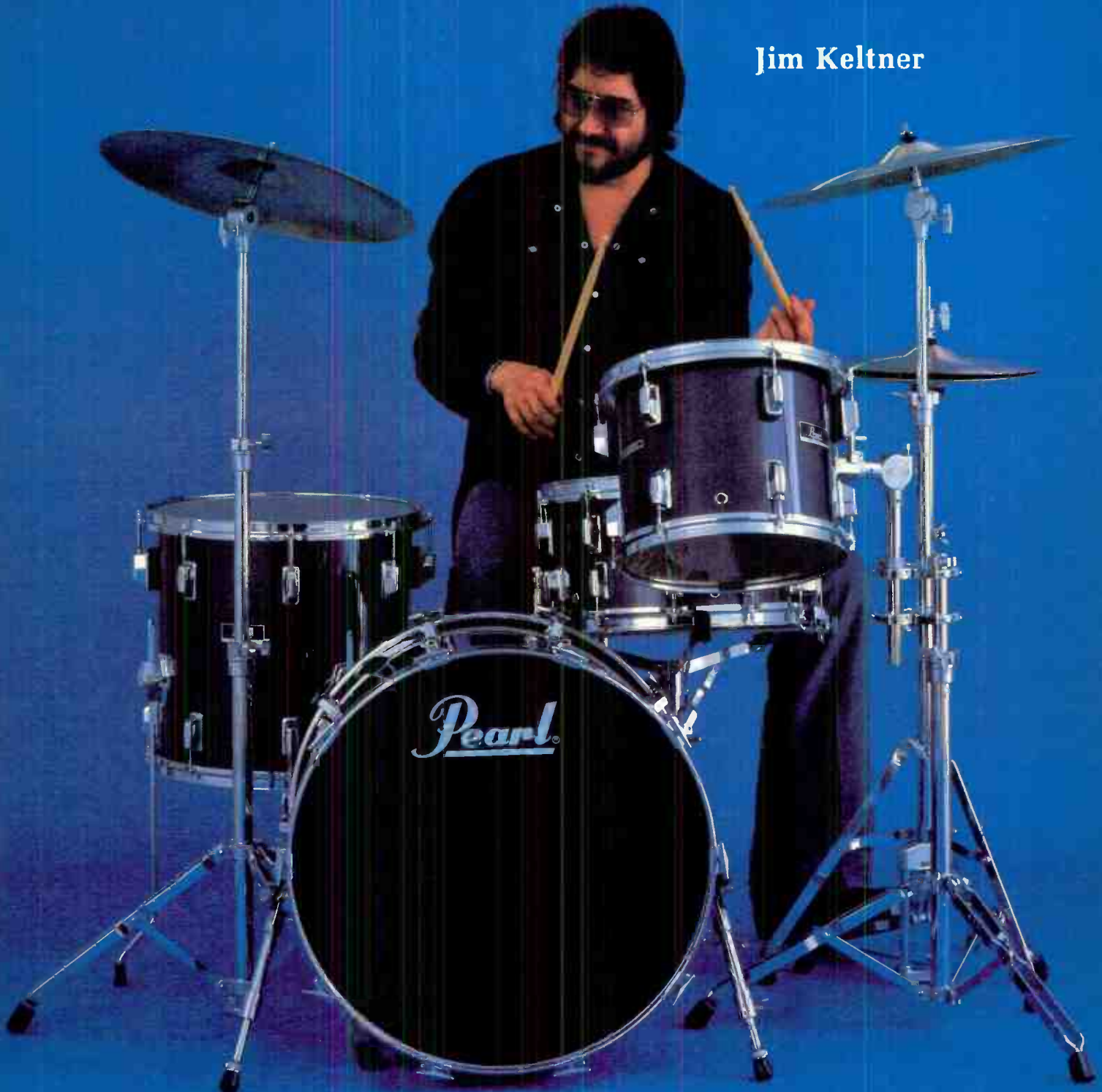
What thwarts Blood in getting to that audience is what thwarts every other black experimental artist in this country: no access to the mass media. What puts this in strange relief in Blood's case is that he's on a major label and still can't get airplay. I don't know that I'm convinced all the brothers and sisters are ready for Blood just yet; even with CBS behind him, Blood may not find out. In the meantime, he continues to develop his music.

One nice new touch you can hear on his new LP *Black Rock*, is the more prominent second guitar work of Ronnie Drayton, whose ringing, Hendrixian texture give sticking clarity to a few of Blood's quirkily syncopated tunes. *Black Rock* is a less dense, less frenzied record than *Free Lancing* or *Are You Glad*, the freebop horn soloing of David Murray, Oliver Lake and Olu Dara having been supplanted by a tighter, less cluttered number of trio tracks. Blood views this difference not as a commercial compromise so much as making the music easier upon the untutored listener/musician: "The improvising of harmolodic music requires that a musician stop relating to chords and scales and get to playing the pure melody. That takes a whole lot of time to develop. I don't know too many horn players who can just get up and do that. And I've had musicians refuse to play with me on that account. The other thing is that when I have three horns, the music tends to get real complex sounding to some people. So what I've found is that when I use less pieces, the more people seem to understand it—or at least that's what they say. And when I use just the trio, I get the music into more of a dance listening form that people can really *deal* with on the floor. Now, of course, I get to play more with the trio, but I'll tell you, my biggest ambition is to have a big band. I'm talking at least seven pieces; I can deal with seven pieces. But see, again, this music isn't easy for a lot of musicians to handle either, because I can have certain musicians playing for me and soloing and still not playing harmolodic music as prescribed. For example, I've always wanted to have a second guitar player but that requires somebody who would have a part on all the songs in a set. On *Free Lancing* Ronnie played on all the vocal tunes; on *Black Rock* we rehearsed a little longer and he got in on the vocals and some of the instrumentals. Next time he may be on all the instrumentals. But, with harmolodic music it's up to the musician as to how many songs he can do. It's not up to me, because I don't hire them by the song; I hire them to do as many songs as they can. Which is just how it was with me when I went with Ornette Coleman. We rehearsed six months before we ever made the first gig." 

“Pearl drums are just like me— Fat and Sensitive.”

I love how they respond to any kind of tuning and head combination. The X-1 snare strainer is a beauty. It's the smoothest most precise I've ever seen. I have basically always felt that a drum is a drum, and generally all or most of today's drum companies make good quality drums. So what can be so different from one brand to the other?

Jim Keltner



...It's just something you feel...I feel it in Pearl drums.”

A product of Pearl International, Inc., P.O. Box 111240, Nashville, Tennessee 37211
In Canada contact Pearl Music Division, 15 Alden Road, Markham, Ontario, Canada L3R 3W7

New
From
Roland

J U N O 6 0



ITS MEMORY IS PERFECT

The new Juno-60 gives you all the performance of the Juno-6 plus Memory to bring back your best sounds at the touch of a button. Fifty-six totally programmable memories let you take full advantage of the Juno's incredible range of sound with instant performance access and full editing capabilities. In addition to the memory, the new Juno-60 is also equipped with an interface bus to digital sequencers for a programmed performance you won't believe. The only thing that's at all down to earth about the Juno-60 is its price: just \$1795.00. Only at your Roland dealer.

THE MUSICIAN

WORKING

The Instruments, The People, The Process



70

MIAMI STEVE VAN ZANDT

Bruce Springsteen's rock 'n' soul guitar fireplug assembles a fearsome crew of thugs and n'er-do-wells into Little Steven & the Disciples of Soul

PLAYERS

72

DAVE EDMUNDS

The encyclopedia of rock 'n' roll peels off a few new volumes.



PRODUCING

73

EARLE MANKEY

This pop wizard's computer-assisted sense of sound has become a blueprint for present-day production.



PLAYERS

76

BILL NELSON

The former Be-Bop Deluxe guitarist constructs a new career as impressionist songwriter/keyboardist.



RADIO

79

JIMI HENDRIX

Behind the broadcast of a provocative new radio show that unearths lost Hendrix treasures.



DEVELOPMENTS

80

E-V ENTERTAINER

Great performance from a portable P.A.

dbx AUTOGRAPHIC

Analyzer-equalizer automatically tailors the sound.



MIAMI STEVE VAN ZANDT

An E Street Rogue Gets Some Disciples



JIM MARCHESI

BY STAN SOOCHER

The sign on the studio door reads "Closed sessions. Stay away. Penalty: death." Sitting alone on a couch inside the rehearsal room at Manhattan's Studio Instrument Rentals, Miami Steve Van Zandt looks like he means it. A red scarf is wrapped pirate-style around his head, his earlobes boasting three earrings. A silver chain pinned from his sleeve to his chest rests in a pool on his stomach.

But as a songwriter and producer for Gary U.S. Bonds and Southside Johnny & the Asbury Jukes, not to mention guitarist in Bruce Springsteen's E Street Band, Van Zandt has always made music that is an open invitation to party—broadside rock 'n' roll with rousing overtones of vintage 60s soul. A North Jersey native and founding Asbury Juke whose relationship with Springsteen goes back to the legendary Steel Mill band, he has just issued his first solo album, *Men Without Women*, on EMI America under the banner Little Steven & the Disciples of Soul. And for his rarefied personal brand of takin'-it-to-

the-streets smarts, he has chosen an unlikely assortment of rock rogues including former Young Rascals drummer Dino Danelli, Mohawked ex-Plasmatics bassist Jean Beauvoir and Monti Louis Ellison, percussionist with the Alvin Ailey dance troupe.

Men Without Women at first sounds uncannily like a Keith Richards solo outing, with Van Zandt singing in a striking if rather unrefined nasal whine. But from the hellbent lather of "Lyn" In A Bed Of Fire" and "Under The Gun" to the mournful strolling refrains of "Princess Of Little Italy," the album takes on a forceful, passionate momentum attributable to his raw genius and heated enthusiasm for bringing the spirit of America's best rock 'n' soul back alive.

Musician: *On Men Without Women you're singing lead, you wrote all the songs, you play guitar and you produced the album. What kind of obstacles or advantages did this present?*

Van Zandt: The only real problem was wanting to do everything myself on my first record. But by the time I got to the end of recording the album, I had gone from looking inside to looking outside.

I was the lead singer in the first band I joined and I sang behind Southside Johnny on the first three Jukes albums. I also sang behind Bruce Springsteen, so that presented no problem. In terms of being a producer or player, it really isn't that different from producing or playing for someone else. Only I'd take my guitar into the control room and play it to hear what it sounded like and then step back into the studio to record.

Musician: *Did you use any new recording techniques on Men Without Women?*

Van Zandt: Well, I had recorded everything live on *I Don't Want To Go Home*, the Jukes' first album. On my own album I brought the Disciples of Soul into a big room and had them gather in a circle. But instead of headsets, we used monitors. It's surprising how little a problem leakage was for us. After all, we had horns blaring into the drum mikes and the monitors screaming up into all the mikes. Most engineers tell you that you have to have barricades, but you don't. In fact, I've been trying to shorten the gap between the stage and the studio since I can remember. I hate overdubbing and use very little of it.

Musician: How does your guitar work in the E Street Band differ from your playing in the Disciples of Soul?

Van Zandt: In the E Street Band, the keyboards and Bruce's guitar have always played a major role, largely because by the time I joined the group, right around the end of the recording of *Born To Run*, their sound was already set. With the Disciples of Soul, everything starts with my rhythm guitar. Then I build according to what the song demands. If it calls for a lead guitar solo, then I'll take it. If the song demands horns, I'd just as soon have them play the solo.

Musician: What made you decide to become a producer?

Van Zandt: I had always been a producer without realizing it. When you pick a song, arrange it, develop the sound and know the consequences of the direction you're going in, you're already producing. The first session I produced was wild. It was the Jukes with Jimmy Iovine engineering—when he wasn't asleep or on the phone (laughs). My one priority was to get a good snare drum sound. And that may be the only memorable production point on the album. I actually formed the band based on my guitar and voice and, after we negotiated a record deal, I got the offer to join Bruce's band. So the Jukes session became a last minute about-face, trying to blend Johnny's vocals into the band. But the record came out sounding a lot looser with more room for evolution than it would have had otherwise.

Musician: How did you become involved with Gary U.S. Bonds?

Van Zandt: Bruce said, "I'm going to record 'Dedication' and 'This Little Girl Is Mine' with Gary. Would you like to work on it, too?" I said, "Sure," and once we got into it we discovered that Gary is a fantastic rhythm and blues singer, which you would never have known. His early records incorporated only one type of singing, that everybody-sing-along-and-shout party music. So when our collaboration turned into an album project, it wasn't a case of trying to bring out what he used to do but instead finding out what he was capable of doing.

Musician: Did you study old Gary U.S. Bonds records before going into the studio to record?

Van Zandt: No. They're not exactly the kind of records you'd want to copy. They were literally recorded in a garage. They're a lot of fun to listen to, but I'm not egotistical enough to think that everyone today is going to like that sound. We did a modern version of his old style on "Dedication" but that's the only nod to his past.

Musician: How were Gary's vocals cut?

Van Zandt: I'd sing the song to him one time and then he would go out and sing it in the studio, adding his own personality and setting the mood of the song. He's a

producer's dream. He opens his mouth and it's a take. If we have three open tracks on a song and he sings it three times, that's two times too many.

Musician: You have worked with Bruce coproducing both Gary U.S. Bonds and the E Street Band. Does working with a coproducer create any confusion?

Van Zandt: It doesn't have to. It helps if you're friends. There's a potential conflict there but on Bruce's records you know that he's running the show. But when I tell an engineer to do something one way and leave and then Bruce walks up and tells him something else, chances are Bruce will let the engineer try it both ways and utilize the approach that works best.

Musician: You've gained a reputation as a modern master of the classic 60s horn sound. What is the secret of your style?

Van Zandt: I add a rock flavor to that



Miami Steve plays, writes and produces Asbury heat.

60s soul sound, which means that the horns are more pointed and not as broad as you might hear on older records. It's more of a punch in the face than a seething background. The entire section becomes an instrument in itself, like a guitar. I very rarely double horns. I record them all at the same time, sometimes each on its own track, sometimes all on the same track, letting the leakage take care of any size problem. I like a brassy sound rather than a sax sound although I still want a strong bottom provided by the baritone sax.

Musician: In *Dino Danelli* you've got one of the all-time great rock drummers. What adjustments did you make from working with Max Weinberg in the E Street Band to working with Dino?

Van Zandt: What surprised me most is the incredible similarities between their styles, which I'm sure is coincidental, although I know that Max listened a lot to Dino. But no more than he listened to Al Jackson, Earl Palmer or Hal Blaine. As a producer I have to like every drum fill. That's the difference between what is or isn't a take. Now it's to the point where Max and I are really in tune with each other. While we were recording *Men Without Women* there were times when I would close my eyes and think that Dino

was Max.

Musician: What is your assessment of the sound Bruce and the E Street Band achieved on *The River*?

Van Zandt: We used extensive room mikes on that album for the first time to capture the sound of the band live. I think we actually began playing together more as a band on that record. What makes me happy is less effort and that's what *The River* was all about. Any concept of a sound, though, is something that developed during the mix and not while we were recording.

Musician: What do you think of Bruce's stripped-down 4-track approach on his solo album *Nebraska*?


Van Zandt: The fact that they've played it on the radio is a tremendous achievement and a tribute to Bruce. Here Bruce's music transcended the primitive recording technique and maybe that will loosen up the business a bit. There's nothing that I'd like more than for people to get less technically oriented and more emotionally involved.

Musician: Can we expect to see a Miami Steve equivalent of *Nebraska* any time in the future?

Van Zandt: Honest to God, I've thought about recording an album that way from the very beginning. The first time I walked into a studio it sounded terrible to me. The reason was that it was terrible. It took me a while to realize that you don't hear the music properly in the studio. I would prefer to record onto a cassette and then transfer that onto reel-to-reel tape. That way you hear the band as if they were playing in a rehearsal hall, not an engineer at work. An engineer knows how to twirl knobs. But don't twirl knobs on my records.

Miami Steve's Equipment

Steve's primary guitar is a refretted '57 Fender Stratocaster that sports new potentiometers, new tuning pegs, original pickups and an Alembic Strato-blaster. The '57 Stratocaster spare has a shaved-down neck, new tuning pegs, one original pickup and two later model Fender pickups. A '65 Stratocaster serves as a second spare. All three guitars are outfitted with Fender 315OR strings, which Steve plunks with either National steel fingerpicks or Fender heavy picks.

The signal from Steve's guitar is run through an MXR micro-amp into an Ibanez UE405 effects box with the stereo chorus mode activated. From there the signal is sent to both a Fender Twin reverb and a MESA/Boogie 100-watt amp. The result is a fatter, powerful doubled guitar sound that is achieved without the use of a stack of amplifiers. For guitar solos Steve hits the Strato-blaster on his '57 Strat. The Ibanez box is then switched into the parametric eq and analog delay modes and the micro-amp is boosted all the way. 

DAVE EDMUNDS' LIVE ROOTS

A Rock Fundamentalist on a New Roll

BY J.C. COSTA

CHARLYN ZLOTNIK



Edmunds' new sidemen are more amenable to craftsmanship than the ill-fated Rockpile.

"I get lots of cassettes from publishers, they send me about two dozen a week, and they all think, 'Ooh, rock 'n' roll, sixteenth notes, that would be a good one for Dave Edmunds.' The songs are all travelin' at a frantic pace with some guy leapin' all over the keyboards, and they think that's what I'm after. And that's *not* it! I can't really think what it is offhand, but that's definitely not it."

By now, Dave Edmunds is rigidly typecast as *the* classic, no-frills rock 'n' roller with all positive and negative connotations intact. From his formative band years in Cardiff, Wales to his current Columbia solo LP *D.E. 7th*, Edmunds has always shown a nearly unnatural predilection for sticking real close to the roots. Primary influences like Chuck Berry, Jerry Lee Lewis, the Everly Brothers and Elvis have remained as a fixed matrix in his scheme of things, right down to the most finite nuances of guitar

timbre and vocal harmony.

This purist sensibility has won him the allegiance of many true believers, but record biz types who specialize in superficial categorizations have been quick to damn him for producing a body of work that sounds same-y, with too little to distinguish it from historical precedents. Admittedly, Edmunds will never be leading the vanguard of musical innovation, but his close-to-the-vest approach is predicated on the simple fact that it is the only way he knows how to do it. If people can't penetrate his work to grasp the subtle elements differentiating it from other forms of "classic" rock 'n' roll, there's nothing he can do about it.

"I can understand how people could say, 'Oh, it's just *that*,' but it's a very flippant way to just dismiss something. I understand why they do it, they want to hear other things as well, but you just can't dismiss rock 'n' roll in its purest

form as easily as that. I accept it in a way, but it's their loss."

For those who've received the message, Edmunds becomes the apostle of truth whose instinctive feel for rock 'n' roll lends a transcendent quality to his work. But it wasn't always that way. After his early Welsh musical apprenticeship and a brief sojourn to London, Edmunds ended up in a band named Love Sculpture doing twelve-minute guitar fusillades over souped-up classical chestnuts like Khachaturian's "Sabre Dance." Edmunds was instantly labeled as another guitar ace long on speed and dexterity, short on taste. Looking back on that period with a certain displeasure, Edmunds attributes much of Love Sculpture's excess to bad management and "packaging," while shouldering his share of the blame.

"I was just a young kid screwin' around with an electric guitar, really. It (*Forms And Feelings*) was not a good record, it ("Sabre Dance") wasn't good guitar playing. Just the exuberance of youth, nothing more than that."

Shortly after that, Edmunds retired to a new home in South Wales near the soon-to-be legendary Rockfield Studios. Given the run of Rockfield by the owners, he was free to expand his instrumental talents while exploring the idiosyncracies of the recording studio. There he forged an aesthetic, incorporating all of rock 'n' roll's fundamental truths with a new sense of purpose. In doing so, he also set in motion a pub-rock/new wave/rockabilly snowball that not only gained momentum through his solo albums, his work with former confederates Nick Lowe and Rockpile, and extensive production work but left an indelible imprint on British and American pop music.

Of his solo/Rockpile records, 1977's *Get It*—featuring strong original material like "I Knew The Bride," "Here Comes The Weekend," "Little Darlin'" and dynamic covers like "Get Out Of Denver" (Bob Seger via Chuck Berry)—crystallize many of Edmunds' theories about the way rock 'n' roll should be performed and recorded. Instruments are usually recorded direct into the board with a minimum of overdubs (with the notable exception of his "Spector-Sound" singles) for maximum presence and tonal integrity. Vocals are placed either far forward or well back into the mix with a healthy amount of echo. Harmonies ring out as tight and pristine as the original models and the instrumentation hews fairly close to the original while not lapsing into outright mimicry.

With a few exceptions, mostly differences in tone caused by the mood of the band at the time of recording, most of the Rockpile albums (appearing as Edmunds

P R O D U C I N G

EARLE MANKEY'S BIG SOUND

A Cool, Explosive Studio World

BY JOHN MENDELSSOHN

or Lowe solo shots except for *Seconds of Pleasure*) follow the format. But the consistent theme running through Rockpile's existence was the kind of pub-crawling semi-coherent looseness that marked the Faces and Rolling Stones' best moments. But good ol' boy appearances aside, Edmunds is a meticulous craftsman and the band's more buffoon-like tendencies began to gnaw at him.

