MUSICIAN

SELECT 14014

$1.95 NO. 56, JUNE 1983

POLICE REPORT

By Andy Summers

Trio on a tightrope: Sting's arrogance and innocence by Vic Garbarini, A udio diary, & ecret life.

HOME RECORDING

20 pgs. of Do-it-Yourself Heaven

KORG POLY-61

THE BREAKTHROUGH

Korg introduces a revolutionary, low cost, 6-voice, 2-oscillator, programmable polyphonic synthesizer. The new Poly-61. With a level of technology so high, and a price so low, it boggles the mind. The poly with the sounds and features that make the rest of the field obsolete.

Two Digitally Controlled Oscillators Per Voice —

for a full, rich sound previously available only in synthesizers costing several times more. Digitally controlled for superior pitch stability.

64 Program Memory With Full Edit and Program Move Capabilities.

New Digital Access Control (DAC) —

advanced digital programming technology for complete and precise control over all program modes, parameters and edit functions. Large, easy-to-read LED display instantly lets you know where you are at all times.

Fast, 8-Second Cassette Tape Interface —

for unlimited program access and storage. Verify mode and interactive display ensures easy, accurate transfers.

The Lowest Cost, 12-Oscillator, Programmable Polyphonic Synthesizer Ever Made.

The Poly-61 also gives you a versatile Arpeggiator with Latch mode; Poly, Chord Memory/Unison and Hold modes; four way Joystick with separate LFO; Release and Program Advance footswitch jacks; full five octave keyboard; plus the famous sounds, quality and reliability that have made Korg the number one name in electronic synthesizers.

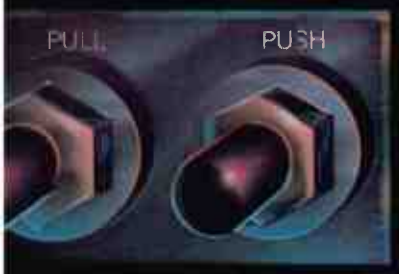
So visit your Korg dealer today to see and hear the new Poly-61. Feature-for-feature no one can match its price, because no one can match its technology. For name of nearest dealer call: (800) 645-3188. In N.Y. (516) 333-9100.

KORG ...we put it all together

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

IN POLYPHONIC SYNTHESIZERS

For complete Poly-61 literature, write: Unicord, 89 Frost St., Westbury, N.Y. 11590.
For Demo Record and full Korg catalog, enclose $3.00.



INTRODUCING NO-TOUCH TUNING WITH THE BOSS TU-12 CHROMATIC TUNER

Knobs, dials, switches. Most tuners keep your hands so busy fiddling, that you hardly have time to play your instrument. BOSS ends all this loony tuning by introducing the new TU-12 Chromatic Tuner.

The TU-12 (shown actual size) is an instrument tuner that's so smart that you don't even have to touch it to tune up. All you have to do is play your instrument and the TU-12 will tell you: 1. What note you're playing, 2. whether you're on-pitch, sharp or flat, and 3. How many cents sharp or flat you are.

The amazing TU-12 accomplishes this wizardry through a quartz tuning circuit processed by a miniature oomputer, all mounted on a single integrated circuit chip.

Visually, a band of LEDs tells you what note is being played, while another LED indicates chromatics. To show tuning, the TU-12 combines two highly visible LEDs that tell you when you're on pitch, with a sweep-meter that tells you exactly how many cents off you are. The TU-12 can hear your pitch through its own built-in microphone or it can be run in-line between an instrument and amplifier for instant tuning without affecting the signal in any way. Guitar and Bass can be easily tuned by switching from the Chromatic Tuning mode into a Guitar mode which attunes the TU-12 to each guitar string. It can also be set at concert pitch from A-440 to A-445.

So get serious and stop all that loony tuning. For only $89.50, the TU-12 is a downright sensible investment. See the BOSS TU-12 at your dealer or write Boss Products, c/o RolandCorp US, 7200 Dominion Circle, LA, CA 90040.

BOSS

We Design The Future

A BILLBOARD PUBLICATION

MUSICIAN

NO. 56, JUNE, 1983

Andy Summers, the Police's Twentieth Century symphonic guitarist, takes to his typewriter this month to write a remarkable first-person account of the making of the new Police album *Synchronicity*. Andy also contributes some striking photos and shares a few anecdotes for a one-man journalistic *tour de force*. Page 62

Sting, the super-singer/songsmith/bassist of Britain's pop minimalist heavyweights the Police, is a golden boy of apparent arrogance masking a thoughtful artist of inner humility. Vic Garbarini plumbs the contradictions of the once-and-future Gordon Sumner in a surprisingly frank and intimate conversation with the chief of Police. Page 52

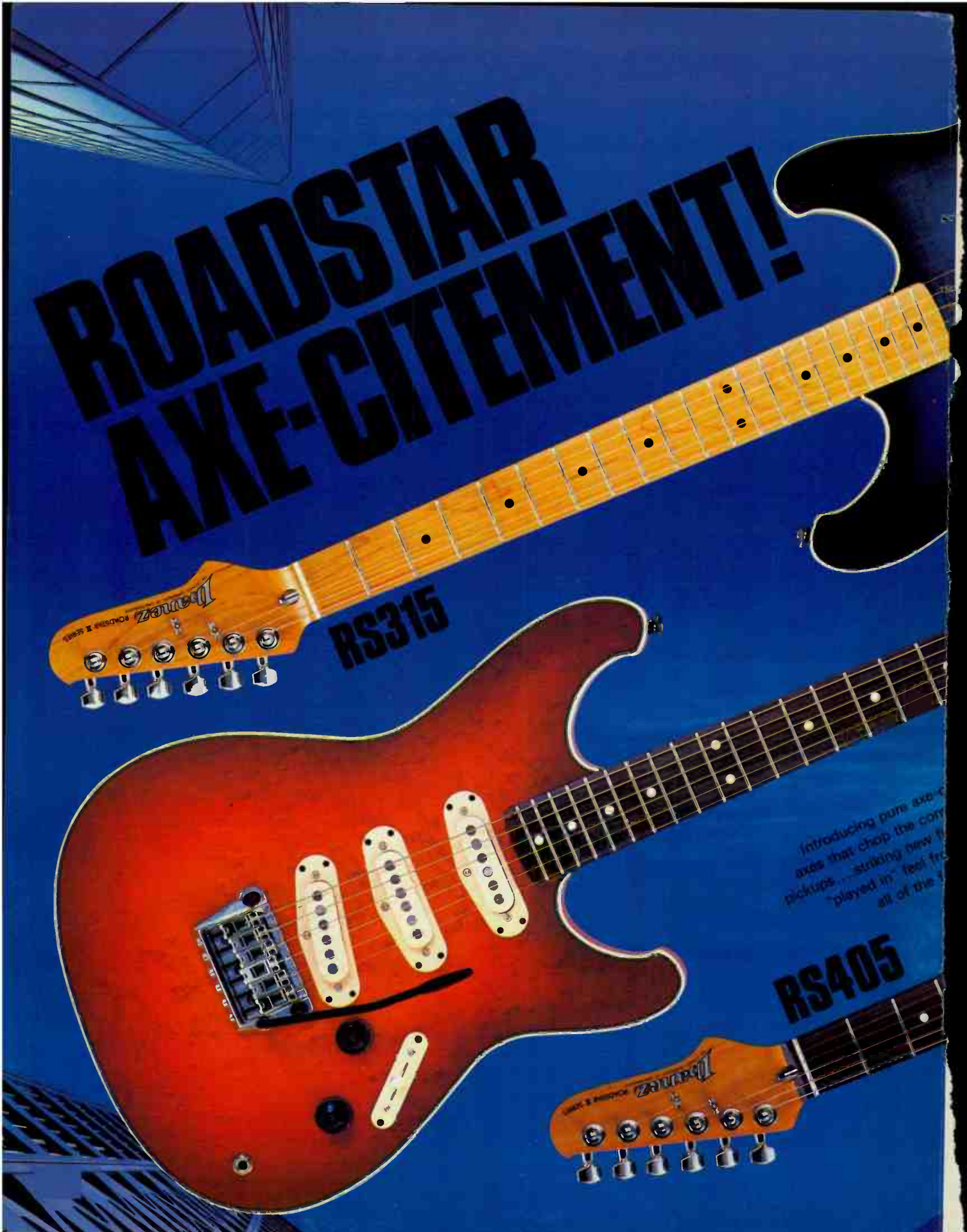
The Do-It-Yourself Revolution in home recording has sent proletariat and aristocracy alike into the streets and back to their homes, forever changing rock's rules and summarily executing the time-is-money exploiters. A special edition of *Working Musician* visits the studios of stars and the Everymen, checks out new high-tech home hardware, and otherwise celebrates the return of power to the people. Page 70

Columns and Departments

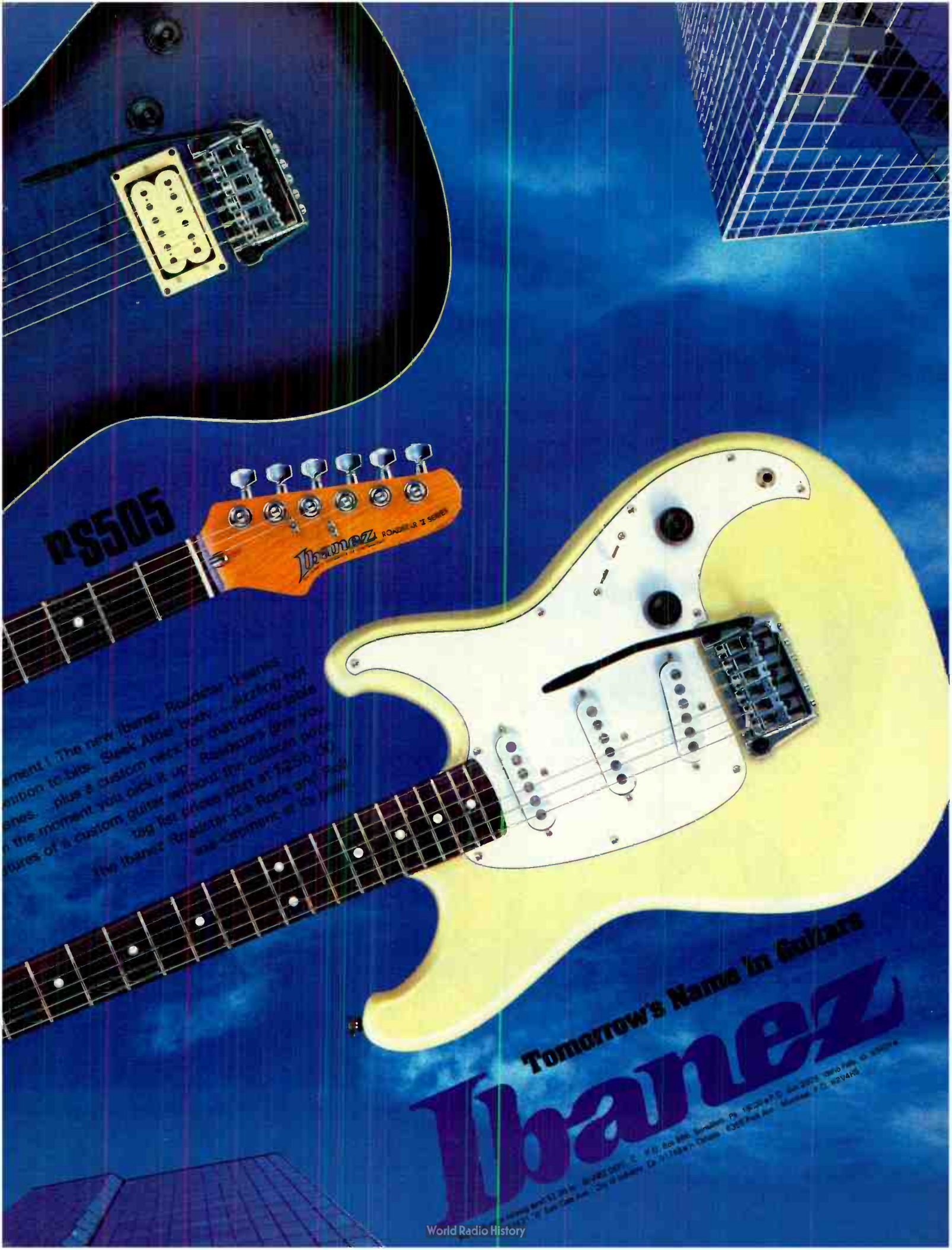
Features

Cover Photos: by Larry Williams

ROADSTAR AXE-CITEMENT!



Introducing pure axe-
axes that chop the com
pickups ... striking new f
played in - feel fr
all of the



MUSICIAN

Co-Publisher/Editor
Sam Holdsworth
Co-Publisher/Ad Director
Gordon Baird
Assoc. Publisher/Advertising
Gary Krasner
Art Director
David Olin
Executive Editor
Vic Garbarini
Managing Editor
Jock Baird
Promotion Director
Paul Sacksman
Staff Photographer
Deborah Feingold
Associate Editors
David Fricke Rafi Zabor
Contributing Editors
David Breskin Robert Fripp
J.C. Costa Brian Cullman
Dave Marsh J.D. Considine
Timothy White Francis Davis (Jazz)
Sales/Promotion
Scott Southard
Geoffrey Davis (617)281-3110
Advertising Sales
Ross Garnick
Production Manager
Jane Winsor
Production
Terese Lind Sinnika Nogelo
Keith Powers Elizabeth East
Typography
Don Russell
Administration
Hyacinth Amero Michelle Nicastro
Mary Ellen Cataneo
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

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. 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. Current and back issues are available on microfilm from University Microfilms Intl., 300 N. Zeeb Rd., Ann Arbor, MI 48106.

ABC

STEVE GADD. HOT ON ZILDJIAN.

The man is hot! And he should be. No less than Chick Corea put it this way: "Every drummer wants to play like Steve Gadd because he plays great. He plays everything well. He could very well go on to become one of the greatest drummers the world has ever seen."

As you can imagine, between his touring and recording, Steve's not the easiest guy in the world to pin down. But he did stop for a breather the other day and we got a chance to talk with him.

Steve Gadd, one of the world's most innovative musicians, has paved the way toward new playing techniques for today's drummers.

On Practice. "I've been playing since I was a kid. As long as I keep my muscles loose, I don't have to practice a lot every day. When I do practice, I just sort of let things happen naturally and then later on try to work it into my playing. Like on '50 Ways to Leave Your Lover... I used my left hand on the high hat for the whole section – it was a little thing I'd been practicing and it just worked out."

On Control. "Sometimes I use light, medium and heavy sticks to do the same drills because the sticks affect my muscles in different ways. You have to use your hand and arm muscles differently to control your playing. It's a subtle thing but it helps me tremendously."

On Effects. "After I graduated from Eastman I played in a rock 'n roll band. It was keyboard, bass, drums and a lot of homemade stuff. I bought 6 big artillery shells, sawed them into different lengths and hung them on a rack that I built. I'd use them for the free sections in the music."

On K's. "Art Blakey gave me my first set of K. Zildjian's a long time ago. I love the feel of them. There's something about the way the stick reacts to the surface...it almost becomes part of the cymbal. They're not cold or edgy. They have a very warm and deep feeling. They've got real character. I use a 20" Ride and an 18" Crash Ride with 14" Hi Hats for recording and live sessions."

On A's. "I love to use A. Zildjian's when I play rock 'n roll. When I want to play louder, I add a 16" Thin Crash and an 18" Crash Ride for a full crash sound. The bells on the A's really project the sound in a clear natural tone."

On Zildjian. "Zildjian to me is the foundation. I play Zildjians because that's what's in my heart. I love the sound, the feel, the history... I love the quality and the status of a Zildjian."

If you're a serious drummer, chances are that you, like Steve, are already playing Zildjians. For 360 years they have been the overwhelming favorite of drummers worldwide.

For your copy of the Zildjian Cymbals and Accessories Catalog, along with a Steve Gadd poster, send $3.00 to Dept. 16
Avedis Zildjian Company, Cymbal Makers Since 1623
Longwater Drive, Norwell, Mass. 02061, USA

Name _____

Street _____

City _____ State _____ Zip _____

MU583

Zildjian®

The only serious choice.

Letters

ANIMALISTIC SEGER

I would like to express my gratitude to Timothy White for his article on Bob Seger (April 1983). It was an intelligent, well-written and very personable article, which is a rare find in today's music magazines. An article should have an ultimate purpose beyond plugging the artist's latest work and Mr. White's article achieved this. Let's also give credit where credit is due: Bob Seger deserves a lot for being an individual in a business where everything is open to misinterpretation and criticism. Credit also should go to Bill Flanagan for his fine article on Todd Rundgren. I think the true essence of Todd was magically captured on paper. Your magazine has taste, style and a lacking factor of many of your rival publications: not one mention of the Doors or Def Leppard.
Lisa Ann Nusynowitz
The Rock 'n' Roll Outlaw
Bronx, NY

Bob Seger's idea for a rock video using one of his songs and a dog act does not seem like such a bad idea. Considering the number of 'dog acts' already aired on MTV, etc., it would be great to see real canines doing some professional tricks, especially backed by rock music.
Rich Stim
San Francisco, CA

My two-year-old son, Aaron, drools over each month's instrumental ads in *Musician* and can almost distinguish between a guitar and a bass now. But he really flipped when he caught sight of the Bob Seger cover. He now realizes his own "Mouseguitar" has become a collector's item, and cherishes it reverently.
Bill Besecker
WBFO-FM
Buffalo, NY

I think the photo on the cover of your April issue depicts superstar Bob "Mickey Mouse Musician" Seger extremely well. A former hard-rocker, Mr. Seger has been given to releasing MOR singles that would put even the most avid Seger-of-the-70s fan to sleep. And having one of his songs covered by the likes of Kenny Rogers and Sheena Easton doesn't help much either.

The primary problem with the new album, *The Distance*, is that it's merely a retread of everything the artist has done before, with absolutely no progression at all! In other words, the album is dull, boring and stale. Seger's new album definitely puts a distance between "the fundamentalist minister of rock 'n' roll" and me, a once-ardent Seger fan.
Dylan Dykes
Sedelia, MO

PERSONA GRATA

Finally! At last! The definitive interview from Todd Rundgren. Many thanks to Bill Flanagan for helping me explain to my numerous friends exactly what it is about Mr. Rundgren's music that has kept me a devoted member of his so-called "cult" ever since the days of Nazz in the late 60s.

Instead of the usual article that only asks why he hasn't produced another *Something/Anything*, Flanagan ties together the different personas of Rundgren: artist, producer, writer and philosopher. So thanks again, Bill Flanagan, and thanks to you, too, Todd Rundgren...you've spent years helping me "work things out with myself." And I appreciate it.
Bill Davis
St. Simons Island, GA

GREEN PASTURES

Compliments to Geoffrey Himes and *Musician* for the inspiring story on Al Green's transition from pop to gospel music. As a writer and singer of gospel music myself, it is certainly refreshing to read a performer's testimony on turning his efforts towards singing for the Lord.
Lynne Blithe
Boca Raton, FL

ORRALL FIXATION

It was great to see Roger Bechirian's fine work praised in your last issue. When I was searching for a producer to work with, I pulled about ten records out of my collection because they excited me from a production standpoint—and Roger's name was on four of them. He subsequently produced my new RCA record, *Special Pain*, at Rockfield and only was it an educational experience, but a hell of a good time as well. As far as his desire to immerse himself in America goes, he'll get his wish soon enough when we do the next record—in Boston. But we'll mix at Rockfield!
Robert Ellis Orrall
Manchester, MA

RED SCARE

I was pleased to see your favorable mention of an under-discovered band, the Reds ("Faces," No. 54). If this doesn't shame the hometown radio stations into playing their music, maybe it will at least inspire some people to seek out the records. One pertinent bit of data you neglected to include: Stony Plain Records can be reached by writing to P.O. Box 861; Edmonton, Alberta, Canada T5J 2L8.
E. Bernfeld
Philadelphia, PA

I've a full-time job with the Russian Service of the BBC and I have been broadcasting regular weekly jazz programs to the Soviet Union for more than nine years. As a broadcaster, I read with tremendous interest Paul Wilson's feature on the Plastic People, and there is little doubt that I shall use this article for many of my own programs in the near future. Your magazine is the only one of its kind and you deserve every praise.
Leo Feygin
The BBC
London, England

LOHN ARRANGER

Your recent review of the R.O.I.R. cassette *Singles* in March '83 makes a significant omission. J.D. Considine writes that "U.S. Millie" was "a seemingly unlikely proving ground for Glenn Branca." This overlooks the fact that the songs, music and words were written by Jeff Lohn. In fact, Lohn composed *all* the parts including the bass part Glenn Branca was playing. Actually, it's the flip side, "You Got Me," a take-off on the Kinks' hit, that was Branca's. Otherwise, I greatly appreciate your coverage of the new music activity in New York.
Steven Antonelli
New York, NY

ERRATA DATA

Your review of U2's latest album, *War*, was excellent—but incorrect on one point. Bassist Adam Clayton is an Englishman, not an Irishman—a distinction he likes to make clear.
Dan Lopez
KNX-FM
Los Angeles, CA

Overimaginative editors did some unauthorized personnel changing last month, turning Kenny Loggins' bassist Vernon Porter into guitarist Vernon Reid (see page 46) and former Psychedelic Fur Vince Ely into Texan Joe Ely. The month before, Utopia bassist Kasim Sulton became a Sultan. We have also recently learned that Britain's 1982 WOMAD festival was not rain-drenched as reported, so don't bring your umbrella this year. Lies, lies, lies....

music industry news

By Jock Baird

Arista's Redistribution

After months of rumors, followed by months of hot denials, another independently distributed major label, Arista, has gone to a branch major, inking a distribution deal with RCA. Coupled with the recent loss of Chrysalis, this cuts the indie distributors' volume by as much as thirty percent. A new wave of nervousness and anger spread through the indie network. Six independent distributors raised $60,000 to investigate anti-trust action in the wake of the Chrysalis-CBS deal. The country's largest independent distributor, Pickwick, closed for a week and then reopened with a dramatically tighter credit policy, extensive layoffs and other new programs designed to reduce "corporate liability." (Furious at Pickwick's shutdown and unable to get his calls returned, Motown president **Jay Lasker** pulled his label out of Pickwick.) Another ex-Arista distributor called Arista's flight "an abomination," reflecting the indies' sense of betrayal following a late-summer '82 letter from Arista's **Aaron Levy** and a very recent statement by label president **Clive Davis** declaring no branch major deal was in the works.

Arista is owned by a German parent corporation, Bertelsmann Music; they were not at all pleased by the label's loss of twelve million dollars in the U.S., particularly when the British, Mexican, and European members of their Ariola Records Group were holding their own. Bertelsmann's distribution pact with RCA involved a sale of fifty percent of Arista for an as-yet undisclosed amount, but the label's internal structure remains unaffected by the merger, as does its top executive staff. According to recent anti-trust legislation, other labels have thirty days to protest to the Justice Department, who must approve the sale.

In a related development, Chrysalis hired former RCA v.p. **Jack Craigo** (who abruptly resigned last month) to replace president of U.S. operations **Sal Licata**, an indie ally who had quit Chrysalis upon the signing of the CBS distribution deal. Chrysalis co-chairman **Terry Ellis** elaborated on one of the factors that took his label out of independent distribution: "Walking through the offices, instead of hearing music, I heard everybody playing with computer terminals. There was no vibe. We were in the music business and all of a sudden I saw we were in the computer business. I couldn't deal with that." Jack Craigo's vice-president position at RCA was filled by another Ellis, Don (no relation) in a large-scale restructuring of top management there.

The contraction in the American market that has provoked many of these changes in label management and operation has just been given some concrete measurements as Recording Industry Association of America figures for shipments in 1982 revealed a nine percent drop from 1981. Although weak, this showing does not match the alarmist predictions by major label execs of up to fifty percent slashes circulated last fall. RIAA figures also showed prerecorded cassettes becoming a significant factor, actually outpacing disc sales by the end of the year. The industry's long recessionary nightmare may be receding at last.

Amid charges of MTV's discrimination against black artists, the video of **Michael Jackson**'s crossover smash "Billie Jean" was finally aired on MTV. There were rumors that the top brass at CBS had applied pressure to get the clip added, (including one report that an aide to president **Walter Yetnikoff** had threatened to withhold CBS promo clips from MTV) but they remain unconfirmed.

Sam Stolon, the former Sam Goody official who last fall pleaded no contest to charges of criminal copyright infringement, had his one-year jail sentence suspended after a district judge ruled the government had reneged on its plea bargain deal. After all that....

The **Psychedelic Furs** decided **Phil Calvert** was not the drummer of destiny for them, just in time for Phil to rejoin his old mates the **Birthday Party** for a new tour....**Don Henley** and **Danny Kortchmar** have begun working on a new LP, as has **Marvin Gaye**....**Roxy Music** is doing an American tour, their first in five years, even as their critically acclaimed *Avalon* is being rereleased....Another **Luther Vandross** production of **Aretha Franklin** is gearing up, with **Dionne Warwick** to follow....**The Uptown Horns** (*Musician* contributor Crispin Cioe's hit section) are adding tracks to **Joan Jett**'s newest, which is said to resemble the *Exile On Main Street*-era Rolling Stones....**Nile Rodgers**, on a production roll, will do the **Gang of Four** and **Southside Johnny**.... Just what the doctor ordered: a new **Stevie Wonder** studio LP by summer....**Robert Fripp** has just finished a U.S. lecture tour (the fruits of which may find their way into these pages). The new **King Crimson** album was pushed back to January, 1984 so the group could spend more time developing material. In the meantime, **Adrian Belew**'s second solo offering is on its way....**The Cars** are back at Syncro Sound in Boston doing their next LP....**Clarence Clemons** and **Mick Ronson** did guest spots on the new **Ian Hunter** album.... Heavy duos: **Frank Sinatra** & **Lena Horne**; **Bobby Whitlock** & **Maggie Bell**.

Chart Action

The top ten albums did such a convincing job of flying in formation all month, they're being asked to audition for the Blue Angels. Michael Jackson, with the top single and top black LP, led the maneuver, followed by Journey and Hall & Oates on each wingtip, with Men At Work just behind. Bob Seger had the #5 spot, but traded with Styx to take the back door at #10. At #6 through #9, with perfectly parallel jet trails, were Duran Duran, Lionel Richie, Toto and Def Leppard.

Other chart phenomena included a puzzling stiff for Christopher Cross' newest (#11 to #21), big moves by U2 and Alabama, and the presence of two (count 'em, *two*) albums by Thomas Dolby in the top fifty.

FOREIGNER'S "RECORDS." THE BEST "BEST-OF" EVER!

MAKE FOREIGNER'S "RECORDS" *YOUR* SELECTION.

ATLANTIC

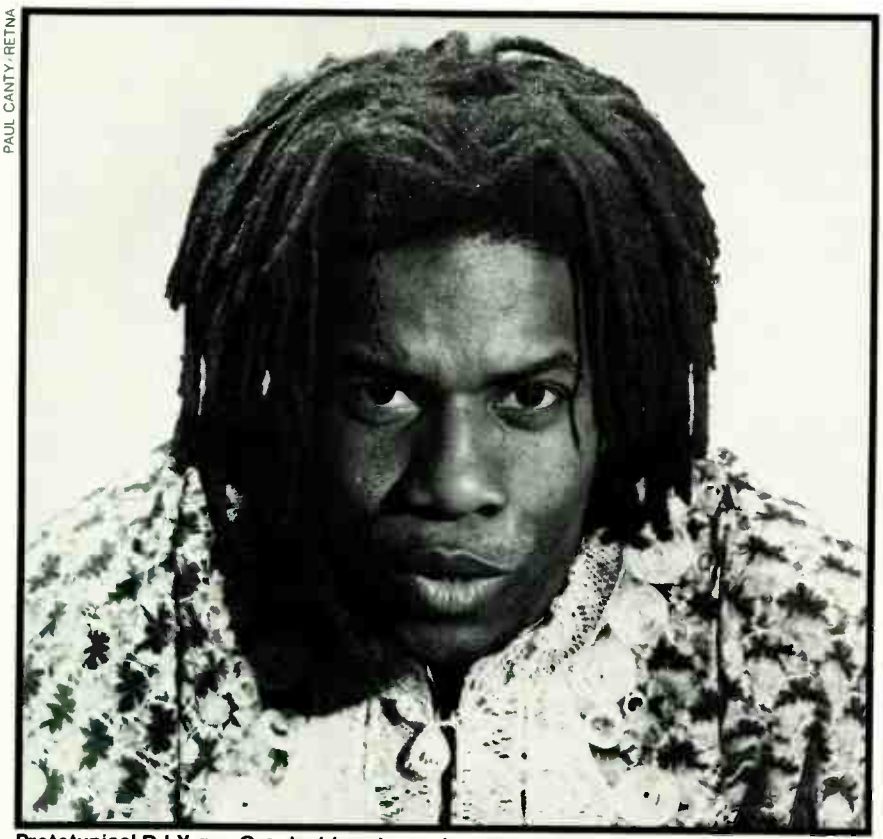
ON ATLANTIC RECORDS AND CASSETTES

MANAGEMENT: BUD PRAGER/E.S.P. MANAGEMENT, INC.

Eddy Grant

A Reggae Popster Makes His Own Breaks

PAUL CANTY-RETNA



Prototypical D.I.Y. guy Grant adds a strong dose of emotion to his synthesizer rampages.

BY CAROL COOPER

Remember D.I.Y.? Remember all those fierce and earnest punk rockers who vowed to bypass the corporate monopoly and conquer the rapidly devolving Western world? It was an admirable ethos, and one still feebly clung to by such diehards as the Clash and Scritti Politti in the wake of neo-corporate new wavers. But for most, the battle for independent ways and means has ended in petty squabbles and failure: X-Ray Spex is gone, the Sex Pistols are gone, the 2-tone vanguard is broken, and Rough Trade, the musicians' collective that sustained the D.I.Y. dream by providing alternative distribution is in all but terminal decline.

But Eddy Grant succeeded. Out of a generation of black/white, rock/reggae/Northern soul rough writers, he is one of the few to come out of the Do-It-Yourself ethic free and clear of its endemic squawk and squalor.

As a prototypical D.I.Y. guy, Grant has earned his stripes. As early as 1974, he was operating his own recording studios out of North London. When he finished his first solo LP in '76, *Message Man*, and none of the majors would touch it, Grant got it pressed and marketed on his own; *Message Man* promptly went gold in Africa. He'd sent a friend back to their native Guyana to establish a label there as a way to get off the ground with the work he was writing and producing for local reggae groups. Within a year, Grant's discs were selling throughout the Caribbean. When his pressing bills got too high for the volume, he decided—in the middle of England's recession—to buy a pressing plant.