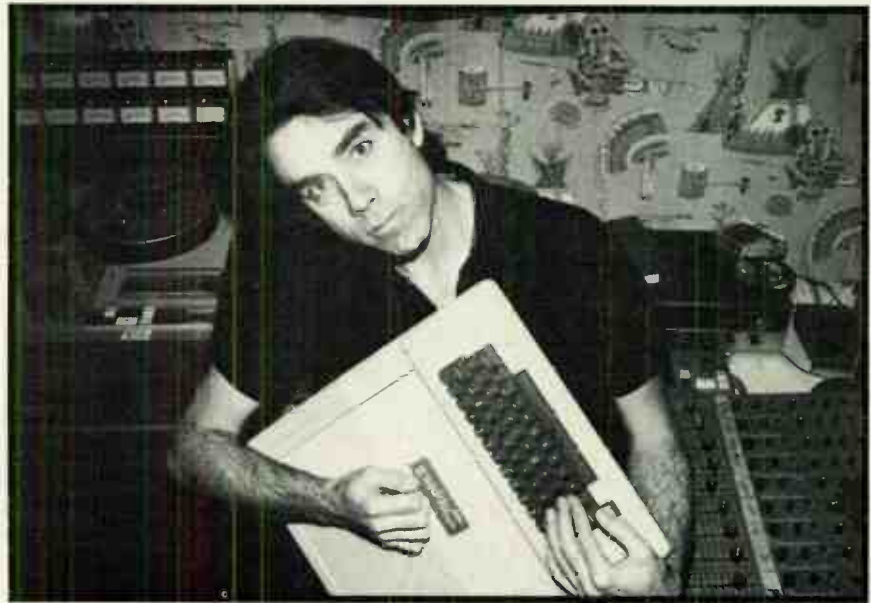
"I must say I had some great fun with Rockpile and we had some great gigs, but this band is so much better. Mickey Gee's (early bandmate from Cardiff days) guitar playing is just sensational. And we have Geraint Watkins, the piano player—who also plays accordion on the Cajun things like 'Louisiana Man'—which I never had in Rockpile. And there was always this cynical, flippant attitude, we'd always cut corners with Rockpile. We'd keep the same guitars on right through the set and just steam through it no matter what was called for in the instrumentation. Like for 'Queen Of Hearts,' it works great to have an Ovation acoustic guitar to do those stabbing bits (counterpoint acoustic riff). It would never even occur to us but with this band I just said, 'Yeah, let's go for it, let's do it properly.' And using a horn section, because a couple of the songs on the album *needed* a horn section. If I'd suggested that in Rockpile, which I never did, mind you, it would've got shouted down."

Fleshed out by bassist John David (also from the old days) and drummer Dave Charles, Edmunds' new band charges through an intelligent selection of tunes by Springsteen, Gallagher & Lyle ("Generation Rumble") and NRBQ's Terry Adams ("One Of The Boys") with the controlled power of the stalwart veterans they are. The sound is more punchy and compressed, and Edmunds is even tinkering with new impolite guitar sounds like the dark, drone-fuzz riff behind "Me And The Boys," which gives it a fatalistic tinge missing on Bonnie Raitt's version.

Technically, Edmunds is straightforward to a fault. Starting off in Love Sculpture with a '59 Gibson ES-335 "Dot" neck guitar through a Fender head and Marshall bottoms, he has pretty much stuck with the same guitar live (in the studio he uses a Gibson L-6S solid body and an old Switchmaster guitar straight into the board "for more top end") and updated amplification (a MESA Boogie 100-watter into the P.A.). His concept of recording is equally direct.

"I used to have feelings about certain 'rooms,' but now it's just the studio you get used to. Because basically, if the studio is sound in its construction and has decent equipment, you just get used

continued on page 95



JOHN MENDELSSOHN

Mankey used an Apple to craft a remarkable remake of "The Lion Sleeps Tonight."

Steve Lillywhite commonly gets the credit for bringing ambience back to the rock drum sound. But long before he recorded U2's "I Will Follow" or any of the Peter Gabriel tracks that you think represent the sound at its most exciting—indeed, while Lillywhite was still making tea and sweeping the floors of London studios—Earle Mankey was already making snare drums sound like rifle shots in long stone corridors, tom-toms like stampeding mastodons. Ask Chris Thomas. When I played my own exquisite, Mankey-recorded "Little Beauty" for him in the autumn of 1976 (yes, I still write songs, as well as profiles), he to whom everyone from Paul McCartney to the Sex Pistols has turned for production guidance shook his head in awe and mused, "That might be the best drum sound I've heard since 'Be My Baby.'"

Earle Mankey isn't only a recordist and producer, though; he is a recording artist in his own right, one whose wholly computerized version of "The Lion Sleeps Tonight" surely ranks among the most astonishing singles of the 80s thus far. He became fascinated by electronics while working on a project for a fifth grade science fair—a one-note electric guitar made out of a guitar string, a slab of wood and a headphone connected to

a transistor radio. He became obsessed with sound about three years later, when, as an eighth grader, he'd overdub up to thirty tracks on his little 2-track recorder. "At the time, I thought I was doing ordinary rock music," he laughs. "but in retrospect I see that it was really *musique concrete*—walls of white noise." Late in his college career his love of his 2-track served as the basis for his friendship with the pair of brothers with whom he'd later form Sparks. He had a guitar and a tape recorder. Ron Mael had an organ and reams of songs. And Russ Mael had a Japanese bass and a cute singing voice. Soon, of course, the three of them had a group. Despite small successes in Britain, the group elicited only frigid indifference in its native Los Angeles, and disintegrated in 1973. At that juncture, our hero might well have parlayed his degree in electronics engineering into a lucrative career in aerospace or the like, "but all I could think of was getting hold of one of the new TEAC 4-tracks."

Only a month after going to work for a manufacturer of recording studio consoles, he followed one particularly troublesome 24-track model to the Beach Boys' Brother Studios. "Since I was the only person there who knew how to do maintenance on it," he

PERFORMER 500 SERIES

The DOD Performer 500 Series employs the latest technology and brings together many innovative and previously unavailable features.

Our constant research allows us to incorporate new ideas, materials and techniques in producing the best performance and finest products available.

Each Performer has a solid die cast metal case, modular design with plug-in circuit card, AC adapter included (USA models), heavy duty power connector, active switching, exceptionally long battery life and newly designed circuitry.

All Performer 500 Series effects are backed with a three-year limited factory warranty.

PHASOR 595

The DOD 595 Phasor is a six stage regeneration phase unit with up to 1080° degrees of phase shift. The DOD 595 produces all the classic phase shift effects, along with a broad spectrum of regeneration phase shifting. Three controls are provided on the DOD 595 Phasor allowing a wide range of colorful sounds.

WAH FILTER 545

The DOD Wah Filter 545 is a bandpass filter that can be swept across a portion of the audio range. The peak frequency of the 545 is determined by the level of the input, the stronger or louder the signal, the higher the wah effect. By varying playing techniques the 545 will act as a touch controlled wah—wah adding expression to all types of instruments.

DISTORTION 555

The DOD Distortion 555 delivers a wide range of useful effects from a warm tube type overdrive effect to a hard driving distortion or fuzz sound with a long sustain. The 555 can give the presence of a powerful sound without loud volumes, making the 555 a useful effect for all types of performances.



DELAY 585

The DOD Delay 585 uses the latest bucket brigade technology to electronically simulate echo and reverberation. The Delay 585 is completely electronic and requires no mechanical or moving parts, making it totally maintenance free. The Delay 585 provides continuous delay times from 60 to 300 ms (milliseconds) with a dynamic range greater than 90 db.

DOD ELECTRONICS
CORPORATION
2953 South 300 West
Salt Lake City, Utah 84115
Telephone (801) 485-8534

STEREO CHORUS 565

The DOD Stereo Chorus 565 is a time delay effect. The chorus effect of the 565 is accomplished by mixing the original voice with a delayed voice whose pitch varies slightly from the original. The DOD 565 also includes a synthesized stereo output allowing the use of two amplifiers to produce a realistic stereo presence. Because of the tonal characteristics produced by the 565, its applications are many.

FLANGER 575

The DOD Flanger 575 produces its comb filter type of effects through the use of time delay circuitry. Using short delay times, the 575 can produce a wide range of effects from regeneration flanging and chorus to quivering vibrato, and many melodic effects in between. The 575 has a dynamic range greater than 90 db with a very wide frequency response, making the 575 a natural for studio or stage.

COMPRESSOR LIMITER 525

The DOD 525 Compressor Limiter makes all signals which pass through it have the same average output level, regardless of the original input level. In other words, the 525 squeezes a wide dynamic range into a much smaller one. This gives an instrument more sustain by increasing the gain as a note decays, adding a more even, unbroken professional sound.



EL-15 Woofer

- 25-5000 Hz
- 200 Watts
- 100 dB M/W
- 4" Voice Coil



For complete information:

(714) 632-8500
(800) 854-7181

EMILAR CORPORATION
1365 N. McCan St.,
Anaheim, CA 92806

READER SERVICE

The following companies would love to send you info on their products and services. Just send us this column with your choices checked and we'll do the rest. Allow 4-8 weeks for delivery. For faster service, please write to the manufacturer directly.

★ Keyboards

- Karg, 2, 3,
- Fender Rhodes, 41
- Prophet, 24, 25
- Fairlight, 54, 55
- Moog, 61
- Roland, 68
- Yamaha, 87
- Emilar, 92
- ADA, 93
- DBX, 94
- Audia Digital, 100

★ Guitar & Effects

- Boss, 4
- Seymour Duncan, 9
- Yamana, 16, 17
- Kaman Strings, 19
- Peavey 21
- Ibanez, 23
- Whirlwind, 28
- Lawrence, 34, 35
- Martin, 53
- DOD, 78, 107
- Ovation, 108

★ P.A. & Audio

- Shure, 15
- Sound Craft, 26
- Foxtex, 36
- Electro-Voice, 37
- Beyer, 65
- Ramsa, 74, 75

Name _____

Address _____

City _____

State _____ Zip _____

Return to **MUSICIAN**
P.O. Box 701, Gloucester MA 01930



This beautiful poster from Castalia Publications gives you a lifetime's worth of musical reference power for the price of a set of strings. No matter what level of player you are, owning a **GUITAR POSTER** is like having a comprehensive roadmap to the guitar hanging right there on your wall, anytime you need it. It will help you find your way through the twists and turns, and let you take your music wherever you want it to go!

THE GUITAR POSTER is now available from **MUSICIAN** for just \$5.95. Also available are Pick-Packs of ten guitar picks for just \$1.00 (with order of poster only). Postage and handling is \$2.00 for the first poster, \$1.00 for each additional poster (foreign orders add \$1.00). MA residents add 6% tax. Allow eight weeks for delivery.

Please send me _____ **GUITAR POSTER(s)** and _____ Pick-Packs (T M H Mixed)

Enclosed is \$ _____

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

Credit card # _____

Expiration date _____

Payment enclosed

Bill my VISA/Mastercard

Signature _____

Date _____

Make checks payable to **MUSICIAN MAGAZINE**, Box 701 Gloucester, MA 01930

Clip and Mail Today!

explains, "I was in a real good position to become the Beach Boys' recording engineer."

This he soon did, and with mutually felicitous consequences. "It wasn't like it was for most engineers, who are paid to help create a certain product in a certain amount of time," he remembers. "The Beach Boys were more into the home style of recording that I like—they'd go in and screw around for a few hours and see if they got something interesting on tape, so I was able to try out lots of different things. I didn't try anything with them that no one else had ever tried before, but I was the first to try to use all sorts of stupid effects with *them*. Naturally, ninety-nine percent of that stuff got thrown out in the end.

"When I look back at it, I think it must have been pretty funny, me boldly walking into these 24-track sessions with all these techniques I'd learned in the kitchen and bathroom of my parents' house. Of course, being a recording engineer is actually ridiculously simple—it's all just turning some knobs and making sure the machines are working. You could come in the night before and figure out what to do. I guess it was no surprise that I came to be thought of as somebody who got strange sounds."

The offhanded manner in which he demythologizes the craft of the engineer is in no way a suggestion that the recording studio isn't a source of endless fascination for him. "Like all guitar players," he says, "I can sit around for hours listening to how my amp sounds at different settings, or playing my guitar a quarter-inch from the bridge, or whacking the back of it—just discovering all these stupid ways of making different sounds. Well, the studio to me is a sort of infinitely enhanced version of a guitar and amp, one with a million different ways of making cool sounds."

His love for "loud Marshall-amp-type groups" inspired him to phone Kim Fowley halfway through America's bicentennial to solicit the producership of the Runaways. Fowley spurned him, only to phone back a few weeks hence to offer Mankey coproducership of a mob of Sparksoids called the Quick. The success of that project led to the Runaways' second album, and hence, believe it or not, to Helen Reddy's *Ear Candy*, on which Earle, "tried to inflict a John Lennon sensibility.

"It had always seemed to me that Mott the Hoople, say, was what the industry was all about," he admits. "I'd always thought of someone like Helen as sort of a specialty act, so when I got all this 'industry-credibility' from coproducing her album, it really surprised me."

continued on page 100

BILL NELSON'S THINKING HEART

A Reformed Guitar Star Shuns Clichés

BY DAVID FRICKE



ANTON CORBUIN

Once a member of Be-Bop Deluxe, Nelson now makes evocative keyboard music.

Bill Nelson was never your average guitar hero. True, it was his early reputation as an expressive, highly dramatic string-bender that launched his band, English progressive rock champs Be-Bop Deluxe, on its successful five-year mid-70s chart reign. Yet often taking the stage in natty double-breasted stockbroker threads, cracking only a winning smile when most of his peers would be grinding their Gibsons at crotch level, Nelson was content to coax fluid, eloquent melodies, artfully deployed fills and brief but searing solos—pointillist Clapton ignited by Hendrixian fire and given a jef-age gloss—out of his instrument. And when the cheap "axe-murderer" thrills his audiences demanded became too much for him, he did something about it. He switched to keyboards.

"I honestly feel the guitar has been degraded by the standard of too many players," explains Nelson, whose largely electronic double LP recently issued by PVC, *The Love That Whirls*, is his first American release in over three years. "The stance they project, particularly

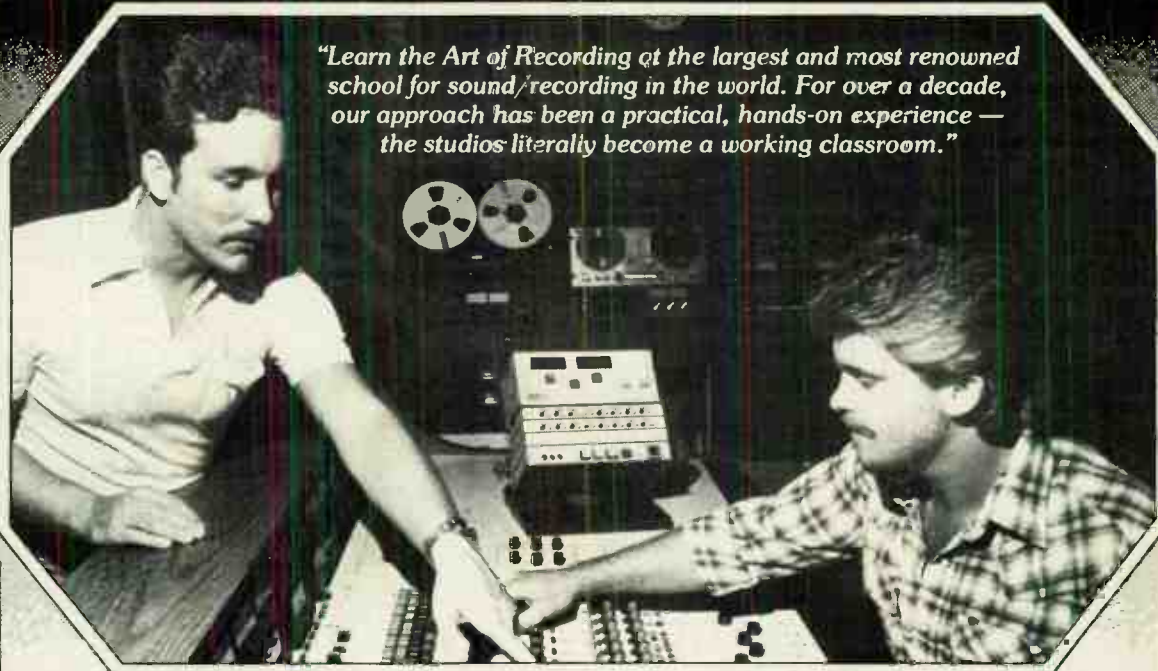
live, is rather ignorant. It's this hackneyed idea of a guitarist with his legs spread apart whacking it out like it's a phallus he's hitting. I fall apart laughing when I see it.

"In Be-Bop I also felt my songwriting was not being given enough attention, the ideas in the sound, the tonalities, the concepts in the lyrics. I was always written up as a guitar hero, not a singer, songwriter or producer. Not an artist. It just got to the point where I was committed to my own best clichés on stage."

His ghostly palor and slight frame, perched somewhat uncomfortably on the edge of a Manhattan hotel bed, confirm that the thirty-three-year-old Nelson has spent most of his post-Be-Bop years dismantling those clichés in the hermetic privacy of his home studio called the Echo Observatory. Lit by one light bulb, this small, unheated and windowless room is over the kitchen in his Yorkshire country house. There he has surrounded himself with a haphazard collection of studio and electronic gear ranging from a spanking new Fostex

Become a Qualified Assistant Sound/Recording Engineer...

in 5-6 Intensive Weeks



"Learn the Art of Recording at the largest and most renowned school for sound/recording in the world. For over a decade, our approach has been a practical, hands-on experience — the studios literally become a working classroom."

- The first and foremost recording workshop in the USA and Canada since 1971
- Recognized nationally in the music/recording industry
- Exclusively offers "the Recording Engineer Apprentice" certificate and curriculum
- 7 sessions offered year-round
- Licensed by the State of Ohio — State Board of School and College Registration #80 07-0696T

THE RECORDING WORKSHOP

CHOOSE WORKSHOP DATES

WINTER WORKSHOP '83	.....	Jan. 10—Feb. 11
EARLY SPRING '83	.....	Feb. 28—April 1
LATE SPRING '83	.....	April 18—May 20
EARLY SUMMER '83	.....	June 13—July 15
LATE SUMMER '83	.....	August 1—Sept. 2
EARLY FALL '83	.....	Sept. 19—Oct. 21
LATE FALL '83	.....	Nov. 7—Dec. 9

- Learn Recording Engineering, Sound Reinforcement, the Business of Music and Creative Record Production (how to produce)
- Hands-on music recording/mixing in 24, 16, 8 track and digital recording studios
- Seminars taught by top music pros
- 5 recording studios • Job placement assistance • Co-educational
- Ideal experience in a relaxed country setting • On campus housing

THE RECORDING WORKSHOP

455-A MASSIEVILLE ROAD — CHILLICOTHE, OHIO 45601

NO PREVIOUS EXPERIENCE NECESSARY Limited Enrollment — Write or Call Immediately

* Call Toll Free
(800) 848-9900

CALL NOW

Ohio & Outside USA
(614) 663-2544

FOR BROCHURE: _____

NAME _____

ADDRESS _____

MONTH-TO-MONTH RESUSCITATION



MUSICIAN

More new music in every issue
than you could hear all year.

Tune in to MUSICIAN Magazine every month and turn on to the most varied music format available. Unlike other music publications, we don't talk *about* today's recording artists, we talk *to* them. Join in the discussion and discover the difference today!



A-8 8-track tape deck and a Roland TR-808 drum machine to a battered old Minimoog from Be-Bop days, some Casio toy synths and an old hi-fi tuner he uses as a monitor amp (the guitars—his trusty Yamaha SG-1000 and a custom-designed Viellelette-Citron—are hopelessly outnumbered). While he continues to record at name U.K. studios like Rockfield, it is at the Echo Observatory that Nelson has fashioned, from Be-Bop Deluxe's original high-tech prog-rock flash, a singular fusion of futurist pop tangents and airy instrumental pastels that exploits the malleable sound properties of electronic hardware without denying its essential synthetic quality.

The Love That Whirls, he notes, "is the first album I've done on my own that is totally, apart from one track, done on a rhythm machine, the Roland TR-808. Instead of making it sound like a real drum kit, what I've done is to treat the electronic kit as a piece of electronics. The Roland is like the Linn but it has artificial drum sounds instead of real ones. That was the beauty of it for me. I made the machine feel even more harsh and electronic."

Similarly, most of the lead guitar—what there is—on the album is actually E-bow guitar, that fluid linear sound perfectly complementing Nelson's synthetic concept. "For one thing, it stops me from flying around in wild scales because you're limited to one string. You're playing modal patterns on one string, which gives it a relatively Eastern feel. And if you put a flanger or phaser on it, you can actually hear the thing looping." The good thing about his Casio MT 30 and VL-1 keyboards, he adds with a grin, is "their little cheapo plastic-y sound. It lends a humorous tongue-in-cheek element that brings it all down to reality."