Never heard of him?—maybe you have. The Muscle Shoals horn section charted with Grant's "Black-Skinned, Blue-Eyed Boys" in the mid-70s; the Clash got a hit from "Police On My Back"; Bonnie Raitt covered "Baby Come Back" on her *Green Light* LP; and salsa-man Willie Colon turned "Say I Love You" (which topped British charts in '81) into a rhumba-ready "Amor Verdadero." Latest, but not least, is Rockers' Revenge, for whom Arthur Baker made slight alterations on the classic "Walking On Sunshine" which reintroduced Grant's golden touch to radio programmers and retailers. His current calling card in the U.S. is the snappy, synth-poppy "Electric Avenue."

Eddy Grant purveys a whole new category of reggae that has already proved itself accessible in the pop arena. Playing, arranging and recording everything himself, Grant takes the synthesizer glaze from techo-pop and Euro-disco to sweeten melodies that wed R&B crooning to the unexpected modulations of a Richard Rodgers show tune. The percussion is Afro-Caribbean but the 4/4 is never far behind—maybe hidden in a mock snare or keyboard line. This is music to bridge reggae, rock and soul without offending purists of any category.

The Bayley Plantation, located amid the gorgeous acreage of the landed white Bajan gentry, is composed of two main building complexes. The one to the left as you enter the gates is the white stone great-house where Grant and his family live. To the left of a lovely fountain in the center of the driveway is the studio and dormitories where workmen continue to make modifications. At the time

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.

of my visit, Grant was negotiating for additional land surrounding his grounds, sketching out plans for an orange grove and a new warehouse.

On the way from my seaside hotel to this part of the island, we drive through the smooth narrow streets of Barbados. As we leave the tourist strip and tool through the neighborhoods, I'm surprised how young the population looks. Teenagers, toddlers and young adults throng the roads and yell out an occasional greeting to the well-known face beside me. Eddy Grant's housewarming present to this island was the first 12-inch recorded at his Blue Wave studios. A soul-calypso artist had gone in to record a protest song about native Bajans being chased off the tourist beaches for selling their wares. As you might imagine, "Jack (The Beach Is Mine!)" was a huge seller on the island and an immediate statement of purpose for Ice Records. Barbados is no Jamaica. Not as industrialized, not as congested, not as verdant, not as poor. But it is still a black nation with the twin legacies of colonialism and tourism. *Killer On The Rampage* is among the first fruits of Grant's spanking new Blue Wave studios, and the work that both seals and vindicates the relocation of Ice Records from damp London to balmy St. Phillips.

For fifteen years, Grant was the most personally successful of Great Britain's ignored underground of black talent. Having achieved the all-important recognition as a pop musician in the late 60s with a multi-racial band called the Equals, Grant was a witness to the constant struggle to get the English media to even acknowledge—if not promote—good music being developed right under their noses by the children of the Commonwealth.

"England has only one national radio station, really," Grant explained, "and what I found was that mostly they'd play black music from the States but not from England. Matter of fact, there was a contention that there *wasn't any* black music in England. I'm sure they didn't even know if there were black *people* in England!"

Eddy still asserts that he moved Europe's only black-owned, run and independently distributed record company to the Caribbean because of England's inhospitable winters. But the lyrics of his U.K. number one hit "I Don't Wanna Dance" hint at deeper frustrations. On video it unfolds as a deceptively romantic tale of fickle affection. Fickle indeed was the British audience. After attaining eight top twenty singles in under four years as producer and songwriter for the Equals, Grant had to wait nearly nine years before his sound was allowed on the English charts again.

"I had 'Living On The Frontline' in '79," he recalls, "and I'd pressed 10,000 albums in my plant which I could no longer export to Nigeria because of their import ban. I couldn't do anything with them in England or Europe—I had no market there—so I decided to give a great many of them away at the Notting Hill carnival, the one big black affair in England. Everybody would then know the company slogan, 'Everything on Ice is twice as nice,' and our identity would get across. We'd go out and dance on the back of a truck, miming the music, and it worked. Within the community, everyone began to know Ice. We gave records to boutiques, discos, anywhere that played music. And before long kids were requesting 'Living On The Front Line' on the radio. Next thing you know I got a phone call from Nigel Grange of Ensign/Phonogram, who asked me if I'd like my street hit confirmed by the charts.

"I went down and did a deal with him where the record would come out on a label that was neither his nor mine, a split Ice/Ensign logo, for which I was willing to take a drop in points and no advance. I did it that way because when the record hit the charts, Ice was established and we started selling records everywhere: France, Germany, Spain, Holland, and for a while, even the U.S. via Epic."

Eddy Grant was able to leave London last year with no regrets; he had proved his point: "Basically, I think that I did all that was physically possible for me to do while living in England. If anyone asks if there was ever a black man in the English music industry who tried and even overcame most of the obstacles, they can say yes. To me, just to be able to live and create can be the biggest slap in the face for a man who's against you."

OBERHEIM'S $1395* DIGITAL DRUMS

THE DX is a no-compromise professional digital drum machine with the same high quality studio sounds that have been perfected in Oberheim's top of the line digital drum machine, the DMX.

- 18 Sounds, including Snare, Kick, 3 long Toms, Hi-Hat, Long Crash Cymbal, and Percussion
- 100 Sequences which can be any length up to 99 measures, in most any time signature
- 50 Songs, each of which can contain up to 255 Sequences
- Programmable Tempo Range: 25-250 Beats per Minute
- 2000 note memory storage
- Built in seven channel mixer with stereo and mono outputs, plus individual outputs for each voice and metronome
- Tuning controls for each voice on the rear panel
- All drums playable in real time
- Quantize modes for automatic correction of playing
- Swing modes for "human" feel
- Cassette Interface for data storage
- Battery backup of memory when power is off
- Programmable Trigger Input
- External Clock In and Out
- Start/Stop and Next footswitches
- 4 digit numeric display
- Compatible with the Oberheim Performance System: OB-8, DSX & DMX

*USA suggested retail

...SOME THINGS ARE BETTER THAN OTHERS
OBERHEIM ELECTRONICS, INC.
2250 So. Barrington Ave. Los Angeles, CA 90064

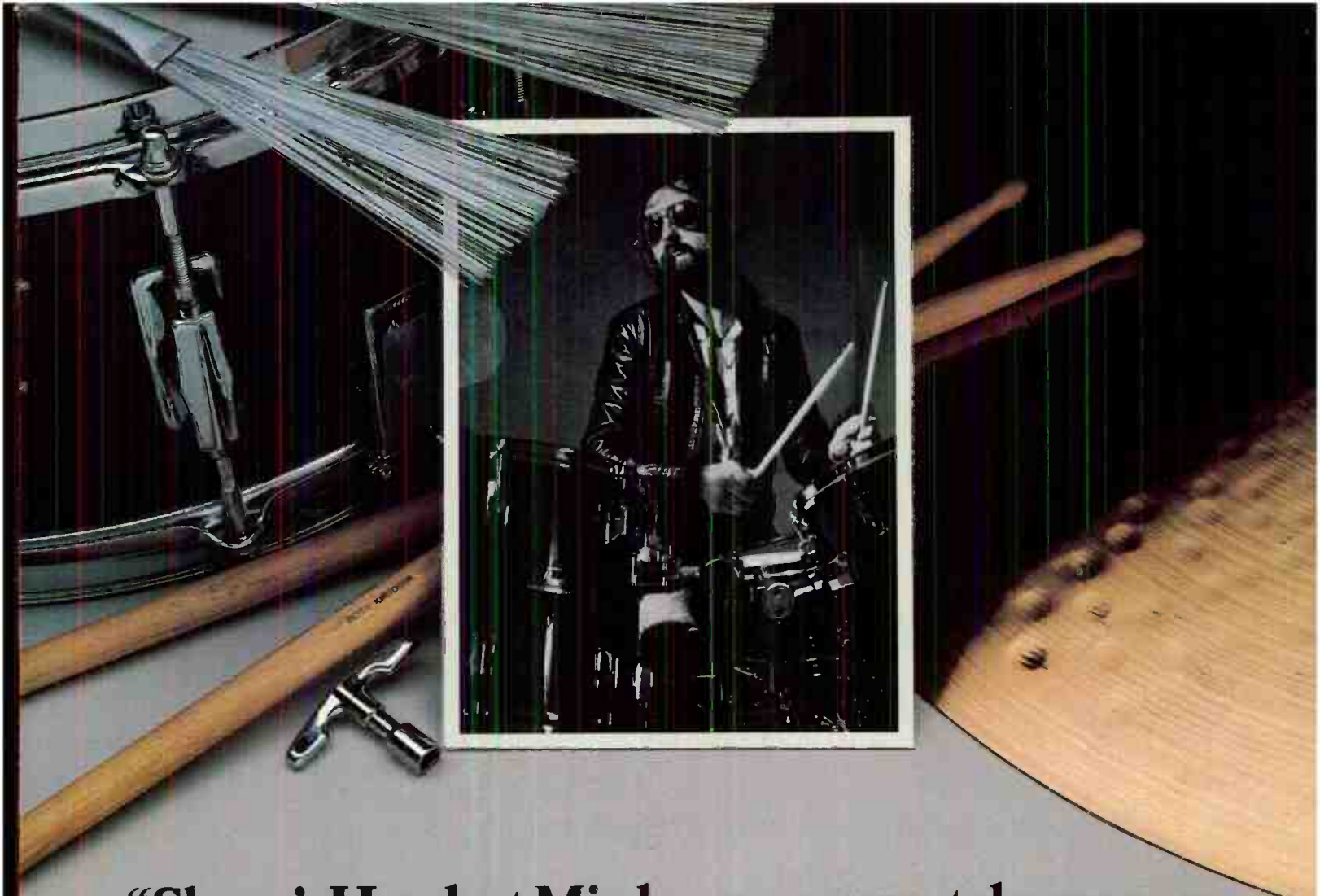
Eddy's story of self-help success relied heavily on good old capitalist wiles. In '71 Grant left the Equals (although he continued to produce, write and play music for them) and took his royalties into real estate speculation. Knowing that lawsuits from his old label, President, would be forthcoming, he put the various pieces of property in his wife's name and thus began hunting for a location for his own studios.

"In December of '73 I found an old Victorian house in North London that had an old coach house where the horses and carriage used to be. We moved in, and I went about setting up the coach house as a rehearsal studio to generate revenue to buy instruments. Later I managed to buy some equipment from Dave Robinson, who subsequently became the owner of Stiff Records.

"He was involved with another guy in a pub, and had a little studio over the pub which had run into financial difficulties. The only way he could straighten himself out was to sell out quickly, because the bailiff was coming to take his equipment. So I rushed in about four o'clock one morning to fetch everything. I knew nothing about putting it all together, so I went looking for someone who did. I had a friend, Frank Agarrat, who knew just as little about studios but was an electronics genius. He took about two weeks to tie it up. He stayed on to work with me and learn to engineer. I couldn't pay him much, but we learned together. Coach House Studios was born."

Coach House became the nexus of Grant's activities for the next few years, and in experimenting to develop a new, distinctively modern sort of reggae, he picked up several tiny production deals for groups like the Pioneers, 90° Inclusive and what remained of the Equals. Coach House went from 8- to 16-track and continually upgraded the 16. Other artists would come in for the occasional demo or bring in masters for the occasional dub voice-over. Phonogram was marketing—although with limited enthusiasm—Grant's roster of artists, and the Caribbean distribution project was in the works. But Phonogram, which had always been scheming in the wings for a way to bind *Eddy* rather than his little pilot groups to permanent contract, finally gave up the game and dropped his bands in a fit of pique.

When Grant offered his artists the option of waiting for Ice Records to come about or of being freed from their contracts to seek a deal with the majors, they all opted out. A somewhat disillusioned Grant finally began to produce himself as a solo artist, beginning with the album *Message Man*. The year was 1976 and Aswad was beginning to attract some of the audience Bob Marley and the Island promotion machine had stirred up. Steel Pulse was not too far behind. But no English company would offer the right price. One track, "Hello Africa," was



"Shure's Headset Mic keeps us great drummers from annoying us great singers."

Keith Knudsen—*Doobie Brothers*

The SM10A/SM12A

If you're like Keith Knudsen, your vocal sound is just as important as your drum and percussion sound. That's why Shure has created a special microphone just for you.

The Shure Headset Mic. Now, no matter where you twist or turn, the adjustable head-worn unidirectional dynamic microphone remains in perfect position. At precisely the distance and angle you set.

And even though the microphone is tiny in size, it's packed with everything that makes Shure vocal microphones legendary. The microphone is ideal for close-up vocal applications due to its ability to discriminate against distant sounds and reject both overload and distortion. There's even a highly effective windscreen to further reduce pop and wind noise.

Plus, the Headset Mic gives you high output for punch in live vocal situations; a crisp, clean and balanced midrange to separate your voice from the instruments; and scintillating highs that add sparkle to your performance.

The Headset Mic is available in two versions. The standard SM10A (microphone only) and the SM12A which features a receiver for use as a monitor.

But whichever you choose, be sure of one thing. Now you're free to play your instruments any way you want... without stretching for the vocals

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

SHURE®

THE SOUND OF THE PROFESSIONALS®...WORLDWIDE

sent to test the water on the continent of the same name. The resulting deluge is history, as throughout '77 and '78 Grant, wife Ann and his brother Rudy scrambled to supply a hot demand for Ice.

"One day I said to my brother that our pressing bills were getting so high, I should investigate the possibility of getting our own plant. Even if our own pressing won't fulfill the potential of the equipment, I'll be able to press for the small reggae labels and maintain some kind of profile.

"It turned out that my old boss at President, Eddie Kasner, was having problems keeping his plant, so we did a deal which incorporated some of my back royalties he'd been holding, and I got the plant. It shook people up, too, and if for no other reason I was happy for that. But once I got the plant, I was surprised when black reaction was very negative. People started saying, 'Oh, now you've got a plant we can get some cheap pressings.' They didn't understand that I had to pay cash for vinyl while everyone else got credit. I had to pay *more* too, because I was not buying as much as the others."

Many of the reggae producers never paid their pressing bills, and when Grant started taking the overflow from the big companies it would still take months for a check to reach the plant accountant's desk. The *coup de grace* was the importation ban passed in Nigeria, and the introduction of automatic equipment into the pressing industry. Once Grant knew how much it would cost to go from semi-automatic to automatic, he acted.

"It was a blow to the ego to close the plant," he recalls, "but ultimately I was better off. I used the warehouse of records I had left to create a market in England, and I ended up getting an incredible deal in Nigeria with EMI."

With the business side of things secured, Grant once again began to branch out into other technologies. He became interested in film and video, filming his performance at the '81 Notting Hill carnival as a visual counterpart to the *Live At Notting Hill* LP. The film has yet to see theatrical release, but Ice manufactured and distributed the double album in Canada. The set of videos that have come out of *Killer On The Rampage* are state-of-the-art mini-movies. "I Don't Wanna Dance" and "Electric Avenue," done with Steve Barron, are two sides of the same paradox. The former is bucolic and wistful, the latter urbane and angry. Each tells stories, within stories, within stories: the strange isolation of the man and woman amid beaches and houses in "I Don't Wanna Dance"; the stunning moment in "Electric Avenue" when Eddy rises from his couch in front of a TV in a working class flat, only to fall through the liquified floor and awaken washed up on an imaginary shore.

"I like the artistic side of doing videos," Grant admits, "but I don't like the aggravation of the process. I know that videos will be *the* thing for the future, that all records will have to have a video identity, so I have to deal with that."

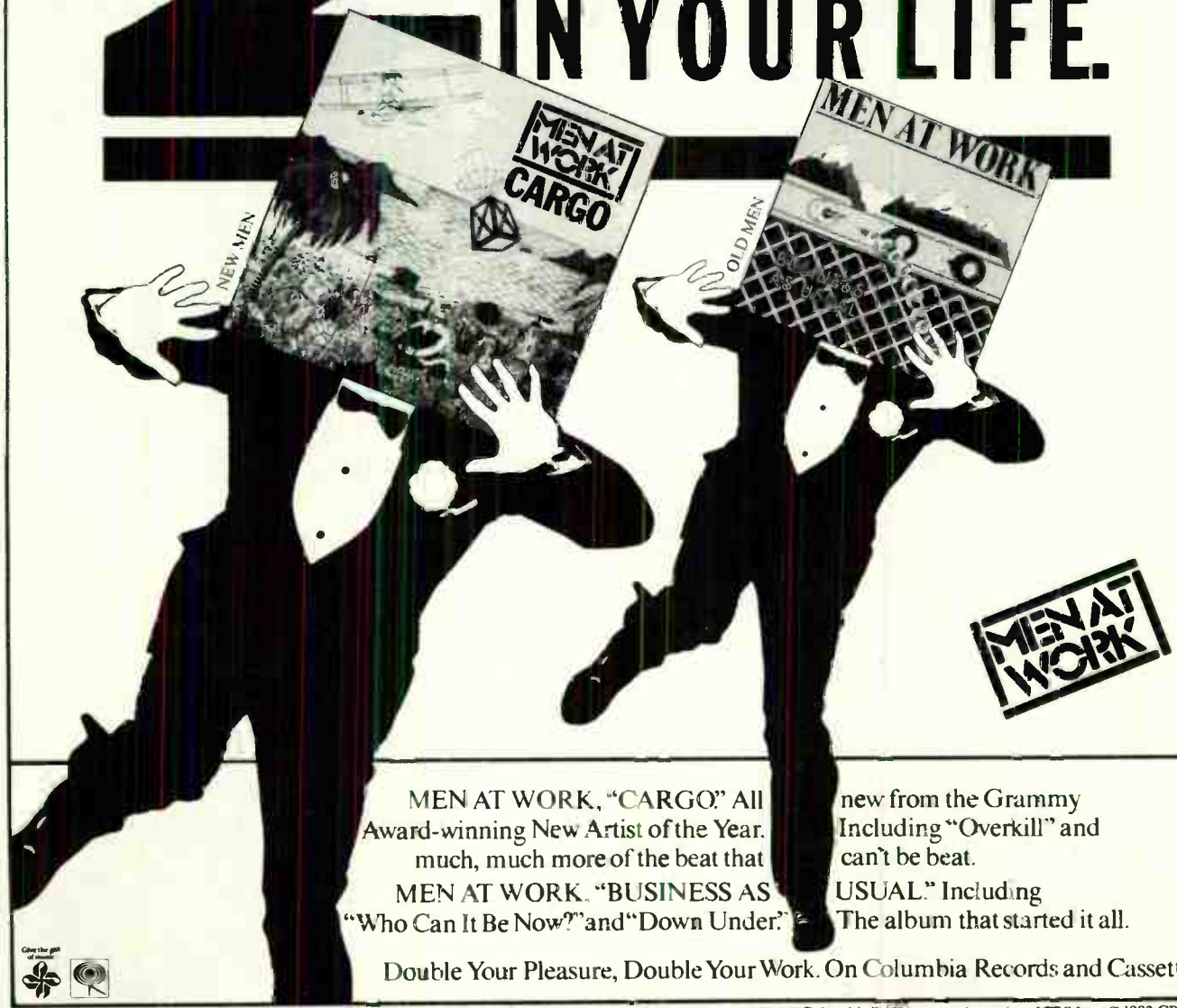
Knowing that Grant watches the international pop charts, I ask if he's developed any theories about what makes a pop tune successful across the boards internationally.

"Yes, exposure. That's all it is. Why do people eat corn flakes? The big companies have what I call their bottom line artists, the ones who supply the bulk of their pressings. And one way or another, they will guarantee that they will sell to keep the company going. The fact is that those artists will be foisted upon the public whether they're good or bad; whether they are good *images* or bad, doesn't matter."

He has little faith in the conglomerates, then? "For a man who has to depend on them to a great degree to market his music, I know what goes on. The fact that I'm dealing with them doesn't mean I have to be afraid of them. I know how business works, and I deal with it because it's the only way to get across. And they know that."

The original material that was to be used for the album now called *Killer On The Rampage* had been packed in a shipment of goods that was lost in the move from London to St. Phillips. Within weeks Grant had laid dozens of new basic tracks, then chose and polished his favorites to create *Killer On The Rampage*. How did he achieve the splendid clarity of tracks like "Too

NOW THERE ARE 2 MEN IN YOUR LIFE.



MEN AT WORK, "CARGO." All new from the Grammy Award-winning New Artist of the Year. Including "Overkill" and much, much more of the beat that can't be beat.

MEN AT WORK. "BUSINESS AS USUAL." Including "Who Can It Be Now?" and "Down Under." The album that started it all.

Double Your Pleasure, Double Your Work. On Columbia Records and Cassettes.

Produced and Engineered by Peter Melan. Management: Russell Deppeler. Cover Artwork: © 1982 Men At Work. "Columbia," are trademarks of CBS Inc. © 1983 CBS Inc.

- 6-voice polyphonic synthesizer (two oscillators per voice) using the same stable oscillators and accurate computer tuning as the Prophet-5, the industry standard
- 100 programs which can be modified or replaced by your own sounds
- New filter circuit which delivers exceptionally full tone colors while maintaining the classic Prophet sound
- Real-time, non-volatile polyphonic sequencer
- Dual-mode arpeggiator: up/down or assignable
- Chord tracking
- Cassette interface
- Computer interface — MIDI (Musical Instrument Digital Interface)

We think you'll agree that the instrument. Compare it to a the market. Based on Sequent innovation, the PROPHET-600 that offers the professional featu for $1995. Experience counts.

the new

For a complete SCI product catalog, including decals, send $2.00

New Prophet is one hell of an
ny polyphonic synthesizer on
ial Circuits' years of successful
is the only instrument available
res and bold sound of a Prophet

Sequential Circuits, in conjunction with several other manufacturers, has pioneered the development of an easy-to-use system for interfacing synthesizers with one another and with home computers. The MIDI-equipped PROPHET-600 can be connected with one cable to any other MIDI-equipped instrument. For example, when two PROPHET-600's are interfaced, either keyboard can control both synthesizers, allowing four oscillators per voice and two different programs sounding simultaneously! The MIDI is also compatible with home computers for program storage, patch print-out, music notation, sequencing, and multi-keyboard orchestration.

$1995

prophet

to Sequential Circuits, 3051 N. First St., San Jose, CA 95134.

Young To Fall" and "Drop Baby Drop"?

"I don't have anything in my music that doesn't emote. Every instrument must speak with a positive voice, even those which are not dominant—as in the synthesized strings in "I Don't Wanna Dance"—or I will get rid of them. Hence a lot of my music sounds very transparent, inasmuch as there is not that much instrumentation in it. I believe music is like a conversation, and all instruments can't speak at the same time or you'll have a row."

Although Grant plays guitar, bass, drums and piano, his mainstay for studio work has become the synthesizer. But his use of the instrument differs substantially from Soft Cell, Yaz, Devo, Numan or the Thompson Twins. How would he describe the difference?

"Nothing is as important as getting the right *feeling* from the instrument. All this techno-pop as they call it is a particular feeling, and in order for you to play that music, in that straight-jacketed sense, you have to subscribe to that feeling. And if you are subscribing to the feel of the instrument rather than your own, then you are getting no feel, no personality, other than what is there in the chips. When you depend on that straight-jacketed feel, everybody will play exactly the same.

"I would put my voice closer to the drum than the saxophone or trumpet. My voice keeps time with and for the music, and is *relatively* rather than overtly melodic. My voice is more a disturbing force in the music than a pleasing force, I think.

"I play all the instruments in the control room unless I want a particularly airy sound. And I pay particular attention to the drums. Working alone, there's a constant addition and subtraction of parts which is murder when only one person is doubling everything. This whole album didn't take but three months though, working about four hours a day. I know exactly what I want and exactly how to get it, so there is never a problem once I've made up my mind."

Blue Wave is a standard 24-track facility which Eddy Grant built specifically for his own use.

Standard equipment includes a Yamaha C3 grand piano, a Fender Rhodes 73 stereo piano, an OBX, a Minimoog and a Korg pre-set synthesizer. Gretsch and Yamaha drums are supplemented by timbales, congas and high toms on the stands, ending with a large mounted tom on the bass drum. Grant's own preferences run to Fender and Gibson guitars, Strat, Telecaster and a Les Paul Custom; a Fender Jazz bass and various amplifiers.

"We've already had hits out of here so I'm not worried about our track record. We must have something going."

TASCAM. THE KING OF RACK N' ROLL.

TASCAM's new Rack Mount auxiliary signal processing series is rack n' roll royalty.

MU 40 Meter Bridge—Four VU meters with peak LEDs switchable in pairs to read either of two sets of inputs, and switchable reference level.

MX-80 Mic/Line Mixer—Eight balanced low Z inputs and a stereo output. Handles -70 dB mic to +28 dBm line levels. Features phase switches, phantom power provisions, patch in/outs, and switchable -10 dBV or 0 dBu outputs.

PE-40 Parametric Equalizer—4-channel, 4-band (overlapping), fully parametric EQ with variable Q, gain and frequency controls, plus low and high pass filters. Ultra low distortion and noise.

RS-20 Dual Reverb—Two channel unit utilizing all new, proprietary three-spring per channel design. Superb fidelity, exceptionally natural sound. Goes more than an octave above conventional units, without pass-through. LED metering.

MH-40 Multi-Headphone Amplifier—Distributes any line level (-20 dBV to +4 dBu) mono or stereo signal to four stereo jack outputs with individual balanced and level controls.

CS-607 Roll-Around Equipment Rack—Ideal "home on wheels" for auxiliary signal processing equipment. Pre-tapped 19" EIA rack area is 21" high.

For additional information, see your TACSAM dealer, or write TASCAM Production Products, 7733 Telegraph Road, Montebello, CA 90640, (213) 726-0303.

TASCAM

TEAC Production Products

DESIGNED BY POPULAR COMPLAINT.

BANANARAMA

ADRIAN BOOT/RETNA

& the British Girl Group Phenomenon

BY ROB PATTERSON

Imagine, if you will, a slightly trendy yet less-well-heeled nightclub, bristling with the requisite convulsive rhythms, pulsing lights and swarming patrons. Through the lingering sweaty haze, one spots three girls dancing who instantly stand out—flamboyant, yet not flirtatious; attractive, garbed in a catchall of trash and flash, yet hardly gussied up to drive the boys wild; common style, gait and an infectious camaraderie tell you they're friends. They look like "Everygirls," having what one is supposed to have at nightclubs—*fun*. When they join the band, dancing and singing along on a song, their mutual mirth spreads through the crowd.

Months later, you see the trio again—in glossy ads, magazine features and on TV—*and* hear their hit single. They're stars now, and back at the nightclub, you "see" them again—more and more girls looking slightly similar, as if that sorority of three had struck a common chord.

What reads like a glib Hollywood pitch for yet another success-story screen play is actually a thumbnail sketch of not one but two true stories. One could be set, say, about 1960 at New York's Peppermint Lounge, starring the Ronettes. The other occurs twenty years later in London, and let's call our three girls Bananarama.

Does history, in odd ways, repeat itself? If so, what can we learn from both events? Are "girl groups" coming back? Is the girl group sound timeless? What do girl groups (if that term can even still be used) represent in the post-feminist and post-punk musical scheme of things?

It's no surprise that coincident with the Go-Go's international chart success—proving women can write and play their own hits—the U.K. pop charts have been topped by two new all-female British acts: the singing trio Bananarama, and the singing *and* playing septet the Belle Stars. Scratching under the Hot 100, one also finds that there's a blooming interest and scene in the U.K. for all-female or female-oriented musical projects. Trios seem to be the rage, but rather than any trend, per se, there seems a healthy breakdown of sexual stereotyping in 80s pop 'n' roll as a result of both the feminist imperative (women can be what they want to be) and the punk manifesto (anyone can make music).

Bananarama's first major chart record, a cover of the Velvelettes' "He Was Really Saying Something," is but one of their many ties to the 60s girl group style, sound, and even myth. It's a heritage the three girls (they don't mind being called that, and not because they're an average age of twenty-one) admit to. Says blonde Sarah Dallin, "It's just a coincidence that it's similar to those types of groups. We all really like the Motown sound and that type of music. But we never intended it to be, or set out to be, a straight copy of that. But we are the first three-girl vocal band in England."

Their rather instinctive update on the Spector-Motown girl group mode carries a clever currency. "It's an appealing sound, and those types of appealing sounds always come around again," notes Alan Betrock, author of *Girl Groups: The Story of a Sound* (Delilah), an exemplary mix of history, analysis and good reading. "When three girls sing together, there's a certain different sound that's been missed from the airwaves. With such a consumer culture—what's next, what's next—it's natural it came back."

Minus the marketing moxie, Bananarama made a similar realization. "Once we got the thing together, we thought it was such a great idea, it couldn't fail," admits brown-haired, dimpled Keren Woodward with a guileless honesty, "because no one was doing it. So we thought, 'Well, surely we're going to make something of this.' The extent of the success and the speed of it did surprise us; it left us a bit up in the air because we weren't really prepared. But it hasn't changed us at all."

Indeed, the story of Bananarama's magic vault to the top of the pops is an almost made-for-the-media tale. Picture the pilot: Sarah and Keren, schoolmates from Bristol, move to London to find their fate, winding up in a cold-water loft-flat

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.

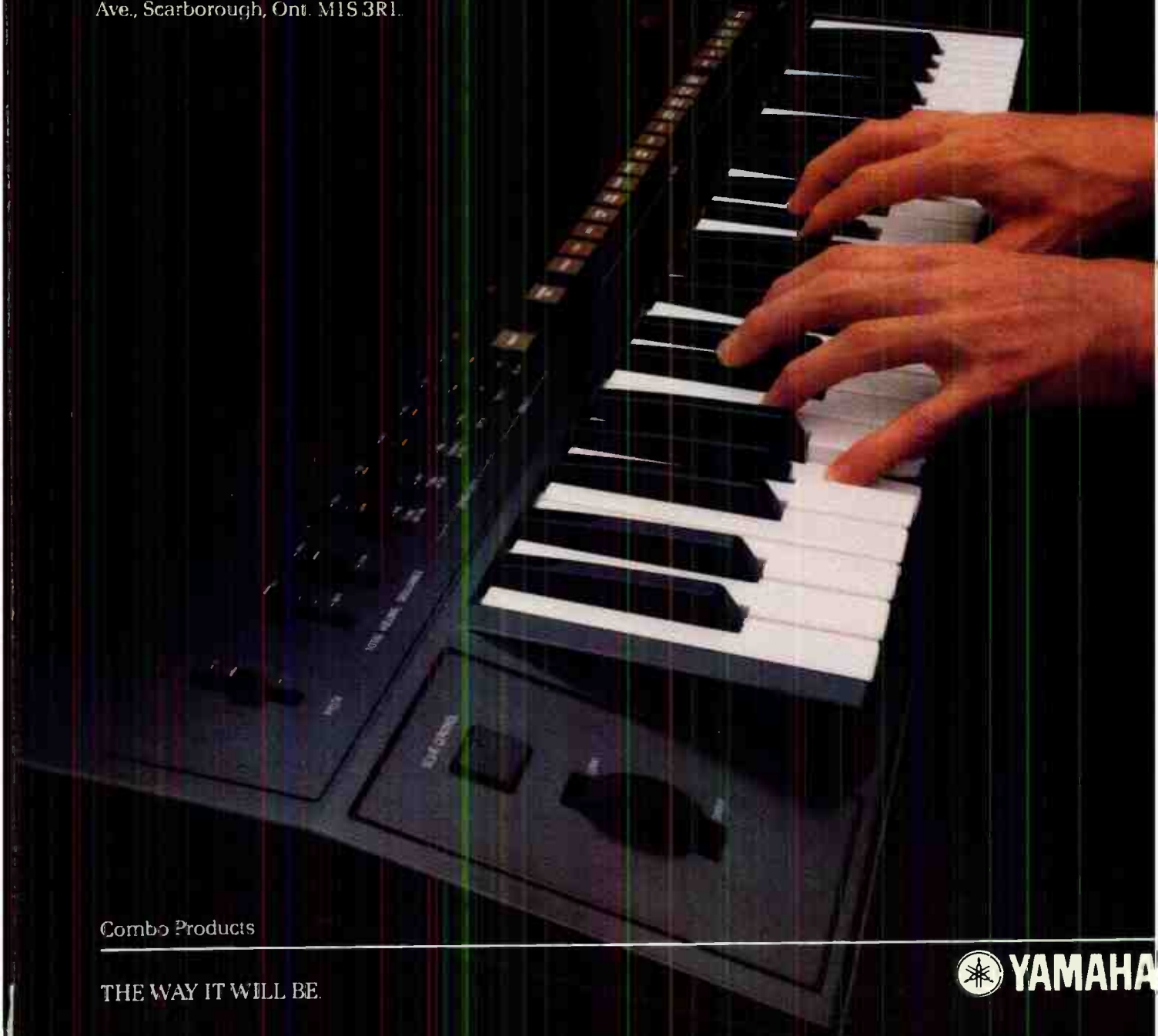
The reason for all the voice authenticity is simple: FM digital technology. The same as found in our renowned GS1 and GS2 synthesizers.