While Nelson's interest in keyboards dates back to early Be-Bop Deluxe (he was writing songs at the ivories as far back as 1976's *Sunburst Finish*), his current attempts to apply spatial electronic touches to art-pop song constructions are rooted in the experimental home recording he did during the 1979-81 record contract famine that followed his feast years with Be-Bop and his short-lived followup band, Red Noise. Furiously, almost desperately churning out song demos of a vaguely commercial nature by day, he maintained his sanity by night writing and recording impressionist instrumental sketches on a 4-track with an ARP string synthesizer, the Minimoog and another Be-Bop relic, a Wurlitzer electric piano.

"The idea," Nelson says now, "was to create an atmosphere, an environment for the ears that would give a sense of space and time. In essence, it's no more


than songwriting, I suppose, in the sense that it's communicating. It wasn't just experimenting for its own sake." Some forty minutes of the five hours of these "Atmospheres for Dreaming," as he called them, came out on a bonus LP with his 1981 import release *Quit Dreaming And Get On The Beam. Das Kabinet (The Cabinet Of Doctor Caligari)*, released last year on Nelson's own Coc-teau label, and *La Belle Et La Bete (The Beauty And The Beast)*, the freebie album that comes with *The Love That Whirls*, show Nelson adapting those "atmospheres" into soundtrack form for a progressive Yorkshire theater company.

But *The Love That Whirls* finds him discreetly applying those recording techniques and expanding the instrumental notions first hatched in the Echo Observatory. To the metallic slap of the Roland drum machine, the ethereal swirl of the E-bow guitar and his own electronically treated croon, Nelson adds marimbas, autoharp, flute and creative processing of his keyboards' transistorized ping to evoke the Oriental swirl of "Eros Arriving" and alien disco gallop in "Flaming Desire." That Nelson's deft manipulation of phasing, echo and electronic percussive tricks heightens the songs' native dramatic qualities instead of weighing them down with academic stiffness explains the LP's subtitle—*The Diary Of A Thinking Heart*.

"For the reverse noise bits on some of the tracks," he cites as an example, "I would take the rhythm track, turn it around, and—to get sounds that were strongly percussive—play it to the origi-

nal rhythm backwards, five bars at double speed, ten bars at half speed and so on. Then I would add harmonizer and pitch changes. So I would have a track with all these sucking and zipping noises which I would bring in and out of the song as though someone was playing a fill."

Nelson has also been playing similar tricks on his outside production jobs, most recently with hit Brit electro-poppers A Flock of Seagulls. He tells the story, with a generous seasoning of sarcasm, of an A&R man for the Flock's British label who insisted Nelson remix his production of the song "Telecommunication." The company man wanted Nelson to bring up "the mello-tron male voice choir" in the background. That, Nelson grins, was in fact a harmonic overtone produced between the bass and rhythm guitars. "It was an accidental freak. There was no way you could bring that out."

Then there's the faint buzz that crops up in parts of that '81 bonus instrumental album, titled *Sounding The Ritual Echo*. For all of its pros, like its "live" room sound (Nelson often records with both an amp mike and a room mike to get an ambient effect), the Echo Observatory suffers from cons like faulty wiring. "You must listen carefully to the *Ritual Echo* record," Nelson laughs. "It's an old house with ancient wiring and every time my wife turns on the washing machine, you get a buzz on the main lines when it goes through the cycles. On the album you can hear that buzz as it goes through wash and rinse." 

R A D I O

IN SEARCH OF JIMI HENDRIX

Mining & Shining Bootleg Gold

BY DAVID FRICKE



It should be a considerable embarrassment to AOR radio that Jimi Hendrix, a prime architect of the FM underground revolution, is being honored with an exhaustive four-hour documentary not by "The Source" or "The King Biscuit Flower Hour" but by the supposedly stuffed shirts at National Public Radio. One of the first rock-oriented programs of its kind to receive a grant from NPR's Satellite Program Development Fund, *Jimi Hendrix* is the result of two solid years of researching Hendrix's life, interviewing his family, friends and musical associates, and digging into the bootleg goldmine of his recordings by

Craig Street, Don West and Bari Scott of Slight Return Productions in Berkeley, California. To say that they have come up with the most illuminating and inspiring investigation of Hendrix's life and music would be a gross understatement.

"We wanted to give a well-rounded view of Hendrix as a person and musician," explains Street. "Too many of those other Hendrix radio specials are concerned with Hendrix the rock star. We wanted to determine his true force in music." To that end, Street and his coproducers rounded up interviews with such crucial participants in the Hendrix story as his father Al Hendrix, producer Alan Douglas and Experience bassist Noel Redding. Also interviewed for their insight into and experiences with Hendrix as a player are Ornette Coleman, bluesman John Lee Hooker, guitarist John McLaughlin, and, in a previously unissued interview, the late Rahsaan Roland Kirk.

Where Street and company have really outdone themselves is in unearthing some remarkable, previously unreleased Hendrix recordings. Among *Jimi Hendrix's* wonderful discoveries are the legendary Hendrix-John McLaughlin studio jam (or what's left of it—Street says only forty-five minutes remain of the original ten hours), a Muddy Waters medley from London's Flamingo Club in the early, heady days of '67, unreleased tracks from his session with Arthur Lee's Love, the Monterey set opener "Killing Floor" (not on Hendrix's Monterey LP), and an all-solo session cut just before *Electric Ladyland* called "Cherokee Mist" featuring Hendrix on guitar, drums and sitar.

Given the nature of bootlegging and the thoughtless dissemination of Hendrix masters after his death, the dodgy quality of many of the recordings required cosmetic surgery by producer/engineer Elliot Mazer, who had previously distinguished himself on the remix and clean-up job he'd done on the recent posthumous Janis Joplin collection *Farewell Song*. "Some of the Jimi stuff," Mazer notes, "was worse than Janis'. Some of it originated on audio cassette. When Jimi would jam at the Scene or Cafe Au Go Go in New York, he'd usually take one of those cheap mono cassette recorders, put it onstage in front of him, and just start recording."

To get these tapes up to snuff, Mazer put most of them through a "phenomenal" ADR—Audio and Design Recording—vocal stresser ("a variable and versatile 4-band equalizer"), an ADR Scamp rack (a modular rack unit with ADR SO5 and SO6 dynamic filters) and a Lexicon 224 digital reverb to create ambience and give the mono recordings some stereolike spread. "I

also used an Auto-panner on the Scamp rack, which can flip things around randomly and in rhythm between two speakers, a technique Hendrix used a lot in the studio."

With funky mono cassettes like the Flamingo Club tape, Mazer cracks that his main priority was "to get it sounding so good you'd recognize who it was and why it was important." An unfinished excerpt like "Cherokee Mist" proved a greater challenge. "That tape was a little hissy. I mixed it with the ADR stresser and Scamp rack to create some flange on the guitar. The Lexicon created some ambience and the Auto-panner was used to move the bass drum around the room. The sitar sounded pretty good as it was."

Using a 24-track Neve board at Music Annex in Menlo Park, California, Mazer mixed these tapes at 16-track "with the point of view of my fantasy of what Hen-

drix would have wanted to do with these tapes. Remember, in the old days, the phasers and flangers he used were just double tape machines run at different speeds.

"I do consulting work," he adds, "for the National Park Service in my spare time to help preserve our natural heritage. Trying to preserve our musical heritage is just as important. This Hendrix stuff is just too good to leave lying around."

(Note: *Jimi Hendrix* was transmitted to satellite for broadcast by participating NPR stations in November. Craig Street says there will be more transmissions in December and probably January. Contact your local NPR outlet. Street is also angling for future commercial radio distribution. For further information and to offer support, contact Slight Return Productions at 2321 6th Street, Berkeley, CA 94710.)

D E V E L O P M E N T S

E-V's ENTERTAINER

A Portable P.A. Breakthrough

BY DAVID FRICKE



Of all the banes of a working band's existence, the biggest has to be (after, of course, getting your money) the P.A.—particularly if you have to lug your own around. Apparently, there is a law of the universe that says the sound quality of a P.A. is in direct proportion to its weight.

Electro-Voice, however, feel they have something that won't break either your biceps or your bank account in the Entertainer, a three-piece sound reinforcement system small enough to fit in the trunk of your car but powerful enough to fill a club with clear, concise sound. "The key concept in designing the Entertainer," explains Joe Dougherty, E-V's director of engineering for

electronic products, "was portability and clarity. The size and shape of the package would be convenient enough to fit in a car. And the emphasis of the sound was on clear sound rather than a lot of effects. The low distortion level was an important consideration."

Weighing in at 35.5 pounds, the Entertainer's model 100M stereo-powered mixer packs considerable features in its 18½" x 20" x 8" frame—ten inputs of which eight have three-band equalization, a power amp checking in at 150 watts per channel into four ohms (100 watts into eight ohms), and a dual eight-band graphic equalizer (±12 dB boost-cut). Add to that a mono/stereo function switch, reverb color control, and fluorescent bar graph display. And the model 100M's Powerlock circuit works as an automatic compressor. "You really have to work at it to distort," boasts Dougherty. "At 100 dB at 25 feet, it's not as loud as most rock bands, but it's still quite loud."

In fact, the Entertainer, which includes two model 100S two-way Constant Directivity speakers (you can purchase the speakers and board separately), should be particularly attractive to small jazz combos, folk groups and solo entertainers. Although Dougherty confesses that the Entertainer's power output

would not be enough to fill an auditorium with the sonic blast of Deep Purple, he claims that several Electro-Voice staffers who play jazz have taken the system on club dates and had very good results. It also turns out, a bit to E-V's surprise, that the system is also popular with religious and school groups using it as a house system in small halls and auditoriums.

As for speaker specs, the 100S weighs 28 pounds and takes up 1.8 cubic feet of space. The 12-inch woofer is built with a 10-pound magnet assembly for high efficiency and the 1½-inch tweeter handles up to 25 watts of input power. The constant directivity feature reportedly gives the speaker a horizontal and vertical coverage zone of 500-10,000 Hz.

The whole system—the 100M mixer and two 100S speakers—has a suggested retail price of \$2,818. E-V actually introduced the Entertainer last year but the system has only been available on a limited basis until now. And where some companies might claim their P.A. fits in a car trunk—like maybe a Cadillac—E-V dares to prove it. According to Dougherty, their promo campaign features an ad with a picture of the Entertainer fit snugly in the trunk of a Honda.

(Contact Electro-Voice at 600 Cecil Street, Buchanan, MI 49107.)

dbx AUTOGRAPHIC Automatically Analyze & Equalize



BY PAUL D. LEHRMAN

About six years ago, I ran into a friend who worked for ARP at an Audio Engineering Society show in New York. Spectrum analyzers and graphic equalizers were hot items that year, and after wandering through several rooms full of the things, we wondered to each other why nobody had combined the two into one piece of equipment—something that would be able to automatically equalize a room, or perform any of a number of neat tricks. So we sat down over a beer and designed one.

Stupid us for not patenting the idea. Last year (finally), someone came out with a unit that followed our prescription to a T—the dbx 20/20. At \$1700, it's a little pricey for the consumer market for which it is supposedly aimed, but now the company has beefed the thing up, adding low-impedance balanced inputs and outputs and a few other dandy gizmos, and only \$200 to the price. Aimed

at the audio professional, the new model is called the 610 Autographic Computerized Room Equalizer, and it's a great investment for the home or professional studio, the traveling sound company or the hard-core hi-fi addict.

The 610 contains a ten-band graphic equalizer with 14 dB of cut and 15 dB of boost, and a ten-band spectrum analyzer with a range of 80 dB. Rather than use sliders to control the eq, the unit has toggle switches that boost and cut each band; their action is recorded by 300 LEDs that double as the readout of the analyzer. Although there is only one set of controls, the unit is stereo. One engineer I know has given up video games since he discovered the thing—he claims that watching the LEDs race up and down is much more entertaining than Pac-Man.

These features alone would make the unit useful, but there are plenty of others that make it almost indispensable. First is a pink-noise generator with two sets of outputs. The pink noise can be fed through a system's speakers, and a calibrated microphone (included) can then tell how the system, the speakers and the room are treating the frequency response of the noise. Touch the "Auto Room eq—Flat" button, and the 610 equalizes the system in a few seconds to flatten out the response.

The unit has storage for ten eq curves (which are maintained when the power is off by two AA batteries). One of the memories can be used to store a favorite room- or speaker-response curve—in the automatic-eq mode, pressing the "Preset" button tells the equalizer to adjust the room to that curve, rather than to flat response. The automatic function can even be used to make program material flat or conform to a particular curve.

The memory storage is great for recalling settings for individual instruments or voices, or for sound or ambience effects. But besides providing convenience, these memories can be combined—in a room where the frequency-response varies from seat to seat, the 610's averaging computer can come up with a reasonable compromise for the entire space.

Other goodies include a steep five-frequency low-cut filter, for eliminating noise from ventilating systems or turntable rumble; a peak-hold mode on the analyzer, for long-term analysis; and an LED level meter, for sound-pressure level or signal-voltage measurements.

Besides equalization, the 610 can handle a lot of other useful functions. I'm now using it to align my tape recorders. It can set channel balances in an entire system, and trace faults, anomalies or

continued on page 95

ARE YOU?

- Bored with playing the same standard sounding licks?
- Tired of looking like every other guitar player?



The Smith Melobar® guitar can give you the ultimate in that clean slide sound — immediately — even if you've never tried Bottle-Neck — plus screaming power-chords that can be muted with the patented "Sure-Grip" slide.



Information: (208) 549-0769

MELOBAR® GUITARS
P.O. Box 707, Weiser, ID 83672

Suite #83, 1810 Cliff Drive
Santa Barbara, CA 93109



Even if you don't know an ohm from a volt, Craig Anderton's newly revised and expanded book shows you how to build 27 accessories that enhance your sound and broaden your musical horizons.

If you're an old hand at musical electronics, you'll really appreciate that all of these processors, from Tube Sound Fuzz to Phase Shifter, are compatible and work together without creating noise, signal loss, bandwidth compression or any of the other problems common to interconnecting effects from different manufacturers. There's even a complete chapter on how to modify and combine effects to produce your own custom pedal board.

Low cost project kits available from PAIA help make even your first exposure to electronics a pleasant, hassle-free experience and thanks to the sound sheet demo record bound into the book you know just how the completed device will sound before you even start.

CHARGE TO VISA OR MC TOLL FREE
* -800-654-8657 9AM to 5PM CST MON-FRI

DIRECT INQUIRIES TO:

PAIA Electronics, Inc.

1020 W. Wilshire Blvd., Oklahoma City, OK 73116 (405) 843-9626

RUSH MY COPY OF "ELECTRONIC PROJECTS FOR MUSICIANS", \$14.95 plus \$1 postage enclosed.

SEND FREE CATALOG OF OTHER PAIA PRODUCTS.

name _____

address _____

city _____

state _____

zip _____

PAIA Electronics, Inc.

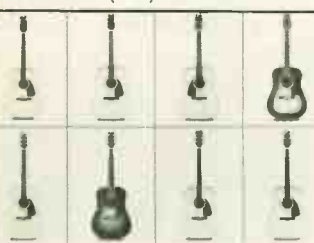
Dept. 5S, 1020 W. Wilshire Blvd., Oklahoma City, OK 73116



Best buys

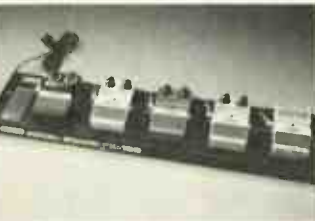


J. D'Addario has expanded its D'Addario Chromes Ribbon, Wound String series with the addition of a new set, CG-24. Designed to produce clear, uncolored sound with little or no finger noise, the new set is used by numerous professionals, among them world famous guitarist Pat Metheny who finds CG-24's natural sound perfect for helping create his unique electronically enhanced guitar stylings. Metheny, an ECM recording star, uses CG-24s on records and in concert. The new set also offers the flexibility associated with other D'Addario Chrome sets, CH-25 (light gauge) and CG-26 (medium gauge) J. D'Addario & Co., Inc., 210 Route 109, E. Farmingdale, NY 11735. (516) 454-9450.



Fender introduces seven new dreadnoughts and a new folk guitar. Crafted from hand-selected hardwoods, all of these guitars feature mahogany necks, rosewood fretboards and decorative soundhole inlays. Every model provides convenient truss rod adjustment access and slim, fast-action neck. In addition, select models use rosewood backs and sides, solid spruce tops and gold-plated, permanently lubricated tuning machines. Suggested retail prices for Fender's new six-string acoustic guitars range from \$190 to \$430. Fender, 1300 Valencia Avenue, Fullerton, CA 92631. (714) 879-8080

DOD Electronics announces the introduction of the FX series effects pedals. Each of the FX series is housed in a rugged metal chassis with easy access battery compartment and LED status indicator. The latest materials and circuit technology have been incorporated to give the DOD FX series the best performance and reliability possible. Other FX features include active silent switching, low battery drain circuitry, rubber non-skid bottom plate and a limited one-year factory warranty. DOD, 2953 S. 300 West, Salt Lake City, UT 84115. (801) 485-8534.



Music Technology, Inc. has entered its second quarter of deliveries of the Synergy from its digital keyboard division. The Synergy is a commercially priced, all-digital synthesizer with programmable stereo and a built-in four-track event recorder with overdub capabilities. Customers can change voices with plug-in cartridges which are offered in logical voice combinations, all of which can be customized on a per unit basis. The Synergy's phase cancellation technique allows for the inclusion of acoustic phenomena in sounds, such as flute breath and violin bows. Service is partially accomplished by cartridge, which performs self-diagnostic programs. The Synergy weighs under fifty pounds. Audio learning courses, text manuals and video software are all available for the instrument. MTI, 105 5th Avenue, Garden City Park, NY 11040. (516) 747-7890.

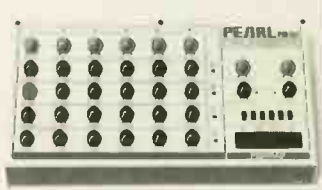


MXR is proud to announce its appointment as sole U.S. distributor of the Kit, England's ultimate electronic percussion device. Essentially a four-piece drum set in a four-pound electronic package, all sounds are played by the user with bass drum, snare drum, high tom-tom being triggered from touch sensitive pads (the harder you hit the pad the louder the drum sound). The cymbals are operated from smaller pads—three are provided for open high-hat, closed high-hat and variable crash/ride cymbal sound. Each sound has its own level control so that the overall mix of the drum kit can be adjusted to suit your individual requirements. Individual outputs are also provided for recording and other creative applications. A rhythm unit with variable tempo and time signature modes is incorporated in the unit and can be set to automatically trigger the high-hats. The Kit is powered with a nine-volt battery (included) or you may use the optional MXR model #176 AC adapter. MXR Innovations, Inc., 740 Driving Park Avenue, Rochester, NY 14613. (716) 254-2910.



Avedis Zildjian is now manufacturing a new K. Zildjian line of hand-hammered cymbals at its Norwell, Massachusetts facility, hand crafted in the tradition of those produced many years ago by the Zildjian factory in Istanbul. The new K. Zildjian line includes rides, jazz rides and crash rides in 18", 20" and 22" sizes; medium-heavy K high-hats in 14" and 15" sizes; and medium-thin weight dark crashes in 16", 18" and 20" sizes. They truly emulate the original Istanbul K's strong, dry, dank tonal quality. A. Zildjian, Box 198, Accord, MA 02018.

Pearl has introduced a new Programmable Mixing Processor. The model PM-66 brings programmability to mixing and sound processing. The unit has four complete sets of volume knobs, letting you create mixes A, B, C and D. Instantaneous mix selection allows the musician creativity in mixes for a solo or background accompaniment. In addition, the PM-66 is a means of sophisticated manipulation and assignment of sound processors. Pearl, 408 Harding Industrial Drive, Nashville, TN 37211. (615) 833-4477.



Yamaha Drums have been divided into three distinct lines: the Recording series, the Tour series and the Stage series. In line with these three new series, Yamaha has created a streamlined nomenclature which simplifies the process of ordering drum outfits for drummers and dealers alike. The basis of this system is built on the concept of standard drum outfits to which the customer can add or remove components without complicating dealer inventory. This system offers the drummer the option of designing an outfit customized to his or her needs. The system consists of a letter and three numbers delineating the: (drum) shell series; the outfit size; the hardware series; and the individual drum sizes. The Recording series, referred to by the prefix "R" will feature all-birch laminate shells with high tension lugs previously unavailable in this country. The Tour series features a birch/mahogany laminate shell construction and is designed for the widest range of professional applications available at a median price point. The Stage series brings Yamaha's exceptional quality standards to the drummer at an affordable price. The Stage series shells are constructed of Philippine mahogany. Yamaha, Box 7271, Grand Rapids, MI 49510. (616) 942-9223.



"Now You Can Afford to Delay..."

by DeltaLab

The EFFECTRON features the finest and most natural sounding digital delay effects available today at unheard of prices. Visit your local dealer and check it out.

ADM 256*

\$499

Suggest retail



A real technological
breakthrough unmatched by anyone!!
At last . . . you can afford to own a High Performance Digital Delay!