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

on Denmark Street (the British equivalent of New York's songwriter central, the Brill Building), upstairs from the rehearsal hall of some well-known punkish musicians (ex-Sex Pistols Steve Jones and Paul Cook and their band the Professions). By day, Keren worked at the BBC in a less-than-creative capacity, while Sarah studied journalism at London College of Fashion, where she met Siobhan Fahey (the Bananarama with autumnally-streaked locks) through feeling mutually on the outs.

"All the other girls looked like secretaries," recalls Siobhan. "We looked scruffy, to put it mildly. As a result, the teachers ignored us, I guess because they were threatened by us, and the other girls kept their distance as well, so we gravitated toward each other. We found we had similar interests, tastes in music, went to the same places...you know how it is."

Their love for music and the friendship of their downstairs neighbors caused the three to naturally gravitate to the music scene (Siobhan had also worked for Decca Records: "I was an assistant in the press office, and they used to say, 'You'll be a press officer yet, but you'll have to stop looking like *that*!'"). As well, the chummy trio became an almost natural dance team when they went out to clubs. One night, the Monochrome Set asked the girls up for a song to dance and shake *maracas*. At another gig, Departments had them up to sing.

"That gave us the idea to do it," says Sarah, "because as soon as we came on, everyone in the place really livened up, whereas before they were getting quite bored by groups standing around playing guitars. They went mad, so we decided that's what we'd do."

For such a perceptive major career decision, the whole thing sounds awfully unthought-out, but as Sarah explains, the three really didn't know what to do instead. "We couldn't think of anything else. It was hard to get jobs and two of us were on the dole, so we'd go downstairs and pick up guitars and muck around. Then we started doing the cover versions, just for a laugh, so we thought, 'Why not make one into a record?'"

They took the song "Aie A Mwana" from a group called Black Blood, enlisted Cook and bassist John Martin as producers, and cut it as a demo, which Demon Records put out as a 45. "It went out in its demo form. I like that actually. I don't like big brash productions. And it's still our best single, I think."

"Aie A Mwana" did set the Bananarama tone—cheery, breathy, engagingly unpretentious vocals over a black dance beat, something their other two most successful singles, "He Was Really Saying Something" and "Shy Boy," also share with the seminal girl group sound. Although it's an American style with no real British equivalents, it's not surprising they stumbled onto it.

Notes Alan Betrock, "The Ronettes and the Crystals all had big British hits and toured there, and the Supremes as well had a lot of hits. But the music had an even greater impact than that—the Motown sound and the Spector sound—and you hear it in the girl singers like Dusty Springfield, Sandie Shaw (both mentioned by Bananarama as old faves) and Cilla Black to a degree. And as well, if you look at the early albums by the Beatles, the Stones, the Kinks, the Searchers and the Hollies, they all did covers of girl group songs. And the sound never really died there—look at the whole Northern soul thing, or consider the fact that if you want to get a Spector album, you have to buy it as a British import."

Bananarama's natural instincts proved, at first, to be unerring and well-aimed. Elvis Costello played and praised "Aie A Mwana" on the BBC; another fan of it, the Jam's Paul Weller, offered to write them a song ("Doctor Love," on the girls' upcoming LP, *Deep Sea Skiving*); the Fun Boy Three engaged the girls to sing with them on "It Ain't What You Do," then returned the favor on "He Was Really Saying Something"; Decca Records inked them and they were soon on the covers of various music papers, as well as the telly—certified new stars.

Which, with such a quick rise, put Bananarama into the clutch on a number of points, a situation further exacerbated by the stiffing of the group's first self-penned single, a ballad, "Cheers Then." But as Sarah candidly admits, "That was an attempt to step in a different direction, and in fact, we stepped too far in that direction and it

Produced by Roger Waters, James Guthrie and M[illegible] Kamen

didn't work. But since we're new to this, we're not afraid to take those steps and make those mistakes."

In fact, what hinders them has been actually their greatest accomplishment—being able to score three U.K. hits without previous musical grounding (Keren did study classical piano, but only admits a mere proficiency). Because of that, says Sarah, "A lot of people think we're like Bucks Fizz or Dollar—invented by somebody and told what to do, to sing and to wear." For when the finger of fate taps three girls for quick fame, one usually tends to look for the guiding hands.

With Bananarama, outside control is hardly the case, and in fact, they've had to fight it all the way. "In particular," notes Siobhan, "with record producers. Producers are usually older, and they've been around working with *men*. And they get this girl group, and they think, 'Right, we're going to manipulate them.' We've been pressured by every producer we've worked with to be something we're not. We've had rows, breakdowns in communication, all sorts of problems in the studio. You really have to persevere to maintain your identity."

"It's also really hard getting the right sort of musicians to work with," notes Sarah. They've been auditioning for a band to back them on a British and a possible American tour later this year. "It's sort of all old musos and half of them don't understand what you do and they think—'Aw, it's just three girls singing, what do they know?'

"Even if they don't say it, you know they are thinking it, like with producers. We even get it from other girl groups as well that play instruments. Y'know, they sort of slag us off because people are always comparing all-girl groups. They say, 'Don't compare us to Bananarama because they don't play instruments.'"

Likewise, Keren notes, "The record company was worried at first because we weren't smart enough—we were scruffy. But when we were successful without having to change, they said, 'Let 'em get on with it. They know what what they're doing. Obviously something appeals about.'"

Some critics assert Bananarama's layered, slightly off-hand rummaged-from-the-closet clothes and cockatoo hairdos are a form of style and sex appeal, but one would hardly believe that by what the girls say about themselves. All three use "shy" and "scruffy" in describing themselves and their look. They are attractive through an appealing normality—not visions, dreams or fantasies, but the kind of women one could and even would meet and know.

Their album, *Deep Sea Skiving*, reveals better the Bananarama self-image than their singles or pictures, mainly through their still somewhat nascent but utterly honest songwriting talents. It could be a soundtrack for young lives growing into their own in London (or New York), and among the dancing there's also a surprising melancholy over the allure of nightlife, fame and of course, love. In fact, in "What A Shambles," they almost plead that we see them as they are: "I wish you were in our shoes/I wish you could be us/Washing all your laundry/And riding on the bus." Not your pretty picture of stardom, but Bananarama want to be accepted as performers, maybe even as pretty (despite what they say about being scruffy), but most of all as people.

It seems that women sense that appealing normality, too: "In every country where their records break, girls start looking and dressing like them," notes Phonogram International marketing man Graham Fletcher, whose company markets the group outside the U.K. Says Keren, "People do tend to tell us they see people on the streets dressing like us," but Sarah adds, "I just notice a lot of people have always looked like us anyway."

Concludes Keren, "We just dress how we dress, not in flash clothes. So we get a lot of other girls writing us saying, 'Great...how'd ya get started?' because they can identify with us.

"I think a lot of our appeal is that we are ourselves."

Following Bananarama into the top of the British charts are the Belle Stars with their recent number two single, "Sign Of The Times." As a playing band, the Belle Stars resist comparison with Bananarama, though certain parallels can be drawn. The Belle Stars' sound, like Bananarama's, has the R&B/ethnic, danceable bottom with a quirky pop topping, and their most successful early singles were also cover songs. That makes "Sign Of The Times" their first self-penned hit, a real triumph.

"Now people are thinking about us seriously," says Leslie Shone, the Belle Stars' bassist, referring no doubt to their two years slagging it out across Great Britain, and their unfortunate legacy of being formed from the corpse of 2-tone's misintentioned all-girl legacy Bodysnatchers. "It's been a long fight. We've battled at gigs where the sound people couldn't be bothered to give you a good mix. But I think people know now—*don't mess with the Bellies!*"

For Bananarama, the punk philosophy of anyone can do it was an inspiration, and the same holds true for the Belle Stars. "The punk thing did a lot not only for women playing music," notes their guitarist Stella Barker, "but also for people playing music who aren't necessarily virtuosos. In that sense, it was the best thing that could have happened, because it enabled people to get up on stage and do it, regardless of how musical they were. That, I think, gave rise to women playing. They felt, 'Why can't we do it?'"

The most notable post-punk, all-female band was the Slits, whose raucous, primitive sounds and radically anti-glamorous stance—to the point of garbing themselves in Aboriginal rags and mud—invoked the feminist imperative for the British women acts that followed. Ex-Slit Palmolive helped found the Raincoats. Even the Mo-dettes, so charming with their girl-groupish "White Mice" single, may have been held back by the risk of feminist scorn, both to their credit and loss. "With the same amount of grooming and backing, they could've done it before the Go-Go's," notes Ruth Polsky, perhaps the major female figure in New York's new music scene as the booker for the late-Hurrah and now Danceteria, as well as a supporter and friend of all-female British and American bands. But Polsky also noted how feminism helped foster such sexually-mixed bands as the Au Pairs and Delta Five.

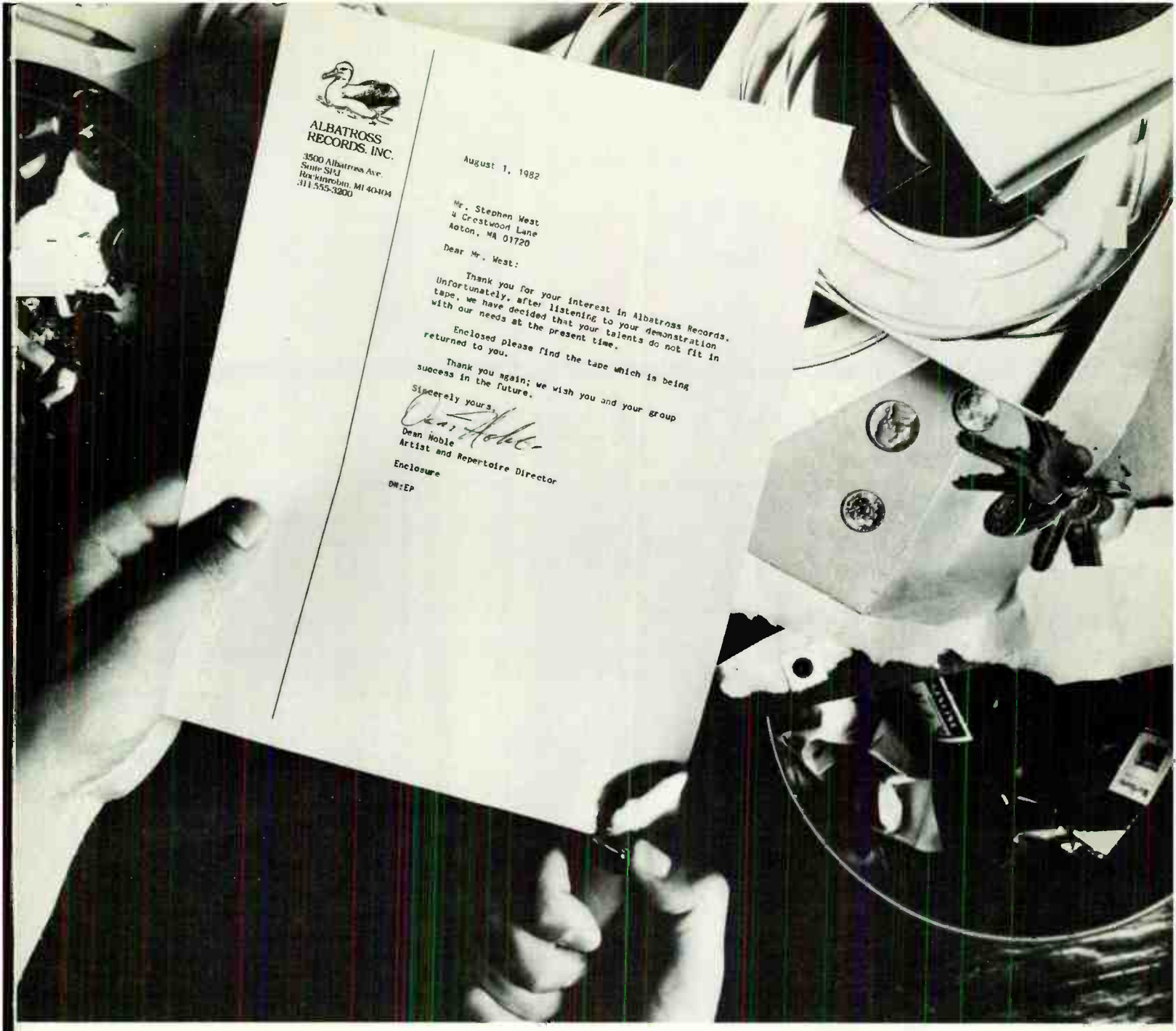
Leslie of the Belle Stars confirms feminism's double edge in the music world. "I myself played in a feminist band, though I probably wouldn't again. But they taught me to play and gave me

the confidence; it's just not where I'm at. There's enough crap in the world. I think people prefer to come to gigs just to have a good time."

And it seems there are ever more women groups offering a variety of good musical times. The Ravishing Beauties are a threesome led by Virginia Astley, a solo artist who's also worked with Pete Townshend, Richard Jobson and the Skids on LPs, and while their name and baggily befrocked style may be a piss-take on sex appeal, their quiet, classical-oriented music is of high, serious quality. Ex-Ravishing Beauty Anne Stephenson is one-third of the string trio Humoresque, who started off cheekily refashioning musical classics busking in Covent Garden, as well as one's image of string players with their trash-punky garb, and have backed bands like Siouxsie & the Banshees (on tour and record), the Undertones and Wah! From Hull comes Tracey Thorn, a soloist and the mainstay of the Marine Girls on their two cassette albums of post-punk love pop. One reads and hears daily of even more: bejeaned punk-poppers Gymslips, the gaily festooned Scottish punkers Strawberry Switchblade, the all-girl reggae rockers Amazulu.... And now the Fun Boy Three, who gave Bananarama an initial boost, are employing an all-female backing band whose members include bassist Bethan Peters from Delta Five, drummer Jane from the Mo-dettes and cellist Caroline Lavelle from Humoresque.

In the end, is the state of women in British music changing? Belle Star Stella says, "I look forward to the day when women musicians and groups are taken on their musical merit, but I think it's going to be a while." Bananarama's Sarah also observes, "It's always been men in rock, so with girls coming up in groups, everyone thinks it's some great change, a movement. I don't know why that is. I think girls should have done it before. But, hey, you know what men are like—they don't think women can do anything as well as men. But that will change in the next few years."

But perhaps Bananarama's most important implicit message is—sod the idea of women in music competing with and comparing themselves to men. Says Keren, "I think we showed people that you don't need to compete with men on that level to be popular and get in the charts." Now that's really saying something! M



"Thank you for your interest in Albatross Records. Unfortunately..."

Few things in this world are as irritating as a polite rejection letter.

But maybe one of these days someone will like your demo tape. And instead of a form letter, you'll get a phone call.

At dbx, we know it's the quality of your music that will make you successful. But we can't help thinking that the quality of your tape recording will play a part, too. After all, how will they know how good you sound if the tape doesn't really capture your sound?

So we have a suggestion: dbx tape noise reduction.

For a modest investment, you can add a dbx professional component to your tape system and start sending in demos that sound like the real thing.

Because dbx doesn't just reduce noise. We *eliminate* it. You can record, mix-down and overdub, again and again, without any build-up of tape hiss. Each generation sounds just as clean as the first. And you'll end up with a final mix that sounds better than you've ever sounded on tape before.

Now of course, we can't guarantee that this will make you a hit.

But it will sure make you sound like one.

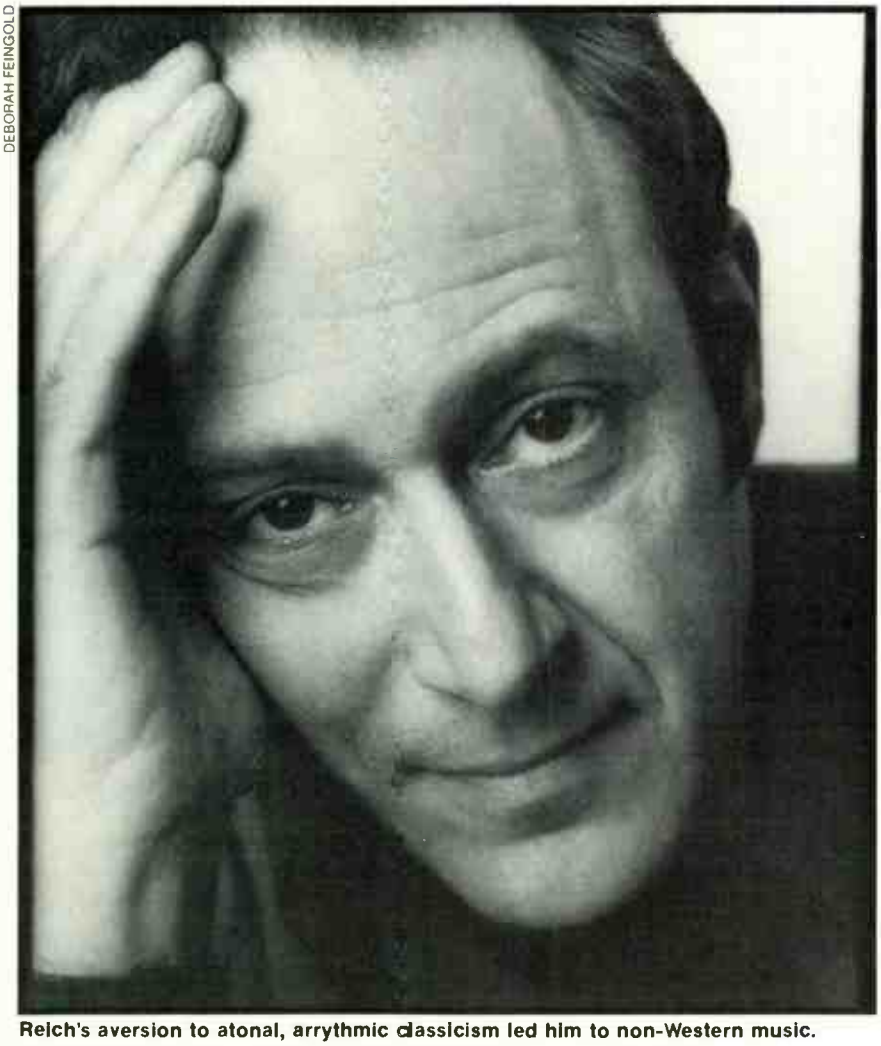
Visit your authorized dbx professional dealer for a look at our full line of equipment. Or call or write dbx, Incorporated, Professional Products Division, 71 Chapel Street, Box 100C, Newton, MA 02195 U.S.A. Tel. (617) 964-3210. Telex: 92-2522.

dbx® Professional Signal Processing

Steve Reich

The Lighter Side of Serious

DEBORAH FEINGOLD



Reich's aversion to atonal, arrythmic classicism led him to non-Western music.

BY KRISTINE MCKENNA

I could tell that Steve Reich thought I was a jerk at the beginning of our interview. My questions seemed to strike him as ridiculous and I suppose they were a bit frivolous compared with what he must be used to. Steve Reich, you see, is a "serious" composer. That means he had extensive, conservatory training in the arts, and his music is performed in concert halls rather than rock clubs. Consequently, there's a tendency to approach his work with an extremely solemn frame of mind, despite the fact that Reich's music is quite playful. Serialism, Minimalism, Structuralism... his music soars above such earthbound rhetoric. With precision and delicacy, it flutters and darts through space like a hummingbird.

There's no denying, however, that Reich's music comes with a heavy pedigree. Born in California and raised in New York, Reich graduated from Cornell in 1957 with a degree in philosophy, then studied at Julliard from 1958 through 1961. He graduated from Mills College in 1963 with a master's in music, and has studied African drumming, Balinese *gamelan* music and the traditional forms of cantillation (chanting) of the Hebrew scriptures. Along with Philip Glass and Terry Riley, Reich is considered one of America's most prominent "new" composers, and Reichian innovations can be heard in a variety of modern music, including the work of Brian Eno and Glenn Branca.

In the Reich Method the music doesn't unfold in a linear fashion, but rather blossoms via a complex layering of short, endlessly repeated patterns. Simple harmony and strong, pulsing rhythm are dominant elements. The shifts in this music are so imperceptibly subtle that it tends to distort one's sense of time and has a slightly hypnotic effect. A critic once described it as "amazingly neutral wallpaper music," but he wasn't listening well enough. The music world that Reich creates is active, detailed and complete.

In 1966, Reich formed an ensemble with three other musicians; the ranks have since swelled to eighteen or more players. The accuracy of Reich's music demands strong musicianship, and his ensemble sparkles with quiet virtuosity. Reich published a collection of his essays, *Writing About Music*, and has released twelve albums, the most recent of which, *Tehillim*, sets the Hebrew Psalms to music. He is presently working on a choral piece based on the writings of William Carlos Williams, which will be premiered in Cologne, West Germany next year.

Steve Reich lives in New York, but recently traveled to the West Coast to oversee a performance of his music by the Los Angeles Philharmonic. We talked in his L.A. hotel room. Reich is

DEVASTATING!

EXTREMELY BRIGHT BASS SOUND. BY D'ADDARIO.

J. D'Addario & Co., Inc. • E. Farmingdale, N.Y. 11735 USA

forty-six but could easily pass for thirty-five. He is married, for the second time, and has a four-year-old son. An intense man, he speaks in rapid, staccato bursts. He is knowledgeable without being pompous, and though he laughs easily and often, he seems a serious, dedicated composer. I got the feeling that he writes with an ear cocked to the next century, and it wouldn't surprise me if his music were still being played a hundred years down the line.

Musician: *Was there much music in the house you grew up in?*

Reich: Not really. My parents separated when I was very young and I spent the first five years shuttling back and forth between my father in New York and my mother in California. My mother was a singer and wrote the lyrics for a number of relatively successful songs that were in *New Faces of 1956*. My father was an attorney, and I lived with him most of the time I was growing up. I think I'm very much the product of both of them.

When I was fourteen, I stopped playing the piano and started playing drums....

Musician: *You've said that that was one of your most important musical influences—why?*

Reich: What you do as a player has a much greater impact on you than what you do as a thinker, because it affects your mind *and* body. And the skills you learn as a child influence the rest of your life. I was studying drums at a time when my interests were more childlike and naive, and though I've continued to change throughout my life, I think it's important to be in touch with those early experiences and build on them.

I was not a jazz drummer in the professional sense of the word, of course, and as a composer, my music has never been improvisatory the way jazz is; my notes and rhythms are fairly fixed. But I do love jazz and the gestures in my music are gestures that come out of a kid who was influenced by Charlie Parker and Kenny Clark.

Musician: *In addition to Parker, you've listed Bach, Stravinsky, Coltrane and Miles as influences. Is there a quality these artists share?*

Reich: Not really, but you could say this about their music: all of it has a regular pulse; the notes mean a great deal and push from one point to the next; and it has a clear harmonic center—although some of Coltrane's later music did not. At the time I was going to music school, it required some effort to cling to those things, because the conservatory training of the late 50s and early 60s focused on serial, twelve-tone music. You couldn't tap your foot to it, nor is it clear what key it's in—in fact, you're often not in any key! For someone who loved jazz and whose playing skills were predominantly percussion, well, I just felt like this was not for me. I didn't become a composer because of the music of Arnold Schoenberg; in fact, if that were the only music around, I wouldn't have become a composer. So in looking for another source of musical information, the logical places to turn to were cultures in which the dominant voice in the orchestra was percussion.

Musician: *Did this interest in non-Western music come to you before or after your formal training as a composer?*

Reich: It was acquired after I became a composer and was an extension of my interests as a composer. Sure, I'd heard African music as a teenager and thought it was great, but I had no idea what anybody was doing. It might as well have fallen from outer space because I had no idea how it was put together. I knew that there were drums but that was the extent of my understanding. Then, in 1962, I went to a lecture in Ojai, California given by Gunther Schuller. At that time he was writing a history of early jazz in America and was trying to find out what was happening with black Americans before they were playing what we know as jazz. In researching African music, he discovered a book called *Studies in African Music*, by an Englishman, A.M. Jones. I went back to the Berkeley library and got this two-volume book out and it made an enormous impression on me because I could see on paper what was happening in African music, which was basically short repeating patterns in what we would call

12/8 time, superimposed so that their downbeats didn't coincide. So, if you had five people playing in an ensemble, you couldn't have a conductor beating time because you'd have five different downbeats. To see this technique made clear was very impressive to someone involved in writing music. And after having heard a good deal of *gamelan* music, I had a similar experience with a book by Colin McPhee.

Musician: *You've described your "bugaboo about using non-Western instruments." What is it?*

Reich: It's a personal bugaboo and isn't anything I'd try to legislate as being the right idea. What it goes back to is this. When I was in Africa I was drawn to these iron bells that they had so I went to an ironsmith and picked out the ones I really liked. They weighed a ton, but I lugged them back to New York, figuring I'd use them in a piece. But the more I thought about it, the more difficult it became because they're not tuned to the way we play at all. So I had to figure out some way to tune them, and it began to seem like a kind of rape, grabbing a metal file and scraping them into tune. Now they're *right*. There seemed something wrong about that.

When you're a kid, you hear our Western major scale and it gets into your head. It's going on around you on the radio and in your parents' voices. It gets deeply ingrained in your consciousness and therefore you become quite at ease with it. And though you may find something different exotic, it isn't really yours and isn't something you dream about. Well, you may, but it's a later dream in your life. I've always felt that the most personal parts of music are the sounds of the instruments, the actual notes, and their arrangement within the scale. Therefore, those things are the parts that are least importable and exportable. And if I abandoned those elements I grew up with in favor of non-Western music, I think I'd feel as if I had somebody else's clothes on, or was dressed up in a funny costume.

Musician: *Do you have very structured working habits?*

Reich: More so as time goes on. I used to be a real night person and would get up around eleven in the morning, begin working in the afternoon and work until three in the morning. But I have a four-year-old child now, so I've had to change my schedule a bit. Recently, if I can put in between four and eight hours, that's fantastic. I get cracking at about ten in the morning now and work until dinner time. Lately I've found having a clear picture of a day or two when I don't compose has been a big help.

Musician: *What are some of the seeds of your compositions?*

Reich: It varies. Only once have I begun a piece with an idea divorced from a musical thought. A piece called "Four Organs" came to me as "short chord

THE DIGITAL REVOLUTION CONTINUES.

DM1000

When the DM1000 Digital Delay was introduced the message was clear: professional, full function digital delays do not have to be expensive!

The DM1000 offers up to 0.9 seconds of studio quality delay and all the features that provide the full range of time delay effects. Multiple inputs and outputs, instant level adjust and remote switching make the DM1000 perfect for instruments and vocals, for studios and PA systems.

HD1000

The HD1000 Harmonics/Delay is truly another revolution from Ibanez.

Never before has so much signal processing capability been available in a single-rack package, all at a price you simply won't believe.

The HD1000 provides over an octave of pitch shift, up to 504 ms of digital delay and a realtime readout.

HD1000 Harmonics/Delay and DM1000 Digital Delay are far and away the most versatile, professional and cost-effective digital processors available.

Check them out at your Ibanez dealer and become a part of the digital revolution.

Tomorrow's Innovations

Ibanez

For a full color catalog send $2.00 to Ibanez, dept. M ● P.O. Box 886, Bensalem, Pa. 19020
1421 "B" East Gale Ave., City of Industry, Ca. 91748 ● P.O. Box 2009, Idaho Falls, Id. 83401
In Canada: 6969 Trans Canada Highway, Suite 105, St. Laurent, Quebec, Canada H4T1V8

The Ramsa WR-8118. Two of the most versatile mixers you'll ever own.

RAMSA

First, it's a meticulously designed and engineered sound reinforcement console. Push a button. It's now a meticulously engineered recording console. That's the extraordinary beauty of the Ramsa WR-8118.

As a PA mixer, it gives you the flexibility to handle up to 18 mic and line signals. As a recording mixer, the WR-8118 accepts multiple tape inputs and easily handles multi-channel recording, overdubbing and mixdown.

Functions like stereo tape monitoring are switchable to become stereo effects sends for PA. And PA monitor sends can be switched to effects sends for recording or mixdown.

And whichever mode you're working in, you'll have a truly remarkable console at your finger tips. There's switchable high and low EQ with continuously variable midrange. Twelve-point bar graph meters let you monitor every signal that passes through the board. And the solo function lets you isolate and monitor any of the 18 input or four group signals.

But the only way to really appreciate what has gone into the Ramsa WR-8118, or its smaller 12 channel version, the WR-8112, is to see your nearest Ramsa dealer for a hands-on demonstration.

The Ramsa WR-8118. One versatile mixer that's two versatile mixers.

Please send me more information about the Ramsa WR-8118 and WR-8112.

Name_____
PLEASE PRINT

Address_____

City_____ State_____ Zip_____

Phone ( )_____

Return Coupon To: Panasonic Industrial Company, Professional Audio Systems, One Panasonic Way, Secaucus, N.J. 07094.

MUS

Panasonic
PROFESSIONAL AUDIO SYSTEMS

gets long." I literally wrote it down and a piece actually did grow out of it. But every other piece I've ever done I've begun by improvising at the keyboard, with the exception of "Melodica," which came from a pattern I dreamed.

Musician: *Do you always have a destination in mind when you begin?*

Reich: No! That's the horrible part about beginning a new piece. I may have an instrumentation in mind—I'm writing an orchestral piece, or a piece for six pianos—but that's all I have to hang on to and the nature of the piece is really unknown. The most difficult part of writing music for me is beginning, and that can take days, weeks and occasionally months. It's often a nerve-racked, unhappy period of casting about, not knowing what the hell is going on. At a certain point I get what you could call "The Aha! Phenomenon," when I suddenly understand that the piece is beginning. That can happen with under a minute's worth of music worked out, and once that happens, it gets easier. I've recently been trying to map things out as clearly as possible, but it's a very general form of mapping out. Writing music is an adventure and it would be boring and disappointing if I knew all the solutions at the beginning.

Musician: *What step in the music-making process is most likely to prove the undoing of a piece?*

Reich: I suspect it might be the rewriting. There's a cliché which actually turns out to be true, which is that your first impulse is generally right. I often go back to something, having forgotten why I originally wrote the piece the way I did, and will look at it and think "hmmm, that's odd." I might try to improve it, but generally that's a mistake. The odds are that when you were really involved with the piece you were more likely to get it right, and if it seems wrong at a later time, maybe you should just throw the whole section out.

Musician: *What percentage of your work do you discard?*

Reich: There are many pieces that will never see the light of day. In fact, with *Music For Eighteen Musicians*, I spent almost a year fooling around with the idea of a large, pulsing, quasi-orchestral piece and came up with one flop after another. Now with a recent piece, I've gone back to that idea of pulse but made it the basis of a structure and it's working out great. So those dead ends often pop up later on and turn out to be useful.

Musician: *What's the biggest obstacle you've had to overcome in your work?*

Reich: Accepting my own musical limits. My talent is really quite limited and my greatest gift is probably an incredible perseverance. When Edison said five percent inspiration, ninety-five percent perspiration, I think he was talking about me. Music is a strange profession and I've seen some very gifted people fall away for various psychological reasons. The rate of attrition is pretty high, and I've found that it isn't just the talent, it's the psychology of the thing. It's very hard to figure out how to apply yourself to this thing day in and day out. And the drive to confront that question every day may be some measure of how much you love music.

Musician: *How does your music change as it's performed over time?*

Reich: In many ways. For example, the number of repeats in "Drumming" is not fixed and the piece can vary in duration from slightly under an hour up to an hour and twenty minutes. I've found it more to my taste to make it shorter as time goes on—maybe that fits the 80s. The particular way I've explained that piece to the musicians in rehearsal is, "when you feel that it's clear to you and that to go any further would be boring, then fade out and go on to the next pattern." People are very different from one another but what I value as a composer are the parts that tie us all together. And when I'm writing a piece of music, the only indication I have of whether anybody will like it is whether *I* like it. So the performers' instincts are important. If they're feeling, "Well, this has gone on long enough," they should say, "I've got it, time to move on."

Musician: *Is there humor in your music?*

Reich: I think so, although I've never intentionally written a musical joke. I think there's some humor, and maybe even drama, in "Drumming." At one point the music gets smaller and smaller until there's just one person playing one note every six beats on a glockenspiel and it looks like it's just going to vaporize. I laugh very often when I attend concerts, but it's not a laugh as in a joke, but rather, I laugh out of appreciation of a performer who's just so good, or is good in a way I hadn't anticipated. That's a response I often have and people around me usually give me reprimanding looks.

Musician: *Can you describe the audience you want to reach?*

Reich: As diverse as possible. In the late 60s and early 70s, the audience for my music was mostly comprised of artists, dancers, filmmakers and rock fans. Since that time the music has reached out to older people, straighter people and mainline classical music students, and I'm very happy about that. We talked about music being able to survive any context—I think it's also important that people be able to respond to it without being briefed with a long scholarly introduction. You can never please everybody, and that's not my ambition, but I find it very satisfying to see people at my concerts whose sociology I don't know."

Musician: *Do you enjoy hearing other interpretations of your work?*

Reich: Well, I've done so much performing of my music myself, it fascinates me

to hear different interpretations. Unfortunately, there are foolish, grotesque and very incorrect performances. I don't welcome that at all, but if you want other people to perform your music, well, sometimes people slip on the ice and fall down. That's life."

Musician: *Has your music ever been aggressively marketed?*

Reich: There was a slight thing done when *Music For Eighteen Musicians* was released on ECM. The album was originally recorded for Deutsche Grammophon, and after we finished it, this German A&R man said, "Deutsche Grammophon is just going to put this out and then delete it in a few months, so why don't you give it to ECM because they really want it." So I talked with Bob Hurwitz, who basically runs the company's American operations, and I was impressed that he knew the record should go to college and "progressive" radio stations as well as to classical stations. He understood that there was a different kind of audience for my music and was concerned that we try to reach them. Compared to what goes on in rock 'n roll it was small potatoes, but for someone coming from a classical label, it was high-powered marketing.

Musician: *Why is Europe more receptive to this music than America is?*

Reich: They're not more receptive—this is a common misconception. In Europe, people have to pay tax money for their radio, so they have huge budgets, and I've been the recipient of a lot of that money, as has Phil Glass and many American jazz musicians. Here in America we think of radio stations as a source of transmissions, but European radio stations usually include a concert hall where they present performances by their own orchestras, and foreign musicians whom they import and pay for. Many of these stations commission pieces; in fact, *Tehillim* was co-sponsored by two German radio stations. So, it's not that the audience there is more receptive, but rather, the support structure there is more fertile.

Musician: *What are you currently listening to for pleasure?*

Reich: Believe it or not, I listen to what I'm doing for myself for pleasure and can find that relaxing. I also listen to a lot of music selfishly, hoping to learn something from it. I'm presently listening to a lot of Purcell and Handel, because I'm working on a choral piece and they are the masters of that style. I really love their music and I'm trying to pick up a few pointers.

Musician: *You've said that your interest in Western music slacks off from Perotin onward.*

Reich: I said that to make a point, that the Western music that preceded Mozart and Haydn was often neglected or else relegated to a special part of music life called "early music" that's usually only performed by groups that specialize in that. Perotin was one of the primary composers of early music and what he basically did was take a part of the Gregorian chant, use it as a solo and extend it really long. While that one note went on for several pages of music, two or three other voices would sing patterns around it. What Perotin is known for is the fact that he was the first composer to write in four voices, and that has become the standard way of thinking about Western music.

Musician: *Why is the idea of newness so valued in art?*

Reich: We live in a time when newness *is* valued and one is forced to deal with that issue because there isn't any real shared language or agreed upon set of parameters. So either you imitate someone or you must somehow put the pieces together in a way that is really you—and often that turns out to be not so unique. There are, for instance, several people writing roughly the way I'm writing. The newness you hear in the Baroque period is a very different kind of newness. There, you find different approaches within a given style, and that was a much healthier period. The proof of the pudding is that there are so many people who've survived from the Baroque period. As music has become increasingly individualistic, you find fewer giants appearing because everybody's working so hard trying to figure out what the hell they're going to say in the first place that there's less time spent just doing it. M

MARTIN & SIGMA
A FAMILY TRADITION

that has provided
the world with
the tools to
make music
since 1833.
Martin Guitars
Sigma Guitars
Martin Strings
and
Musical Accessories

1833
1983

A CENTURY AND A HALF
OF FINE GUITAR MAKING

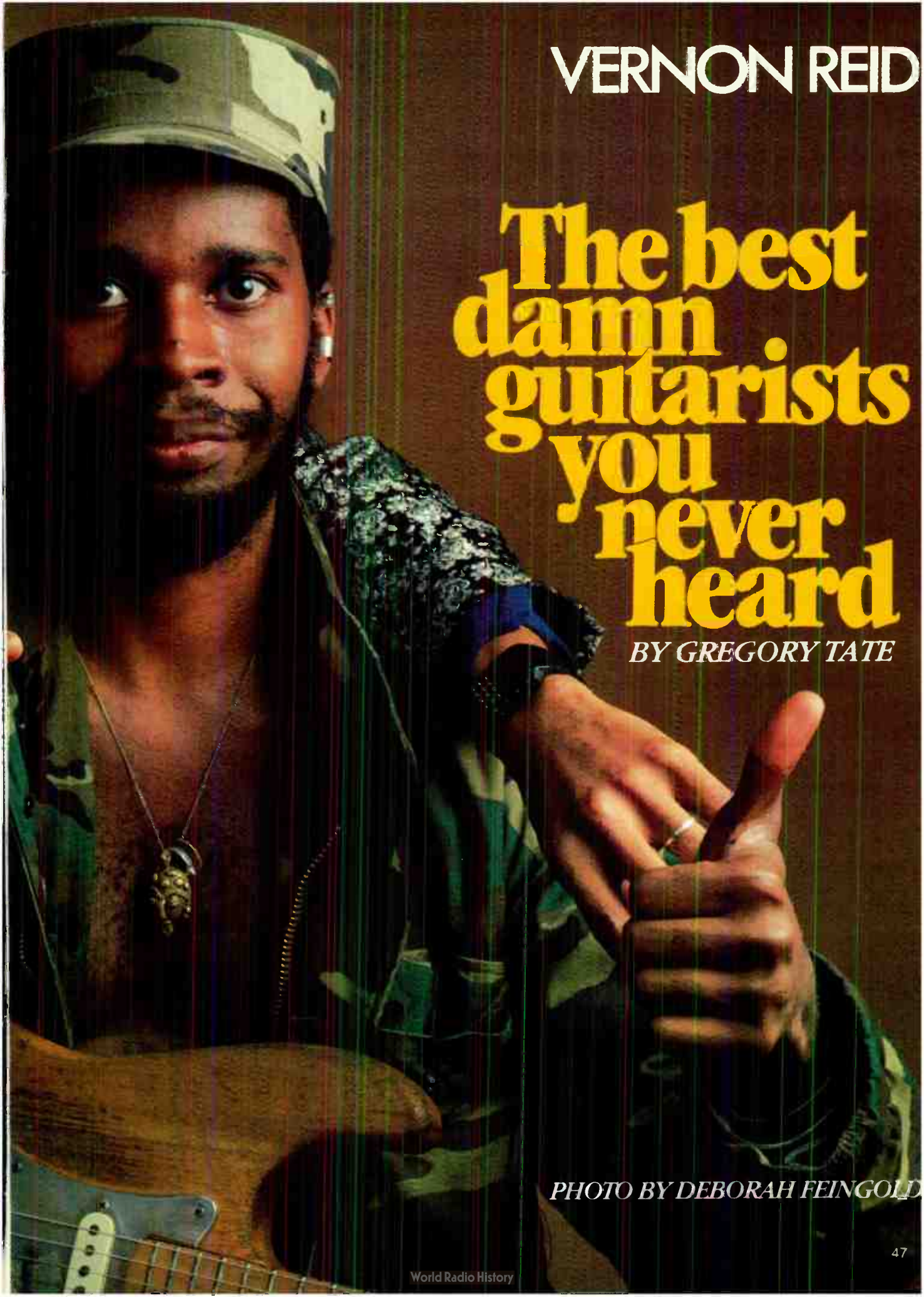
THE MARTIN GUITAR COMPANY, 510 SYCAMORE STREET, NAZARETH, PA 18064

RONNIE DRAYTON

"The guitar is the battleground of American pop. I'm ready to take it to the wall and I know Ronnie feels the same way." —*Vernon Reid*

"One night Ronnie and his old band Serious were playing Max's in Kansas City when these jeers came from the audience that niggers couldn't play rock 'n' roll. So Ronnie went off into this wildass solo and climbed onto the tables where these three white boys were sitting and said, 'Take this, white boy, this is for you, in your face!' And they just sat there with their mouths hanging open, drooling and watching him play." —*Barry Michael Cooper*

Here is a pop quiz for all the rock guitar freaks out there. The first and only question is, name some black rock guitarists. Take as long as you like to flunk out, because I'm betting there's a heartland full of you who couldn't make it past Hendrix to hellified blood like the following: Dr. Know, Dez, Drac, Vernon Burch, Eddie Martinez, Carlos Alomar, Pete Cosey, Reggie Lucas, Michael Hampton, Eddie Hazel, Charles Pitts, Michael Toles, Al Anderson, Ray Muton, Dale Williams, Terry Scott, Ed Brady, Charles Ellerbee, Jesse



VERNON REID

The best damn guitarists you never heard

BY GREGORY TATE

PHOTO BY DEBORAH FEINGOLD

Johnson, Blackbird McKnight, Arthur Rhames,Nile Rodgers, Omar Mesa, Ernie Isley or needless to say, our two contenders of the hour, Ronnie Drayton and Vernon Reid.

If you've never heard any of these axe murderers crank it up, it might be because your favorite Apartheid Oriented Radio station doesn't intend for you to have black guitar heroes. If you want to know why, then check out Vernon Reid's sermon on the the Iconography of the Guitarist in American Pop Culture: "To devotees of the guitar, the guitar is a magic wand and guitarists, the people who deliver the magic, are magicians. Guitarists wield that kind of power, that kind of mystique. When I see pictures of Eddie Van Halen with these towering walls of amplifiers, it reminds me that they used to build cathedrals so huge that when a mortal man came through the door he would fall to his knees and say, 'Oh, my God!'

"Guitarists are promoted in this culture as almost godlike figures. And that's why you'll never see a black lead player in a major pop band. You'll see black bass players and black drummers because we're all supposed to have rhythm—but a black lead player? No way. Because the role of the guitarist is analogous to the quarterback in football: he makes the plays and he gets the glory. That's why you know they can't allow another Hendrix to happen. You think they're going to let little white kids worship some black cat the way they do Eddie Van Halen? Bad enough we've got people like Reggie Jackson and Kareem running around."

Whew.

That said, from here on out we're gonna drop the pretenses. Don't consider this just an article any longer, but a form of subversion, a little revolution for the mind. Because you're about to learn everything you were never supposed to know about two of the killingest guitar players I know, both black, both very bad.

RONNIE DRAYTON'S FLAME

Ronnie Drayton's been on the road since he was roughly seventeen, piling up a decade-length resume that runs maybe eight feet of computer print-out. You want jamming, recording and touring credentials? Try these on for size, buddy: Santana, McLaughlin, Tina Turner, Edwin Birdsong, Michael Urbaniak, Wilson Pickett, Roy Ayers, the Chambers Brothers, Kashif Selim, Defunkt, the Persuaders, the Flamingos—this man has seen some *action*, you hear me? Ronnie's recent hits have been with Nona Hendryx, Material and most notably with James Blood Ulmer. On Blood's latest *Black Rock*, you can hear Ronnie flare up Blood's harmolodic schematics with shimmering power chord slices and chiming sheets of distortion. These two Drayton trademarks are sonically in sync with Ronnie's ass-kicking sense of rhythm. In fact, for my money, Ronnie is *the* rhythm guitar player right now. You want proof, check how the figure he uses to kick in "Holding On" on Material's new *One Down* funks that number up as hard as Chic drummer Tony Thompson's downbeats do on the preceding tune.

The striking thing about Ronnie's rhythm playing isn't just his way with a beat, though, but the penetrating presence of his chordal voicings. While Ronnie's chops swing with the visceral punch of a horn section, the ringing harmonic richness of his chords evoke a jazz pianist's embellishments more than a metalmeister's clunky crunch or a funkateer's chicken lick. Listen to Ronnie on "Moonbeam" from *Black Rock* or on Material's "Busting Out" and you'll find a rhythm sound as identifiable and incendiary as anybody's lead. Translate exploding glass into music and you got the feeling: delicate, sharp and dangerous—a description perfectly in tune with Ronnie himself, whose tough, wiry build and gentle manner give him a presence near intimidating in its intensity and near psychic in its sensitivity to other people. Ronnie lives with his grandmother in the house he grew up in in Jamaica, Queens, and for him that's where the story begins.

"The energy here has always been about trying to do something because you look around and there's not much; just a lot of black working-class people trying to make it. This is the kind of neighborhood where the parents bought a house and a car if they could afford it, gave the kid a musical instrument and threw him into the basement until he got his chops together. The first music I can remember listening to was jazz, like Jackie McLean or Trane because my people were seriously into bop. I was maybe four years old, just rocking back and

DEBORAH FEINGOLD

Vernon Reid, master of precision, high-voltage scorch.

forth to this stream of notes, didn't know where the one was or nothing, I just liked the sound. I think now I'd like to fuse a bop sound into my playing. Not actually the notes but the spirit of the thing.

"My first instrument was drums. My uncle took me to a sanctified church and the deacon saw me looking at these drums and said, 'Come here, boy, you wanna play?' and I just started playing—just like that. (laughs) In my early teens I started playing guitar because I got tired of sitting in the back and because—and I know we've heard this a million times—but when I heard Jimi, that did it. I'd seen him at the Cafe Wha before he went to England, then later somebody let me hear *Are You Experienced?*, and I said, 'This is the cat.' And you know, all over here in Jamaica he was a national hero, man. I mean, there wasn't a person around here who didn't walk the streets with a headband on. Even the jitterbugs used to be onto him and they were wearing sharkskin suits and Al Packards, man. That's part of the whole irony of Jimi, because a lot of *us* were acutely aware of this man's power at the time. But radio and promotion people marketed him so only a, uh, *specific* audience would get it. But I'm telling you, around here everybody had hair out to here, headbands and was talking like 'well, dig, baby,' even trying to cop the chicks like him, because he was a serious force to be reckoned with. When he died, we closed my high school *down*. At that time I mimicked him a lot because I was trying to find personality via musicality. I got out of that, though, because I'm left-handed. I play a Strat and even if I play a note with emotional impact, somebody's going to say, 'Hendrix, Hendrix,' not understanding that he was the catalyst, or that somebody like Hendrix would want you to move on.

"I learned to play on an old Harmony acoustic. A guy showed me the first chord to the song 'Gloria.' After that I got chord books, began inverting things and working out my own voicings. I was diligent about practicing. Even when I was high, I'd be in here with my head stuck to the speakers listening to records slowed down to 16 rpm. That's so I could get the phrasing and try to intuit *why* they played a certain figure, what made them feel like that. I used to listen to anybody who had a particular way of phrasing. Clapton, Beck, Albert King—Albert King scares me, because he can make two notes sound like fifteen just by the way he'll be bending, stretching and pulling those strings; I remember one time in Chicago when he looked dead at me and said, 'You thousand-note mother-f__kers, *check this out*'; man, he made the foam in the beer go flat!—

Gabor Szabo, Django, Charlie Christian and, of course, Jimi. I used to go to listen to Clapton and Jimi a lot because they had that sound, those big notes, swallowed notes, that's where they played things that didn't even exist, you only thought you heard them. Charlie Parker used to do that, where he'd play so fast you'd be hearing things he really didn't even play. All the guys who've got their thing together do that intuitively. That's why I had to listen with so much emphasis on intent when the record was slowed down. And that's how I really started getting my own phrasing together, listening for the emotional content. Because the sound was in the emotion and I tried to hook up with what made them feel a certain way. Because, you know, a lot of those guys were playing a certain way back then when they were getting blasted, and they don't play that way anymore now that they're straight. So back then I was searching for the things that made them feel a certain way. I was looking for it high, I was looking for it straight and when I was running to Woodstock and Randall's Island and doing the R&B chitlin' circuit tours and fighting in Brooklyn, getting scars around my eyes and making love to these girls, black, white and indifferent, and going through changes with the black families and the white families and other experiences where I should just be emotionally dead now, that's where I accumulated the stuff that makes the music happen, the *fire*, you know what I mean?"

Yeah, Ronnie, we know. Like Edwin Birdsong knew when he let you take those berserko solos on his black rock classic, *Superstition*, or on tour with his band, where you'd end up blowing people like Humble Pie off the stage nightly and keep folks like P-Funk and Earth, Wind & Fire backstage checking your stuff out because it was something *different*, even to them. Only Birdsong didn't happen the way he should've so you put together your own trio, Aura, and fused Hendrix and Mahavishnu more radically than anyone else was doing in '74 or since then for that matter. Only the deal with Jimmy Page and Swan Song didn't happen, so from there you went out on the road with the Flamingos, scrunched up eight to a Cadillac, doing oldies tours of back-roads America where the rednecks come in with the cigarettes rolled up in the plaid shirts, until the Chambers Brothers heard you backstage at the Apollo and took you out on tour with them and let you blast Marshalls in stadiums full of Three Dog Night audiences. When that was over, you bounced from session to session until you got your band Serious together, who gigged around and put together this monster demo, then fell apart internally before it got out here to the people. When you hooked up with Nona Hendryx and Material, Blood said, "That boy plays harmolodic naturally!" and with the three of them, you've proved yourself the ensemble player *par excellence*. But after all, nobody can exude your kind of intensity for eight years minus feedback or fame without burning themselves out a little, so your new program of laying cool, working your craft and maybe even going to school to get some theory is very sane and very wise. But we know the fire is still there.

"The only difference now is that the energy is more focused," Drayton explains. "When I was younger, I was just driven around by this feeling. Now I've no longer got 'no direction home,' now I'm no longer the 'rolling stone' my man used to talk about. Now *I'm* doing the driving and I know where I'm going."

VERNON REID'S BLUES

The first time I ever heard Vernon Reid, he was frying the blues with fusion runs in an avant-garde funk band, Joe Bowie's Defunkt. His flamethrower axe was firing a sound that had the studied scalar precision of a jazzman and the high voltage scorch of a blues cat like Buddy Guy. Vernon's primary strength as a player is his capacity for transforming virtuoso technique into a visceral, gutsy sonic experience. Where his kinship to influences like Trane and Hendrix can be heard is in Vernon's way of making distortion and dissonance as melodious as it is mindbending. On Defunkt's recent *Thermonuclear Sweat* his long solo on "Ooh Baby" is a searing rifftide of cascading sound clusters, screeching slides and howling wolf packs all achieved with just a Strat, a Rat and a whammy stick (Vernon believes no amount of effects can give you the sound you'll get out of a good guitar and a tremolo bar) and full of sequential logic for all the guttural guitar scraping going on.

In the past few years Vernon has emerged as a key member of one of the primo progressive bands of the 80s, Ronald Shannon Jackson's Decoding Society. Within the context of that multidirectional meltdown of pan-ethnic and black American idioms, Vernon is a contrapuntal constant. He continually functions as an ongoing link of linearity to the listener aswim in the patchwork of urban flux and rural twang which run back and forth in Jackson's geodesic compositions—some of which can evoke James Brown, Texas jukejoints, native American rites and *gamelan* orchestras in just a few bars. While Vernon's solos on the Decoding Society's three LPs to date have been smoking, curt statements, the place to see him is with the band live, where his lengthy breaks sometimes stop not just the show but the band with their intensity.

As with Ronnie Drayton, Vernon's story begins in a black working-class neighborhood in another New York borough, Brooklyn. There he grew up listening to his parents record collection which included everything from calypso to Motown to the Dave Clark Five, a pop smorgasbord which may have prepared him early on for the eclecticism of the Decoding Society. The first music Vernon remembers really moving him is Dionne Warwick's work with Burt Bacharach and Hal David. Carlos Santana and Jan Akkerman were his first guitar heroes, a cousin's hand-me-down acoustic his first guitar. Fusion took him into avant-garde jazz and then bebop; two years at

DEBORAH FEINGOLD

Delicate, dangerous Drayton, sculptor of exploding glass.

Brooklyn Community College got his theoretical chops together. His first basement bands were funk and fusion ones, his first major gig, Defunkt, which he left in 1980 to join the formative Decoding Society—after bassist Melvin Gibbs, an old friend, got him an audition. What Vernon brought to the band besides chops and open ears was a sense of what makes all black music on the one.

"I don't separate Dolphy from Hendrix from Sly from Monk from Trane," Vernon elaborates, "because I think the guiding thing that links all these people together is the blues. The blues is what links Ornette to the Temptations or Hendrix to Trane. Go listen to Hendrix's 'Machine Gun' and Trane's *Ascension* and you'll find that the waves of feeling are not really that different. It's just that one man is using a tenor saxophone and his breath to create overtones and another is using a wall of amplifiers and sound regeneration. The blues connection is similar to that thing where you can meet another black person and instantly the commonality of our experience allows us to say certain things to each other and we just know what's happening. That's because of the commonality of that daily struggle for dignity. Dignity and heart are two things black people really respect. And that's what the blues are about.

"And Shannon's whole thing is always think rhythm and think the blues. One thing that's happened as a result of working with Shannon is that we've all developed this internal sense of rhythm where we can all feel what's supposed to happen next, even with all the layers of stuff going on. Joe Bowie, too, will tell you to always keep the groove happening even when you're playing in an avant-garde kind of way. And you know one thing that's always kept me listening to black pop even after I really got into freer music is that I love to dance and I love to go to parties—especially parties where those moments happen when people just lose control of themselves and go into this other state. There are moments in playing music like that where everybody enters this state of suspended animation and you're not conscious of anything but being totally free and the music is really *happening*."

That not all black people are conscious of the connection between their experience of the blues or partying and the Decoding Society is a contradiction Vernon struggles with: "I want the music to be heard by anybody who wants to listen. But it's important to me that black people hear this music, because this is *me* I'm talking about, my family. To have that connection, that opportunity to exchange knowledge with other black people, is important. We play up in Harlem every year on Harlem Day and the response varies. A lot of people can't hear it, because it's too dissonant to them or whatever. But doing that every year means something to me because if just one person hears it, then it's worth the effort. I cannot accept the stance of the black artist who turns his back on the people he came from, because when you do that, you're putting yourself in the hands of people who can discard you when they get tired of you."

Are You Axperienced?

Ronnie Drayton's favorite guitar is a '54 maple-neck Strat given to him by ex-Hendrix producer Eddie Kramer. His other guitars include an ESP Strat, an ESP Tele, a Martin twelve-string and for practice, an Ovation Custom acoustic. His amps are ancient Fenders and Marshalls. His effects he terms "standard": an Ibanez analog delay, a Roland CE-2 chorus, an MXR compressor, a Pro-Co Rat distortion box, a Crybaby Wah, a Univibe (!), an ADA Flanger and an IVP pre-amp. His strings are Darco regular.

Vernon Reid uses a Les Paul Deluxe with Seymour Duncan pickups, a Roland GR-300 with 202 GTR Controllers, a Vesta Graham semi-hollow body with Lawrence pickups, a Strato-Thing with Fender neck, a Fender lap steel with legs and an EKO Italian six-string banjo that Dan "Cheapo Guitar" Forte would drool over. He runs the guitar-synth through a Yamaha G100-21211 amp and his other guitars through a Roland PowerAmp, a Barcus-Berry with two ten-inch speakers or a Fender Twin with Celestion speakers. His strings are .011 to .052 gauge sets by D'Addario, Dean Markley or Stay-In-Tune. His effects are an Electro-Harmonix flanger, an Ibanez compressor and auto-filter, a DOD analog delay and a Pro-Co Rat distortion box.

PEAVEY BASS SYSTEMS: BETTER BECAUSE WE LISTEN.

Peavey Electronics is one of the few companies in the industry perfecting bass amplification systems designed by working musicians as well as engineers.

For example, our Mark IV Series Bass™ is the result of a ten-year program of research, listening to musicians' suggestions and exhaustive field testing with touring groups. Valuable information that cannot be acquired in a laboratory is gained from our direct involvement with many of today's top bassists in all forms of music.

Today's music requires louder, cleaner systems that are flexible enough to produce a broad range of tonalities while maintaining portability. That's why we've devoted so much effort to the implementation of bi-ampable systems such as the new Peavey Max™, the most powerful bass system ever produced, with each channel delivering nearly 500 watts into a 4 ohm load. When the channels are driven simultaneously, the Max™ produces well over 800 watts RMS into 4 ohms! The Max™ also features eight-band equalization, internal variable crossover and a studio quality patch panel.

We don't stop with just great amplification systems. Peavey makes a complete line of "performance engineered" bass guitars. Guitars that are amazing not only for their affordability but also their *playability*. Using patented production methods along with ideas from some of the most respected bassists in the business, we make instruments that have changed what a lot of people have come to expect from a bass.....and made in America.

Peavey understands the bass market. We make the basses, the amps, and the speakers to match.....and nobody else in the USA does this. See your authorized Peavey Dealer for a closer look at our bass amps, speakers, guitars and Glider® bass strings specially tailored for today's bassist or write for a copy of our *Monitor* magazine featuring bassist, Leon Medica of LeRoux.

LEON MEDICA
Of LeRoux
Leon's hi-amped
Peavey set-up:
Mark III Bass™ Head
CS-400™ Stereo Power Amp
CS-800™ Stereo Power Amp
Ten-Band Stereo Graphic™ EQ
Two 412 Scorpion™ Enclosures (Highs)
Two 118 Black Widow™ Enclosures (Lows)
Peavey T-20™ Bass Guitar

PEAVEY

PEAVEY ELECTRONICS CORP
711 A Street
Meridian, MS 39301
© 1983

LYNN GOLDSMITH

THE POLICE REPORT

THE LION IN WINTER

STING

Breathe slowly. Breathe slowly and deeply. Do not get sick. Not now. Not crammed like a sardine in the back of Andy Summers' Datsun 280-Z on a late night London cruise. Not while my head is hovering just inches above the tousled manes of two-thirds of Britain's most successful pop group. Make a note: never order eggplant in a wine bar. Particularly when you're in a country that imports its vegetables and then calls them by their French names. Quick, distract the mind. What was it about Sting that was so perplexing, so out of synch with what I was anticipating? Well, what was I expecting to find? A bright, brash, somewhat arrogant young *muso?* A witty, ambitious, strong-willed Apollo about to make the jump from Pop Icon to All Around Beautiful Person? And did he fulfill those expectations? Well, yes. . .and no. Mostly no.

Andy Summers, Robert Fripp and I were halfway through a stultifyingly boring British detective film when Sting (née Gordon Sumner) arrived, scruffy and

BY VIC GARBARINI

unshaven in his Bogie trenchcoat. On to dinner, where conversation revolved around the rigors of touring in Third World countries, Sting's use of medieval plainsong as a pop vehicle, and then into author Thomas Hardy and his reflections on Dorset country life, which launches home-boys Fripp and Summers into their fifteen-minute comic routine about the origins of obscure West Country sexual slang, replete with working-class Dorset accents (Note: check *The Mayor of Casterbridge* for references to "the hot twern o' love"). Sting's contributions to the flow of conversation, delivered in his raspy near-whisper, are insightful and pertinent, though he hardly dominates the conversation. Attentive and a tad shy, he seems content to listen and reflect....