For Further Information Contact:



*The ADM 256 offers 256ms of delay with 100% feedback. Also available is the ADM 128 with over 128ms of delay (100% feedback) for under \$300.

DeltaLab Research, Inc.
27 Industrial Ave.
Chelmsford, MA 01824

RECORD REVIEWS

Tom Petty & the Heartbreakers *Long After Dark* (Backstreet)



Incredible but true: *Long After Dark* is the Tom Petty album that makes you wonder if success has sapped his emotional conviction

and doused his young punk fire, wonder if those hard promises have now gone soft. Sure, the craft is there in spades—the shimmering resonance of those massed guitar choirs, the artful swagger and fearsome crack of the Heartbreakers' beat backfield (introducing Howie Epstein on bass), Jimmy Iovine's crisp articulate production cutting vengefully through the sludge still choking the charts.

But where *Tom Petty And The Heartbreakers* and *You're Gonna Get It* bristled with 60s garage band fire and bruised pride, "Fooled Again (I Don't Like It)" and "I Need To Know"; where 1979's *Damn The Torpedoes* crackled with the pain and fight of a hurt, confused rock 'n' roll animal cornered by lawyers, lawsuits and warring record companies, *Long After Dark* merely seems like a passing wave, a perfunctory greeting on the morning after. Familiarity blunts the impact of Petty and Mike Campbell's compound Byrdian guitar twang and undercuts Petty's own nasal pleading and the snotty whine of the harmonies in "Deliver Me" and "Change Of Heart," two typical Petty blueprints. The album opener, "One Story Town," is distinguished by a grumbling guitar riff (seasoned with modal sitarlike flourishes) and the malevolent strut of the band, yet Petty's lazy drawl and his shrug of surrender to small town boredom have nothing on *Damn The Torpedoes*' "Here Comes My Girl," where he fights that drowning feeling with a snarling monologue and incandescent chorus lit by a love determined to conquer all.

Instead, indecision and the shadows of a slowly deepening rut cloud *Long After Dark*—a poignant, almost morose piano intro is overrun by the usual clang-

ing guitars in "Straight Into Darkness"; "The Same Old You" offers the same old thing, spirited but basically refried "Brown Sugar" boogie. Even when he tries to break or at least remodel old habits, he seems to take a wrong turn. A brush with Cars-style synth-rock scuttles "You Got Lucky," its stirring chorus negated by the monotonous pumping of Benmont Tench's hurdy-gurdy synthesizer, while "A Wasted Life" brings the LP to a sleepy finish with a lazy samba roll and a heavy breathing Petty vocal inappropriate to the fight speech he gives his lover.

Tom Petty comes from America's garage-punk tradition, but the only song here that rejoices in that brute naive strength is "Finding Out," a simple riot of fast drumming and loud guitars peaked by a shrill Tench organ and Petty's vocal celebration of love and discovery. If the waiting was the hardest part, then "Finding Out" is the joy and reward, at once a boss rock 'n' roll party and a reaffirmation of its uncomplicated powers. Through too much of *Long After Dark*, Petty either casts too far afield for inspiration or simply leans back on the old tried and true. "Finding Out" proves he's still got those powers. The rest of the album makes you wonder where they went. — David Fricke

David Lindley & El Rayo-X *Win This Record!* (Asylum)



I haven't been this excited about a new album since... well, since David Lindley's debut solo album of last year, *El Rayo-X*. With a year's worth of touring behind him and a tailor-made trio of kindred spirits named after his previous disc, Lindley's sound seems fully realized, and he displays more confidence in his new roles as bandleader, composer and producer.

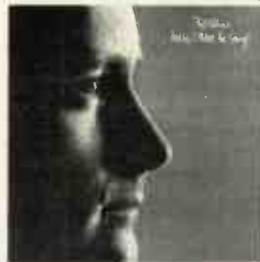
Win This Record! is primarily R&B with a touch of reggae, whereas *El Rayo-X* was just the opposite. Lindley is rare among his L.A. contemporaries in that he can spike rhythm & blues with a wide

range of influences without *sounding* eclectic or self-conscious—my only complaint with his colleague Ry Cooder, who is admittedly brilliant, technically. Lindley sounds totally at home trading "sax" licks (on lap steel) with Booker T. Jones' organ on "Turning Point," and I'm sure Booker felt just as at home.

This is definitely a team effort and Lindley has the hottest team in the league. No one combines subtlety and brute force quite like Ian Wallace, and if he's the best drummer in L.A. (he gets my vote), then Bernie Larsen is the second best—even though he plays guitar, his polyrhythmic sense is impeccable. And Jorge Calderon's breathy, legato bass style is the perfect counterpart to their punchy attack.

The album's highpoint, and my choice for its first single, is Lindley's "Talk To The Lawyer." It has intelligent lyrics (too controversial perhaps for AM radio), a propelling rhythm, and a beautifully crafted, stinging guitar solo by Larsen. This is the type of tune that can make you unconsciously accelerate to sixty-five on a residential street before you know it. On second thought, maybe "Turning Point" should be the single. — Dan Forte

Phil Collins *Hello, I Must Be Going!* (Atlantic)



Phil Collins is short. No personal slight intended, but Collins' diminutive Artful Dodger (his first major role as a child actor), "cockney

kidz wif' dirty faces" persona tends to grow in inverse proportion to the lack of solid songwriting on his second solo effort, *Hello, I Must Be Going!* Meat 'n' potatoes offerings like "I Don't Care Anymore," "Like China" and "Do You Know, Do You Care?" are awash in cavernous echo, grandiloquent vocals where Collins invariably goes for intensity overkill in the last verses and starkly portentous drum parts. And while this album stands as a technical *tour de force* of mildly diverting interest, there

isn't anything with the memorable impact of "I Missed Again" or "In The Air Tonight" from Collins' commendable solo debut, *Face Value*.

In keeping with Collins' predilection for over-indicting, songs like "It Don't Matter To Me," if they mean anything at all, veer toward macho-esque bluster backed by tightly compressed "soul" horn fills with Phil waxing cynical as another love relationship founders on the familiar shoals of communications breakdown. On the *sensitivo* side: Collins' heartfelt pleas for a second chance ("Don't Let Him Steal Your Heart Away") and relief till the a.m. ("Why Can't It Wait 'Til Morning") seem empty, not to mention the syrupy ocean of violins enveloping the vocals. Things perk up a bit with "The West Side," a puckish instrumental with "twenty flights up" guitar courtesy of Daryl Stuermer and a seductive alto sax solo by Don Myrick, but Phil's sing-song "Ee-yeh, Ee-yeh" chorus towards the end quickly brings things down to the level of a Police knock-off.

The understated aberration behind the voyeur's anthem "Thru These Walls" makes this a favorite, but the rest is mainly grist for brain-dead AOR programmers looking for some post-drive time mellow. *Jean-Charles Costa*

Daryl Hall & John Oates *H2O* (RCA)



Former Philly soul bros Hall and Oates have become so adept at carving come-hither song-hooks, stacking exultant harmonies, and

turning devilish lyrical phrases—hands up, all of you who mistook "your kiss is on my list" for "your kiss is on my lips" until you read the label copy—in the model of their 1980 chartsweeper *Voices* that their latest blast of future gold *H2O* seems almost predictable in its charm.

Almost. One startling change-up is the way H&O apply their refined pop magic to Mike Oldfield's "Family Man." Cooling the quirky *Tubular Bell*-hop of Oldfield's arrangement and replacing Maggie Reilly's bedroom coo on the original with Daryl Hall's lusty wail, a stirring cry of desperate pleading and ravenous sexual hunger, *H2O*'s "Family Man" consolidates a synth-beep underpinning and G.E. Smith's fortified guitar crunch into a strident funk-inflected march strategically coated with those rich Delfonics-descended harmonies.

With similar sleight of hand, Hall & Oates incorporate the panting bass riff and bright Motown syncopation of the Supremes' "You Can't Hurry Love" into the vibrant swirl of "Maneater" with its light electronic rain and Charlie De

E.P. PHONE HOME

If you think the initials "EP" have to do with cute little botanists from outer space, you probably haven't been in a record store lately. Although the EP format is still relatively rare, the success of EPs by the Pretenders and Missing Persons, and the high expectations for similar ventures by R.E.M. and T-Bone Burnett (and even Barry Manilow!), suggest that this more-music-for-less money strategy will be around for a while.

In fact, the only dark spots in this otherwise bright and cheery forecast come from continued confusion over what exactly constitutes an EP. Initially, the EP was an "extended play" single—that is, a seven-inch disc with an unusually long playing time. But once the twelve-inch disco single came into being, the notion of extended playing time drifted into irrelevance. Although most twelve-inchers are clearly packaged to resemble their seven-inch cousins and function as singles, what are we to make of something like *Two Songs By Wall Of Voodoo* (I.R.S.)? Strictly speaking, it ought to be considered a single, but the music—especially the moody electronics of "There's Nothing On This Side," perhaps the best thing the group has cut—leaves the record sounding more like a followup of the group's debut EP than a teaser from their album, *Call Of The West*.

Most dance-single EPs avoid that problem by putting three songs on the disc, usually two versions of the A-side (the second being either abbreviated or a dub mix) plus another tune. One of the better examples of this would be *Do What Ya Wanna Do* by the Cage featuring Nona Hendryx (Warner Bros.). An extended dance mix of the title track makes for an irresistible A-side, while an equally compelling dub version and a hot instrumental assure that you'll play the flip.

Not all dance EPs work that way, though. *Bananarama*'s self-titled EP on London Records backs a clunkily endearing version of "Really Sayin' Somethin'" with two versions of the group's British hit, "Aie A Mwana." Because "Aie A Mwana" sounds exotic enough through its reified Africanisms as it stands, the dub mix extends the fun without dipping into tedium. Too bad *Nowhere Girl* by B Movie (Some Bizarre/PVC) can't manage that trick; instead, the title track seems to get worse as it goes on. Perhaps the problem is that B Movie doesn't expand the song, but merely lengthens it. *Christine F.*'s *Gesundheit!* (Posh Boy) leads off

with a perfectly adequate four-minute version of the title song, but augments it with a nine-minute workout on the tune that pushes well beyond the shorter take's obsessive urgency.

Most EPs aren't augmented dance singles, but mini-albums comprised of four or more tracks. Granted, records like Peter Godwin's *Images Of Heaven*, (Polydor), the Members' *Radio* (Arista), *Sic F*cks* (Sozymuda) or *Egoslavia* (9½ x 16) all have their roots in the dancefloor, but none attempt to stand on the strength of a single song. For the Members, whose intense, reggae-funk rhythms have never sounded stronger, and Egoslavia, a Washington quartet who come across like a less theoretical Au Pairs, the brevity of the EP format lends their records a hits-keep-on-comin' intensity. That same close focus is devastating to Godwin, however, as it makes his flaccid New Romanticisms seem annoyingly shallow. The same would have been true of *Sic F*cks*' gross-out novelty songs had they not been balanced by the funniest James Brown routine ever.

The EP's potential for consistency can lead to interesting speculation. Considering that Atlanta's the Brains were signed to Mercury on the strength of the single "Money Changes Everything," I wonder if they wouldn't still be there if they had released an EP as strong as *Dancing Under Streetlights* (Landslide). Each of these four songs are every bit as strong as the single that made the group famous, and the completeness of the package intensifies my enjoyment. Similarly, I found *Hellicats* (Radio) a hard-rocking delight as gutsy and hookish as any AC/DC single, even though I knew that had the Hellicats been unleashed at album length, the EP's five songs would have undoubtedly been crowded by filler. *D.C. Star*'s eponymous EP on Escape was one of the few that left me anxious for a full album, although that had as much to do with the disappointingly thin sound as the group's remarkably appealing hard pop sound.

Still, not even a brave new format can save some records from well-deserved oblivion. *Scandal* (Columbia) looks like trashy fun on the outside, but sounds like every lame new wave cliché known to man inside. *The Dream Syndicate* (Down There) faithfully recreates the early Velvet Underground in four not-quite-original songs, an exercise that only makes sense if you believe that the Velvets weren't a great band, but just a great sound. *Revenge* (Nile) demonstrates how Styx would sound if they were suddenly unable to write hooks, while *Avalon's Everyman A King* (Capitol) does the same for Toto. In cases like these, having to listen to only four songs is almost a blessing.



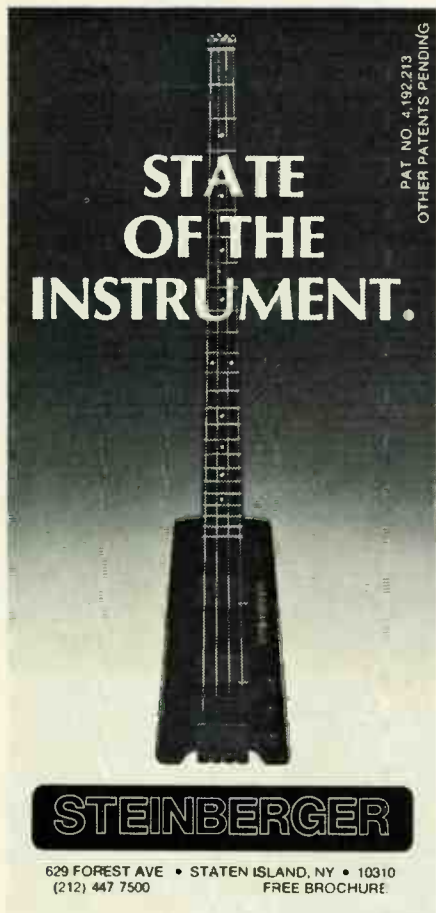
The techniques of guitar, keyboard, bass, and drums, merge on a single percussive stringed instrument.

THE STICK®

Just call or write for brochure and information.

Stick Enterprises, Inc.
8320 Yucca Trail
Los Angeles, CA 90046
213/656-6878

Other products available:
• Free Hands® lesson book
• Cassette of Emmett's music
• T-shirts
• Patch of Shades™ effect



STATE OF THE INSTRUMENT.

PAT. NO. 4,192,213
OTHER PATENTS PENDING

STEINBERGER

629 FOREST AVE • STATEN ISLAND, NY • 10310
(212) 447 7500 FREE BROCHURE

Chant's Echo Canyon sax. "Crime Pays" is a surprisingly dry run of Human Cell/Soft League plug-in funk bump. Yet more often than not they deploy their electronics with taste and imagination—the light drum machine bop and candy keyboard frosting of Hall's romantic entreaty "One On One," the string machine sweep highlighting the hurt in Hall's pained vocal and the bittersweet harmonies in "Open All Night."

Then there are the sure-shot hits. As if the aforementioned are not enough, John Oates contributes a cheery paean to "Italian Girls" with the same 12-string ring of "How Does It Feel To Be Back," and Hall's "Go Solo" wraps up every trick in the H&O book in one dramatic ballad finale.

RCA will surely dip into H₂O's well three or four times to quench their hit single thirst. As far as I'm concerned, they can just run a hose over to my turntable. — *David Fricke*

George Harrison
Gone Troppo (Dark Horse/Warner Bros.)



The "mystical" Beatle had his first hit in a long time last year with that cloying, simplistic eulogy, "All Those Years Ago." On his latest

effort, though, George's depression in the wake of John Lennon's sudden death goes far deeper than that pop tune's treacly sentiments. *Gone Troppo* is George Harrison's tenth solo album in the thirteen years since the Fab Four's demise, but it's still impossible to judge his music on its own merits.

George was always the most melancholy Beatle, with mournful expressions of ennui like "Blue Jay Way" and "While My Guitar Gently Weeps" sitting alongside anti-social diatribes like "Taxman" and "Piggies." But *Gone Troppo's* anguish goes beyond pain into catatonia; in its way, the LP lays George Harrison as bare as *Plastic Ono Band* exposed Lennon. Trouble is, if you scratch George's tortured honesty, you get masochistic self-pity rather than John's apparently idealistic martyrdom, and it dooms this record's attempt to heal those psychic wounds with calm, offhanded music.

Harrison does pierce the placidity with an occasional slide guitar run recalling the twangin' wall-of-sound that producer Phil Spector provided on *All Things Must Pass*. Both "That's The Way It Goes," a fairly typical "Living In The Material World" plaint, and "Mystical One," the only song here with any religious allusions, sport solid Harrison hooks. So do "I Really Love You," a pesky, Coasters-styled R&B call-and-

response that is as surprising as it is out of place, and "Unknown Delight," a layered production number that recalls "Here Comes The Sun" and boasts supersessioners Jim Keltner, Willie Weeks, Neil Larson and Gary Brooker. George's long-deteriorating voice, now buried a little further back in the mix, sounds pretty wan, but at least it's in tune. Elsewhere, not even Billy Preston can rescue the funereal dirge of "Baby Don't Run Away" or the maudlin tautologies of the closing "Circles." It's too bad the public won't forget George Harrison was a Beatle. His musical output will undoubtedly suffer by comparison until we do. — *Roy Trakin*

Prince
1999 (Warner Bros.)



Once upon a time, Prince was assessed thus: a (modestly) gifted dance floor sexmeister; a (very) occasional visitor to profundity and innovation; and (mostly) a prisoner of sexual obsession and a silly vision in leopard underwear.

In 1999, that underestimation will be harder to cling to. On his fourth (and first double) album, Minnesota's palace darling makes it quite clear, thank you, that his gifts are even less modest than he is. Profundity and innovation are now regular houseguests; sex is his version of Joseph Conrad's sea and Bruce Springsteen's all-night drive. And I dare you to find a better dance-floor sexmeister.

His mastery of sonic texture and detailing has exploded. Here he takes a bevy of synthesizers, those pets of the poker-face dada set, and wrests intimate eloquence from them as if they were human voices. Digital drums and infinite other percussion devices are flesh-and-blooded, too. Even on the most compositionally pedestrian cuts ("Automatic," "D.M.S.R.," "Let's Pretend We're Married," "Something In The Water") Prince's stepped-up affair with harmonic dissonance (and a modicum of listener concentration) will pull ears into a dense, complex, three-dimensional aural-eroticism. In a culture that always gives first prize to intellect, here is a person who is a genius with his senses.

Prince also persists and advances in his melding of things this culture tries to keep apart. He revels in attitudinal androgyny and does his best scramble yet of black and white musics: the 40s jazz of "International Lover," the young Elvis P. in "Delirious" and the Hendrix guitar work all over the record, among much more. Most other pop acts today

The new advanced design CE20 combo ensemble.

DIGITAL DEXTERITY.

Introducing the true sound of a trumpet, clarinet, oboe, electric piano, cello, piccolo, and 16 other instrument voices (six 8-note polyphonic and 14 monophonic). All in a remarkably compact electronic keyboard—the Yamaha CE20 combo ensemble.

The reason for all the voice authenticity is simple: FM digital technology. The same as found in our renowned GS1 and GS2 synthesizers.

Of course, the technology itself is not simple. But getting the voice you want is. Just press a button. No complicated control settings, no hassles. Just true acoustic sound.

You also get true acoustic piano feel with the velocity-sensitive keyboard, as well as the added dimension of after-touch response.

And enough user-controlled expression features to personalize the sound. But just enough to make the music without getting in the way of the music-making.

Apply your digital dexterity to the new CE20. It's at your Yamaha dealer now. Or write for more information: Yamaha Combo Products, Box 6600, Buena Park, CA 90622. In Canada, Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, Ont. M1S 3R1.



Combo Products

THE WAY IT WILL BE.

 **YAMAHA**

Dewey Redman*



* Dewey Redman is a founding member of Old and New Dreams; he has been an important voice in groups led by Keith Jarrett and Ornette Coleman, and he has been called upon by musicians like Charlie Haden and Pat Metheny for their recording projects. Now, he has recorded his first album as a leader for ECM. Called *The Struggle Continues*, it features Ed Blackwell (drums), Mark Helias (bass) and Charles Eubanks (piano). *The Struggle Continues* ECM 1-1225

On ECM Records & Tapes Manufactured and distributed by Warner Bros. Records, Inc.



seem like the inventors of gender and musical apartheid in comparison.