Wait a minute! That's precisely what's thrown me off-

ANDY SUMMERS

Lamb in wolf's clothing: "Yes, I am arrogant."

balance all night. He's *not* trying to fill up all the available psychic space. Make no mistake—it's not just that he's reserved. There are plenty of "reserved" superstar-types who still manage to inflict their oppressive presences on every square inch of space around them. No, what we have here is a man who may occasionally act in an arrogant manner, but who does not emanate that quality. Not averse to occasionally throwing on his celebrity (like the Nike jogging suits he favors) and taking it out for a few spins around the track, he nonetheless has a good grasp of the difference between image and reality. He doesn't mind being the center of attention, of course, but halfway through any self-oriented soliloquy, he invariably dissolves into the kind of self-deprecating laughter that recalls a shy but impish schoolboy caught in mid-prank—as if he's equally delighted and embarrassed by the absurdity of it all. You sense that if you scratch Sting's surface you'll unearth a vein of genuine humility and self-awareness. In any case, there is something alive and ticking in there, peering out at you from behind the Apollonian mask. Yes, Virginia, there is a Ghost in that Machine—and he's friendly. Luckily, little Casper is awake and alert to the perils of his situation. Mr. Gordon Sumner, you see, has been singled out by the Starmaker Machinery for the Full Treatment. He is the new Corn King, the golden one who is feted and fawned over, encouraged to dissipate his creativity through self-delusion and indulgence till at the harvest, his dried out husk is tossed on the fire. A possible destiny, but not an inevitable one. This Ghost seems to know instinctively just the right inner shocks and twists to apply to himself and his environment to keep awake and unseduced by the heady narcotic of fame that's thrown so many of his contemporaries into uncontrollable tailspins. Instead he's intent on utilizing his experiences, both personal and artistic, as fuel for his own inner growth and self-knowledge. A lamb in wolf's clothing? How about an undercover cop?

His main allies in this struggle are the same that have served master musicians from John Lennon to the Whirling Dervishes: risk, discipline and creative friction; risk as in playing unusual Third World venues, and refusing to milk the formulas; discipline as reflected in his commitment to (as opposed to obsession with) his craft and his insistence on tackling new media and ways of working; and friction as in provoking creative crises, both within himself and in his band. (Here there is some self-deception, and sometimes a real inability to acknowledge the contribution of his mates. The man, by his own admission, is not a pleasure to work with.) In spite of his inevitable failures and weaknesses though, he does see that only through self-challenge can he keep himself and his music honest.

As with the man, so with the music. The bright, hook-laden structures of Police songs mask a depth and complexity only occasionally matched by their most adventurous contemporaries, let alone other commercially successful groups. But then, the Police have always been musical subversives.

In fact that's how they became the only new music group to reach the big time during the darkest days of corporate rock. The plan was to feed to an audience half-anesthetized by the tired clichés of 70s arena-rock a steady diet of unusual and challenging musical ideas (reggae, minimalism, ECM jazz), delicacies hidden inside buoyant melodies and deceptively simple song structures. True to form, the Police have come up with another predictably unpredictable gem with their new album *Synchronicity*. Eschewing the multi-tracked density of *Ghost In The Machine*, *Synchronicity* reaffirms the fundamental Police aesthetic of doing more with less. It's back to the three-piece, but with a complete rearrangement of the band's musical geometry. There are few, if any, overdubs this time around and lots of space. Afro-polyrhythms and rock-steady percussion replace Copeland's trademark reggae kineticism, and there's nary a chiming, echoplexed chord in sight. Instead, we get smears, blurs and other assorted guitar graffiti from Mr. Summers, all delivered with the refined grace and taste of a Zen monk's brush painting. Unlike some of what passes for new music these days, this is genuine frontier stuff. And, as usual, it's Sting's slightly other-worldly yet irresistible melodies that bring it all back home. *Synchronicity* also offers a sense of going deeper as well as wider. The nascent social awakening that began with "Driven To Tears" and continued through the spiritual speculations of "Spirits In The Material World" and "Invisible Sun" has become infinitely more personal and immediate on songs like "King Of Pain" and "Oh My God." *Synchronicity* is a testament to the spiritual and musical growth of its creators—a reflective, bittersweet pop masterwork.

A gust of damp London air interrupts my reverie as we stop for a red light. I watch as Sting waves nonchalantly in the direction of two women crossing the intersection. They sneer and turn away without returning his gaze. As the light changes, the more adventurous of the two steals a sidelong glance at the departing 280-Z. Her look of disdain becomes one of shocked recognition. Before they have a chance to react, we've accelerated halfway up Oxford Street. Glancing at the rearview mirror I catch a fleeting glimpse of two female figures waving their arms frantically as they run full tilt down the center of Oxford Street in hot pursuit. Okay, so maybe I exaggerated a little before.

He obviously emanates *something*....

Maybe it's the black Nike jogging suit, but when I meet up with Sting months later for our interview in L.A.'s fashionable Chateau Marmont Hotel, he looks even fitter and trimmer than usual, though he claims I've caught him in a mid-winter creative trough. Therapy involves programming an entire symphony into the synthesizer and sequencer that are the centerpiece of his sunny suite, and an irregular program of vigorous workouts at the local spa. In a few weeks he'll be taking the next step of his budding film career by playing a supporting role in the movie version of Frank Herbert's science fiction classic *Dune*. After he's discharged from his

acting duty, he's off on a major tour with the Police in mid-July.

A cursory reading of the first part of this interview might leave the impression I was out to "get" Mr. Sumner. Quite the contrary. Let's put it this way: there's a struggle going on deep inside this man that we're all familiar with to some degree. Having recognized that, I felt moved to seek out and affirm the Ghost before I tackled the Machine. If this involved reminding the subject of his own inner contradictions—well...that's what growth is all about. Creative friction, remember?

MUSICIAN: *Let's get right to the point: a lot of people feel that you're pretty arrogant, and I suspect that's somewhat true. But I also sense a deep-seated humility behind that pose. Any comments?*

STING: My reaction to that is to say that only three, maybe four, people in the world really know me. Anyone else's comments about whether I'm humble or arrogant or a pig are irrelevant, because they don't know me and they never will. Now, in answer to your question: yes, I think I *am* arrogant (laughs).

MUSICIAN: *Which doesn't necessarily rule out humility....*

STING: No, it doesn't rule that out. I think I'm a complicated being in that I'm very proud and stubborn and not easy to get along with or work with. At the same time, I'm the opposite of all those things as well. Now, I don't know how you deal with that paradox. I'm learning to accept that I'm almost schizophrenic.

MUSICIAN: *You realize, of course, that everything in the star-maker machinery is set up to encourage the worst side of you. The arrogance, the egotism, the self-indulgence....*

STING: Yeah, but that's the periphery of music, you know? It's the money, the power, the drug of the thing. The pure essence of music is very spiritual, very clean. If only...if only you could be a successful musician without having to deal with the accountants, the lawyers, the sycophants, the press and the publicity. But you can't.

MUSICIAN: *You're given enough rope to hang yourself. It's almost as if we encourage our artists to self-destruct by not having an understanding of how to control and transform these energies.*

> ***"I'm very proud and stubborn and not easy to get along with or work with. But I'm also the opposite of all those things."***

STING: In a sense, we're living the myth of the "Dying God," the Icarus myth. The Elvis Presley thing, the Sid Vicious thing. Society wants it and craves it. At the moment I think I've gone through it. I spent last year in my home country being up for grabs for that kind of destructive thing. The press tried to take me apart...but they didn't.

MUSICIAN: *So what are you going to do to anchor yourself so that you don't wind up as the next victim, splashed across the front page of the* National Enquirer? *We are sitting in the same hotel that Belushi died in....*

STING: What I've done is to create a public persona, a figure of derision or whatever who might be in the press, but he is not me. I think the solution for keeping your own sanity is to balance the equation of being a modern, Western-educated rationalist with being open to your unconscious, what in the East they call the Spirit. For me, keeping both those pathways open inside myself is a way of remaining sane. That, and trying to be the still point of a turning world the fulcrum of a lot of

Producer Hugh Padgham punches in Sting's bass overdub as Stewart Copeland begins a new novel in Montserrat action.

ANDY SUMMERS

ANDY SUMMERS

Sting attempting to wrestle control from founding father/sibling rival Stewart.

attention. And not being swung around like a cat (laughs).

MUSICIAN: *But isn't it easy for someone in your position to fool himself? Who around you is going to tell you if you go overboard? Like Lennon said, "It's the courtiers who kill the king. The king is overfed, overdrugged, anything to keep him to his throne. Most people in that position never wake up...."*

STING: I don't know...I suppose...but...*I* know whenever I've stepped over the mark. And fortunately, I don't have a massive court around me. I have no bodyguards. I'm quite happy being on my own, and I'm less conspicuous that way. A lot of stars say, "I'm paranoid!" and they have to go out with a lot of people to protect them. But they look so *obvious* when they do that, and the more they try to hide, the more obvious they look. If you run away, you just create tension and hysteria. Actually, people like that feel they have to have more attention, so they walk into a nightclub with the biggest sunglasses on, just so everybody knows they don't want to be seen (laughs).

MUSICIAN: *But there has to be a goal behind the role-playing you were referring to. Isn't there a danger of getting lost in the role? Like in "Wrapped Around My Finger," where the servant becomes the master?*

STING: Yes, there has to be a reason for the role-playing, and I think we play roles to learn and evolve. It's no good just playing Napoleon well, you have to understand Napoleon and use him as a symbol to move on and learn something real about yourself and other people.

Okay, it's true: the archetype of a rock star *is* dull and moronic. I really hate it, and that's why I'm trying to work with it, to change it, to chip away at it. I'm playing the role, but I'm using it to try to move beyond its assumed limitations.

MUSICIAN: *Andy said that the phrase you came up with while working on this album was "Make it your own." What did you mean by that?*

STING: I felt very strongly that this album should say to the world that we are individuals. We are not joined at the hip; we are not a three-headed Hydra. We were very much thrown together by accident and we're very distinguished by strong egos. And we each have our own contributions to make. That was brought out on the album cover, where my idea was for each of us to have a separate strip and have the freedom to photographically do whatever we as individuals wanted, without knowing what the other two planned. I'll just find out when the album comes out. Hopefully, it'll be synchronistic. Musically, I wrote the song and the guitar parts and then turned to Andy and said, "Make it your own...."

MUSICIAN: *As opposed to the first two albums, where you were much stricter about what Andy played.*

STING: I think rightly so. Andy can do anything, and given enough rope he would hang himself. So I was quite heavy with him in a sense. But he and I have grown together as musicians and now he understands implicitly what I want, and I can say to him that he has his function in this relationship and I have mine. We do it in tandem now.

MUSICIAN: *But I still get no sense of the band being a democracy. In fact, there seems to be a great deal of interpersonal tension seething just below the surface.*

STING: There's nothing necessarily good about democracy in a situation like this. What interests me is having the music sound right. Sometimes I'm a little rough with very delicate, sensitive people, and I apologize a lot for it. And I'm sorry if there's a great deal of friction, but ultimately I'm very proud of this group and what it does.

MUSICIAN: *So you'd agree that there's a certain healthy kind of friction that's needed to keep a group's creative spark alive?*

STING: If it's a friction that doesn't come from ego. It should come from passion about music. If I have an idea I believe in, I'll kill for it, and I would hope that the others feel the same. That's where the tension and anger come in, and it's not a bad thing. A guitar string wouldn't sound without tension; if it were all loose, it would sound like a fart. So I like to pull on the strings of the group to manufacture that situation. Sometimes there are casualties.

MUSICIAN: *So by keeping things somewhat on edge, you keep the band's creative arteries from hardening. The John Lennon approach rather than the Paul McCartney security blanket.*

STING: What we're talking about is yanking away that security blanket. I've been criticized a lot for saying that this group could end tomorrow when in reality, admitting that you're on a tightrope and that bands don't last forever is the very thing that makes us vital. This band *could* end tomorrow. That gives me a sense of freedom. It also gives me a sense of risk and danger, and I'm not mollycoddled by so much security that ...as for McCartney, I think he would work better if he didn't have so many millions in the bank. That's none of my business, but he does seem to need more acceptance than almost anyone deserves. Why does he need it? He's achieved so much yet he really needs society to applaud him, to reassure him that he's all right. That's a mistake, 'cause society doesn't know.

MUSICIAN: *On the last album it seemed like every new idea you had, you added on, while on this one it's more like you're stripping away, getting back to the minimalist ethic. I heard there were a couple of great synth lines you came up with on "Every Breath You Take" and "Walking In Your Footsteps" that you wound up erasing. Why?*

STING: Because of what you were saying about stripping away. I ultimately thought it sounded better that way. There's no need for me to say, I've *got* to be on this track so people will know I can play keyboards! I've got so much ego massage now that... enough, enough, enough! So I can remove things without feeling threatened. I think it's my function to vanish behind the handiwork, in a sense, and just let it stand on its own. Look, I need some applause and feedback, but not, "Isn't he a genius?!" There's a lot of great stuff that Andy played that isn't on the album either.

MUSICIAN: *Okay, I'll bite. How come?*

STING: Because it sounded better without it (laughs).

MUSICIAN: *Ask a dumb question...what about Stewart? I imagine a frisky, kinetic drummer like Stew would drive someone like you up the wall sometimes....*

STING: No comment (grins and nods vigorously).

MUSICIAN: *His drum sound is completely different on this album, more grounded and cut down by two-thirds. Was that dictated by the structure of the songs, by some need to have a firm anchor?*

STING: It was important that this album be different. There were a lot of clone groups who sounded like us coming up, so it was important that we didn't manufacture the kind of album where we all played our favorite licks. I felt the songs I wrote were different, so the playing had to be different. So if you don't recognize the Copeland sound, I think that's a good thing for all of us, because the reason he's such a good drummer is that he's fresh, he's original, he's spontaneous and he takes risks.

MUSICIAN: *By clones do you mean bands like Men at Work?*

STING: I've never heard any of their songs, actually.

MUSICIAN: *Really? Okay, let's try some instant analysis (takes out Men at Work tape, plays "Down Under"). That was the worldwide hit.*

STING: Hmmmmm...nice flute. Yeah, I guess they *have* heard a few Police records. I don't actually listen to the radio much, and I don't think it does me any harm as a composer of commercial pop songs not to hear it. If anything, I value my autonomy from it. Somebody who did impress me recently was that guy in Culture Club. I went to see him recently in New York and he's got a great voice, which is a rare thing in this business.

MUSICIAN: *Speaking of great voices, is it true that Sinatra sent you a letter addressed: "To the new Blue Eyes"?*

STING: It wasn't a *letter*. I got his autograph and he wrote that with it. Whether he really knows who the hell I am is another question...but I certainly kept it! I saw him and Pavarotti at Radio City and his voice is going, but he can still sing a song and speak for a whole age. His voice just says it all...the jazz age, the 50s; that's a wonderful, magical gift he's got. He probably doesn't know he does it, or how or why—he just *does* it. And I'm sure his politics suck, and he may be a jerk around the house, but he's got this voice that just speaks for a generation. And there are only a few of those around.

"If I have an idea I believe in, I'll kill for it. That's where tensions and anger come in, but that's not a bad thing."

MUSICIAN: *Taking risks is one of the keynotes of a great band, obviously. Can you point to any specific songs or situations where you've clearly stepped into the unknown?*

STING: It's not something as dramatic as going onstage without your trousers on. The risk comes not in doing what the market research wing of our organization tells us, but doing things purely instinctively and from a sense of enjoyment. Actually, the big thing is to take a risk that *doesn't* come off, where people say, "No, you can't do that, you can't play that." I really wouldn't mind that. Our manager might...(laughs). I don't want a safe little group that makes hit records. Sure, I like hit records, but that's not the main thing. The crucial thing is to stir things up a bit, which I do, sometimes with heartbreaking results. I think what causes friction in this group is that I'm pretty aggressive, bloody-minded and sometimes destructive. I do it for the right reasons, though, for the music... But egos do get bruised and our feelings get hurt a lot in this group.

MUSICIAN: *You brute.*

STING: I know, but in the final analysis the music's good, so...so what?

MUSICIAN: *I wonder how Andy and Stewart feel about that?*

STING: Andy is the best person in the group for taking knocks. He is just such a ball of energy—you can knock him down and squash him flat and drop 10,000 tons on him and he'll be back up within five seconds, smiling and bouncing around. He's like the original Yogi Bear punching bag. You cannot knock him down, which is the highest compliment. Stewart's pretty resilient, too. Not as much as Andy, but....

MUSICIAN: *Townshend told me he felt it was really important that you three stay together because none of the individual components would sound as good without the others. Including you.*

STING: I agree. At the same time there is a great desire in me for freedom. I really get trapped sometimes in all aspects of my life, and I have to get up and kick and punch and punch. That's just my personality, my psychological problem. Yes, I need the group. They're the best musicians I could work with.

MUSICIAN: *What happens to a song when it falls into the machinery of the Police? Wasn't "Roxanne" originally a bossa nova that got turned around....*

STING: Yeah, so what? It could still be a bossa nova and sound good.

MUSICIAN: *But there obviously was some reworking of it by the band. How does your ego react to that?*

STING: The spirit of the thing remains the same. I know the songs are hits long before they reach the expensive machinery; that's the main thing. There's no ego bruising at all. I'm proud that a lot of the big hits wind up as they were originally written. There are no rules. Sometimes they originally sound great...sometimes they sound terrible, sometimes they sound

"What I do in my creative troughs, which are frequent, is go back and hone my craft. I go back to school."

incredible.

MUSICIAN: *The story of "Roxanne" is that Stewart showed you where to put the bass notes to turn it into a reggae. True?*

STING: No, it's an oversimplification, and it's really about ego, about wanting to feel a part of something. Any song you do involves give and take with other musicians; that goes without saying. But there's no teaching involved. We arrived at that very organically, very naturally. It seems to mean something to them that it doesn't to me...I don't understand it.

MUSICIAN: *I think they simply want some recognition for their input. How would you feel if you were them? You write almost all the songs....*

STING: Yeah...yeah, you're right. I look at it totally differently. I like the bare bones, and I see that we all worked at it and made it something special. I think showing how all the strings are pulled is a demystifying process, and not very useful. I mean, saying (breathlessly) "Well, on these four bars of 'Don't Stand So Close To Me,' so-and-so added this amazing...." It's like there's so much hanging on these things that I want to say, "It doesn't *matter*!"

LYNN GOLDSMITH

Sting at work orchestrating a Vaughan Williams symphony.

MUSICIAN: *C'mon, Gordon, that's easy for you to say. You're sitting there as the overall creative director. The only chance these guys have to manifest their creativity is through their "little" contributions to the arrangements. Surely, your ego can handle someone else having an occasional good idea....*

STING: (winces slightly) Yeah, you're right...I suppose I speak from a privileged position, don't I? Those two musicians really are brilliant and their contribution to my songs is limitless. That's what I'll say.

MUSICIAN: *I remember seeing you at the Garden last year and being impressed by how you manage to deliver inventive, unusual musical ideas within those accessible melodies. Do you ever see yourselves as musical subversives?*

STING: Oh yeah, definitely, in that we don't overtly try to overthrow society. We don't get on soapboxes and rant and rave and pretend we're soldiers for the revolution. But I think the way society is changed is by chipping away at it, by putting forth beliefs and ideas which I consider to be real in a palatable way to millions of people. Not a compromised, sugary way, but by writing a pop record that gets into everybody's psyche—the window cleaners, the truck drivers. If you can say a tiny bit of something that's meaningful or profound in those circumstances, then I think you've succeeded.

MUSICIAN: *I find the music itself as subversive as anything in the lyrics, in a McLuhanesque sort of way. People have to open up and stretch themselves to listen; it wakes you up.*

STING: See, I don't think that what the Police do is really rock 'n' roll. Rock 'n' roll in its *worst* form is posturing, polemicizing, ranting and raving and pretending that all of society is against you. I don't think our music is rebel music in that sense; I think it's *bigger* than that. I'm not going to overturn society, but I'd like to change it from the inside. I'm in favor of people who really want to change, not just put other people against the wall and shoot them. That's nonsense.

MUSICIAN: *Yeah, I dropped out of the S.D.S. in college when it dawned on me that people who were consumed by their own hatred, jealousy, confusion and violence were not going to be able to run a just, peaceful, sharing society. They were trapped by the same negativity as the people they opposed—like some of the English left today.*

STING: I think the political animal is much the same, no matter what colors he's wearing. I don't believe in politics as being an agent for change in society. I think it just maintains it, confirms the whole mindset. I much prefer the politics of individual behavior. We need to become truly realized as people if anything's going to *really* change, not controlled by another *system*.

MUSICIAN: *I was genuinely moved the first time I heard "Driven To Tears" on the radio, because it was apparent that you'd really seen something. And rather than externalizing it and polemicizing about it, you let people in on your experience, thereby making something personal universal, and vice versa. Whereas the Clash would've....*

STING: I think the Clash have fourteen-year-old intellects. Musically, I think they're very good; I do like them. But the political posturing is laughable. They talk about Marxism; they haven't the faintest idea of what Karl Marx is all about. It's the cult of...the phallus, the cult of the rifle, the cult of the guitar. It's all the same thing: phallus worship, onanism. No thanks. But yeah, I think most of my songs are subjective in the sense you were referring to. We've all sat and watched atrocities on TV, and we tend to become immune to them. But when you see a child with a distended belly, and he's obviously in such misery and pain that you cannot do anything but...cry. Who do you blame? All you can do—*at that moment*, anyway—is cry. And I did just that, and felt I should say so.

MUSICIAN: *The tech-heads get into you guys for being great musos, but that's clearly not your center of gravity. What are the pluses and minuses of being so technically proficient?*

STING: It's only a tool with which...when you think of a great work of sculpture, you don't consider how Michelangelo was holding his chisel, do you? Or if it was a Gibson chisel or a Fender chisel (laughs). It's pointless....

MUSICIAN: *No, I think the Steinberger chisel is the one that's pointless.*

STING: (laughs) What survives and is meaningful is totally abstract and away from the craft. I'm proud that the group can play, I really am, because it makes the message so much more fluid and polished. But it isn't essential. What I've done recently is to learn to play a number of instruments, but only up to a certain level. On *Ghosts* it was saxophone, on this one, it's oboe. It's not like I could cut it in an orchestra, it's just that I want to learn enough so that I'm in touch with the *spirit* of playing the saxophone, or whatever. Learning something new like that keeps you fresh and alive, it brings you back to square one. I've been playing keyboards for two years now and I've gone through the whole history of rock 'n' roll by accident. I find


LYNN GOLDSMITH

Pioneering spirits: the Police use unusual gigs to provoke unusual performances.

myself playing things that keyboard players would have done in '58, and now I've worked myself up to about '65. It's an incredible sense of discovery. Putting yourself through all these steps is the best thing you can do, because it takes all the bullshit away.

MUSICIAN: *Can too much facility...*

STING: ...damage the spirit? Yes, it really can. I don't really allow that in the group. It's something I fight about a lot. I like things to be spontaneous and quick. Our albums sound pretty rough, warts and all. And I like that.

MUSICIAN: *Would you agree that on* Synchronicity, *you've abandoned the overdubbing and layering of the last album in favor of the Police aesthetic of doing more with less? Back to the three-piece but rearranging the elements?*

STING: Yeah.

MUSICIAN: *Please say more than "yeah," Mr. Sting....*

STING: AHHHHHHHHH... YEAHYEAHYEAHYEAHYEAH YEAHYEAHYEAHYEAH! Okay, I enjoyed making *Ghost In The Machine* and playing with the tools of the studio, just building things up and sticking more vocals on. Great fun. But listening to it, I thought, "Hey, my voice on its own sounds as good as fifteen overdubs, so I'll try it on its own." And I've done the saxophone section bit now, I'm bored with it, and Andy was into just plunking down one guitar part. I'm glad we did *Ghost*, I don't regret it. But it was time to change the regime again. A lot of the criticism leveled at us and that album was that we're incredibly formula-ized and efficient. Almost Nazi-like....

MUSICIAN: *Nein, mein Fuhrer.* Not zo!

STING: (laughs) So the new album is about having a personal voice, in a sense. All of us got the chance to say things quietly and quite emotionally. Andy, for instance, did his best work ever for the Police on this album. His song "Mother" is wonderful. Very funny and witty, just saying, "Here I am, a real person, not a member of some fascist organization. I'm a normal human being just getting a big kick out of singing like I do in the shower, without effects or backing vocals. Just me. *I am a person.*

MUSICIAN: *Using Arthur Koestler's title* Ghost In The Machine *seemed to be your way of saying the same thing.*

STING: Yeah, beneath all that finely tooled craft there is a little voice saying (in a tiny voice) "Hey, we're alive in here!" On *Synchronicity* we decided to cut away the machine entirely and just use... ourselves.

MUSICIAN: *You once said that* Zenyatta Mondatta *was made with the wrong attitude—how so?*

STING: It was made at the wrong time. What happened was, our success in England and Europe was meteoric and we had the number one album in almost every country in the world. So we got really charged by this, like having a hundred volts up your ass, and we thought, "GOTTA DO ANOTHER ONE—NOW! THE MOMENT IS OURS!" So we rushed into the studio and I churned out about fifty songs...and some of them were good, and some of them were just *terrible*. But the attitude was to get something out as quickly as possible, otherwise we'd lose our chance. I learned from that *never* to do anything until you're ready. That's why we spent so much time preparing for *Synchronicity* before going into the studio.

MUSICIAN: *What specific songs or dynamics were you unhappy with on* Zenyatta?

STING: Just the general lack of thought put into it. There are a few really good songs on *Zenyatta*, like "Driven To Tears," "Don't Stand So Close To Me," "When The World Is Running Down," "De Do Do Do '.... The rest of it you can forget. That's our most flawed record. Surprisingly, that was also the one that made us big (laughs).

MUSICIAN: *Yet it was on the previous record,* Regatta De Blanc, *that the Police sound seemed to jell.*

STING: That was where it all clicked, yeah. There was so

"That's the great thing about rock—it bastardizes everything and I much prefer mongrels over pure races."

much happening in my writing and singing, Stewart's and Andy's playing, and suddenly it all meshed together. We had reggae influences in our vocabulary and they became synthesized into our infrastructure until it was utterly part of our sound and you couldn't really call it reggae anymore. It was just the way we played. That's the great thing about rock 'n' roll, it bastardizes everything, and I much prefer mongrels over pure races. As a musician, you learn your craft and emulate and copy people, and suddenly there's a moment in your development when you grow up and finally become yourself. I think *Regatta* was that moment for us. Then we got caught up in the whole business of becoming a "successful rock group" and almost lost it. We calmed down after that, but we had to work hard to get back into that serendipitous state again.

MUSICIAN: *What kind of work do you do to try to regain your creativity when you hit a dry spell?*

STING: What I do in my creative troughs, which are frequent, is to go back and hone my craft. I finally recognized the pattern of peaks and troughs in my creativity, and that was a big, big step for me—getting away from the paranoia of not writing, being uncreative. At the moment I'm here in this kind of limbo, 'twixt album and tour (laughs). So what I'm doing now is going back to school, learning orchestration. And I know that three months from now when I'm ready to work again creatively, that this time of honing my craft and improving my skills will bear fruit.

MUSICIAN: *I see that you've got an Oberheim synthesizer set up with a sequencer. What are you working on, exactly?*

STING: Well, I've always loved Vaughan Williams, so I went out and bought the score to his Sixth Symphony. I thought, (enthusiastically) "Okay, I'll start on page one, get out the synth, and do the bass part up to page 30!" Then I did the cellos and violas, which required learning another clef, which is great. Then I got to the trumpets and find they're written in D flat, so I have to transpose them, which is a difficult exercise. Then you get a bit further and find the bass is written in 4/4 time, but the oboes are in 12/8, so you have to use the sequencer to match up those two rhythms, which is a complex problem for the computer.

MUSICIAN: *So you feed all this into the sequencer and it synchs all the parts together and plays them back for you?*

STING: Yeah, there is no other way to record a symphony by yourself. Right now it all sounds like a pipe organ, but later I'll take it into the studio so I can get something that approximates the actual sounds of the various instruments. I'm doing this just for fun, for the learning experience. I'm not going to release it. I've just learned so much about orchestration...look here (points to score). I wondered why the flutes don't go for more than six bars. Well, it's because they have to take a rest, and so he gives it to the piccolos to play! Anyway, I'm halfway through it now, and by the end I'll be a better musician, and in my creative period all these skills will be put to use.

MUSICIAN: *The drum sequencer piece on "Walking In Your Footsteps"—how did you put that together?*

STING: That was the first thing I ever did on the sequencer. I was learning to work it and just played a couple of riffs which fit together contrapuntally, then played them through a couple of different sounds. It's wonderfully mechanical and rhythmic. Then I used the same sequence with the drum sound over it based on a classic rock 'n' roll riff (laughs). I'm pushing the DSX to its limits. The other day I used up its memory entirely, about sixty-four bars of stuff, and it just said, "Stop! I have no more memory!" I tried to stick some more in and it got *really* angry! It started to buzz, and lights began to flash, and I had to turn it off (laughs). I had this bizarre relationship with this machine. I pushed it too far, but now I believe I'm on good terms with it. It's a little like HAL in *2001*. Weird, but such a pleasure.

MUSICIAN: *I suggest leaving it a little warm milk before bedtime. Did you also compose the synth-based material on* Ghost In The Machine *on the Oberheim?*

STING: Yeah, "Invisible Sun" was just a chord sequence I was fooling around with. Actually, "Spirits In The Material World" was written on one of those Casio keyboards while I was riding in the back of a truck somewhere. I just went (taps out three chords) and there it was, just by accident. That was the first time I'd ever touched a synthesizer, that album. Now I have a quite sophisticated knowledge of them, but I learned through doing. I have an affinity with instruments that's enviable, really. I can learn to play something on anything very quickly.

MUSICIAN: *When you get a flash of inspiration, how does it initially manifest? Is it usually a lyric, a riff, a hook?*

STING: I get titles. It's common sense, really, because the title of the tune coincides with your hook line, your chorus. So I write titles and work backwards from there.

MUSICIAN: *Do you get the music and the lyrics at the same time?*

STING: I think the best songs are written with both at the same time, they just find themselves somehow. A title will suggest a certain rhythm: "Don't Stand So Close To Me"—*Da* da da *da* da da. Or "Driven To Tears"—Da da da *da*. And it writes itself. There's only eight notes in the scale (laughs). The craft, which is the hard part, comes in after that. It's weeks and weeks of joining bits of inspiration that cement together. Our current single, "Every Breath You Take" wrote itself, largely because it was taken from a very old tradition....It's very atavistic and yet it means something now. I woke up in the middle of the night in Jamaica and went straight to the piano and the chords and song just came out within ten minutes. Wrote the song. Went back to bed. It's a way of saying there's still something meaningful and useful in the old way of doing a rock 'n' roll ballad. But it's not entirely derivative, there's something else I hear in it: a tinge of sadness.

MUSICIAN: *The new album's lyrics are laced with sadness and suffering. Spiritual suffering....*

STING: I think these lyrics are the best I've ever done. And, yes, it's been a year of hell and torture for me.... And I know that without that torture and without that pain—without that awfulness—those lyrics wouldn't have been as good. So in a sense I'm very suspicious of myself. I wonder if I manufacture pain in order to create.

MUSICIAN: *I doubt it. The kind of pain you might be capable of manufacturing yourself probably wouldn't open you up to higher inspiration. The kind of spiritual pain I hear on the record—the pain of shattered illusions, of growth—comes from something beyond your ability to manipulate.*

STING: Without being overly sentimental or indulgent, I have to say that, to me, the opportunity to express pain is the greatest.... I don't really feel like telling anymore. I think I said it succinctly in the lyrics in a way that's meaningful and not overindulgent. To go over them now, well, it overstates it. I just want to say that if there's a feeling of sadness in any of the songs, it's genuine. That's all I want to say.