As per the copulation fixation, Prince finally, um, comes clean. Lyrically and musically he clearly tells us that, to him, making love looks like divine revelation's doorway. Watch out in particular for "Lady Cab Driver." In a stunning fit of psychic nakedness, the little Prince flings himself at the juncture of spirit and flesh. Say a prayer for anybody who can't see past leopard underpants after that one. — *Laura Fissing*

Bobby Hutcherson

Solo/Quartet (Contemporary)



Like every record, this one has two sides, but in this case each side is a world unto itself. On side one, Bobby is a one-man M'Boom,

simultaneously tracking vibraphone, marimba, bass marimba, chimes, xylophone, bells and boo-bam (an instrument I don't remember from Julliard, but then again I dropped out). I'm a hopeless purist and generally uneasy about multiple tracking, but it's obvious that for his purposes here, Hutcherson couldn't have found better accompaniment than he himself provides. Even the illustrious McCoy Tyner, a sideman on the flip

Conquest Sound

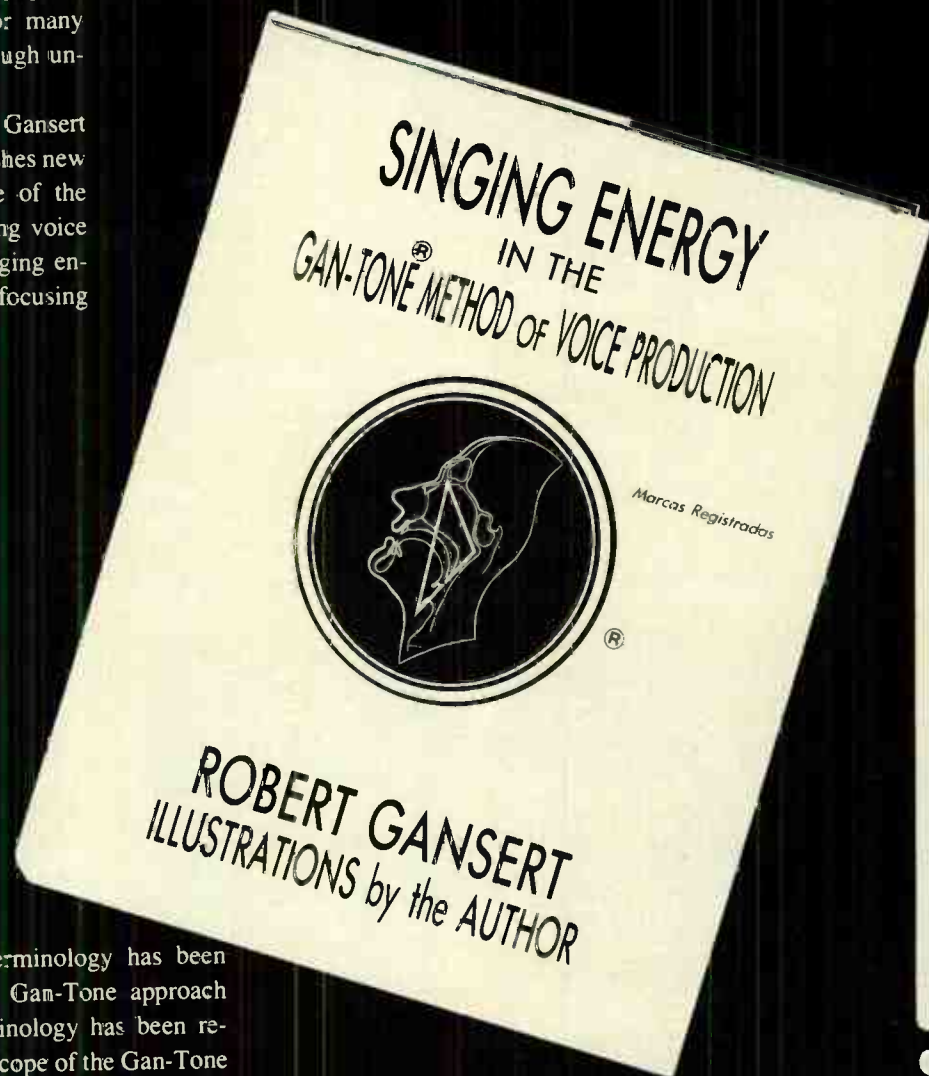
The finest audio cable built.
Period.

15524 South 70th Ct., Orland Park, Illinois 60462

The Gan-Tone Method described in this book revolutionizes the traditional beliefs for producing the singing voice by revealing the natural laws—heretofore unknown—that unify the body for the ultimate in singing energy through total body power!

Awareness and mastery of the Gan-Tone laws in this book—which are simply and clearly described—will enable any sincere seeker to develop a beautiful singing voice, either for Rock and Roll or Opera, and will also enable the professional singer—popular or classical—to retain his voice for many years, since he will develop a thorough understanding of his instrument.

In the Gan-Tone Method, Robert Gansert rejects traditional beliefs and establishes new reference points regarding the role of the body in the production of the singing voice by extending the dimensions of singing energy to the body extremities thereby focusing on body unification.



Since appropriate terminology has been created to explain the Gan-Tone approach and conventional terminology has been re-defined to include the scope of the Gan-Tone laws, this book contains a unique glossary of 184 terms.

Robert Gansert has also created 30 Gan-Tone illustrations which emphasize the anatomy involved in the application of the Gan-Tone laws with a luminous reflection of each illustration to enhance and vivify these principles. A Gan-Tone statement appears on each illustration.

SINGING ENERGY is required reading for anyone who wishes to become aware of a new dimension in energizing the singing voice!



MAIL ORDER FORM

Please send me _____ copies of *SINGING ENERGY in the Gan-Tone Method of Voice Production* @ \$37.50 each, which includes postage, handling and sales tax. (Outside the U.S.A., \$38.50.)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Send to: GAN-TONE PRODUCTIONS, Carnegie Hall, Studio 4105, 881 7th Avenue, New York City, NY 10019.
(Allow 3 to 5 weeks for delivery.)

GAN-TONE PUBLISHING CO.





SIMMONS ELECTRONIC DRUMS

THE ONLY FULL SIZE PROFESSIONAL ELECTRONIC DRUM KIT. S.D.S.S. MODULAR DRUM SYNTHESIZER

With the fantastic capabilities of this revolutionary concept in percussion, it is possible to programme up to 36 different combinations of sounds, recalled instantly at the touch of a button.

Think of the possibilities when you have available 4 different combinations of bass drum, snare and tom tom.

DIGITAL CYMBAL & HI-HAT MODULES.

The new digital cymbal and Hi-Hat offer the same 4 pre-programmable choices of stored sounds.

DYNAMIC RESPONSE.

Our drum pads are dynamic responsive, with playing surfaces made of unbreakable poly carbonate material. Stick response remains constant no matter how deep you tune the pitch of each drum.

The S.D.S.S. is not a toy, but a full scale professional instrument built to exacting specifications.

For color catalog and list of dealers send \$1.00 to:

Simmons Group Centre Inc.

P.O. Box 1444, Reseda, CA 91335.

Tel. (213) 884-2654.



Close up of a cult instrument

The Clap Trap Handclap Synthesizer

The designers of the Clap Trap analysed rhythmical clapping, separated it into its sonic components in electronic terms and introduced variable pitch, spread and balance controls to make the effects adjustable within comparatively broad parameters. Subsequently they added a

feature which 'humanizes' the effect by introducing a random element.

It's a clever bit of gear.

Very much a feature of current record releases, the 'Clap Trap sound' has become a cult.

SIMMONS

S.D.S.S. ELECTRONIC DRUMS
THE CLAP-TRAP™

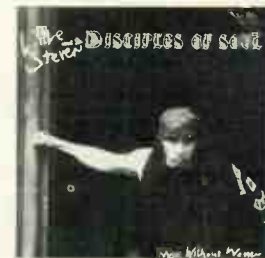
SIMMONS GROUP CENTRE INC.
P.O. Box No. 1444, Reseda, CA 91335
(213) 884-2653

(quartet) side, can't follow Bobby with anything approaching such punctilious accuracy. The tunes here are all originals—intricate collages combining the meditative with the swinging in a style I've only heard before on *balafon* field recordings.

By contrast, side two is less innovative (a tiresome criterion) and not the relentlessly cooking thing you might expect from Hutcherson and Tyner. Along with them, we have Billy Higgins, who plays thoughtfully (thoughtful drumming? Why not?), and some effective ostinato work from bassist Herbie Lewis. There's nothing here that will grab you right away, but after a few listenings you'll realize how much consummate skill goes into even a routine effort by players of this caliber. Tunes which are inspiring on the surface ("Old Devil Moon," for example) ultimately reveal unexpected harmonic interest and melodic potential. All in all, a good record by great musicians—the kind of record that makes it tough to be a critic.

— Joe Blum

Little Steven & the Disciples of Soul *Men Without Women* (EMI-America)



Born To Run

meets the

"Midnight Hour"

and the joint

starts jumpin'.

Springsteen

guitarslinger

Miami Steve

Van Zandt as-

sumes the dis-

guise of boardwalk pirate Little Steven, recruits a pack of white R&B gangsters he dubs the Disciples of Soul and goes Asbury Jukin' on his first solo outing. Like his previous production and song-writing work with Southside Johnny's mob, *Men Without Women* is a stirring fusion of North Jersey bar-band brawn and the glory that was Motown and Memphis in the mid-60s, both a nostalgic bow to yesteryear and irrefutable proof that the glory can live again.

But Van Zandt doesn't just trade in old licks. The joy of songs like the swarthy strutter "Inside Of Me" and tenement weeper "Princess Of Little Italy" is that they evoke a spirit, not just a style. The opening corker "Lyin' In A Bed Of Fire" leaps out of the starting gate with a chunky guitar riff—"Start Me Up" turned inside out—as breathless as the blast of the brass and Van Zandt's pinched nasal yowl in the chorus. Clicking insect percussion and the eerie whine of a distant bagpipe that sounds like a misplaced piece of Peter Gabriel's new record leads into the Stones-y gallop of "Under The Gun." And while the ballads generally toe that old Memphis line, the album's climactic steamer "I've Been Waiting" crackles with an emotional fire fed by the shrill Booker T-like whistle of

the organ and the sensual swing of the arrangement.

Calling his band (which includes great Young Rascals thumper Dino Danelli, ex-Plasmatics bassist Jean Beauvoir and several refugee Jukes) the Disciples of Soul is a cute dig at his own devotion to the form. But *Men Without Women* succeeds precisely because of that devotion, a determination to give that sweet soul music a contemporary, almost punky urgency and to communicate the excitement of it that inspired him in the first place. The result is an album that cooks from start to finish, a blast from the past with a face for the future. He should have called it *Born To Party*. — David Fricke

Jaki Byard

To Them—To Us (Soul Note)



On his first solo LP since 1972, the most versatile and inventive pianist ever employed by Charles Mingus for any great length

of time plays three boldly conceived originals, three jazz standards (including two Ellingtons) and three post-Beatles pop hits. It's the last mentioned that'll scare off the priggish, but Byard's reworkings are enjoyable both for their sheer effrontery and their total lack of condescension, and I'll dwell on them at the expense of the other material simply because they seem to sum up so nicely what Jaki Byard is all about.

Byard's imagination and generosity as an artist enable him to hear soaring melodies and catchy rhythms in places where some of us—the original perpetrators of the songs most of all perhaps—hear only contrivance and cliché. He undercuts the forced gaiety of Chuck Mangione's "The Land Of Make Believe" with melancholy and wanderlust, or more concretely, with scurrying accelerations of tempo and pumping bass lines that push the song hard. His tireless and independent left hand, together with his teasing appreciation of blues and rags, similarly gives the humdrum melody of Bobbie Gentry's "Ode To Billy Joe" unexpected variety and pace. Stevie Wonder's "Send One You Love" is a better song to begin with, of course, but the pianist wisely reinforces Stevie's sentimental lyricism with some tough-minded chromatics.

The rest of the album is just as fine. The title track is the longest and most ruminative of the Byard compositions, and "BL + WH = 88" is executed with such alacrity you might not notice it's little more than a finger exercise. "Solitude" is gloom-free, and "Caravan" is treated to a swirling, theatrical, deli-

**"My Success
relies on the
Excitement in
my sound."**

— Jay "Hot Sam" Barth,
sound mixer: Bob Seger,
Joe Walsh, Kiss, etc.



**Now you can
rent the EXR
Exciter for only
99¢ per day***

*Limited demonstration offer.



**Discover why the most successful
recording artists and concert performers
in the world demand the EXR Exciter.**

**The Demonstration/Rental Program
allows you to hear the exclusive EXR
Psychoacoustics in your own working
environment. Ask your dealer for details.**

EXR
Exciter

Psychoacoustic Audio Processing System

3373 Oak Knoll Drive
Brighton, Michigan 48116

Audio House — Denver, Co.
A.V.L. — Memphis, Tn.
Caruso Music — New London, Ct.
Discount Music Center — Orlando, Fla.
Discronics — Watertown, Mass.
D.J.'s Music — Cicero, Ill.
E.A.R. Sound Consultants — Tempe, Az.
Eastcoast Sound — Danbury, Ct.
Everything Audio — Encino, Ca.
Fantasy Sound — W. Palm Beach, Fla.
Gary Gand Music — Northfield, Ill.
John Kik & Assoc. — Grand Rapids, Mi.

Kempfer Music — Bethlehem, Pa.
Kros Fyre Audio — New Carlisle, Oh.
La Salle Music — W. Hartford, Ct.
Metro Music — Atlanta, Ga.
The Music Mart — Smyrna, Ga.
New England Audio Tech — Hempstead, N.H.
Pacific Audio Service & Supply Co. — Burbank, Ca.
P.R.S. — Brighton, Mass.
Regenberg Music — Middleton, Wis.
Sound & Communications — Jackson, Miss.
Thoroughbred Music — Tampa & Sarasota, Fla.
Planos 'n' Stuff — Blawnox, Pa.

SAMSON® WIRELESS

Freedom to move



Alphonso Johnson loves to move. You can feel it in his music and see it in his style. Alphonso chose a Samson® wireless system because it gives him the *freedom to move* with complete assurance of fidelity and reliability.

The Samson® wireless system is now available in two improved models, with standard or diversity receivers, at the same low price as when we introduced them over a year ago. You can play up 250 feet from your amp with perfect reception. Hook in effects too—its so easy to use. Choose the Standard receiver for most locations, or the Diversity receiver with extra antenna for hard-to-suit locations.

Try a Samson® wireless at your dealer's and get your *freedom to move*.

Pro Net Price

TR-2A	Standard	265
TR-1020	Diversity	995

Also ask about our wireless hand-held and clip-on mics.

Licensed under U.S. Patent No. 4, 215, 413

SAMSON®

124 Fulton Ave., Hempstead, NY 11550 • (516) 489-2203
In Canada: Great West Imports, Ltd.,
3331 Jacombs Rd., Richmond, B.C. V6V 1Z6

**This is
your
companion.**

**You can
afford it.**

under \$4,000 ■ all digital ■ expandable
fully programmable ■ 16 track
recording system ■ great keyboard
sounds

syntauri corporation

3506 waverley street
palo alto, ca 94306

415/494-1017 □ I have enclosed \$2.00 for a demo record.



**We are the
originalSyn**

ciously hokey reading. Each piece Byard plays, whether his own or another's, becomes the sounding board for whatever's on his mind at the moment. His thoughts roam so freely you'll frequently hear in the same stanza tone clusters that would have given Henry Cowell the shivers and glissandi florid enough to make even Liberace blush. It all makes sense to me as a listener because I suspect it all makes such perfect sense to the performer, one of those artists on whom nothing is lost. He's a treasure, and this album ranks with his best. — Francis Davis

Muhai Richard Abrams
Blues Forever (Black Saint)



"Kinda Dukish for the 80s" might best describe the music performed by Muhai Richard Abrams' eleven-piece orchestra. But

despite its veneration of the past, *Blues Forever* isn't a backward looking album. The spare, fragmented noodling sometimes associated with Abrams is fleshed out here by a larger band creating layered voicings reminiscent of Ellington's lush harmonies, Basie's propulsive riffs and the woeful sustains of a New Orleans band's dirges. Abrams' orchestrations are eclectic—rich in mood and timbre, with constantly changing tempos and instrumental combinations resulting in the gradual development of themes and textures and safeguarding against the subjugation of individual expression to commonly agreed upon structures.

That Abrams is capable of extending the emotional possibilities of jazz without abandoning its most scared structures is evident on the title track, which, as the name implies, is a 12-bar blues. "Blues Forever" is a blues in metamorphosis: it ranges from introductory shouts evoking the spirit of a low-down barrelhouse to gliding, slickly orchestrated jump band ensemble passages. Along the way, there's a jagged guitar solo by Jean-Paul Bourelly, savage bucket-o'-blood smears by trombonist Craig Harris, tremulous piano runs by Abrams that recall Avery Parrish's "After Hours," and bracketing it all, ensemble riffs that build and release tension and which, coupled with Andrew Cyrille's drumming, insure this band's swing.

On the six other tunes, Abrams and band weave conventional jazz expressive techniques into compositions that exaggerate orchestral coloration through the juxtaposition of themes and the use of broad intervals. The yawning, snorting trumpet and trombone of "Ancient And Future Reflections" evolve into a bluesy

**THE ONLY
ROCK 'N ROLL
GUITAR STRAPS
COME FROM...**

Earth III

GUITAR STRAPS

11 CEBRA AVENUE
STATEN ISLAND, N.Y. 10301

**ORIGINAL
CRYBABY**

**NOW BY
JIM DUNLOP**

HotPotz

High Powered replacement potentiometers that fit all 'crybabys' made since the Sixties.

Recreate the vintage sounds of Hendrix and other greats of the Sixties and Seventies with the 'ORIGINAL CRYBABY' WAH WAH effects pedal. Look for this logo to insure that you get the 'ORIGINAL CRYBABY' Accept no substitutes! 'ORIGINAL CRYBABY' is now available with a complete spare parts program. All products are available through your dealer or write:

DUNLOP

Dunlop Manufacturing, Inc.
Box 846, Benicia, CA 94510 USA

clarinet passage that dovetails into organlike phrases by flutes. The same techniques carry "Duet For One World" from a reflective piano introduction to a crawling, ascending bass figure, through a series of sustained notes serving as a backdrop for Harris and trumpeter Baikida Carroll's intertwined improvisations.

Despite the array of musicians and solos that on their own might be mad-deningly incomplete, Abrams has established a group order allowing for a harmony of distinct voices and pointing the way for a fresh approach to writing for and leading large ensembles. — *Don Palmer*

Supertramp

"...famous last words..." (A&M)



These art-rockers ward off chaos with an armor of meticulously conceived pop songs that cloaks its creators' identities even as it showcases their talents. I doubt masses who buy Supertramp albums know all the members' names, but these anonymous continental types approach the new world marketplace with scientific savvy; their latest LP comes in high-

PICK HITS

DAN FORTE Hot: **David Lindley & El Rayo-X** — *Win This Record!* (Asylum), **Various Artists** — *History of Surf Music Vol. 1: The Instrumentals*, (Rhino Records), **Fabulous Thunderbirds** — *T-Bird Rhythms* (Chrysalis), **Cannonball Adderly** — *The Sextet* (Milestone), **Hank Williams, Jr.** — *Greatest Hits* (Elektra/Curb); Cold: **Donald Fagen** — *The Nightfly* (Warner Bros.); Live: **Tracy Nelson** Larry Blakes, Berkeley, California

KRISTINE MCKENNA Hot: **Prince** — 1999 (Warner Bros.), **Rank & File** — *Sundown* (Slash), **Al Green** — *Precious Lord* (High), **English Beat** — *Special Beat Service* (I.R.S.); Cold: **Bruce Springsteen** — *Nebraska* (Columbia); Live: **T.L. Lewis**, Palomino, Los Angeles.

FRANCIS DAVIS Hot: **Miles Davis** — *Miles Davis Live At The Plugged Nickel* (Columbia), **Odean Pope** — *Almost Like Me* (Moers Music), **Jacki Byard** — *To Them—To Us* (Soul Note), **George Adams & Don Pullen** — *Melodic Excursions* (Timeless), **Original Cast** — *Merrily We Roll Along* (RCA/Red Seal); Live: **David Murray & Hamiet Bluiett**, Afro America Museum, Philadelphia.

VIC GARBARINI Hot: **Joni Mitchell** — *Wild Things Run Fast* (Geffen), **David Lindley & El Rayo-X** — *Win This Record!* (Asylum), **English Beat** — *Special Beat Service* (I.R.S.), **Blood Ulmer** — *Black Rock* (Columbia), **Steve Reich** — *Tehillim* (ECM); Cold: **Rush** — *Signals* (Mercury); Live: **The Who** second night at Shea Stadium, New York.

FRED SCHRUEERS Hot: **Bruce Springsteen** — *Nebraska* (Columbia), **Johnny Copeland** — *Make My Home Where I Hang My Hat* (Rounder), **Peter Gabriel** — *Security* (Geffen), **Clifton Chenier & the Red Hot Louisiana Band** — *I'm Here!* (Alligator), **Rank & File** — *Sundown* (Slash); Cold: **Frank Sinatra** — *To Love A Child* (Reprise); Live: **Marshall Crenshaw** Bottom Line, New York.

quality cassette form for the audiophile, with a high-tech video clip for denizens of TV and two separate 12-inch remixes of two different songs, one side especially for AOR and one for CHR (which means Contemporary Hit Radio or AM top forty for you laypeople). Befitting their insular worldview, which tends to be as hermetically sealed as their music, Supertramp relentlessly pursue pop perfection.

In that quest, the band must first shut

out the absurdity-riddled outside, which sometimes leaves them flirting with sterility. Nevertheless, Supertramp can't really be accused of bombast like so many other mid-70s progressive dinosaurs. Just as the band proved with their two mega-hits three years ago, "Breakfast in America" and "The Logical Song," Supertramp doesn't mislead with pretentious metaphors—they say exactly what they mean and play it that way, too.

SET IT—THEN FORGET IT

Introducing the ADA TFX4 TIME EFFECTS

Now there's a time-effects system designed specifically for on-stage use.

The new TFX4 Time Effects allows you to pre-set four effect groups — Flanger, Chorus, Doubler, and Echo — and remotely switch-in any one effect in any sequence.

The TFX4 is the only time-effects system which allows you to easily change effects while performing without re-setting control knobs. Quietly

switch from a Flanger mode to an Echo mode with one tap of the foot-switch — even during a musical passage.

Features include: Logic controlled FET switching ■ Front panel or remote switching of effect with the TFX4 Controller ■ Effect mode, Phase Invert, and Clip LED indicators ■ Input/Output Level controls for maximizing signal-to-noise ratio ■ Studio quiet, minimum 90dB dynamic range ■ And the famous ADA sound, for less than the price of a separate Flanger.

Chorus, and Echo floorbox device.

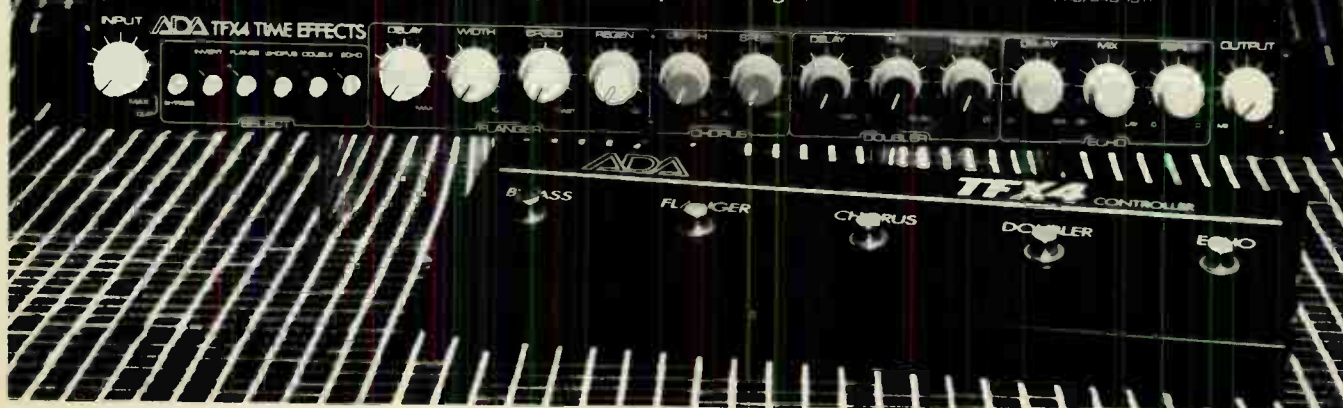
The TFX4 Time Effects. You can't buy a better sounding and easier to use time-effects processor.

Visit your ADA dealer today. Find out how it feels to set the controls and forget them for the rest of your performance.

ADA

ADA SIGNAL PROCESSORS

2316 FOURTH STREET • BERKELEY, CA 94710
(415) 548-1311



HOW TO BE QUIETLY SUCCESSFUL FOR \$350.* Now that you're committed to making it in the pro world, give yourself some professional advantages. Like dbx noise reduction. The new dbx Model 150 gives your tape machine the dynamic range of digital. Perfect punch-ins and decoded monitoring without special switching. In a slim-line, rack mountable 1³/₄" package, it fits in easily with other studio equipment. And, it's expandable to grow as you grow. Professionally. See your dbx Pro dealer, or write for complete technical information.

*Manufacturer's suggested retail price.



Model 150 Type I Tape Noise Reduction System

dbx, Incorporated, Professional Products Division,
71 Chapel St., Newton, Mass. 02195 U.S.A.
Tel. (617) 964-3210, Telex: 92-2522. Distributed in
Canada by BSR (Canada) Ltd., Rexdale, Ontario.

dbx®

New from Calato!



Blasticks



Blasticks — Calato's exciting new brush-sticks — are balanced to feel like conventional sticks but the effects are totally unconventional. Get set to expand with new percussive effects!

At local music stores or write Calato, Dept. M
4501 Hyde Park Blvd., Niagara Falls, N.Y. 14305.
(716) 285-3546. Send for our free catalog.

calato We invented
Regal Tip®

Singer (and cocomposer with keyboardist/guitarist Roger Hodgson) Rick Davies' even, double-tracked vocals may be Supertramp's single most recognizable feature, with John Helliwell's plaintive sax not far behind. The smooth harmonies in the pop ballads, "It's Raining Again" and "Bonnie," pleasantly evoke *Yellow Brick Road* Elton while "Waiting So Long" spotlights the mathematical, round-robin soloing between Hodgson on keyboards and guitar and Helliwell wailing on saxophone.

Finally, though, the universe of Supertramp's "...famous last words..." is far too pristine and removed to generate any real tension, even if their chilly precision may still be admired. From a distance, of course. — Roy Trakin

Steve Reich

Tehillim (ECM/Warner Bros.)



From the beginning of his career Steve Reich has had a direct line to the base of the brain, has been able to pacify the pagan gods down

there who rend normal thought with screams for mass orgies, golden calf worship and blood sacrifice. This is much the same function that the Psalms served for the ancient Hebrews: "Hey guys, if we flog our harps and throttle our drums and sing the praises of Yahweh loud enough, maybe we can drown out a few of these cursed earthmother cults around here."

Being a smart guy (he went to Juilliard), Steve Reich knows all of the above and has composed *Tehillim*, which makes a truly joyful noise unto the Lord by setting various verses from the Psalms (*Tehillim* in English) to some of the most beautiful music that part of the Bible has seen in 2,500 years. It's even got a good beat that you can trance to.

In the past, Reich set off his alpha wave explosions with mantralike repetition of short, gradually changing melody lines that played in and out of phase, putting the listener's consciousness and subconscious in and out of phase. You would hear a small difference from the last repetition, just enough to notice it, then sink back into the depths that were somehow both swirling and tranquil. His masterwork, *Music For 18 Musicians*, has more hypnotic throb than any piece of music on a continuum bordered by Led Zeppelin's "When The Levee Breaks" and Swami Sivananda's "Ommmmm."

Tehillim marks a departure because Reich is using a melody—as the term is traditionally understood—for the first time. Following the original Hebrew text, he has given several voices a medieval

canon type of sound over a symphonic hum of percussion, woodwinds, strings and electric organs. Almost as trance-inducing as *18 Musicians*, *Tehillim* achieves a tighter hold on the conscious mind, so there's less chance you'll fall asleep (when does a trance become a snooze?). More likely you will want to sing hallelujah along with the chorus. Not recommended for parties or conversation background or sex, but terrific for meditation, communing with Yahweh, creative work and feeling happy. — Charles Young

Edmunds from pg. 73

to it and you don't want to work anywhere else. As technology forges ahead, it all gets unified. One day every studio will be the same, we're almost there now. I've got an engineer named George Peckham and I give my tapes to him and I know it'll be all right. If he does say, 'Look what I've done to this, I've added some mid...hear it?' I say, 'Oh yeah.' Because no cutting engineer is going to do anything *that* drastic."

Considering the latest band/LP "the best move I ever made," Dave Edmunds is pushing on with plans for a second album with the new band and some carefully chosen producing projects. With every new song viewed as an independent project, ("I try to go for singles at all times") Edmunds tries to avoid consciously lifting old licks off records (a comment about Nick Lowe's Creedence lift on "Stick It Where The Sun Don't Shine" draws a hearty chuckle from Dave) but does admit to copping a production trick or two from unlikely studio masters like Jeff Lynne of ELO. He likes much of the new music but is not fond of hard-core punk "because it ain't subtle enough. I like subtlety in the most vulgar things."

dbx from pg. 81

signal routings in a reinforcement system, a studio or a home hi-fi.

There are, however, a couple of things to watch out for when using the 610. Since it is only a ten-band unit, it cannot be expected to perform the sophisticated pinpoint room equalization of a 31-band 1/3-octave equalizer or analyzer. Although the individual frequency bands are wide enough so that no real problems escape its attention, rooms or systems with severe sharp peaks or dips can confound it. Also, unlike the human ear, the supplied microphone does not discriminate between direct and reflected sound. This means that the room curves generated by the 610 tend to sound very bright. Not only can this be unpleasant, it can also be harmful to your tweeters.

But used judiciously, the dbx 610 is one of the most versatile pieces of processing gear you can get. It's also a whole lot of fun.

A professional, affordable wireless mic system... **SAMSON**

For the first time ever, it is possible for the vocalist to "go wireless" with a professional quality system for only **\$529** pro net.

The SMX-1 wireless system comes complete with microphone with built-in transmitter, receiver and battery. Check it out—you'll be amazed at the sound quality and ease of operation.

- Comes complete with mic (transmitter contained within), receiver, 1.5v battery
- 200 foot range
- Exceptional sound quality! No high end loss due to cable capacitance
- Rugged & roadworthy

SMX-1 wireless mic system, complete **\$529** pro net

TR 1020M wireless diversity mic system, as above, with diversity receiver, extra antenna on stand, 200 foot antenna cable **\$965** pro net



SAMSON[®]

124 Fulton Ave., Hempstead, NY 11550
(516) 489-2203
In Canada: Great West Imports, Ltd.
3331 Jacombs Rd., Richmond, B.C. V6V 1Z6

Licensed under U.S. Patent No. 4,215, 413

Get into the action with **GLI** PARTICIPATE



PMX 9000 The best selling PMX 9000. Quiet, Professional. Designed to handle all your mixing needs. Segue between inputs with a one hand control while mixing a third program. Five band equalizer for achieving sophisticated music balance. Lets you mix any and all effects devices. Can handle up to a dozen power amps to provide system expansion. Do what the pros do. Get a PMX 9000 by GLI and get into the action. Suggested Retail Price \$459.00

Specifications

- **Phono Input Data:**
Signal noise ratio better than 70dB below 10mV Subsonic Filter 12dB octave below 20Hz input impedance 47K ohm Maximum input capability 220mV at 1 KHz
- **Auxiliary Input Data:**
Signal noise ratio 35dB below 1V Maximum input capability 5V
- **Microphone Input Data:**
Signal noise ratio 75dB below clipping Maximum input capability 240mV Input impedance 600 ohms Talkover—14dB program level reduction
- **Graphic Equalizer:**
Active B/E circuitry ± 12dB range Center frequencies 60Hz 250Hz 1KHz 3.5KHz 12KHz
- **Output Level Meters:**
Dynamic range 21dB to + 3dB Sensitivity for 0 VU selectable—200mV 1.25V 1.75V 2.0V
- **Program (Line) Output Data:**
Maximum output capability—10V RMS 10K ohms. Slew rate 1.1V μ s
- **Signal Processor Loop Output (Record Output):**
Typical output (with most program material) 310mV
- **Headphone Output:**
500 mW @ 8 ohms
- **Distortion:**
1M and THD—Less than 0.05% (typically less than .005%)

GLI
INTEGRATED SOUND
SYSTEMS, INC.

29-50 Northern Blvd.,
Long Island City, N.Y. 11101
(212) 729-8400 Telex: 968020
A Subsidiary of The VSC Corp

ROCK

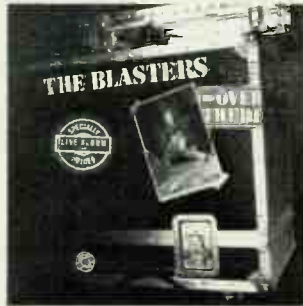
By J.D. Considine

S H O R T T A K E S

Frida



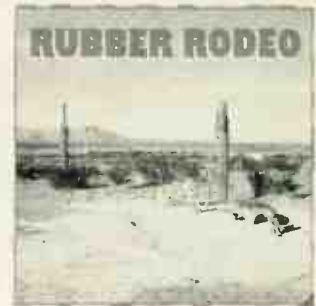
The Blasters



Brimstone & Treacle



Rubber Rodeo



Frida — *Something's Going On* (Atlantic). As one of the A's in ABBA, Anni-Frid Lyngstrom sings with the sweet voice of reasonable pop. Here, on her first American-released solo album, she powers her way through mid-tempo rockers and soars over energetic ballads with enviable aplomb. Credit Phil Collins' crisp, drum-heavy production for providing a solid enough runway to launch Frida's excursions into the stratosphere, and the aptly chosen material for giving her ample lift. Then ask yourself why most mainstream rock doesn't make being lightweight this enjoyable.

Luther Vandross — *Forever, For Always, For Love* (Epic). No question about it—Luther Vandross has a great voice and knows how to use it. In fact, some of the stuff he does on this album verges on showing off. What's unforgivable, though, is the way he wastes that magnificent instrument on such lame material, be it the Saturday night jive of "Bad Boy/Having a Party" or the cheap, synthetic romance of the title track. Only the buoyant "She Loves Me Back" fully recaptures the excitement of *Never Too Much*, and that's hardly enough.

The Blasters — *Over There* (Slash/Warner Bros.). This live EP is a great record if you think the Blasters are an energetic rockabilly revival band. It's also profoundly irritating when you know there's more to the band than Jerry Lee Lewis covers.

Pat Benatar — *Get Nervous* (Chrysalis). Get serious. Pat Benatar may be playing down the full-throated theatrics, but angst-ridden she's not. Still, it's nice to hear her stretch out a little, as the addition of keyboards has softened the band's sound to the point where Benatar can finesse the songs instead of having

to bully her way through the mix, and when she sings "The Victim" it's nice to see that the lyrics aren't as first-person as you'd expect. And Neil Geraldo remains an amazing guitarist.

Wall of Voodoo — *Call Of The West* (I.R.S.). This record is a sure cure for anyone who still thinks all synth bands sound alike. Not only does Wall of Voodoo shy away from the snap and crackle pop favored by the sequencer set, the group also manages to show a sly affinity for C&W, giving them a sound rather like a ho-down at Hewlett-Packard. It isn't the pleasant change of pace that wins you over, though, but the combination of solid hooks and airy humor manifested in Stanard Ridgway's lemonade-tart voice. That and the irresistible melody of "Mexican Radio."

Various Artists — *Brimstone & Treacle* (A&M). Three new ones by the Police, six by Sting solo, and a golden oldie each from Squeeze and the Go-Go's make this package seem a lot poppier than it is. Most of the album is atmospheric and instrumental, and so richly evocative of the film's mood that I'm sold on Sting's characterization without having seen so much as a trailer. Average rock, but great movie music.

Robby Krieger — *Versions* (Passport). "Tattooed Love Boys," "Reach Out, I'll Be There" and "Street Fighting Man" done as instrumentals? As guitar instrumentals? Where are the Ventures when you really need them?

Holly & the Italians — *Holly Beth Vincent* (Virgin/Epic). Aside from the sound, which is so cramped it makes *Nebraska* sound like it was recorded by George Martin at Montserrat, this is one terrific album. Holly and her Italians rummaged through the same psychedelic-pop territory Julian Cope of Teardrop

Explodes found so alluring, and have come away with performances that capture the layered swirl of rhythm and texture that the psychedelics never quite caught, along with a superb set of pop songs. And nary a sitar in sight.

Tom Waits & Crystal Gayle — *One From The Heart* (Columbia). Vocally, this works surprisingly well, with Crystal Gayle's lush intonation providing a nice foil for Tom Waits' must-be-emphysema rasp. The material is something else again, though, featuring fake jazz melodies and lyrics boasting more corn than all of Iowa. Sure, the point of the movie was that love can be foolish, but this is downright ridiculous.

Rachel Sweet — *Blame It On Love* (Columbia). Ever wonder what the slick Benatar/Foreigner/REO Journeywagon hard pop would sound like if it were based on Springsteen and Parker instead of airbrushed Bad Company? Here's as good a guess as any. Rachel Sweet isn't squeamish about using fat powerchords or glossy keyboards to fill out her backing tracks, and her drum mix is as hot as anything on AOR today. But her songs have heart, wit and spunk where the competition is still piling on the clichés, and her vocals cut through the perfect production with the kind of verve that doesn't come studio-assisted. It's enough to make you look forward to playing the radio again.

Rubber Rodeo (Eat). Perhaps the best way to describe this is to call it quirky and western. With their hillbilly twang, new wave moves and warped sense of humor, Rubber Rodeo try real hard to come off like cowboys from Mars, but even though their instrumental effects are pure Devo, their melodies are as down to earth as anything Joe Ely croons. It gets a little extreme at times,

but on the whole the record is so much fun I find myself wishing for more than the six songs it's limited to. (400 Essex Street, Salem MA 01970.)

Adam Ant — *Friend Or Foe* (Epic). It's just Adam and Marco on this one, and damned if it doesn't turn out to be the catchiest batch of Antmusic yet. Adam's vocal lines are hookishly consistent, as in the past, but so are the instrumentals, which seem to be the key. No longer feeling as if they have something to prove, the dynamic duo give their all to the big beat and brassy arrangements, even managing to turn in a sprightly version of "Hello I Love You." Does this mean they'll finally get to be popstars over here, too?

Buck Dharma — *Flat Out* (Portrait). As Blue Oyster Cult's premier axe maniac, Donald "Buck Dharma" Roeser has been responsible for such gems as "Don't Fear The Reaper" and "Burning For You." Although much of *Flat Out* is as hauntingly melodic as those tunes, especially the eerie overdubs of "Wind, Weather And Storm," the album is noticeably lacking in crash-and-burn. But not punch, not by a long shot.

Jack Mack & the Heart Attack — *Cardiac Party* (Full Moon/Warner Bros.). This L.A. ten-piece sounds like it would like to be a sort of Westside Johnny. As much as the horns blare and the rhythm section gets down, somehow the band's original imitation soul repertoire never quite Stax up. Long distance operator, get me Memphis on the line....

Iggy Pop — *Zombie Birdhouse* (Animal). Ever since disbanding the Stooges, Iggy Pop has been making the same record over and over again in two versions: *Funny* and *Pretentious*. This is the funny one, with less band than last time but more studio effects. I like it better than anything since *Lust For Life*, but then, I have a weakness for funny.

Jody Harris — *It Happened One Night* (Press). When Jody Harris steps out and pushes his music over the threshold of noise, he has a wonderful gift for generating the sort of feedback that makes your teeth hurt. Unfortunately, he balances nearly a side of that with what is probably intended as pop, in which he occasionally gives into the delusion that he can sing. Approach with caution. (432 Moreland Avenue, NE, Atlanta, GA

Dionne Warwick — *Heartbreaker* (Arista). Anybody can carry a Bee Gee tune, and quite a few people have committed them to vinyl over the past few years, but so far nobody has shown how well they can be sung, at least not to the extent Dionne Warwick does here. Granted, these are all new songs and thus the basis for comparison is slim, yet Warwick's subtle phrasing and inspired inflection breathe so much life into each and illuminate so much depth that you'd almost swear these were different Gibbs doing the writing. A revelation.



The Formula for Success!

Our winning formula is backed by some of the biggest names in the business: Brian May, The Jam, John Wetton, Stanley Clarke to name but a few. All endorse that Rotosound produce the results that help to keep them out in front.

Our experience in the craft of string making is no secret. Now we have introduced new and technically advanced machinery to ensure that the

high standards we set are consistently maintained for every string to give you the quality, durability and overall performance you expect.

As well as our standard sets we also have a Gauge Selection range which includes RS55 Solo Bass with the deluxe Linea® finish in light, medium and medium heavy gauge sets. The RS66 Swing Bass is available in five Gauge Selection sets from light to heavy and in a full range of seventeen Gauge Selection singles. RS77 Jazz Bass are also available in Gauge Selection as are Stainless Steel and Nickelwound Guitar Strng Sets.



Manufactured in U.K. by
James How Industries Ltd.
 20, Upland Road, Bexleyheath, Kent DA7 4NR
 Telephone: 01-304 4711 Telex: 898031 JHIG

*Linea. Patented finish for strings.

JAZZ

By Francis Davis

S H O R T T A K E S

Why it should be so is a complicated matter involving American social and cultural prejudices as well as foreign rates of exchange, but it's a fact that much of the bravest, truest jazz heard on record these last few years has come roundabout via European labels. Intriguing imports from Black Saint and Soul Note (Italy, distributed now by PolyGram Special Imports), Timeless (Holland, from Rounder and others) and hatMUSICS (Switzerland, via New Music Distribution, 500 Broadway, New York City, NY 10012) dominate this month's new releases.

Bill Dixon — *November 1981* (Soul Note). It only reaffirms his status as a true revolutionary that the leading architect of the October Revolution in Jazz is probably no closer to the jazz mainstream now than during four nights of concerts that shook the world in 1964 (the tremors have been late arriving in some locales). Music as draconic, as unabashedly personal as Dixon's is seldom part of a mass movement. With only a free drummer and two grappling basses creating a groundswell below him on this double (half-studio, half-concert), he's necessarily less occupied with texture and harmonic placement than on his records with more horns. But the trade-off is a better opportunity to display the bristling, emotionally wounding solo style he's snatched from the jaws of a severely limited trumpet technique. Imports not only launch new careers these days; they allow financially marginal careers like Dixon's to continue, and for that we're all richer.

Leo Smith — *Go In Numbers* (Black Saint). This record of a New Delta Ahkri 1980 Kitchen concert isn't as eventful as some of the trumpeter/composer/theorist's other group efforts, but it introduces two major works, and there are gripping moments throughout: the leader's bullish solos; the Dwight Andrews tenor solo that gives "Illumination" direction and a center of gravity; lucid accompaniment by vibist Bobby Naughton and bassist Wes Brown; and four-way interplay that probably sounds so fresh and spontaneous because it was so scrupulously blocked out beforehand.