MUSICIAN: *Fair enough. Talking about certain experiences can spoil something, I agree. Have some more tea. Why the title* Synchronicity?

STING: Oh, it coincides with my reading at the moment. You

can substitute symbolist for synchronicity in the title song. The man's anxiety and aggression are symbolized by an event in a lake somewhere far away, without any causal connection between the two. That's synchronicity, drawing that analogy. In a sense, it's creating it because there are times in everyone's life when something you encounter becomes a symbol for your state of mind. Like in "King Of Pain," where I conjured up symbols of pain and related them to my soul. A black spot on the sun struck me as being a very painful image, and I felt that was my soul up there on the sun. It's just projecting your state into the world of symbolism, which is what poetry's all about, really.

MUSICIAN: *Andy mentioned that one thing about both this album and the last one that made him somewhat uncomfortable was that the three of you played in different rooms while recording. Why separate instead of together in one room?*

STING: In my case, it's because there is nothing worse than hearing a bass through a set of headphones. Basically, it sounds like a frog farting. I play much better when the sound coming out of the instrument is rich and warm. If we played together like that in the same room, we wouldn't be able to hear anything except the drum, because the guitarist has to have a lot of volume to hit a certain level of distortion or passion or emotion. I play in the studio next to the engineer so I can hear the instruments balanced and mixed roughly as they'll sound on the record. Andy couldn't be in the control room with me because of the guitar noise. We have the drums in the kitchen at Montserrat because they sound best there.

MUSICIAN: *But isn't there a danger of losing that special energy grid that can form among members of a group?*

STING: That's possible, but the pluses just outweigh that. I have visible contact with Andy at all times through the glass, and with Stewart via the monitor and vice versa. Same with audio, so we actually hear each other much better this way.

MUSICIAN: *Still sounds to me like making love on the phone. Aren't you afraid of losing the spirit? Would "Message In A Bottle" have had that incredible kineticism if you'd all recorded in separate rooms?*

STING: Hmmmm...the energy, yeah. There's a lot to be said for both viewpoints. If we start making bad records I'll rearrange it. By the way, I don't use an amp in the studio either. Just plug straight into the desk.

MUSICIAN: *A lot of the songs you compose on guitar, like "Message In A Bottle," are based on parallel fifths. Is that something you brought in from your jazz days?*

STING: In a sense, but it also comes from Gregorian chant and plainsong, which I love. (Picks up guitar, plays Chuck Berry boogie in A.) It's an expansion of that basic Chuck Berry riff, but you add the 9th, which gives it a jazzy sophistication. (Plays A and E, adds B with little finger.) It takes rock 'n' roll into a slightly more aesthetic area.

MUSICIAN: *If you had to point to one song that captured the essence of what the Police are trying to do, the most complete manifestation of the inspiration behind the craftsmanship, which would it be?*

STING: "Roxanne," definitely. It stuck out like a sore thumb on the radio when it came out because there was nothing else like it around. Why? Because it's simple. The instrumentation is incredibly basic and yet it's melodically and harmonically sophisticated while appearing to be utterly A-B-C. And that's the essence of the Police. *Not* that we're fantastic virtuosos or sex symbols or brilliant singers. At our best we're a group that says something quite sophisticated in a very simple way. And funnily enough, our most creative material is often our big hits, like "Roxanne," "Magic" and "Don't Stand So Close To Me." That's because our commerciality is accidental, not planned.

MUSICIAN: *The Police group dynamic seems to be very much a product of your use of space in and around the music. What brought you to that sensibility?*

STING: I learned that from listening to Miles Davis. Some of his finest solos are maybe three notes over eight bars. In fact, I think *Kind Of Blue* and *Porgy And Bess* are my two favorite albums. The latter being the first time I was exposed to jazz orchestration, and *Kind Of Blue* made me aware of the creative use of space combined with rich textures.

MUSICIAN: *Did they represent your musical ideal as a young player?*

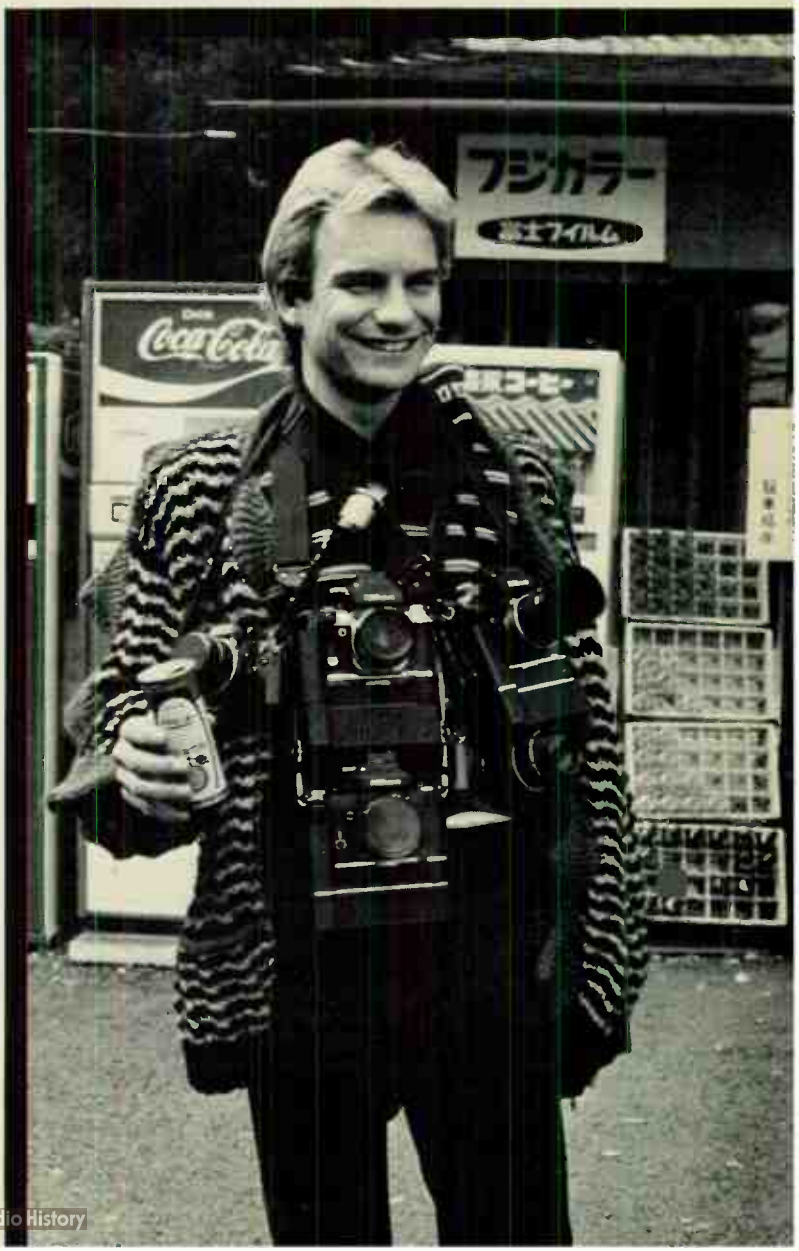
STING: Mmmmm...more *Bitches Brew* period Miles, I think. That was the first time I heard jazz musicians play rock 'n' roll, and I loved it. Everybody was on that: Herbie Hancock, Chick Corea, Ron Carter, Wayne Shorter. All blowing! And very much in a style I could emulate as a sixteen-year-old bass player-...*not* Led Zeppelin.

MUSICIAN: *C'mon, confess—you copped every riff you ever learned from Uriah Heep.*

STING: No, not even *them*. I started off in Dixieland jazz groups playing trad, two notes of thump-thump. Loved it. Very close to rock 'n' roll, really. Then I moved over to mainstream jazz and later big band, where I learned to read on the job. I had to play all the crap and rubbish, but it did serve to expand my vocabulary, which got me in the habit of using my creative troughs to improve my skills. A lot of rock musicians have not had the privilege of working in other forms. Pete Townshend, as good as he is, hasn't played much outside his idiom, and that's a great shame. Same thing with John Lennon. See, I don't think Lennon did enough work. Yes, he was inspired and wrote some great stuff. I just wish that in between those creative peaks he'd worked at his craft. He wasn't a great musician, and yet he could have been.

continued on page 130

Would-be paparazzo Sting absorbing Japanese customs.



ANDY SUMMERS

THE POLICE REPORT

The Cruel Sea

BY ANDY SUMMERS

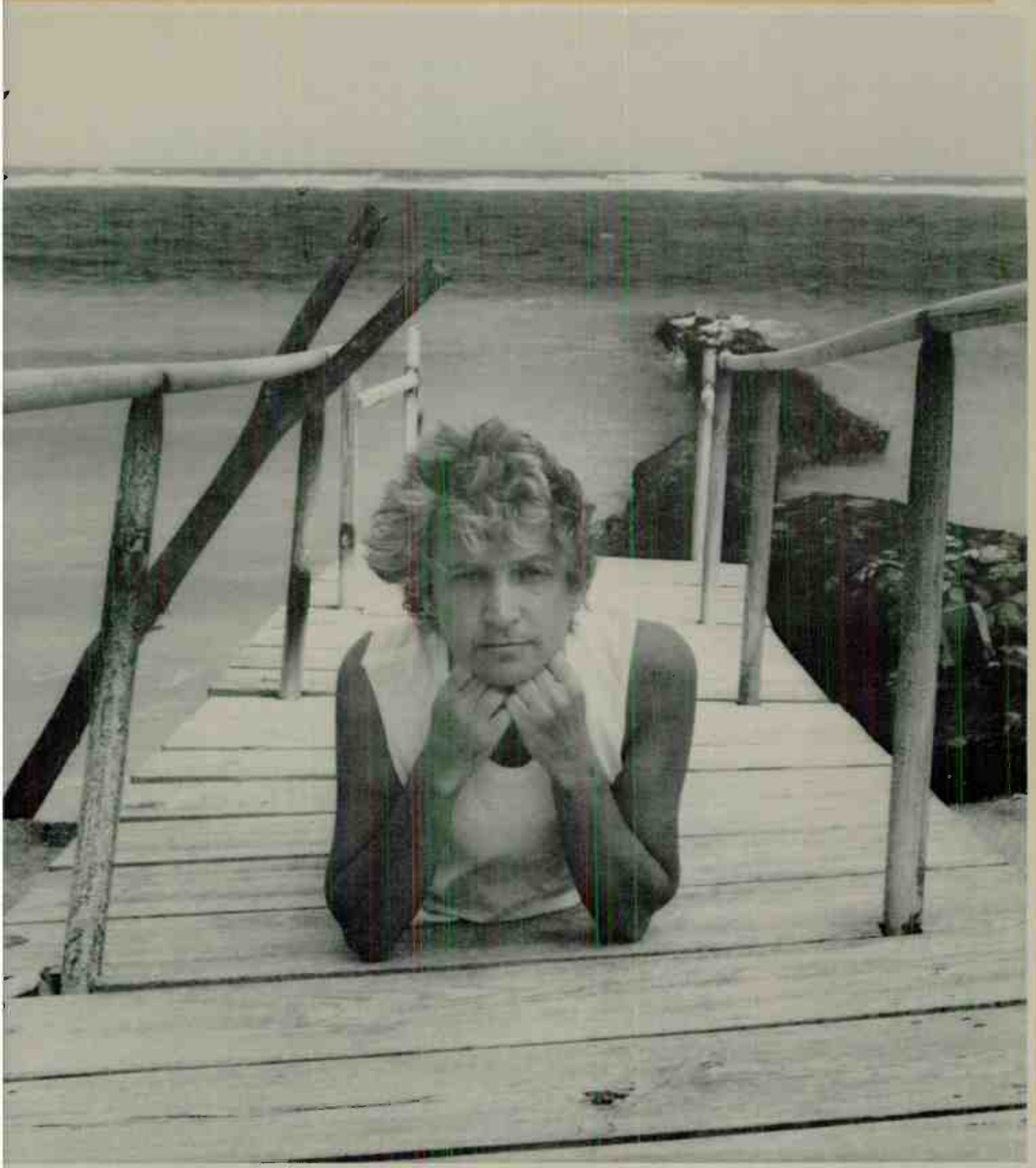
Becalmed and fetus-like in one corner of a large bed I lie, a brushstroke in a sea of white. The sound of waves washing sand shatters my dream and I am awake.

My left eye describes a tiny upward curve—vision enters and with a spectacularly feeble punch I extinguish the Donald Duck alarm. A faint sliver of memory pierces my befogged brain and it slowly comes back—December, Montserrat 1982. Police Album Number Five.

I examine my arms for mosquito bites—good. Last night's spraying with Off seems to have worked. The vicious Dracula mosquitos of Montserrat have been repelled at last—may they die in their coffins.

I consider my placement in the bed—curved into a

LYNN GOLDSMITH



B/W PHOTOGRAPHY BY ANDY SUMMERS

corner. A vast expanse of white seems to radiate out from my body, a sleeper unconsciously structuring his bed space; the effect is quite musical. I realize that I am going off the deep end, while growing into a confirmed minimalist—how to say the most with the least; less is more—it always was a favorite Police studio motto. But what about the virtues of chaos, the pillars of density, and what does any of this have to do with rock 'n' roll and mass acceptance in the marketplace? I swing one leg over the bed and hit the shower.

I emerge from the bathroom with a radiant mind and a wholesome body. I look outside—the day is simply aching with good vibes. I feel like Zeus. I bash around in the kitchen for a few minutes in an attempt to orchestrate a cup of coffee—the usual early morning conspiracy of inanimate objects defeats me and I decide to go snorkeling.

Moments later I am poised on the edge of a fat rock—resplendent in snorkel and fish god persona. I survey the dark and mysterious sea slopping over my left flipper. My mother's voice echoes faintly from the corridors of childhood—"Don't get out of your depth dear." My body describes a glorious arc—my teeth flash in the sunlight and I disappear beneath the surface of the glistening Caribbean.

The surface recedes darkly behind me. Aquatic flora and fauna grow large in my mask and I start reviewing the events on the new album so far, and my involvement in it.

Sting, as always, has come in with a bunch of simply deluxe songs. I have my usual weirdo stuff and then some, and Stewart, who in the last few months has mastered the Appalachian banjo, has come up with some songs that are pure "Copelandia." The trick this year, as it has been every other year, is somehow to weave our various disparate musical attitudes, tastes and emotions into some sort of coherent fabric that a) the group will buy and, b) the public will buy, hopefully. So, how goes it?

We seem to have passed the early ritual grunting and are now about halfway around the track (no pun intended). Unusually for us, this year we have taken the time (six weeks instead of four) to actually rehearse the songs. This is giving us the chance to record the songs in more than one version and to get more familiar with the material than is our usual bent. The one point we all agree on is that to succeed, music must be invested with a cliff-hanging quality—living and dying at the same time. It is imperative, now more than ever, that we push the edge in our music, keep the risk content high and avoid caricaturing our earlier work.

I swim on. There is a flounder to my right. When we are in the studio the atmosphere is often one of children locked in a small house with big shiny machines and a handful of explosives—inevitably overtones of a perverse nature creep into the proceedings. Ironically enough, this tends to add to, rather than detract from, the dynamics of the playing situation. As a group, we seem to swing between high emotional intensity and sophomoric fraternity with frightening ease. The result, at its best, is that when "it" happens, we can play together with an empathy that is hard to imagine achieving with other people. At its worst, we can beat a song into an early grave. Generally speaking, making albums is a brutal affair—there is a huge amount of pain involved—personal dignity is slashed and all one's cherished licks go out the window. But out of the pain comes growth, and in the end that's what it's all about. This is foolish—I am getting heavy whilst still underwater. I must reach the surface before I drown.

"A vast expanse of white seems to radiate out from my body, structuring space."

I plop into the sunlight like a dying fish and grab a lungful of air through my soggy snorkel. The glaring tropic sun beats down on my puny musician's chest and I offer a prayer of thanks to the Almighty.

It is inevitable that in looking back over one's work with *the* or *a* group that one would sometimes tend to see each album in terms of "what bits I did," rather than the work as a whole. Okay! So what bits did I do so far? Well, this year my favorite bit to date is the final emergence on tape of the "wobbling cloud," something I've been doing live for a while but didn't really have recorded. The basic technique consists of playing through an echoplex with echo volume set to about three-quarter maximum and a volume pedal with a compressor; the movement of the chord position between swells and the choice of harmonies are crucial. Wearing a long-sleeved shirt is also helpful as the right arm can pivot as a long-handled brush on the strings above the twelfth fret—sea island cotton produces a pleasing tone. The effect is that of a shuddering, trembling cloud of sound which teeters on the brink of collapse at every second. The "cloud" may be heard on a very beautiful song that Sting wrote for the new album called "Tea In The Sahara," which he distilled from a wonderful novel by Paul Bowles

called *The Sheltering Sky* (The Ecco Press, 18 West 30th Street, New York, NY 10001).

Once this album hits the marketplace, the questions will inevitably be raised as to whether or not we have changed our style. Some people will say that the new album is vastly different from anything we have done before. Others will insist that we are repeating ourselves. I can only say that, for me, making music always seems to be a matter of walking out into the dark and finding your way by instinct—it's not really a verbal process. If it were, what would be the point of flogging yourself to death over an instrument for years on end? Stylistic change is governed by the voice that sneaks through the music, the instruments and the songs. After a new album has been finished and the interviewers (God bless 'em) form a line a mile long, well of course it becomes necessary to put together some sort of verbal justification for shifting another million units.

The truth is that the studio is a jungle where all decisions bow to the power of the moment. And it is these moments, above all, that one strives and yearns for—the split seconds of something higher that makes all the stress, hype and absurdity worthwhile. True style is not forced, it unfolds. To repeat—there is no progress in art. Our fifth album is our first album.

I roll over and look out to sea—the weather is uncertain—the future of the group is uncertain—and I am out of my depth. I grip the ocean firmly between my teeth and with a powerful thrust of my flippers, head toward dry land and another day in the studio.

POLICE NOTES

My Brilliant Career

Until I sang "Mother" on the new album, my last vocal effort with the Police was on a song I wrote in 1973 called "Be My Girl." It was about a rubber inflatable doll. In the early days of the Police, we were short on material, so "Be My Girl" was definitely on the song list, sometimes twice a night. I tended to become more self-conscious about doing it for larger and larger audiences. Then one night, in the middle of a performance, I was suddenly clouted over the head by something, only to turn around and find that, unbeknownst to me, the roadies had brought this huge rubber doll up onstage. I used it as a piece of business for the rest of my vocal performance, but that was when I retired from singing with the group.

New Classics

We've changed a bit on the new album. I think a lot of the songs dictated the way they had to be played, as they always should. Some of the tunes have an almost classic feel, songs like "Wrapped Around Your Finger," "Every Breath You Take"—even "Synchronicity." They're in a sort of genre, like classic 50s-type songs. "Every Breath You Take": there's the I-VI-IV-V chord progression, the classic off-beat snare drum sound and echo. It really seemed to go best with the vocal and to create the kind of updated 50s atmosphere we were really looking for, a futuristic 50s sound. It's a very emotional song and it didn't really need anything to distract from the vocal. It needed only very simple dressing.

Sting brought the song into the studio with a synthesizer riff. I thought it was very attractive, but Sting wanted me to make it my own and go out and see what I could come up with to replace it. So I tried to find a riff that would outline the simple chords with a slight difference, with what is almost a classic Police chord, a major chord with an added ninth—you know, an A major with a B added, an F# minor with a G# added, etc. Actually, I came up with the riff in my kitchen when we were working up stuff for the album I made with Robert Fripp (*I Advance Masked*). It was influenced by a Bartók piece. I just slowed it down a little and it worked beautifully.

The Wild, the Innocent and the Six-Minute Shuffle

On "Synchronicity," we had a middle section in the song which was to be an instrumental bridge. I already had a riff, a repeat of the introduction riff, but I felt the material should go someplace farther than that and we weren't sure what to do. So I went into the studio; I had on my striped costume and plugged into a 100-watt Marshall with everything at full volume, very loud, very screeching feedback.

There I was. I had my sound, I was really rarin' to go. I was just waiting for the tape to start and Hugh (Padgham) the engineer indicated for me to go ahead. Sometimes, when we record feedback stuff, I'll start playing and nod at him and he'll roll the track and drop me in wherever.

This time I wasn't hearing the track in the headphones but I thought it was being recorded anyway. I could see we had the tape going, so I stood there for five or six minutes with this throbbing monster, and I'm screeching, doing all kinds of feedback variations. Finally, I just assumed the track was over—Christ, it was only two or three minutes long—and put down my guitar and went into the control room. Everyone was standing there with their eyes just bulging. They had recorded me all through but hadn't put the track with it, so all we got was this incredible six minutes of convolutions. We wound up using it for the middle of "Synchronicity II."

Motherfreaker

The riff from my song "Mother" on the new album was originally in 4/4 time; it was another little thing I did in my kitchen, based on three different Arabic scales. But it certainly was rather compelling. Then I played around with it a bit and took it into 7/4 and then it *really* seemed to work.

At the time of writing this, I haven't prepared a story for my own dear mother, who I'm sure is going to be quite shocked and hurt when she finally gets to hear the song. But of course, she'll misinterpret it anyway, because it's not. . . this is a song for all men everywhere, not my poor old dear mom.

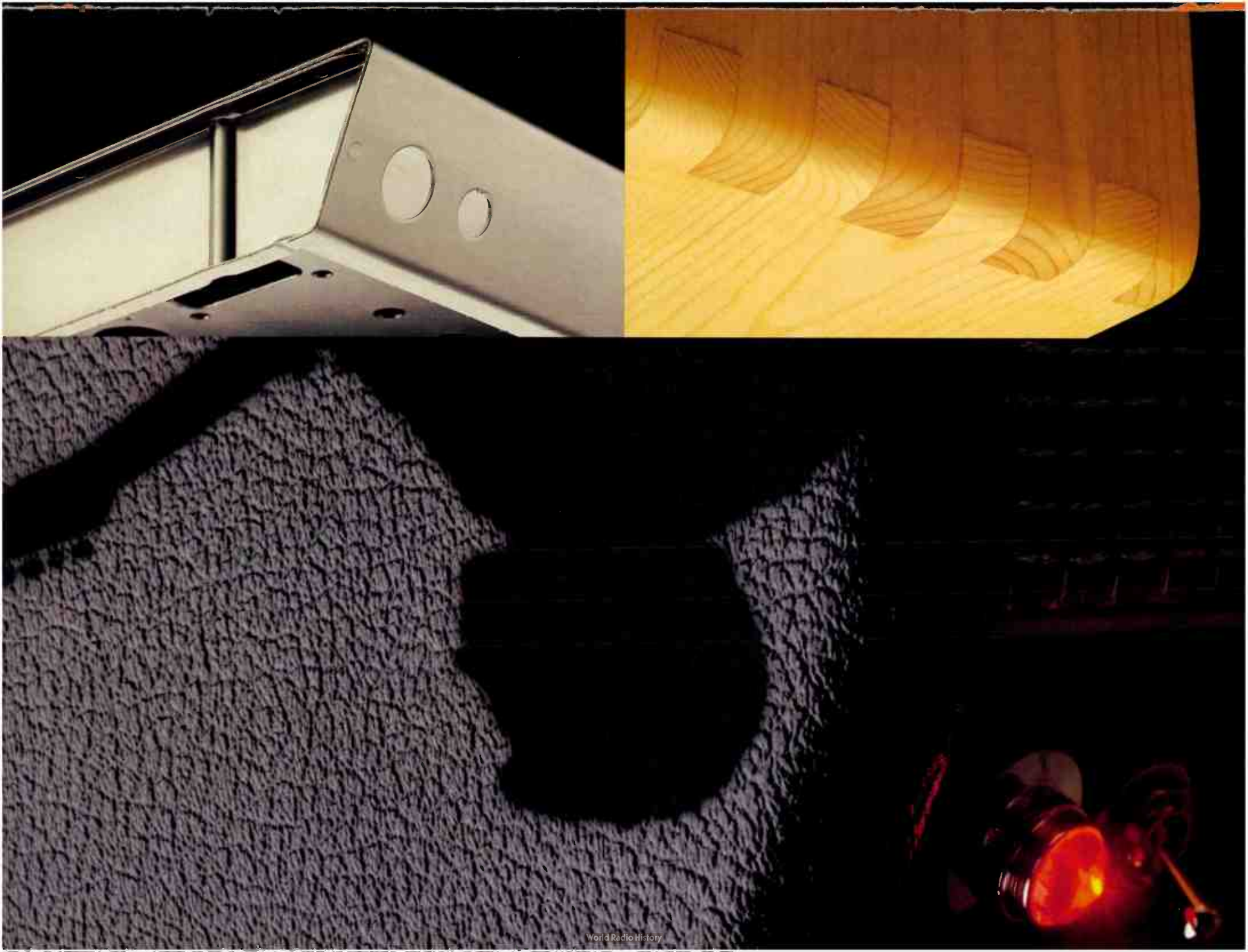
The Ghost vs. the Machine

I used to have a whole studio at home, a 16-track recorder and desk, a remote, everything. But what I found was that with the lifestyle and limited amount of time I have, I didn't want to take that much time for the *process* of creating music. I've found that I actually get the most done with a two-step process. First I'll sit down in my kitchen, which has wonderful acoustics, and play my acoustic guitar into a small cassette recorder in a sort of stream of consciousness flow. I note all these ideas down in a book and give them all numbers. Then the best ideas I'll pull out and work on on my TASCAM 244 Portastudio using drum machines, electric guitar, synthesizer and bass. All I want to think about is the music and not the recording itself, which is why I sold all the 16-track stuff. I

Guitar Amplifiers

Fender®

THE SOUND THAT CREATES LEGENDS



The most capable guitar amplifiers in Fender's history.

Since virtually inventing the modern electric guitar amplifier in 1945, Fender has built more amplifiers than any other manufacturer, and it is probably safe to say that there are more Fenders in use by professionals around the world than all other makes combined.

In Fender's 1983 amplifier lineup, you may recognize some names of "old favorites" like the Concert, Princeton Reverb and Twin Reverb. These in fact are highly refined and updated versions of their predecessors.

Other models, like the Studio Lead, London Reverb and Montreux, are entirely new designs, containing what we feel are the most exciting Fender developments in over a decade.

Regardless of which model suits your needs, you will have the satisfaction and pleasure of owning the leader in its class — made with care and dedication by the American professionals who set the standards that other follow.

Although every Fender amplifier borrows heavily from the legendary Fenders of the past, today's models contain a wealth of features and innovations designed for today's music and playing styles. Here are just a few of the important features available in our latest amplifiers.

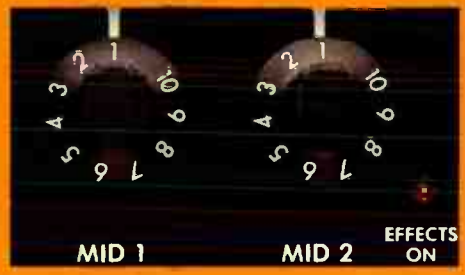
Roadworthy Construction

A big factor in Fender's popularity with working musicians is our amplifiers' incredible durability. This quality makes any Fender amp a wise investment. And now more than ever, they're rugged, trustworthy performers that musicians can depend on.

Fender uses only 16-gauge heavy duty steel chassis, welded and braced for extreme strength and cadmium plated for corrosion protection. Cabinets are made from solid wood, with box-jointed, steel-reinforced corners. The baffle boards are made from the strongest 14-ply Finland birch plywood, constructed as an integral part of the cabinet. Our improved vinyl "hide," while deceptively similar to earlier coverings, has an even stronger fabric backing. It's virtually rip-proof.

New Active Tone Controls

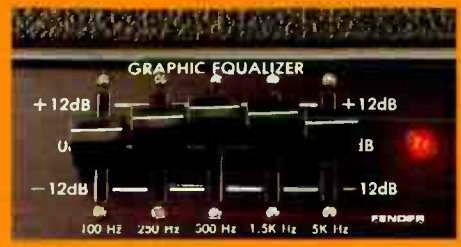
On select models, Fender's new active equalization opens up new vistas of sound. With a much broader range of



adjustment than conventional passive tone controls, tasty and rich textures are easily dialed in. The amplifier owner's manual provides suggested settings for obtaining favorite sounds.

Unique "Programmable" Effects

Switches on the amp's front panel let you separately "program" the graphic equalizer and the external effects loop to be effective on the rhythm channel only, the lead channel only, or on both channels.



Built-in 5-Band Graphic Equalizer

Adds an infinite number of tonal shadings as the final control for your sound. Up to 12 dB of boost or cut at 100, 250, 500, 1.5k, and 5k Hz.

Preamp Out and Power Amp In Jacks

These jacks provide still another "patch point" to extend the versatility of your setup. Use the preamp output for recording direct, or for driving multiple power amps from one "front end." This is the perfect place to patch in a volume pedal, too, since it will still work even when the effects are switched out.

Switchable External Effects Loop

Rear-panel controls for Send and Return level let you set up the effects circuit to perfectly match any effect. A tap of a footswitch or a front-panel knob switches the effects in or out.

Digital Foot Switches

This advanced switching system uses computer-type signals to activate Reverb, Effects Loop, EQ, and Channel Selection. The actual audio switching is performed inside the amp, for greater reliability and lower noise. The quiet switches on the footswitch pedal are accompanied by indicator lights that inform you at a glance which functions are on.

Control of the amplifier's functions is made even easier with new dual-function front panel controls incorporating "push-on/push-off" switches. A light push on the control knob turns the special function on or off, and panel indicator lights tally with the footswitch lights. Effects programming has never been easier!

Fender: The Sound of Leadership

Fender has the most experienced team of amplifier designers and engineers in the music industry. With constant feedback from top players in every musical style, Fender refines the classic designs and innovates new ones.

One of our latest triumphs in vacuum tube technology is the new all-tube rack amplifier system described on page 10.

Fender Amplifiers: The Studio Standards

All of these amps embody the musical goal of superior tone and function. Don't be deceived by their small size — they're true professional performers. Whether you're rehearsing, recording, or performing, these Fenders deliver—from 18 watts up to 100.

Champ II

In the tradition of the first tweed Champ, this little wonder has a sweet, rich, all-tube sound. Now with a Master Volume Control and full EQ, 18 solid watts and a 10" special-design speaker make this a real surprise package.

Super Champ

A new legend in the making! Studio and stage pros around the world have raved about the new Super Champ's sound. Features a super-hot lead channel, 18 watts, Reverb, and a heavy-duty 10" speaker. Add the optional EV speaker for even more punch. An illuminated footswitch (PN 017007) is optional.

Harvard Reverb II

The charisma of the famous Ivy League names lives on in this completely new design. The preamp features Fender's Active EQ. Add sensitive, high-gain circuitry with Gain and Master Volume controls, and any sound from clean, sweet rhythm to outrageous lead sustain is a snap. A headphone jack and speaker switch are provided for practice or recording.

Yale Reverb

A new name with a powerful new voice. 50 watts and a superb 12" speaker team up with new active EQ and high-gain circuitry to produce sensational tone. Like the Harvard Reverb II, the Yale Reverb has preamp in/power amp out jacks for effects patching, and footswitchable Reverb.