Baikida Carroll — *Shadows And Reflections* (Soul Note). Trumpeter Car-

roll plays a large role in the success of the new Muhal Richard Abrams big band LP. His own date resounds with echoes of 60s Blue Note and Miles, but also with personal, contemporary touches, like Carroll's high-register melodicism, Julius Hemphill's abrasive tonality, more-percussive-than-usual Anthony Davis' clusters and Pheeroan Ak Laff's shifting accents. Not indicative of everything Carroll can do, but very good, and a welcome sign that both Hemphill and bassist Dave Holland are fully recovered from their recent illnesses.

George Adams & Don Pullen — *Melodic Excursions* (Timeless). **Steve Lacy & Mal Waldron** — *Snake Out* (hatMUSICS). **Giorgio Gaslini & Anthony Braxton** — *Four Pieces* (Dischi Della Quercia/PSI). Of these saxophone and piano duets, the Adams-Pullen is the most eloquent and exuberant, possibly because these two men play together so regularly. I've grown suspicious of their quintet's emotionalism, and I wasn't too impressed hearing them duet live last summer, but their LP is lusty and intelligent. Pullen's "Decisions" is especially good—a scudding scalar blues with tenor hysterics and thunderous piano crashes on the turnarounds. Iconoclasts Lacy and Waldron have recorded together before as members of small groups, but alone together they seem oddly independent of each other, with Waldron's heavy chords hemming Lacy in. Still, Lacy in particular is always worth hearing. So is the Braxton-Gaslini offering, even if Braxton's multiphonic configurations seem needlessly abstract at times. The Italian pianist is a spunky, peculiar talent we Americans should be better acquainted with.

Peter Warren — *Solidarity* (Japo/PSI). The bassist from Special Edition casts himself in a supporting role even as a leader. But in league with drummer/producer Jack DeJohnette, he urges powerful blowing from saxophonist John Purcell, guitarist John Scofield and trombonist Ray Anderson—not that the mercurial Anderson needs much urging. The two tracks featuring Anderson are the main reasons for seeking this one out, but all of it is intensely, viscerally satisfying.

String Trio Of New York — *Common*

Goal (Black Saint). Another poised effort by violinist Billy Bang, guitarist James Emery and bassist John Lindberg—one of the best working bands around (when they can find work, that is). Even at their most fragmented, convoluted and scratchingly contrapuntal, these three-part inventions (the ones written by Emery in particular) maintain a lift and tang that recall the Hot Club of Paris and the *scherzo* movements of the world's best-loved symphonies.

Jimmy Lyons — *Riffs* (hatMUSICS). The young bassist and drummer here are both very quick. Bassoonist Karen Borca has staying power and a big, agile tone, and it's always enlightening to hear the superb altoist Lyons away from the Cecil Taylor unit. But Lyons' solos here seem to go on way too long, probably because the riffs they're built on, however propulsive they are, can't really supply thematic continuity and can't channel Lyons' molten energy the way Taylor's piano can.

George Sams — *Nomadic Winds* (hatMUSICS). The impressive if uneven debut (he's new to me at least) of a Bay Area trumpeter who achieves startling effects with Bowie-like valve manipulation, gutteral overblowing and thick, thorny leads shared with India Cooke's violin. I just wish Sams hadn't sacrificed consistency for variety. And putting the most boring cut on side one, track one, is hardly the way to catch the ear of a weary reviewer.

Kim Parker — *Havin' Myself A Time* (Soul Note). **Kenny Drew** — *Your Soft Eyes* (Soul Note). Parker is Bird's stepdaughter (as well as Phil Woods'). Despite some intonation problems, she's also a very promising singer, with a mirthful sensitivity to lyrics and good taste in songwriters (Arlen, Porter, Ellington...). She rarely feels obliged to scat (hooray!). Drew's trio supports her nicely. The pianist's own date is the latest in the series of good ones he's made in Europe; he's a much more tuneful player now than when he was a ubiquitous New York sideman in the late 50s.

Art Blakey — *Oh, By The Way* (Timeless). Blakey's got himself a tuneful new pianist (Johnny O'Neal) and a new trumpeter too (Terence Blanchard). The latter is nineteen, looks about twelve, has a few precarious moments here, is no

The first truly acoustic and electric strings.



D'Addario XL Reds.

D'Addario XL Reds guitar strings give natural sound no matter what you're playing—electric guitar—acoustic guitar or amplified acoustic guitar. Count on them for the balanced electric response of a magnetic alloy string, (stainless steel or nickel) and the acoustical response of a bronze string, (80/20, phosphor bronze, 85/15, 90/10, etc.).

The secret is in the marriage of copper and steel to formulate a completely new and innovative wrap wire. The copper imparts a piano-like brilliance while the steel produces the necessary magnetic output.

So no matter what kind of guitar you're playing—solid body electric guitar, hollow body electric, flat top acoustic with or without pickups—you can depend on XL Reds for a revolutionary new sound and look.

XL Reds:
The first truly acoustic and electric strings.



D'Addario[®]
E. Farmingdale, NY 11735 USA



Cross section of XL Reds' copper coated steel wrap (winding) wire.

Wynton Marsalis but can play. The Messengers have reached institutional status, kind of like a small-group, post-bop update of the 50s Basie big band. It doesn't matter who's in the group, it cooks regardless, and Blakey's press rolls are as uplifting as the Basie reed sections riffs. This unit will keep me popping my fingers, thank you, until the next Marsalis comes along.

Woody Shaw — *Lotus Flower* (Enja/PolyGram). Shaw's quintet's latest lacks the sense of contrast guest stars Gary Bartz and Bobby Hutcherson gave its last two LPs. The pace here is too unrelentingly brisk, even on the nominal ballads. But the trumpeter has matured into a consistently stimulating soloist and his band, with or without guests, is one of the most distinctive hard-bop units now

active. An average effort for Shaw, but still rewarding.

It's hard to prove it by this month's meager crop, but jazz still gets issued on American labels too.

Eddie "Cleanhead" Vinson & Roomful Of Blues (Muse). Some of Vinson's *entendres* are so double I had to listen twice to make sure I got them, but this is the meatiest album he's made in years, even better than the Pablos with Basie, at least in terms of his own singing and playing. I only wish someone would record Joe Turner with the crude but effective white R&B revivalists who back Vinson so enthusiastically here.

Tom Guralnick — *Albuquerque* (Cleop/via NMDS). Realizations from a solo saxophonist who experiments with magnetic tape, vacuum tubing, trombone

mouthpieces and mutes jammed in the bell of his horn. The usual assortment of ominous and/or zany things going bump in the night for the most part, but I'm impressed by "Blues Solo I," a swollen Ayler-like tenor line that fragments into multiphonics and explosive, anguished vocal effects.

Jan Garbarek — *Paths, Prints* (ECM). **Eberhard Weber** — *Later That Evening* (ECM). **Katrina Krimsky & Trevor Watts** — *Stella Malu* (ECM/PSI). Garbarek is an expressive voice, a real original, perhaps even an innovator in his own way. But he doesn't speak to my condition, as the Quakers say. I'll concede, however, that here he's found an instrumental combination (Bill Frisell's guitar, Jon Christensen's drums and Eberhard Weber's powdery bass) that melts his ice-age tenor and soprano and gives his solos an affecting, tearlike shape and flow. Frisell, along with Lyle Mays and Paul McCandless, also turns up on the Weber date, which is at once ascetic and self-indulgent—the usual ECM conundrum. It's kind of pretty anyway, though I'm sure proponents of this kind of thing will claim a lot more for it than that. Representing the ECM ethic at its most appealing is the album of sober duets between Krimsky, a pristine classical pianist, and Watts, a British saxophonist with a heady lyricism and real momentum to his lines. M

Mankey from pg. 76

He went on to produce half a dozen albums for CBS and Arista, perhaps the best-known of which are the debuts of the Pop and 20/20. Arista was said to have had giddily high hopes for the former, but "Clive Davis' interest in mainstream hits led them to push the more ballady things, even though I thought their strength was as a grinding guitar band." Explaining their hiring a long-dormant former mentor of Three Dog Night for their second album, one of 20/20 was overheard to explain rather pointedly, "Earle Mankey's not a producer—he's an engineer."

"Well, there's no accounting for taste," our implacably good-natured hero manages to chuckle in response. "They seemed to make an obvious attempt to be modern on that second album, with songs like 'Nuclear Boy' and so on, but without being overtly electronic; I think the one I did sounds a lot more electric."

After this third album for the label—the debut of Elton Duck—was pronounced unreleasable by Arista, Mankey kept depression at bay by investigating the applications of his Apple computer in the studio he'd set up in the guesthouse behind his Thousand Oaks home with the 3M 16- and 2-track machines he bought from the Beach

continued on next page

UNCOMPROMISED Digital Delay

Audio processing your ear will appreciate

Listen to the Audio Digital TC2, and you'll hear less coloration than in any other digital processor in its price range: <2% THD + noise; 90 db min. dynamic range; 20-16 KHz (+1, -3 db) freq. response.

Not only this, but the TC2 also

offers 2 delay taps, digital I/O port, and **over 1 second full bandwidth delay (internally expandable to over 2 seconds full bandwidth delay).**

Before buying any digital delay processor, be sure to learn the full TC2 story.



for UNder \$1500.



**audio
digital**
INC.

Call or write for
our detailed spec sheet.

85335 SARVIS BERRY ROAD • EUGENE, OR 97405 • (503) 687-8412

Carvin

The Professional's Choice

Professional Groups like: Pat Benatar, Roy Clark, Heart, Jefferson Starship, Marshall Tucker, Pink Floyd, The Scorpions and Frank Zappa choose Carvin because they feel it's the best!

At Carvin you're not only buying the best, but our "Pro Net" prices are attractive because you're buying Direct from us. Send \$1 for your 1983 80 page Color Catalog. Send \$2 to RUSH by 1st Class mail. \$5 for foreign countries. For product information, Call Toll-Free 800-854-2235 (Calif. 800-542-6070). Master Charge & Visa accepted.

Direct Pro Net Prices on all Carvin Products as shown

- A R540-M Concert 90° Radial Horn — Pro Net \$269 List \$495
- B 1330-M Horn-loaded Bass System — \$239 List \$495
- C 980-M Pro Radial Horn Bass System — \$349 List \$695
- D 750-M Pro Stage Monitor — \$169 List \$295
- E MX1202 12-Ch Stereo Recording Board — \$1195 List \$2595
- F DCAS00 800W (bridged) Stereo Power Amp — \$599 List \$1095
- G DCM301 300W Monitor Amp w 9 band EQ — \$349 List \$695
- H EQ2029 29 Band 1/3 Octave Equalizer — \$259 List \$495
- I XC1000 Stereo Electronic Crossover — \$269 List \$495
- J DC200 Koa Guitar with Gold Plating — \$570 List \$1140
- K XB112 All-Tube 1-12" "X" amp w Celestion — start at \$449
- L B215-M Dual 15" MagnaLab Bass Enclosure — \$249 List \$495
- M PB150 Bass Head w Compressor & Parametric — \$399 List \$795
- N V412-M Lead Stack w 4 12" Celestion spks — \$399 List 795
- O X100-B British 100W "X" Amp head — \$579 List \$1195
JBL speakers optional on most models.

Write: CARVIN, Dept. MP-43, 1155 Industrial Ave., Escondido, CA 92025



1983 CATALOG
 \$1 for Bulk Mail \$2 for First Class Mail

Name _____ Street _____ City _____ State _____ Zip _____ MP-43

Boys, an Eventide harmonizer and his latest acquisition—an Ecoplate echo unit. "The big complaint about computer music has always been that it sounds mechanical," he notes. "That's because sequencers have necessarily had to be kept simple so that normal people could use them. But I found that with the Apple I could get a really cool, explosive drum sound out of my ARP 2600, instead of the wimpy white noise that most synthesizer bands are known for."

To get his cool and explosive sound, Earle controls his ARP with an Alf Products software program, and puts "as many oscillators as I can get my hands on" through the synthesizer voltage-controlled amplifier to create an array of sine waves, each of which represents a different range of harmonics. "I've got a Roland in addition to the ARP, and when I can get away with using the ARP's voltage-controlled filter as an oscillator, I have as many as five oscillators going."

He channels the ARP's output through a Urei 1176 limiter set for slow attack and nearly instantaneous release, and then adds "a pinch of digital delay and pitch shift." He adds "bend" to the lower harmonics, but with much greater regard for the integrity of the shape of the envelopes than do syn-drums, the sound of which he disdains, with uncharacteristic virulence, as

"stupid."

But his life in the guest house isn't always a picnic.

"A big problem for me is that, when you're doing it all yourself, as I do, the first definite thing you put down on tape dictates what form all succeeding tracks will take. If I find halfway through a song that I want to alter the setup, I pretty much have to start all over again. If I had a band, I could work out all those things in five minutes, instead of having to take three or four nights of recording."

Those who've heard his amazing version of "The Lion Sleeps Tonight" might find it difficult to believe that he ever had any such troubles—as much as any record in recent memory, everything about it seems absolutely deliberate, put together with surgical precision. "It's my first cover," Mankey reveals. "When I got the Apple, I was so excited that I didn't even want to take the time to write a song of my own to record with it. I thought it would be interesting to do the most organic song I could think of. Since the Tokens' original was all just acoustic guitars and voices, it seemed a perfect choice.

"Also, up to a certain point, every song I wrote was a copy of it! It's exactly the sort of thing I love most—it's just so simple. The words have no real meaning, but just sort of create a word-picture. It's

all just sound with a beat."

Recently, he's been kept from his Apple and ARP by several members of the artist roster of a new Austin-based independent label called Republic. So far he's recorded the Skunks, Austin's new wave group, Expandex, and the first album in too many years by Arthur Brown, former Pete Townshend protege and self-described God of Hellfire. He emphatically denies having been brought down by the fact that Republic advances him an average of only one-fifth what he used to get from CBS and Arista. "It really feels good to be working for less money," he claims. "A lot of the things that have given me the biggest charge over the years were the things I did for free or for next to nothing. The people I work with now really appreciate what I do—make them sound as good on record as anybody, but without spending a lot of money. I love seeing the smiles on everybody's faces at the end. The bands are real happy, the people who pay the bills are real happy, and I really enjoy never having to say, 'Well, I personally don't like this, but I think it might sell.'"

As for Steve Lillywhite being the toast of several continents for his ambient drum sound while he himself is praised only in Austin and those parts of France where his Select Records EP is on sale,

BACK ISSUES



No. 18... **Pat Metheny**, Jazz Organ, Dire Straits
 No. 20... **Steely Dan**, Session Players, Jeff Lorber
 No. 21... **Brian Eno**, Reggae Festival, The Bear I
 No. 22... **Stevie Wonder**, Rock and Jazz in the 70s
 No. 24... **Bob Marley**, Sun Ra, Free Jazz & Punk
 No. 25... **Bob Seger**, Julius Hemphill, Tom Petty
 No. 28... **Mark Knopfler**, Roxy Music, DeJohnette
 No. 29... **Mike McDonald**, Capt. Beefheart, Oregon
 No. 30... **Bruce Springsteen**, Best in Rock & Jazz
 No. 31... **Steely Dan**, John Lennon, Steve Winwood
 No. 32... **Talking Heads**, Brian Eno, Air
 No. 33... **The Clash**, Lindsey Buckingham, R.S. Jackson
 No. 34... **Tom Petty**, Wayne Shorter, L.A. Punk
 No. 35... **The Doors**, David Lindley, Carla Bley
 No. 36... **Grateful Dead**, Koolhaon, Skunk Baxter
 No. 37... **Reggae**, The Rolling Stones, Rickie Lee Jones
 No. 38... **Police**, Bassists, Pretenders, David Murray
 No. 39... **Cars**, Keyboardists, Earth, Wind & Fire
 No. 40... **Ringo**, Drummers, Devo, Rossington-Collins
 No. 41... **Miles**, Genesis, Lowell George
 No. 42... **Hall & Oates**, Zappa, Jaki Byard
 No. 44... **Graham Parker**, Nick Lowe, Lester Bowie
 No. 45... **Willie Nelson**, John McLaughlin, the Motels
 No. 46... **Pete Townshend**, Squeeze, Warren Zevon
 No. 47... **Eddie Van Halen**, Townshend 2, the Clash
 No. 49... **Neil Young**, Foreigner, Go-Go's
 No. 50... **Billy Joel**, Pink Floyd, Corporate Rock

I have marked the issues I'd like to have. Please send me _____ magazines at \$3.00 each (\$4.50 for each copy mailed outside the U.S.)

I have enclosed \$_____ U.S. funds only.

Name _____
 Street _____
 City _____
 State _____ Zip _____

MUSICIAN, P.O. Box 701, Gloucester, MA 01930



MUSICIAN T-SHIRTS

Become a trend-setter, admired and influential! Win new friends and have your opinions jotted down! Soft black cotton T-shirt with yellow logo, perfect for backstage press parties.

Please send me _____ shirts.
 S M L XL @ \$5.95
 Please add 75¢ postage each.

Total \$ _____
 Detach and mail with your name, address, and check to MUSICIAN, P.O. Box 701, Gloucester, MA 01930

The Only Two Books That Tell You Everything You Need To Know—About Your Business!

NOW AT AN EXCLUSIVE DISCOUNT PRICE!

More About This Business of Music, New Revised and Enlarged Third Edition and This Business of Music, Fourth Edition
—Order the two together for Only \$25.00—a 20% saving!

More About This Business of Music, New Revised Third Edition provides you with all the information you need to succeed!

- The Business of Jazz—an entirely new section
- Background music—everything about this fascinating world
- Serious Music—every aspect
- Production and sale of printed music
- The flourishing religious music business
- Live performances—the complete “how-to”

204 pp. Charts, Appendices, Music Industry Forms #8230-7567-2

This Business of Music, Fourth Edition

A most practical and comprehensive guide to the music industry—for performers • producers • writers • agents • companies •

Read the Rave comments—

“Superb, concise and entertaining exposition...”— Lawyer, Dallas, Tx.

“Most informative...the *only* book of its type...”—Performer, Nashville, Tn.

“A Must for any music professional”—Audio Engineer, Calumet, Ill.

624 pp. Appendices, Index #8230-7753-5

NOW Both of these books available for only \$25.00—a 20% Saving for You.



More Bestselling Books To Keep You Fully Informed!

Successful Artist Management

by X. M. Frascogna, Jr., and H. Lee Hetherington. Deals with the problems facing artists in the entertainment industry in developing and planning a career. Each chapter covers a phase in artistic management from both the artist's point of view and the manager's. 224 pp. 6 x 9. Index. #8230-5000-9. \$17.50

This Business of Disco

by Radcliffe Joe. Here for the first time, *Billboard* disco editor and reporter Radcliffe Joe takes you inside the dance halls and behind the scenes in the recording industry to examine in depth every facet of this music industry phenomenon. Written in a breezy, easy-to-read style with all the benefit of the author's first-hand knowledge of the industry. 192 pp. 6 x 9. Index. #8230-7756-X. \$14.50

The Music/Record Career Handbook, Rev. Ed.

by Joseph Csida. Provides updated information on the music industry, the growth in music career courses offered countrywide, the new areas of videocassettes and videodiscs, the current personalities dominating the music world and changes within the corporate structure of the industry giants, and much more. 360 pp. 6 x 9. Index. #8230-7581-8. \$16.95

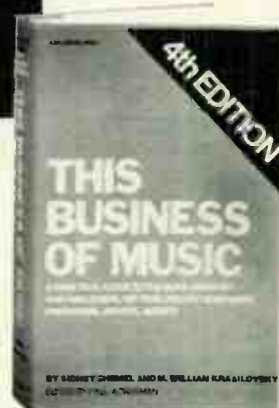
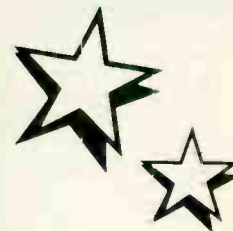
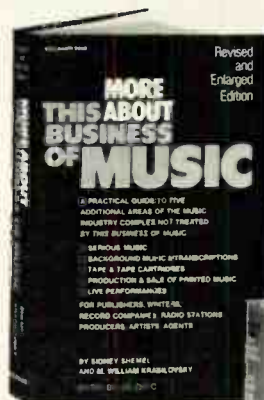
A Musician's Guide to the Road

by Gary Burton. What every musician should know about taking an act on the road is explained in this clear handbook. Written by world-renowned vibraphonist Gary Burton, this easy-to-read guide is jam packed with practical ideas based on Burton's twenty years of experience performing before jazz audiences. 154 pp. 6 x 9. Appendix. Index. #8230-7583-4. \$7.95

This Business of Radio Programming

by Claude and Barbara Hall. A thorough background of programming—research, promotion, production, engineering, statistics; plus interviews with the top names in radio. 360 pp. 6 x 9 1/2. Gloss. Index. #8230-7760-8. \$16.50

All books will be shipped within 30 days of receipt of order.
 Also available in your favorite bookstore!