Princeton Reverb II

The original Fender Princeton is known as the "world's most recorded amp" for a lot of good reasons. This successor is sure to become the engineer's new favorite. Truly a state-of-the-art all-tube amp, its new features include footswitchable lead channel, full 3-band EQ with Mid Boost and Presence controls, and 20 watts driving a 12" speaker.

Deluxe Reverb II

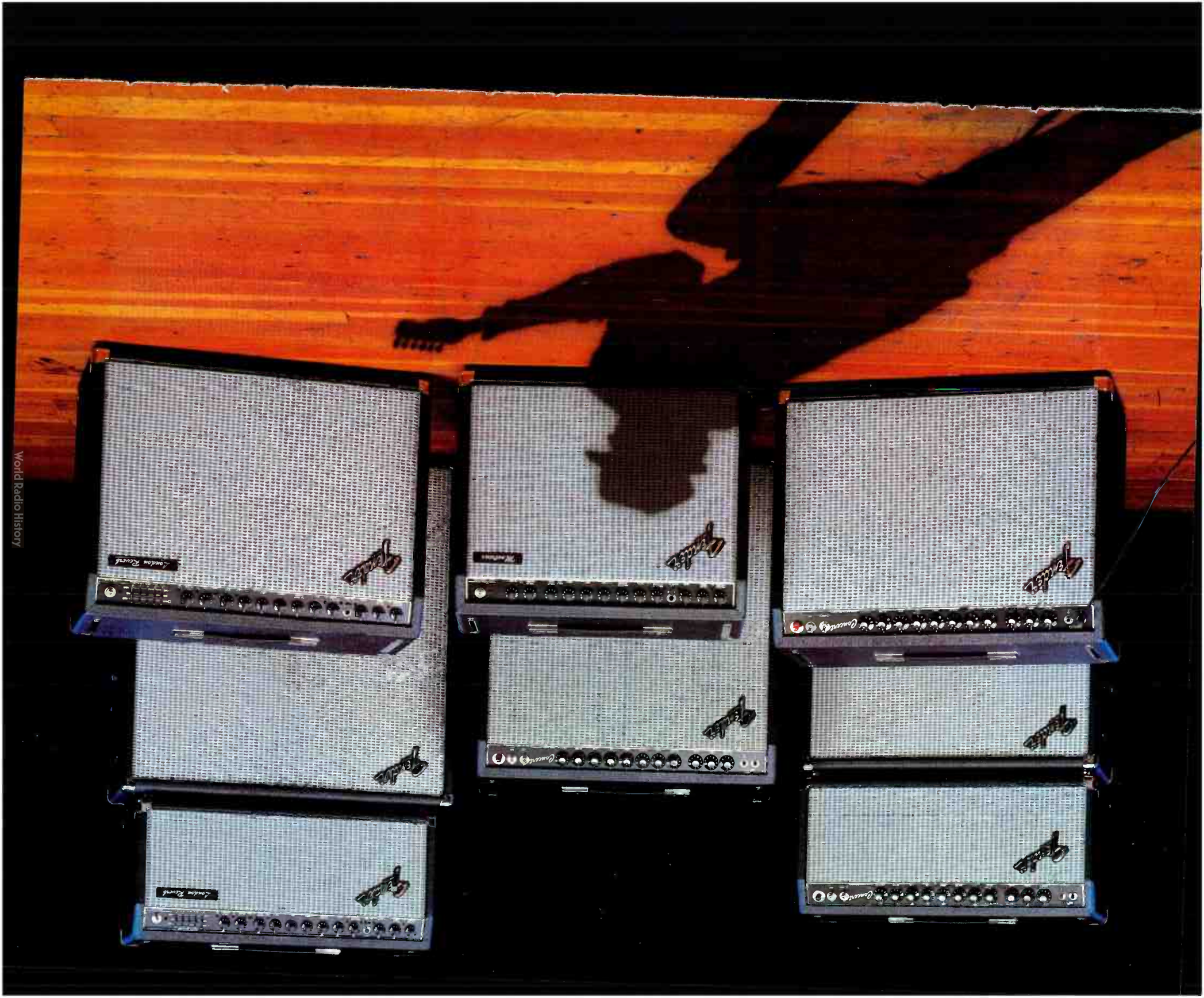
The classic Deluxe Reverb was renowned for its superior tone and just the right level of sound to make recording and small gigs happen. The new Deluxe Reverb II adds features like two switchable channels (both with Reverb), a versatile set of tone controls, and high-gain, all-tube circuitry. Rugged, reliable, and great tone — the new Deluxe truly lives up to its name.

Studio Lead and Stage Lead

Two exciting new additions to the Fender family. A pair of pocket rockets with sonic possibilities unmatched by any amp in their class. Start with a full featured rhythm channel with 3-band Equalization and plenty of headroom for clean, clear sound. Add a super-hot lead channel with our new Active EQ, Gain and Master Volume controls for solos that sizzle. The studio-quality Fender reverb sounds great and works on either channel. Preamp out and power amp in jacks allow patching effects, volume pedal, or recording direct.

The Studio Lead delivers 50 mighty watts, while the Stage Lead packs a 100-watt punch. They're both surprisingly compact and lightweight. Choose the power level that's right for you and the sound will lead.

SPECIFICATIONS	Champ II	Super Champ	Princeton Reverb II	Harvard Reverb II	Deluxe Reverb II	Yale Reverb	Studio Lead	Stage Lead
Output Power (RMS, 5% THD)	18	18	20	20	20	50	50	100
Channel(s)	1	[illegible]	[illegible]	1	2 (switchable)	1	2	2
Tone Controls: Channel 1	[illegible]	[illegible]	[illegible]	3	[illegible]	3	3	3
Channel 2					[illegible]		3	3
Effects	—	Reverb	Reverb	Reverb, Headphone Jack, Speaker Switch	Reverb on Both	Reverb	Channel Switching, Reverb on Both	Channel Switching, Reverb on Both
Effects Loops	No	No	No	Pre Out/Power In	No	Pre Out/Power In	Pre Out/Power In	Pre Out/Power In
Circuitry	Tube	Tube	Tube	Solid State	Tube	Solid State	Solid State	Solid State
Speakers	1-10"	1-10"	1-12"	1-10"	1-12"	1-12"	1-12"	1-12"
Dimensions (w×h×d) in.	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Weight/Lbs	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Footswitch (Optional)	N/A	Two Function [illegible]	Two Function [illegible]	Single Function	Two Function [illegible]	Single Function	[illegible]	Two Function



Fender: First Choice of Professionals

Small enough to transport easily, but gutsy enough to fill clubs and small halls, the Concert, Montreux, and London series make perfect "all around" amps.

Features common to all amps on this page include: Channel Switching. You get a clean channel with classic Fender tone controls (including a Bright switch) that's ideal for rhythm work, plus a totally separate lead channel with separate Volume, Gain, and Master controls, plus either active dual midrange controls or midrange boost. Abundant, controllable gain gives you any desired level of overload distortion and sustain. Reverb. Fender's lush reverb is available on both lead and normal channels. Effects Loop. The ideal place to patch in your effects devices for a cleaner, fuller sound. Fully adjustable Send and Return levels allow matching any effect perfectly.

Concert Series

Sound as legendary as its name. The original Concerts of the early '60s quickly became the preferred choice of players everywhere. These new Concerts live up to that tradition brilliantly. Sixty watts of gorgeous all-tube sound and independent, switchable channels give the Concerts a range of tones from searing lead sustain to mellow warmth. The lead channel features both a Presence control and a "pull boost" on the Midrange control for an exciting range of sound possibilities.

The **Concert 112** produces a tight, centered sound ideal for recording. The **Concert 210's**, two 10" speakers produce a spatial sound with lots of ambience. The **Concert 410** recalls the big, thick sounds of the original Concert and Super Reverb, so loved by blues and rock players. Note: 112 and 210 models are also available with optional EV speakers. The **Concert Top** allows you to have a whole family of specialized amps just by changing speaker configurations. This modular approach also makes moving larger setups much easier.

Montreux

Named in tribute to the Jazz capitol of Europe, the all-new Montreux is one of the most advanced amplifiers ever built—truly an extension of your instrument.

The feature-packed design includes two channels, programmable effects loops, and dual Reverb controls. Plus a new, high-gain lead channel preamp with Gain and Master controls and 4-band EQ with two independent Midrange controls. 100 watts and a heavy-duty 12" speaker make the Montreux a very potent performer in a compact package.

London Reverb Series

No city has done more to shape modern music than London. And no amp will do more to shape tomorrow's music than the amazing new London Reverb.

Flexibility is what the London Reverb is all about—more flexibility than you've ever seen in a compact amp. The effects loop and Graphic EQ are assignable to both channels, and are foot switchable along with reverb and channel selection. With 100 watts and the acoustic benefits of a larger cabinet, the all-new London is ready for any assignment.

The **London Reverb 112** uses a single 12" heavy duty speaker. The **London Reverb 210** delivers true tonal magnificence by combining the popular 2-10 setup with London's amazing circuitry. The **London Reverb Top** lets you choose your speakers for the job at hand.

SPECIFICATIONS	Concert 112	Concert 210	Concert 410	Concert Top	Montreux	London Reverb 112	London Reverb 210	London Reverb Top
Output Power (RMS, 5% THD)	60	60	60	60	100	100	100	100
Channels	2 (selectable)	2 (selectable)	2 (selectable)	2 (selectable)	2	2	2	2
Tone Controls (channel 1)	2 + bright	2 + bright	2 + bright	2 + bright	2 + mid boost + pull bright	2 + mid boost + pull bright + programmable graphic eq	2 + mid boost + pull bright + programmable graphic eq	2 + mid boost + pull bright + programmable graphic eq
(channel 2)	3 + mid boost + presence	3 + mid boost + presence	3 + mid boost + presence	3 + mid boost + presence	4 + pull bright	4 + pull bright + graphic + programmable graphic eq	4 + pull bright + graphic + programmable graphic eq	4 + pull bright + graphic + programmable graphic eq
Effects	Reverb in both	Reverb in both	Reverb in both	Reverb in both	Channel Switching Dual Reverb	Channel Switching Dual Reverb	Channel Switching Dual Reverb	Channel Switching Dual Reverb
Effects Loops	Yes w/level controls	Yes w/level controls	Yes w/level controls	Yes w/level controls	Yes w/level controls and programmable	Yes w/level controls and programmable	Yes w/level controls and programmable	Yes w/level controls and programmable
Circuitry	Tube	Tube	Tube	Tube	Solid State	Solid State	Solid State	Solid State
Speakers	1-12"	2-10"	4-10"	N/A	1-12"	1-12"	2-10"	N/A
Dimensions (WxHxD) in.	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Weight Lbs.	37	41	57	30	48	46	49	30
Footswitch (Optional)	2 Function w/LED	2 Function w/LED	2 Function w/LED	2 Function w/LED	3 Function w/LED	4 Function w/LED	4 Function w/LED	4 Function w/LED

Music's Great Names Pick Fender's Great Names

For decades, the names "Twin" and "Showman" have been associated with legendary guitarists and important musical events. The latest versions of Fender's largest amplifiers continue that tradition, with a refined combination of power and flexibility that has evolved through so many turbulent years of musical changes.

Joining the newest Twins and Showmans on these pages is the new Stage Lead 212, an amplifier which comes close to matching many of their capabilities at a remarkably affordable price.

But in spite of their tremendous sophistication, these amplifiers retain the basic Fender virtues of ruggedness and reliability. There is no better choice for today's critical musician.

Twin Reverb II

Through its many evolutionary phases, the Fender "Twin" has always remained the standard by which others were judged. This latest revision retains the explosive all-tube power that made the Twin famous, and adds many important features: channel switching, effects loop, midrange boost, and Presence control, to name a few. 105 watts and two 12" special-design speakers give the Twin Reverb II enough punch for just about any job.

Twin Reverb II Top

The tremendous power and performance of the Twin in a conveniently portable new package. Whether driving a concert stack or a small enclosure for recording, this versatile, high-power head handles any job.

Showman Series

The pinnacle of the amplifier designer's craft, with every conceivable control and feature backed up by a sizzling 200-watt power stage. The lead channel's "active" tone circuitry includes Bass and Treble plus two separate Mid controls. Combined with the Volume, Gain, and Master controls, plus the programmable 5-band graphic EQ, this setup gives a range of sounds that you could spend years exploring. Even the normal channel has Bright and Mid Boost switches for extra flexibility. Add the effects loop and optional 4-function footswitch, and you've got the ultimate performer's amp . . . the new Showman!

*The one 12" special-design speaker in the **Showman 112** is perfect for recording and performing in small to mid-size rooms. Like all new Showman amps, the 112 changes from a compact workhorse to a full-blown "maxi-stack" when you plug in extra speaker cabinets. The **Showman 210** offers the same dazzling performance and compact size as the Showman 112, but with two special-design 10" speakers for added midrange punch and spaciousness. The **Showman 115** is optimum for steel guitar and jazz or orchestral rhythm playing. The heavy-duty 15" speaker puts out a big bottom end, and handles sharp transients without breaking up. The **Showman 212** claims the title as the ultimate self-contained guitar amplifier. 200 blistering watts and two 12" speakers put out a "wall of sound" that's truly breathtaking.*

Stage Lead 212

The outstanding performance and plentiful features of the Stage Lead (details on pg. 7) combined with the depth of sound of two 12's. An aggressively priced, extremely capable, great sounding amplifier.

SPECIFICATIONS	Stage Lead 212	Twin Reverb II	Twin Reverb II Top	Showman 112	Showman 212	Showman 115	Showman 210
Output Power (RMS, 5% THD)	100	105	105	200	200	200	200
Channels	2	2	2	2	2	2	2
Tone Controls (channel 1)	3	3 + pull bright	3 + pull bright	2 + mid-boost + pull bright + programmable graphic eq	3 + mid-boost + pull bright + programmable graphic eq	2 + mid-boost + pull bright + programmable graphic eq	2 + mid-boost + pull bright + programmable graphic eq
(channel 2)	3	3 + pull mid-boost + presence	3 + pull mid-boost + presence	4 + pull bright + graphic + programmable graphic eq	4 + pull bright + graphic + programmable graphic eq	4 + pull bright + graphic + programmable graphic eq	4 + pull bright + graphic + programmable graphic eq
Effects	Channel Switching, Reverb in Both	Channel Switching, Reverb in Both	Channel Switching, Reverb in Both	Channel Switching, Dual Reverb	Channel Switching, Dual Reverb	Channel Switching, Dual Reverb	Channel Switching, Dual Reverb
Effects Loop	Pre Out, Power In	Yes w/level controls	Yes w/level controls	Yes w/level controls and programmable	Yes w/level controls and programmable	Yes w/level controls and programmable	Yes w/level controls and programmable
Circuitry	Solid State	Tube	Tube	Solid State	Solid State	Solid State	Solid State
Speakers	2-12"	2-12"	N/A	1-12"	2-12"	1-15"	2-10"
Dimensions/WxHxD in.	26⅛ x 19⅞ x 11⅜	26⅛ x 19⅞ x 11⅜	26⅛ x 10⅞ x 10⅝	23⅝ x 18¼ x 11¼	26⅛ x 19⅞ x 11⅜	23⅝ x 21¼ x 11⅜	23⅝ x 18¼ x 11¼
Weight/Lbs.	50	75	45	57	70	63	63
Footswitch (Optional)	2 Function	4 Function w/LED	4 Function w/LED	4 Function w/LED	4 Function w/LED	4 Function w/LED	4 Function w/LED

Rack System Components

Fender's new Rack System amplifier components finally fill the gap between the sweet, warm tube sound of Fender amplifiers, and the performance and flexibility of professional recording studio electronics. Now for the first time, you can have a pro-quality, rack-mounted guitar preamp and power amp with 100% tube circuitry . . . plus the ability to interface perfectly with solid state studio effects devices. Truly the ultimate system for the professional!

Rack Guitar Preamp

Total flexibility in just 3½" of rack space. Features a clean rhythm channel with Volume (pull Bright), Bass, Mid, and Treble controls, plus a switchable high-gain lead channel with a great overdriven sound, 4-band active EQ and incredible sustain. Reverb is independently adjustable on each channel, and the effects loop can be assigned to either channel or both. Has both balanced and unbalanced low impedance outputs. The tubes are individually shielded for minimum noise, and are easily accessible from the rear. Weight: 27 lbs. Dimensions: 19x3½x14 in. (Note: matching preamplifier for bass available in late '83)

Rack Power Amplifier

The much sought-after Fender sound is now available with rackmount versatility in this pure, basic 100-watt all-tube power amp that sounds warm and sweet whether operated clean or overdriven. It has all the features that demanding players want. Built to full professional standards, with a massive rackmount chassis, low impedance balanced line inputs, and 4 or 8 ohm output available. A unique damping factor switch optimizes the sound for guitar, bass, or other use. With less than 0.1% total harmonic distortion (pre-clipping), this amplifier brings a new level of quality and professionalism to the legendary Fender tube sound. Weight: 40 lbs. Dimensions: 19x7½x8 in.

Speaker Enclosures

Fender speakers enclosures are built to the same high standards as our amplifiers, with solid wood cabinets, our tough vinyl covering, and specially-designed Fender speakers. Open-back cabinet design gives these enclosures smoother response and livelier sound, without boominess, in guitar applications.

Available in the following configurations (most are available with optional EV speakers for increased efficiency and power handling ability):

One 12" Enclosure

Perfect for recording, or as an extension speaker in small stage setups. May also be used in multiples using the built-in stacking facility, up to 200 watt power capacity.

Two 10" Enclosures

Excellent for club and general-purpose use, with the ambience and spatial quality characteristic of this configuration. Stackable. Handles up to 300 watts.

Two 12" Enclosures

For when you want that "wall of sound" that only 12's can produce. Stackable. Up to 400 watt capacity.

Four 10" Enclosures

Big, thick sound with plenty of projection for leads. Inset handles for easier stacking. Up to 300 watt capacity.

Four 12" Enclosures

Awesome power handling and output for the biggest jobs. Capable of handling up to 300 watts and putting out paint-peeling sound levels. Inset handles.

SPECIFICATIONS	1-12 OB	1-12 OB Deluxe	2-10 OB	2-10 OB Deluxe	4-10 OB	2-12 OB	2-12 OB Deluxe	4-12 OB
Power Handling RMS	100	200	150	300	300	300	400	300
Nominal Impedance Ohms	8	8	8	8	8	8	8	8
Speakers	1-12" Fender	1-12" EV	2-10" Fender	2-10" EV	4-10" Fender	2-12" Fender	2-12" EV	4-12" Fender
Dimensions WxHxD in.	23½ x 16½ x 11½	23½ x 16½ x 11½	23½ x 16½ x 11½	23½ x 16½ x 11½	23½ x 24½ x 11½	26½ x 16½ x 11½	26½ x 16½ x 11½	26½ x 28 x 11½
Weight Lbs.	27	32	30	35	53	38	42	50

Parts and Accessories

Fender amplifier accessories are painstakingly engineered by the same people who design our amplifiers—thus you can always be sure of correct fit and "like new" performance. So always ask your dealer for genuine Fender parts and accessories.

Speakers

Fender's own special-design speakers, as well as JBL and Electro-Voice speakers designed in cooperation with Fender, are available as original equipment replacements or upgrades, and will give any amplifier or cabinet a performance boost.

Tubes and Replacement Parts

To maintain the "like new" sound of your Fender amp, always use genuine Fender tubes and replacement parts.

Designed in conjunction with the world's leading manufacturers, Fender tubes are specially ruggedized for demanding instrument amplifier use. Built to extremely tight tolerances for consistent performance from set to set.

"Original equipment" Fender parts are available to bring virtually any Fender amplifier back to original performance and appearance.

Footswitches

Fender's rugged switches allow you to maximize the features of your amplifier. Select models are function illuminated. All have long cables. Also available for older model amplifiers.

Slip Covers

Made of tough, fabric-backed vinyl, these form-fitted covers protect your amplifier against scratches, dust, spills and other hazards.

Fender®

THE SOUND THAT CREATES LEGENDS

The Wobbling Cloud

Onstage I've been using the same set-up for about the last three years, which is two reworked, souped-up Marshall 100-watt tops, two 4 × 12 cabinets, (I'm not sure what the speakers are because my faithful roadie changes them all the time). I use them at about half-volume, with not a lot of presence. I also record occasionally with a Bolt amp. I also have a Peter Cornish custom-made pedalboaro which contains an MXR Phase 90, an MXR analog delay, a Mutron III envelope follower, a fuzz, an Electro-Harmonix flanger and a Dyna-Comp compressor. I carry two echoplexes on tour, both of which are about fifteen years old. I combine the analog delay and the echoplex to get some double rhythm effects. The board has a master effects on and off button, so you can pre-program effects together without having any effects on, then just hit one button and have them all come on together.

I use a '63 sunburst Telecaster Custom which has a Gibson pickup on it, and an overdrive pot installed in it, and I use a '61 Strat, a Hamer, and the Roland guitar synthesizer. I have the GR-303 guitar synthesizer, which I like better than the 808 guitar. I recently got a Gibson Chet Atkins electric classical guitar and used it on the new album. On *Ghost In The Machine* I used a Gibson 335, a Les Paul and Strat most of the time. The 335 has a slightly warmer sound. On some pieces I started to get a good sound with a compressor.

I'm gradually using heavier and heavier gauge strings all the time, probably because I spend a lot of time practicing on acoust c guitar, and electric guitar is just too light for me. I've gone over to using Dean Markley strings at the moment. The sizes are .010, 013, 017, 026, 036 and .048.

learned the hard way—it cost me a lot of money.

I think Stewart is more geared towards twiddling knobs and spending time like that. Sting is exactly like me. He doesn't like to use a big formal system. We both just work out on Porta-studios and then go to a studio to make better demos, where the engineer can spend all the time. I find it a clearer and easier way to think.

The Mouth That Snored

Last year, we would work twelve-hour days in the studio, and most of the creative stuff occurred after dinner, when we'd be loose after playing all day. The roadies—we call them the three wise men—would generally fall asleep on the couch in front of the desk. When people would fall asleep, then they would be *taken to the party*, as we called it. In other words, you'd pile all kinds of things on top of them—cigarette packets, candy wrappers, beer bottles, anything—and then take their photograph or wait till they woke up just covered with all kinds of garbage they would have to scrape off. This year, we started taping people down, like mummies, so they couldn't get up.

This one guy, Tam, has an incredible snore, and one night he nodded out and began to snore. We finally were just sitting there all snickering and giggling at this incredibly loud snore. Then we all got the same idea at once: we set up a mike right over his nose and put it into a flanger and a huge, deep echo and recorded it, putting it up terrifically loud. It was so loud, ear-shatteringly loud, that it finally woke him up.

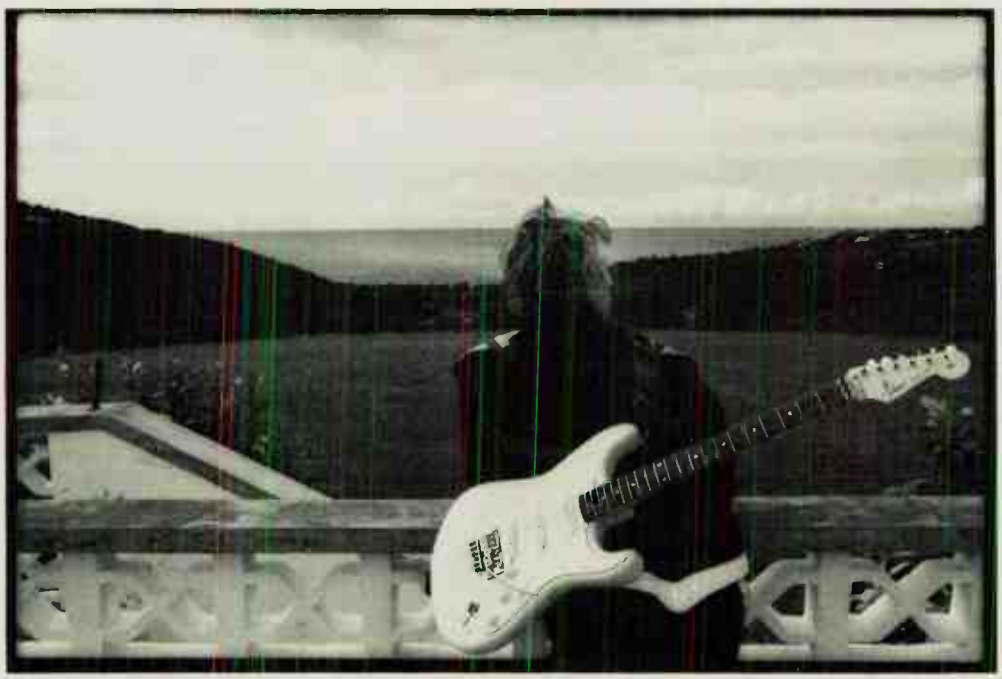
Later we slowed it down on tape, and got a really beautiful sound, just like the Loch Ness monster. I'm sure it can be put to good use somewhere. Afterwards, anybody who would attempt an overdub would eventually come to the end of playing or singing their part and say, "Well, how was that?" And there would be complete silence in the control room, and then the sound of loud snoring would fill the studio.

Soundcheck Magic

For a while now, we've been hoping to record a complete album of 50s songs, all the classics: "Summertime Blues," "Peggy Sue," "High Heeled Sneakers," Elvis stuff....You know, what you get in your teenage years, you just go on in a sense repeating for the rest of your life. It's really at the soundchecks that we get to play almost everything we know. Sting likes to do "Respect" a lot. We just play anything: rockabilly, Jimmy Smith stuff, R&B, jazz....We get into James Blood Ulmer, a lot of funk...and we'll also play some very far-out stuff as well sometimes. The soundchecks are fantastic—we really blow people away. When you're on a long tour and are playing the same tunes night after night, the soundcheck becomes very fresh. It's an important time in the day to try things out. Often nothing is ever said; we just get down and play, but we know what we're doing and things occur. And this is where the band is growing, hopefully.

The Future

I think most of the three of us always want to keep it at the barest, the bare bones. I like the three-piece sound. I think that's the classic Police sound. But I'm aware at the same time that it must grow and that one can't drag one's feet in the mud. Things have to move on. It's sometimes necessary to force change. ☑



STEWART COPELAND

Kindred Kinetics

BY CHIP STERN

ANDY SUMMERS

Part of the inner dynamic that makes the Police stand out from the crowd in modern pop is the way the group's founder, Stewart Copeland, plays *through* the music; not merely marking time, but creating a kinetic fabric of melody and motion. While Sting marks the backflow of the music with his subtractive basslines (and relates to the women), and Andy Summers straddles timekeeping and orchestration with his polytonal arpeggios, Copeland almost takes on the role of a lead instrument, providing a subversive collage of off-beat accents, five-alarm flourishes and songlike phrases—without ever abrogating the pulse or failing to support the vocals.

The celebrated tensions and artistic conflicts within the Police include matters of interpretation, the ratio of instrumental music to singing, and Summers' and Copeland's inclination to compose *Police* songs. But these tensions lead to something greater than the sum of their arguments, for while Copeland acknowledges a "battling brother" characterization of him and Sting, the fact is that *his* group has grown beyond his original conception. "That's certainly the case," Copeland says matter-of-factly. "But you see, one of the things that the fans—including myself—expect from the group is the songs. And if it sounds to you like the band's contribution to the songs isn't nearly as great as on past albums... well, *Synchronicity* is all about *songs*—and everything else is subservient to those songs. And that's good, because we all like working on songs, developing them. And my contribution isn't limited to playing the drums, but to producing and arranging the overall sound. Same with Andy. But it's always been that way. Sting isn't limited to bass or vocals, either.

"In writing material for this Police album, we were put in the same frustrating position that musicians all over the country are in, which is trying to write the next Police song. And I suddenly found myself trying to copy the Police—*just* like everybody else. We've certainly tried to go beyond the boundaries of our past music, but without getting distracted by quirks or trying to be too individualistic—just straight-to-the-point—whereas in the past we'd take a great song like 'Roxanne' or 'Can't Stand Losing You' and try to do something weird with it.

"The music that I've been writing recently hasn't really been song material, and when I do write songs, they're not really Police songs. I regard songs as pop culture, and I don't tend to take it so seriously; it's serious, but it's still just pop music. Sting has the ability to write pop songs that are serious...and I think 'Darkness' qualifies, but it's not really my forte. Mind you, I'm working on a film score now for Francis Ford Coppola, *Rumblefish*, and I've discovered anew, a new medium for music. Which is, instead of having a lyric or a vocal as the top line, you have a picture as the top line, and *that* is really exciting. And I'm really still too close to recording *Synchronicity* to be sure about the results. All the ideas of the past album are distilled right down to the point where they're almost subliminal. And I really don't know if they worked or not. Sometimes I think we distilled it out of existence, and other times I think we've concentrated it in such a way that it's more powerful than it ever was."

Stewart's ambivalence is understandable. Gone are the trademark blips and bleeps of ambient color and percussion, the jazzed up dub: these are superceded by a kind of rhythmic shorthand as Sting catches up to his persona and tries to reinvent himself, put the recent past in perspective (confession is good for the soul), and evolve the melodic contour of his narratives in spare, tender pop miniatures with an electro-ethnic flavor.

Side two sandwiches Andy's manic 7/4 Vincent Price-raga "Mother" and Stewart's bouncy iron-curtain pop "Miss Gradenko" in between some more arena-sized gestures. "Those two tracks by Andy and me are concessions, like on the Jimi Hendrix albums where there'd be one Noel Redding track. We've all been growing in different directions, so *our* songs stand out as being different from the other tracks more obviously than they have on other albums.

"I think this album will be considered more mainstream than some in the past, and I don't know if we expanded the frontiers of our music as much as we all hoped to, as we've always tried to do," Stewart muses, "but there are a lot of interesting details. I'm using a Tama system where you attach a contact mike to the drum, so they're dynamic and respond to attack, plus Paiste rude cymbals. And one instrument that I used on almost every track was the Tama gong drum, which is like a cross between a great big bass drum on a stand and tympani; you play it with a large felt mallet. We use a lot of room ambience; so there're two Sennheisers at the other end of the room, compressed beyond belief, and that gives a lot of the crack, the power to it. Also I've been experimenting with putting a 4/4 type backbeat over a 6/8 rhythm, and I thought we were pretty clever on that one. So I play the backbeat over threes, and the backbeat switches: so for one bar it's the downbeat; and the next bar it's the backbeat; and the next bar the downbeat again. There's a lot of that, and it's an interesting effect."

Stewart'll probably end up liking the album as much as I do, once the novelty wears off, and with some distance from it he can let himself fall for the plain-spoken, deceptive simplicity of it...*and* get a chance to bend it in live performance, his real passion. "In the studio, perhaps, there are all kinds of things I would own up to, but onstage it's almost like a religious experience, even after five years." Which only serves to amplify their collective midlife crisis—that's a long time for *any* mod-

continued on page 130

SDE-2000

Digital Delay

The SDE-2000 gives you the features and performance you demand in a digital delay, plus the quality and innovation you'd expect from Roland. Roland developed the SDE-2000 to satisfy the high signal quality standards of sound engineers, and also offer unique operating features for dramatically enhanced performance.