10-DAY FREE EXAMINATION COUPON

BILLBOARD BOOKS PO. Box 2013, Lakewood, NJ 08701
 Please RUSH me the book(s) checked below for 10 days free examination. If not delighted, I may return the book(s) for refund or credit.

- This Business of Music, Plus More About This Business of Music. #077535 & 075672, Together Only \$25.00
- More About This Business of Music, 3rd ed. #075672, \$12.95 (singly)
- This Business of Music, 4th ed. #077535 \$18.50 (singly)
- Successful Artist Management, #050009, \$17.50
- The Music/Record Career Handbook, #075818, \$16.95
- The Business of Radio Programming, #077608, \$16.50
- This Business of Disco, #07756X, \$14.50
- A Musician's Guide To The Road, #075834, \$7.95

TO SAVE, I enclose check or money order in the amount of \$_____ including applicable sales tax in the states of OH, TN, MA, CA, NJ, NY, and VA (publisher pays postage and handling).

CHARGE MY CREDIT CARD Expires _____
 American Express Visa MasterCard

Card No. _____

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

DRGK0234

Classified

BOOKS & PUBLICATIONS

PARADIDDLES IN ROCK BEAT INDEPENDENCE teaches rock independence in an entirely new way. This isn't a collection of rock beats to be memorized, but a step-by-step method for developing true drum independence in rock and fusion. Send \$6.95 plus 75¢ postage. ROCK INDEPENDENCE, P.O. Box 158, Buffalo, NY 14212.



300+ best books on rock!

Rock Read, where rock'n'roll is more than meets the ear, announces its latest collection of more than 100 import books, new books, old books, songbooks and hard-to-find books on rock music, from AC/DC through Zappa with all stops in between!

Call or write for our FREE CATALOG!

**Rock Read Dept M 799 Broadway
New York, N.Y. 10003 (212) 533-9700**

ROCK MUSIC BOOKS AT DISCOUNT PRICES. POLICE \$12.95, QUEEN Complete \$14.95, JUDAS PRIEST Anthology \$7.95, VAN HALEN Diver Down \$10.95, Fair Warning \$9.95, BLACK SABBATH Shattering Sounds \$6.95, AC/DC For Those About To Rock \$7.95, High Energy Hits \$7.95, ZEPPELIN Complete Guitar \$9.95, The Best Of Zeppelin \$5.95, Teach Yourself Lead-Rock Theory-Rock Bass Rhythm \$4.95 each, HENDRIX Note For Note \$5.95, CLASH Anthology \$7.95, YES Complete \$15.95, RUSH Anthology \$12.95, JOURNEY Complete \$14.95, Slide Guitar \$8.95, Biographies—Stones, Zeppelin, Who, Pretenders, Springsteen, Hendrix, Ramones, \$5.95 each, POLICE \$12.95. Send check or money order. 50¢ for catalog. DISCOUNT MUSIC WAREHOUSE, P.O. Box 212M, Lindenhurst, NY

BOOKINGS

JOBS FOR MUSICIANS. For information write Musicians National Hot Line Association, 277 East 6100 South, Murray, UT 84107. Phone 1-801-268-2000.

COLLEGE CIRCUIT GIG DIRECTORY (1,163 listings nationwide)—\$34.95. CLUB DIRECTORIES—Nashville/NYC/LA/Philadelphia—\$19.95 each. *How To Book Your Act*—\$9.95 VISA/MC accepted. NATURAL ACTS UNLIMITED, P.O. Box 162-I, Skippack, PA 19474. (215) 489-4640.

INSTRUCTIONS

PLAY HOT LEAD GUITAR IN ONE WEEK - guaranteed! Without reading music! Booklet includes over 70 rock licks, plus tricks, scales, theory, techniques, more. Send \$4.95 to HOTLICKS, Box 270C2, San Geronimo, CA 94963.

The Music Business Institute

A CAREER PROGRAM IN MUSIC. course includes recording, studio, concert and video production, artist representation and management, retailing and wholesaling, record promotion and marketing, copyright and music industry law, songwriters and music publishing, and more Employment assistance. Write for free brochure and career guide MBI, Suite 400M, 2970 Peachtree Rd., N.W., Atlanta, GA 30305 (404) 231-3303

THE ATLANTA SCHOOL OF ROCK

Our Rock Soloist Program is designed to teach beginning guitarists to become professional rock players. Send \$15.00 for booklet and first cassette or \$59.00 for entire program. ASR, P.O. Box 5284, Atlanta, GA 30307.

YOUR DRUMMING CAN SOUND BETTER within six weeks through my drum set study course on cassettes. Improve your Time, Swing, relaxation, concentration, memory, hearing. Better than the local teacher of College of Music. Not for beginners. How can you qualify? For a one hour lesson cassette, a 20-minute recording with proof of success, 24-page discussion, send \$10 to Stanley Spector School of Drumming, 200 West 58th St., Dept. ML-12, New York, NY 10019.

LEARN TO PLAY THE RECORDER. (While you learn to read music.) As easy as walking! Price includes step-by-step method-songbook. Soprano, \$9.65; Alto, \$24.50. HARGAIL MUSIC, P.O. Box 118, Saugerties, NY 12477.

INSTRUMENTS

DRUMMERS! Drum Recovering Kits are available! Over 30 choices for Pearls, Sparkles, Flames and Woodgrains. Send \$1.00 for full info and samples (refundable on first purchase). Precision Drum Company, 151 California Rd., Yorktown Heights, NY 10598.

STRINGS, PICKS, PICKUPS at Discount Prices! We carry only high quality name brand merchandise. FREE price list Mail America, P.O. Box 8939, Baltimore, MD 21222.

LEFT-HAND GUITAR SHOP. New, Used and Vintage, complete access. Write 6615 Backlick Rd., Springfield, VA 22150 (703) 451-0752.

FANTASTIC DISCOUNT ON STRINGS, reeds, etc. for free catalog write: RITCHIE'S MUSIC, 50 West Main St., Rockaway, NJ 07866.

WHY PAY MORE? Drums and drum accessories, highest quality, lowest prices. Send for free catalog COSMIC PERCUSSION, 160 Belmont Avenue, Dept. MA, Garfield, NJ 07026.

MISCELLANEOUS

SATIN PANTS, etc. for entertainers, etc. Write/call for catalog; enclose \$1.00; refundable with order. SATIN SALES; Dept. 34; 7 South 5th Street, Minneapolis, MN 55402 (612) 333-5045.

WHO FANS! Write to Lisa Ann, 9908 Santa Monica Blvd., Beverly Hills, CA 90212.

MUSICIANS

MUSICIANS — GET WITH IT! Why wait for the right group or right musicians to find you? You can find them! Call us—the music industry's largest nationwide referral and GET THINGS ROLLING NOW. Professional Musicians' Referral, Toll Free 800-328-8660, (612) 825-6848 Or East Coast Ofc (609) 547-7096. Or West Coast Ofc (714) 527-5611.

THE MUSICIANS REFERRAL CENTER OF Houston has helped thousands of bands and individual musicians get together since 1977. Looking? (713) 660-7500, 5301 Bissonnet, Belaire TX 77401

OPPORTUNITIES

UNBELIEVABLE MUSIC OPPORTUNITY: Store, studios, small unpretentious operation with rental instrument income @ \$2,500 per month plus. Total monthly rent \$175 per month! \$25,000.00 cash investment buys all fixtures, location, stock. Write: P.O. Box 1615, Paradise, CA 95969.

PHOTOS & POSTERS

FRONT ROW & OFFSTAGE COLOR PHOTOS

AD/DC Ants, Benatar, Ozzy, Cars, F Mac, Dead Jimi, Journey, Led Zep, Loverboy, Petty, Police, REO, Springfield, Stones, Jeff, Van Halen, Who, & 400 other Rock, Heavy Metal and Progressive bands. Longest in the photo business, largest selection, highest quality by far. Send \$2 for catalog; 2 samples \$3 gets 3 samples (list 3 groups). \$4 gets 4 (list 4). etc. Limit \$5 for 5 (list 5). List have bands and alternates for samples.

**PINES/ELLIOTT PHOTOS, LTD., DEPT. MFL
P.O. BOX 1122 MADISON SQ. STA., N.Y.C., NY 10159**

COLOR CINCEMAGAZINE PHOTOS! Huge selection, hundreds of rock, country, southern bands including new and many older established performers. Send \$1.00 for beautiful illustrated photo catalog. Mention your favorite "SMILE," Box 15293-M, Chesapeake, VA 23320-0293.

RECORDS & TAPES

MOBY MUSIC

RECORDS * TAPES * IMPORTS

Send for your complete Import & Domestic NEW 48-page Moby Music Catalog—\$1.00 (Refundable on first order). We offer an extensive selection of European and Japanese imports, domestic records, tapes and up-to-date new releases at super discount prices. Fast efficient mail and phone order service. If you're serious about records, send for your catalog now
14410-M Ventura Blvd., Sherman Oaks, CA 91423

RECORDS—TAPES! Discounts to 73%. All labels; no purchase obligations; newsletter, discount dividend certificates, 100% guarantees. Free details. DISCOUNT MUSIC CLUB, 650 Main Street, P.O. Box 2000, Dept. 58-0183, New Rochelle, NY 10801.

RARE 60s-80s ROCK RECORDS. Send requests and for catalog to: ADLIBITUM RECORDS, P.O. Box 103, Tappan, NY 10983.

IMPORTED RECORDS: Highest quality Rock, New Music, Heavy Metal, Audiophile pressings from Japan, Europe, England, Australia, Canada. Large selection. Fast service. Free catalogue. SCHEHERAZADE RECORDS, P.O. Box 607-M, Carboro, NC 27510.

MESSAGE OF IMPORT(S)

Paradox Mailorder imports records from over 30 countries. Since 1978. Japanese, British, French, German, Dutch, Icelandic and More. Also, complete selection of American-Manufactured music. Write or call for a Free Catalogue. Charge-card orders welcomed. Paradox Music Mailorder, P.O. Box 2896, Dept. MP, Torrance, CA 90509 (213) 320-1331.

WORLD'S LARGEST RECORD COLLECTORS magazine — Goldmine. Over 50,000 records offered each monthly issue. Sample \$3.00 (U.S.) Free music book catalog — rock, jazz, oldies. GOLDMINE, Box 187-MU, Fraser, MI 48026.

GET A CATALOG OF RECORDS you've never heard, but should. European, Japanese and Domestic Pressings. ILLUMINATEAR, Dept. MU, 229A Pearl Street, Essex Junction, VT 05452.

MANY HARD-TO-FIND records and tapes. Small labels our specialty. Monthly magazine, lots of reviews. Send \$1 refundable for catalog and sample magazine. PENNY LANE, 4128 Broadway, Kansas City, MO 64111.

PROTECT your valuable records from dust, dirt, static electricity with WONDERWIPE!!! 2/\$3.00!!! Hylton, B17082, West Palm Beach, FL 33416.

JAPANESE IMPORTS: Includes out-of-print jazz classics and over 1,000 rock titles in stock. No six week wait. Catalog \$1. SUPERSOUND RECORD SERVICE, P.O. Box 82-J, Forest Park, IL 60136.

RICHARD THOMPSON back catalog & "Shoot Out The Lights"; other English folk rock, including Fairport Convention & Nick Drake. Also, complete Hannibal catalog, (Amarcord Nino Rota, McGarrigles' French LP, Defunkt, etc.), Mango-Antilles African catalog plus more exotic Also Hitchhiker's Guide & Restaurant LPs. Send for free catalog and/or \$8.98 for "Lights" to: CARTHAGE RECORDS, P.O. Box 412, Dept. M, Kingston, NJ 08528.

Would you believe **REAL-TIME** cassette copies for \$1.03 each? Exquisite sound, modest cost. Denon DR-F8 Recorders, AGFA Tape, Full-color printing and assembly available. America's most experienced Real-Time Duplicators. Contact GRD (602) 252-0077, P.O. Box 13054, Phoenix, AZ 85002.

SERVICES

RUN YOUR CLASSIFIED AD in America's #1 Trade Music Magazine ABC audited. \$1.45 per word. Display \$60.00 per column inch. Major credit cards accepted. Call Jeff at BILLBOARD MAGAZINE, (800) 223-7524.

SONGWRITERS

LEAD SHEETS AND DEMOS: Beautiful sheet music typed lyrics/printed graphics. Multi-track demonstration recordings. Free info EGI, P.O. Box 166M, Keary, NJ 07032.

PROFESSIONAL LEADSHEETS for your originals. For details send SASE to: SOUNDSCAPE ENTERPRISES, P.O. Box 8285, Ann Arbor, MI 48107.

LEAD SHEETS from your tapes. Will write lyrics or music for you. \$20-\$25. Write THE MUSIC CENTER, 6141 Skyway, Paradise, CA 95969.

SONGWRITERS! "How To Sell Your Hit Song." Step-by-step instructions. Send \$3.00 to: UNITED SONGWRITERS, P.O. Box 3265, Westville Station, New Haven, CT 06511.

SONGWRITERS, We've got news for you! SONGWRITER'S MONTHLY NEWSLETTER, 1626 N. Wilcox, #940, Hollywood, CA 90028. For latest issue send \$2.00.

T-SHIRTS

LARGEST SELECTION OF MUSICAL instrument and composer T-shirts available. Over 20 different instruments and 12 composers. All shirts hand silkscreened on 50% cotton/polyester top quality garments. Catalog 50¢ refundable with first order. PHILADELPHIA T-SHIRT MUSEUM, 118 S 18th St., Dept. M2, Philadelphia, PA 19103.

CLASSIFIED: \$1.25 per word, \$25.00 min. DISPLAY \$100 per column inch. Please enclose payment, your street address and phone number. MasterCard/Visa/American Express accepted. Call Cindy at (617)281-3110.

**“The following exposé
is made possible
by, uh, last month’s
Mother Jones.”**

Some of the most startling stories on television today are taken right from the pages of Mother Jones... yesterday.

Emmy-winner 60-Minutes took our cue on the explosive Ford Pinto and on the Dalkon Shield, the contraceptive that does more harm than good.

PBS read our story called “The Corporate Crime of the Century” and turned it into a full-length film about drugs and chemicals banned in America, dumped at a discount on Third World markets.

Even Lou Grant has found our truth more gripping than fiction.

All because our tough investigative reports make

more than news. They make news history of the most dramatic kind.

One story we reported actually led to the first indictment of a corporation for murder.

How does a monthly magazine like Mother Jones beat the networks to the punch?

We don’t wait for stories, we go out and find them. We don’t live on PR handouts, we devote months of travel and hundreds of interviews to the checking and double-checking it takes to blow the lid off a cover-up.

We take the time to get the proof before we go to press. And hit the nation’s newsstands like a bombshell.

In fact, there is no other newsmagazine like Mother Jones. Our colleagues agree. We have the awards and citations to prove it.

But we don’t do it for pats on the back. We do it for the rare, pure pleasure of raising hell with those who use and abuse and endanger the rest of us.

And we do it for you,

our 640,000 readers.

Because what you don’t know can hurt you badly. And what we uncover can help.

If you’re not a reader yet, you should be. Simply fill out the post-paid card and we’ll deliver your first startling, colorful issue absolutely free and without risk.

Do it now.

After all, why wait for your television to decide what’s news? Read Mother Jones and you’ll be the first to know.



The first issue is free.

Send me a free copy of MOTHER JONES. If I like it, I will pay \$12 (33% savings off the regular subscription price) for a full year—nine more issues. If I decide not to subscribe for any reason, I’ll just mark “cancel” on the bill and that’s it—no further obligation.

Name _____

Address _____

City _____


State _____ Zip _____

MOTHER JONES, 1886 Haymarket Square, Marion, OH 43306

DXLPPF

Add \$5 per year Canada \$4 per year foreign

Earle says with a smile, "I'd be lying if I told you that I don't wish I'd have gotten the credit, especially since people were always asking me in my Beach Boys days, 'Don't you know how to mike drums?' But I'm just glad that that sound's become so popular. The problem is that it's so popular now that I feel I ought to try to come up with something different!"

Don't bet that he won't. 

Summers from pg. 60
character is more chameleonlike than his.

The music on *I Advance Masked* has the unmistakable Fripp stamp (those odd-meter broken chords stand out a mile away) but it's tempered by Summers' romantic atmosphere, which


sets it apart from King Crimson or Frippertronics. You don't really know at first, until it starts coming, and then you can feel it, you can draw the outline and fill it in a bit. Robert would have a figure which we might use as the basic starting point, but I would tend to see the whole picture fairly quickly. I can hear in my head how I want it to expand from the original thing. Obviously it would change on the way because you're painting in bits. It would evolve over a period of time. The main thing is for it to come over sounding fresh and passionate and having power.

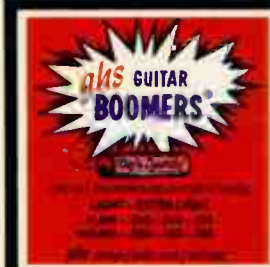
"My favorite track on the album is 'China' which, ironically enough, originated with one of my figures. We were waiting around for the tape to start rolling, thinking of what we were going to do. I started playing this figure and

Robert said, 'I'd like to play against that.' So we started to put this 9 figure through some chord changes, E, C and G# I think it was, so you get this kind of spiral or circular thing going, and he started to work against it. What he can do is improvise in time signatures, so he'd have these melodic motifs recurring over and over again. It's really quite impressive. We got that done and put these great sort of guitar synthesizer washes over it, and then it just started to open up. When I listen to it I get off on it every time, which is amazing to me, that I can enjoy something that I played. It's almost like I feel I didn't have anything to do with it. The feeling elevates and I like that feeling very much."

The guitar synthesizer washes on "China" will be familiar to anyone who's heard the middle section of "Don't Stand So Close To Me." Andy gets that sound with chorus, echo, and the Roland GR-300 synthesizer module's Duet switch, which allows you to "tune it at any interval above or below the note you're playing. In other words, if you're playing A, you can add on C or E or E_b, whatever you want. Once you start doing that, I found I could play almost like twentieth century music again. I find it really inspirational to play with. I like the size of the sound, I didn't find it unwieldy at all. Playing with Robert, it emerged into a solo instrument for me, whereas before I'd used it more as a chordal thing. On one tune I got a sound like a sort of agile French horn and suddenly it was there, it just came very quickly. I played three solos straight off."

Andy has not confined his off-duty extrapolations to *I Advance Masked*. During the last Police tour of the States, he flew all the way from Omaha to New York on an off day to do a concert (unfortunately canceled at the last minute) with Jamaaladeen Tacuma and Max Roach. Other possible projects lurking in the wings include a collaboration with Charlotte Caffey of the Go-Go's and a producing/performing offer from Carly Simon. Andy has also become an extremely accomplished photographer whose pictures gravitate between the sublime and the absurd, from Nepal to Holiday Inns. He's preparing a major exhibition and negotiating publishing rights to a book of his candid shots of the Police on the road.

Andy Summers sees his best work still in front of him, a good omen for rock, given his considerable talent. He's trying as diligently, as tastefully and as completely as he can to establish his own identity, to break away from the old patterns in his life. As the most visible manifestation of this, he recently cut his hair. "Why did I cut it? I cut it as a symbol of change, of what I'm changing into. What I'm evolving into I'm not exactly sure yet, but at least I've got the hair part taken care of." 



BOOMERS® — THE SOUND OF POWER

GHS Boomers give top-of-the-chart performers, like Steve Housden of the Little River Band, power they can feel with every note. Boomer's dynamite metal alloy provides punch, sustain and a sound that holds true — through to the back row. GHS Boomers — a big selection of roundwound strings for guitar and bass players.

GHS Strings are manufactured by G. H. S. Corporation, 2813 Wilber Avenue, Battle Creek, Michigan 49015.



DOD Electronics presents the

New FX Series

Today's music contains more variety in electronic sound modification than ever before. The new DOD FX Series is a high quality, inexpensive way to achieve the sound coloration a professional musician needs.



Each of the DOD FX Series is housed in a rugged metal chassis with easy access battery compartment and LED status indicator.

We have incorporated the latest materials and circuit technology to give the DOD FX Series the best performance and reliability possible.

Other FX features include active silent switching, low battery drain circuitry, rubber non-skid bottom plate and a limited one year factory warranty.



For more information call or write:
DOD Electronics Corp.
2953 South 300 West
Salt Lake City, Utah
84115
(801) 485-8534

THE OVATION CUTAWAY: REACH FOR IT.

Voted "Best Jazz Guitarist" for the last five years by the readers of *Guitar Player Magazine*, Al DiMeola continues to take his music to new and exciting places. And wherever Al goes, he takes Ovation.

Introducing the new Ovation Cutaway Roundbacks. Four models take your music to new places . . . allowing free access to the upper frets for expressive chords and leads. Our unique roundback design (deep and shallow bowl), patented Kaman Bar™ neck reinforcing system, and built-in acoustic electric pickups, help make the new Ovation Cutaway Roundback guitars worth reaching for.

See Your Authorized Ovation Dealer today.

Hear Al DiMeola on his latest album, "Electric Rendezvous" on Columbia records and tapes.

Ovation

Ovation Instruments, Inc., A Kaman Company
Blue Hills Avenue Ext., Bloomfield, CT 06002