Delay times can be set at will from 0 to 640 mS, selected by two switches which automatically vary the delay times either up or down in 1 mS increments. A X2 switch enables any selected delay time to be doubled (up to 640 mS) for quick access.

The SDE-2000 contains a large capacity memory system (16k byte RAM) and a high resolution (12 bit) A/D converter to provide both low noise operation and high fidelity sound with full bandwidth.

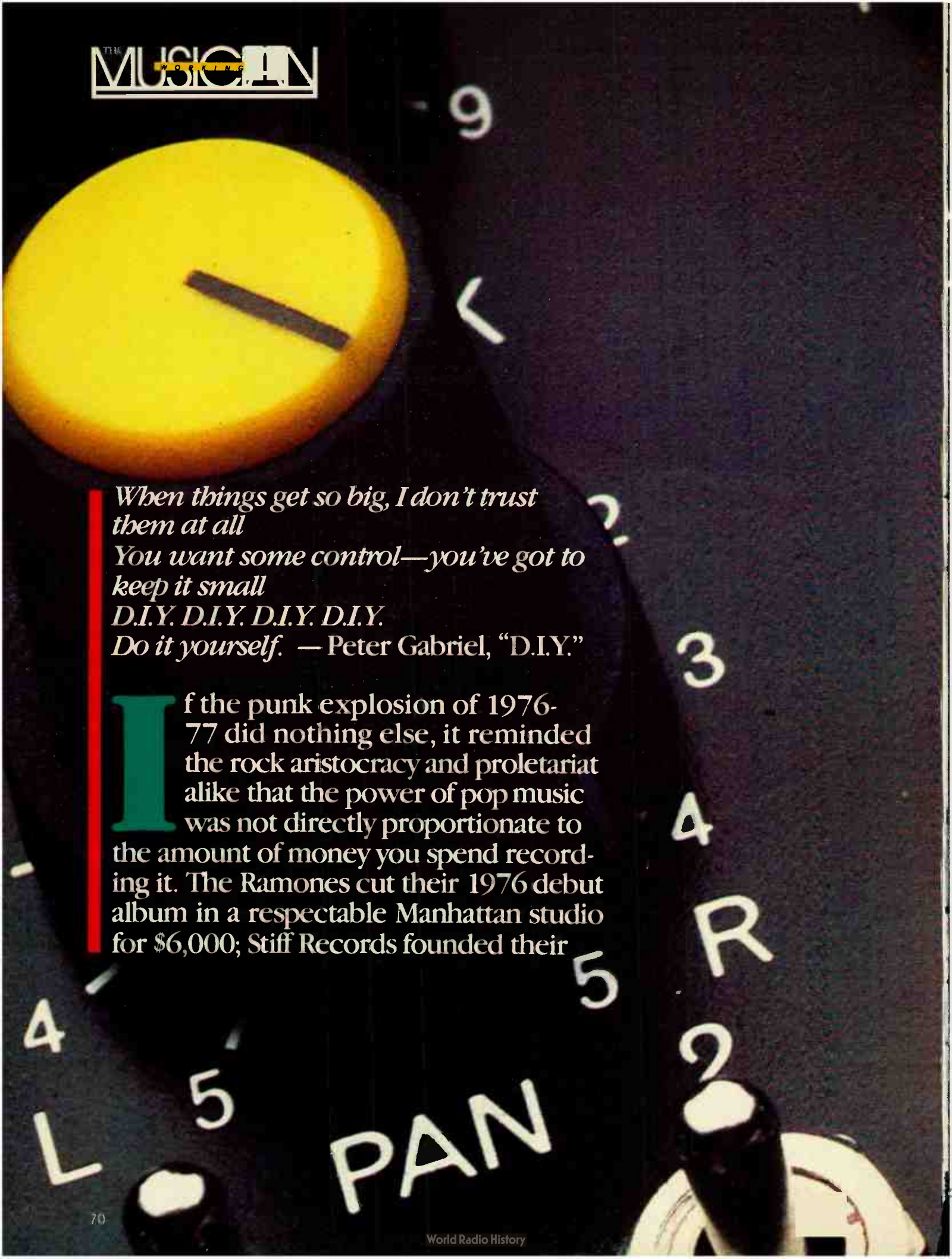
A unique Modulation section on the SDE-2000 provides two waveforms where other digital delays only have one. The standard sine-wave is used for doubling and flanging effects while the triangle wave is used for the popular chorus effect. Other operating features include a highly variable input sensitivity, Feedback section with a single repeat mode, mixed and Direct signal outputs and remote jacks for control of Delay, Single Delay, Modulation and Repeat Hold.

Roland

Incomparable Specifications

SDE-2000 Digital Delay Specifications	
Input Level	+4 dBm (+20 dBm max) −20 dBm (+5 dBm max)
Input Impedance	56 kΩ
Output Level	+4 dBm (+18 dBm max)/600Ω loa −20 dBm (−8 dBm max)/10kΩ loa
Output Impedance	100Ω/+4 dBm position 650Ω/−20 dBm position Mixed 550Ω/−20 dBm position Delay
Delay Time	0 to 640 mS in 1 mS steps
Delay Accuracy	+0.5%
Frequency Response	10 Hz to 100 kHz (Direct) 10 Hz to 16 kHz (Delay 0 to 320 mS) 10 Hz to 7.2 kHz (Delay 0 to 640 mS)
Signal to Noise Ratio (IHFA)	90 dB (Direct) 80 dB (Delay)
Dynamic Range (IHFA)	Greater than 12 dB (Direct) Greater than 90 dB (Delay)
Harmonic Distortion	Less than 0.05% (Direct) Less than 0.2% (Delay)
Dimensions	19" (W) X 1.8" (H) X 14" (D)
Price	$1150.00

Incomparable Quality



When things get so big, I don't trust them at all
You want some control—you've got to keep it small
D.I.Y. D.I.Y. D.I.Y. D.I.Y.
Do it yourself. —Peter Gabriel, "D.I.Y."

If the punk explosion of 1976-77 did nothing else, it reminded the rock aristocracy and proletariat alike that the power of pop music was not directly proportionate to the amount of money you spend recording it. The Ramones cut their 1976 debut album in a respectable Manhattan studio for $6,000; Stiff Records founded their

The D.I.Y.* Revolution

Home Recording Enters a New Era

Contents

***Do It Yourself**

DEBORAH FEINGOLD

entire operation on less than a fifth of that. But more important, many outlaw bands discovered that music born in a garage was often best recorded there.

It is a lesson that has been reinforced with a vengeance in the last year. Bruce Springsteen retreated to the bleak isolation of North Jersey with just guitar and harmonica to make *Nebraska*, a collection of songs recorded straight onto a 4-track cassette recorder. Phil Collins, Lindsey Buckingham and Ric Ocasek all released home recorded solo albums. Then Pete Townshend issued the double album *Scoop*, an indispensable solo home studio documentary.

All of a sudden, home recording isn't just a last resort; it is actually cool. Home recording, of course, is nothing new. Pioneering record producers of the 20s and 30s on the trail of elusive Delta bluesmen recorded them when and where they could find them, from hotel rooms to cabin porches. Two of rock's most popular livingroom records date back to the turn of the 70s—Beatle Paul's solo bow, *McCartney*, and boyish popster Emitt Rhodes' engaging self-titled platter.

But in the still-young 80s, the burning smell of pop revolution in the air, increasingly affordable technology and the music industry's financial freak-out combine to make home recording an essential alternative for both renegade artistes and commercial comers. Whether you are making reference song demos, cutting a full-length album, or just singing into a tape recorder to soothe your nine-to-five blues, recording in the privacy of a bedroom or basement affords you a creative intimacy no studio gadget could ever duplicate. And with manufacturers increasingly minding the working musician's budget while they try to break the "perfect" sound barrier, bedroom intimacy and professional studio quality need not be mutually exclusive.

This special edition of *The Working Musician*, devoted exclusively to home recording, is meant to be a celebration as well as an education. The story of hardy home recording soul R. Stevie Moore, a rock 'n' roll Everyman, should be all the proof you need that *anyone* can do it (and do it well). The equipment guides to tape recorders and signal processors are only the first steps on a trail likely to lead into a big-time 32- or 48-track studio. And the crucial recording tips offered here by artists like Phil Collins, Marshall Crenshaw, Jerry Harrison of the Talking Heads, and Roxy Music's Phil Manzanera can apply anywhere.

Gear does not make the tune. And home recording, as you will see here, often depends on where you call home. But if you've ever been stonewalled by a record company or been hit with a bill for studio time you couldn't pay unless you knocked over a bank, then you know the real meaning of the following pages. When in doubt, D.I.Y. —*David Fricke*

From Bedroom Sketches to Arena Blitzkrieg, the Care and Feeding of

Brute Slam

PHIL COLLINS

BY DAVID FRICKE

Backstage at Stabler Arena, a new college gymnasium with concert hall pretensions located in a former cow pasture just outside Bethlehem, Pennsylvania, trumpeter Rhamlee Michael Davis and saxman Don Myrick of Earth, Wind & Fire's Phenix Horns are warming up for tonight's show with short, hot snatches of Charlie Parker's "Ornithology." Two weeks into this tour the roadies darting in and out of the dressing room still marvel at the hornmen's brightly colored "soul revue" suits with the spangled shoulders, a burst of high R&B flash against the room's cinder-block-and-steel decor.

As showtime approaches, a cast of quite distinguished and no doubt well-paid English and American session players gathers in the dressing room for a final huddle—guitarist Daryl Stuermer and drummer Chester Thompson of the Genesis road band; prominent Britons Mo Foster on bass and keyboard player Peter Robinson; trombonist Louis Satterfield and trumpeter Michael Harris, the other half of the Phenix Horns. Then just before they march out onstage to play a two-hour show for over 2,000 adoring fans, under a sizable lighting rig with enough sound gear to turn this shoebox back into a cow pasture, the bandleader walks in.

He is a short, perky chap with a balding dome dressed in a snappy beige suit with a blue-and-gold striped schoolboy tie that, upon closer inspection, bears the legend "Phil Collins Et Fabuloso Jacuzzi" (short-order Latin for "Phil Collins & his Fabulous Jacuzzis"). Completing this formal ensemble is a pair of dirty white Converse sneakers.

"This," Collins explains, looking down at his feet with an elfish smile, "is to prove to people that underneath my glamorous exterior I'm still the same old schmuck."

The burden of proof weighs heavily on thirty-two-year-old Phil Collins these days. The runaway success of his two recent top ten solo albums *Face Value* and *Hello, I Must Be Going!*—compounded by the fame he already enjoys as singer and drummer for veteran British progressives Genesis and as a freelance session addict—belies the LP's humble origins in the embarrassingly modest 8-track studio he calls the Old Croft, which is actually nothing more than the converted master bedroom of his English country home. What started out as simple therapy, private keyboard-and-drum-machine meditations in the aftermath of a painful divorce three years ago, has snowballed into a small industry, complete with hit singles ("In The Air Tonight," "I Missed Again," a chirpy Xerox of the Supremes' "You Can't Hurry Love"), two short but certainly not cheap U.S. tours and an avalanche of production offers ranging from Kim Carnes and Air Supply to Pete Townshend.

Also, drummers once dazzled by Genesis' rhythmic complexity are now jacking up compressors and ignoring their cymbals in slavish imitation of Collins' new hard ambient thwack, a distinguishing mark not only of his solo LPs but

PAUL NATKIN/PHOTO RESERVE

of Genesis' *abacab* and the record he produced last year for Abba singer Frida, *Something's Going On*. Collins relates with some amazement how John Cougar drummer Kenny Aronoff told him just the other day that when Cougar and his band were in the studio cutting the hit single "Jack And Diane," they spent hours listening to *Face Value* and particularly "In The Air Tonight" in awe of its stark atmospheric and wholly uncontrived drama, hoping to nab a piece of it for themselves.

"The way Kenny was talking about it, it was like, 'We basically rewrote your song,' you know," Collins says, nearly choking on his white wine in astonished laughter. "I was amazed that people actually listened to that record with that in mind."

But if the sudden immensity of his solo career has not exactly caught him unawares (remember, we're talking about a former child actor and model who, among other triumphs, appeared as an extra in *A Hard Day's Night*—"I was one of the few people that got paid to see the Beatles"), he is nonetheless still having difficulty reconciling the home recording roots of his new sideline with the pressures of fronting a band to make his bedroom sketches come alive.

"Believe me, I'm grateful for the opportunity to take music that started off in that situation—just me and my tape recorder—and put it on record, to play it for people live. But I was a little worried about this tour. Take something like 'The West Side' (a jittery fusion gallop from *Hello, I Must Be Going!* reminiscent of his work with Brand X). That is a classic example of a tune that literally started out just on the piano years ago with Genesis. I laid it down at home with the piano, then a Prophet 5 to a drum machine pattern.

"It all started so simply. Then in the studio I began adding bass pedals, putting the horns in, then the guitar line, and real drums, and suddenly it sounded like a big band piece. And now I'm supposed to have nine guys onstage playing it like that every night. The whole idea was frightening! I figured, 'It's never going to sound this good every night!'"

Tonight, even Stabler's sewer pipe acoustics cannot dampen the brassy white funk urgency of "I Missed Again" and "It Don't Matter To Me" or ruin the warm ballad spell Collins casts with such homey charm in the quiet weeper "If Leaving Me Is Easy." Actually, the hall's hockey rink echo works to his advantage in spots, fortifying the brute compressed slam of the drums (Collins and Thompson often doubling the parts) in black emotional outbursts like "I Don't Care Anymore" and "Do You Know, Do You Care?," thereby heightening the dark, seething intimacy of these songs on record. Just as his studio overdubbing on basic 8-track demos enhances his bedroom song ideas without cluttering them, Collins' live solo show attempts to share those private inspirations without trivializing them, no mean feat in a room usually reverberating with cries of "Yay, team!" and "The ref beats his wife!"

"It's a challenge to keep that smallness every night," Collins declares quite earnestly, proud of personal touches like his corny burlesque comic routines between songs and the gold crest on the band's matching sport jackets emblazoned with the figures " P.C. '82," a sly reversal on the old satin tour jacket syndrome. "Ultimately, I want to stay true to the spirit in which this originally started."

The way it started, he admits without any embarrassment, "was just me mucking about at home with some chords and trying to get them on to tape. The actual art of getting a song on tape was more interesting to me than what I was actually singing or writing. So here I was upstairs alone in the house, looking at levels, getting a nice chord sound, making sure I was operating the machine correctly, and then playing it back. And all of a sudden, there was a song, 'In The Air Tonight.'"

ADRIAN BOOT RETNA

Collins doing homework in his bedroom.

That original demo of "In The Air Tonight"—together with other home takes of "I Missed Again" and "If Leaving Me Is Easy"—is as basic as quality home recording ever gets. A simple drum machine pattern counts off a morose shuffling beat over which a sad grey three-chord progression is played on what sounds like a Fender Rhodes piano given a thick foggy tone with a slow nervous vibrato. Aside from a few Prophet 5 flourishes and Collins' own pained raspy wail, that's it.

It is a remarkable recording, a frank expression of brooding, barely controlled anger that could never be reproduced in any studio. And after ten months of writing songs in this fashion on his 8-track tape deck, he realized he couldn't reproduce them either. He could color these performances with 24-track possibilities, soften or intensify them with strategic overdubs and additional instruments, but he could not imitate them. So he didn't bother trying. Collins took his 8-track tapes into major studios like London's Townhouse and Los Angeles' Village Recorders, transferred his recordings to 24-track, and then added and subtracted sounds as he pleased, a unique process he used on both *Face Value* and *Hello, I Must Be Going!*

"It's not just like I didn't want to try to re-create those performances in the studio. I couldn't. For instance, the pace of the drum machine in 'If Leaving Me Is Easy' is very crucial to the song. I've tried to program that original drum machine pattern back on a drum machine and it didn't work. I tried to get the same speed using a different tape speed with the drum machine and it just didn't sound right.

"Take, for another example, the piano part in 'Hand In Hand' (a radiant instrumental with children's chorus on *Face Value*). I found that a bit of a struggle to do and I couldn't face doing that again. That particular song is made up of a lot of mistakes, not just mistakes on notes, but rhythm mistakes. At the very end of the song on the fadeout, I suddenly slip in a half a bar that theoretically shouldn't be there. And to this day, every night when we do it onstage, we slip in that half a bar. Putting it there was totally arbitrary, but that's the way I did it because the tape was running and I was thinking to myself, 'How am I going to get out of this one?'

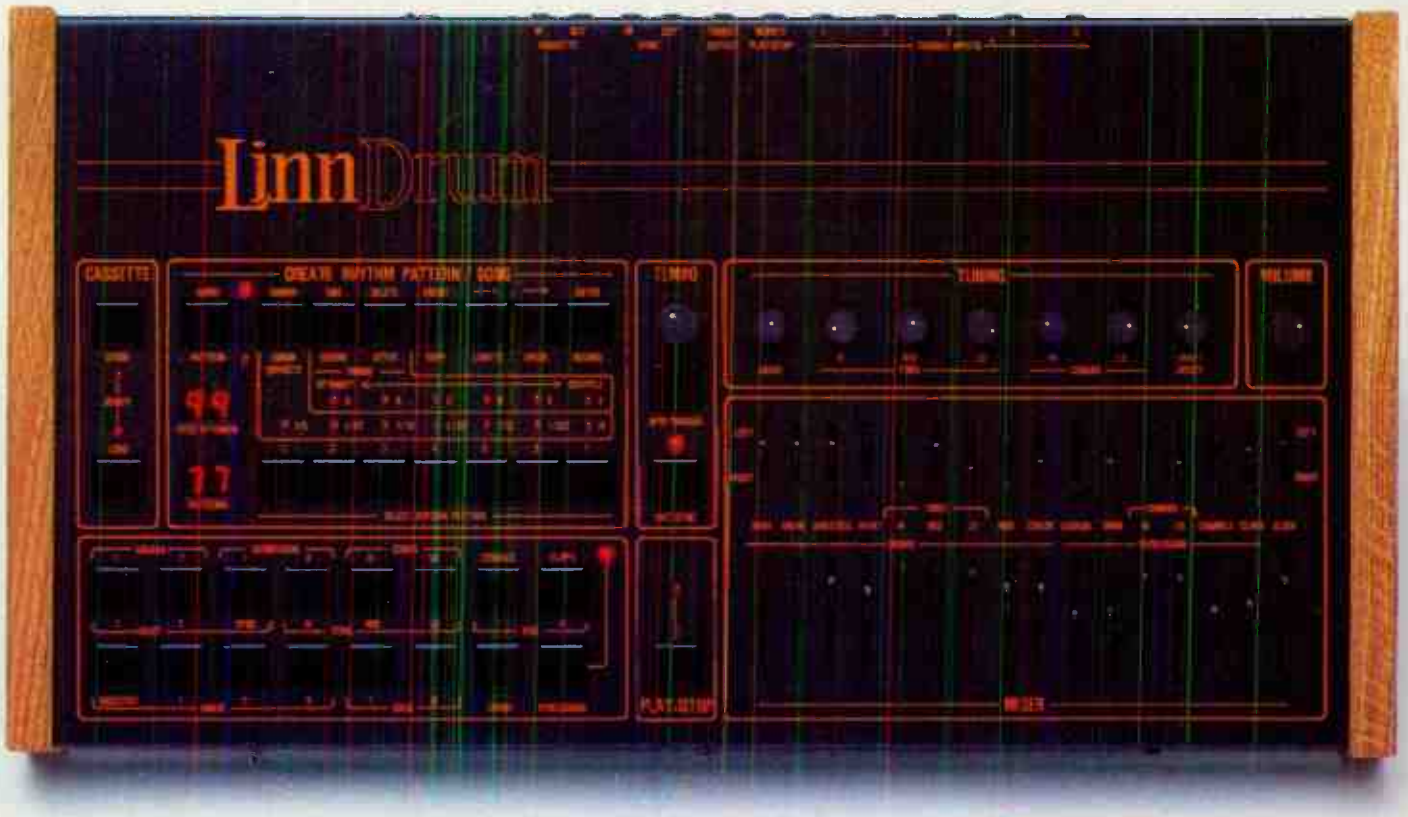
"That's why the home recording thing works so well for me. It got to the point where I was writing as I went along. I never actually said to myself, 'Well, that's the song, now let's get the band to learn it.' If I'd done things *that* way, there would have been people hanging around the studio trying to get the song right, 'Oh, got it wrong again,' and I didn't want that. And if I wasn't getting a song right working at home, I could just go downstairs, have a drink, watch the television and forget about it."

Collins' home recordings never get very complicated. Out of the eight tracks on his one-inch Brenell tape deck (an English-made machine that "sort of stands up like a Revox"), he allots one to a drum machine, usually his Movement drum computer, which is a British version of the LinnDrum. If the drum machine is playing more than just a basic kit pattern, maybe adding special percussion effects, he will devote two tracks to the drum machine, recording it in stereo. On top of that he puts two or three sets of keyboards, most often a combination of stereo Rhodes electric piano, one of the two Prophet 5 synthesizers he owns and a "beautifully sounding" six-foot Collard & Collard grand piano, all recorded in stereo.

That leaves one track for a guide vocal, a reference take on which he tries out key

continued on page 118

The best sound. The most features. The original.



LinnDrum – the programmable digital drum machine with **studio quality** sounds. Listen to the long, deep noiseless toms – the crisp, sizzling, long-sustaining cymbals and hi hat – the punchy bass and snare – and clear, well-recorded percussion.

Add to this LinnDrum's ease of operation, flexibility, and attention to detail and it's no wonder that for recordings and live performance LinnDrum is the overwhelming choice of professionals worldwide.

Consider these features: *(Features in red are available only on LinnDrum.)*

- **Studio quality** noiseless digital recordings of real drums stored in computer memories – ride and crash cymbals, bass, snare, sidestick snare, open and closed hi hat, 3 toms, 2 congas, cabasa, tambourine, cowbell, and hand claps.
- Exclusive circuitry permits **long sustain time** and **extended high frequency response** – especially noticeable on crash and ride cymbals, hi hat, toms, and snare.
- **NEW! 98** rhythm patterns – all programmable in real time with adjustable error correction.
- 2600 note (event) internal programming capacity.
- 16 volume **and pan** controls – one for every drum.
- 16 individual output jacks – one for every drum.
- "Shuffle" or "swing" feel may be adjusted on existing rhythm patterns (including presets).
- Any time signature may be used.
- Dynamics are programmable.
- Drums are tunable by front panel controls and by control voltage inputs.
- **NEW!** Large library of user-changeable plug-in drum sound chips. Includes all popular drum sounds, a wide variety of percussion instruments, and special effects. Most chips cost only $40 (USA).
- **NEW!** Custom sound chip service. Linn Electronics will convert customer-supplied tapes into custom plug-in sound chips. Most sounds cost only $40 (USA).
- Hi hat decay adjustable on front panel.
- In "song" mode, complex arrangements may be easily constructed – internal capacity is 99 songs.
- 5 trigger inputs enable all drums to be directly triggered by **drum synthesizer pads**, tape tracks, or any audio source.
- Programmable trigger output enables external synthesizer sounds to be programmed into rhythm patterns.
- **NEW!** Digital tempo readout in beats-per-minute, and **frames-per-beat**.
- Will sync to tape/synthesizers/sequencers.
- Programmed data is retained with power off. May also be stored on cassette tape.
- Simple, musician-oriented operation.
- Size: 11⅝" x 22" x 4⅜".

Shop around and compare, then buy the real one – LinnDrum

from the inventors of the digital drum machine:

Linn

LINN ELECTRONICS, INC.
18720 Oxnard Street
Tarzana, California 91356
(213) 708-8131

Call or write us for a free demo record and color brochure.

STUDIOS OF THE STARS

The Recording Retreats of Six Hitmaking Homebodies

Marshall Crenshaw

"I would rather work around any limitations than fret about them."

DEBORAH FEINGOLD

Occupation: *singer/songwriter specializing in 60s pop melodies laid over a rockabilly beat*
Recordings: Marshall Crenshaw
Place: *Manhattan apartment*
Equipment: *TEAC 334OS open-reel tape recorder, Shure Unidyne microphone, MXR compressor, MXR equalizer, ARP Omni synthesizer, Fender Stratocaster guitar, Vox 12-string electric guitar, Fender Precision bass, Scotch recording tape*

'Anybody who's been involved with rock 'n' roll for very long knows that maybe the best records ever made were done on mono machines, 3-track or 4-track recorders. So from day one, I was convinced that a 4-track setup was sufficient, that I would work around any limitations rather than fret about them.

"My songwriting doesn't actually take place on my TEAC 4-track, though. I hear the finished piece in my head and then work backwards by putting it down on tape one piece at a time. I use the tape as a motivating factor; that I can make recordings gives me a reason to write songs.

"I recorded all the demos of my early songs in my living room. 'You're My Favorite Waste Of Time,' the B-side of the Someday Someway' single, is a typical example. I'd fill three tracks and then

bounce them down to the fourth, adding another instrument at the same time. Then I'd start over until I ran out of tracks. I've never had a mixer and I didn't have an equalizer until someone left a 6-band MXR at my place.

"The first thing I put down on 'Waste Of Time' was the maracas. I recorded them across the room from the microphone to get plenty of ambience. I don't have a complete drum set so I'd manufacture those sounds in different ways. For the bass drum I'd either deaden a snare with my fist and then hit it, or wrap a rag around a microphone and then tap it with a ballpoint pen. Later I would take my TEAC down to a rehearsal studio and record my brother Robert playing drums and bring the tape back home to add everything else.

"I record everything but the percussion and vocals direct at home. I particularly love my Vox 12-string. It's a bit cheesy and you can talk through the pickups. But I played it on 'Mary Anne' and 'Cynical Girl' on my first album and I'm using it on my new album, too." — *Stan Soocher*

Kate Bush

"At home, it took five minutes; in the studio, it took days to recapture it."

Occupation: *English singer/songwriter, former romantic pop thrush now a highly original progressive-rock stylist*

Recordings: *two American releases, 1978's* The Kick Inside *and last year's* The Dreaming

Place: *converted barn next to her home near London*

Equipment: *TEAC 8-track tape machine and mixer, TEAC 2-track tape machine for mixdowns, Spring echo unit, AMS reverb unit, Yamaha analog delay, Yamaha electric grand piano, Yamaha CS80, Roland CR-78 drum machine, LinnDrum machine, Fairlight computer synthesizer*

The daring intricacy and rhythmic density of the arrangements and emotionally-charged, often otherworldly vocals on *The Dreaming*—one of 1982's buried treasures—took over a year to record. Most of that time, Kate admits with some frustration, was taken up in major London recording studios trying to capture the essential spark of her original 8-track demos cut at home, most of which were finished in a matter of weeks.

"I've had my home studio since my second English album. But it's never been used so fully for demos until now. The demos were so complete that when we went into the studio to actually make the album, we were constantly referring back to the demos. And on a couple of tracks, I don't think we managed to get quite the same spontaneous feel as on the demos. The only reason I didn't take some of the performances straight off the 8-track was because we had to bounce down so much, we couldn't retrieve individual sounds."

Close proximity to recording gear and in particular the Fairlight (permanently installed after the album was finished) enabled her to develop arrangements even as she was writing the songs. One example is the title track, a spooky evocation of the dark mysteries of the Australian outback with the Fairlight's eerie impression of a *didjeridoo*, an Aboriginal wind instrument. "Someone brought down a Fairlight to the studio for a demonstration and I thought the chances of programming it with the sound of the *didjeridoo* were strong. So we put the *didjeridoo* down on tape and that was literally how the song started. We put down a Roland drum track with it, then I got some piano chords together. The demo was just some very bad piano chords, the Roland, the *didjeridoo*, and my voices—very bare and very folky.

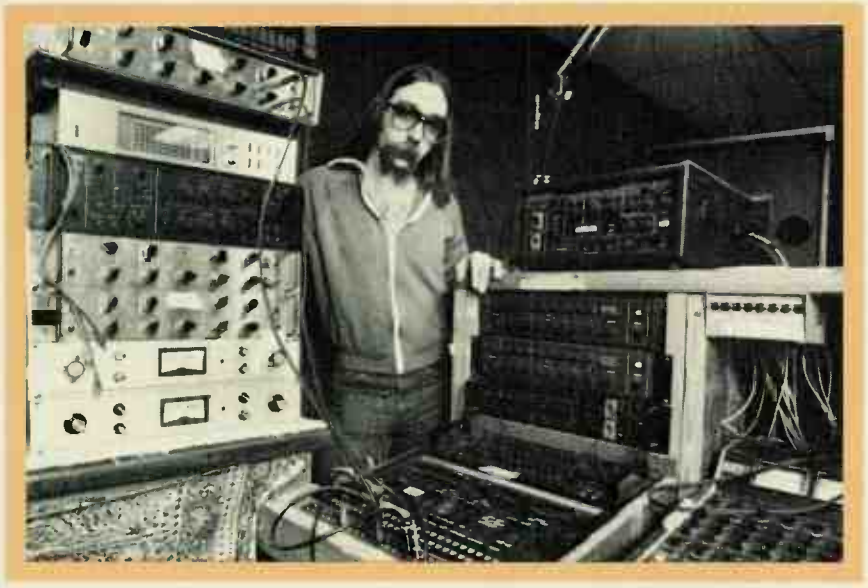
"'Get Out Of My House' was a track that stayed very similar to the demo. We had the Roland drum track which the live drummer later tried to copy; we also had the guitarist who played on the master—he made up some licks right on the spot. All the voices were there, too. That was one of the demos I wished we'd kept a similar energy to when we did the album version.

"The vocal effects on the album (which range from a breathy infant's coo to hellish operatic shrieks) were probably the hardest thing to get to sound the same in the studio. We got so many perfect voice sounds, so atmospheric, so *right*, at home with just the Yamaha delay. But when we got to the studio, it started breaking down and the digital machines at the studios didn't have the same warmth as an analog. One of the hardest was the phased vocal on 'Leave It Over.' At home, it took us five minutes. In the studio, we spent days trying to recapture that." — *David Fricke*

Jeff Baxter

"You work more at home. You end up putting in more time for less money."

SHARON PRYOR-CARTER



Occupation: *guitarist, producer*
Recordings: *gold and platinum platters with Steely Dan and the Doobie Brothers, countless sessions recently produced new LPs for Carl Wilson and Bob Welch*
Place: *large former two-car garage with darkroom. The darkroom is now the control room*
Equipment: *TASCAM modified model 5 console, Trident Tri-mix console (by the time you read this, he will be using the Trident board with the TASCAM used for drum sub-mixes), Otari half-inch 8-track MK III/8 tape recorder, modified JBL 4320 speakers, Roland 555 tape delay, Roland System 100 and 700 processors, AKG X10 echo, Orban stereo echo, Spectorsonic 610 limiters, Lang program equalizers, Scotch 250 tape, L'Eggs pantyhose (uses mesh for pop filter on mikes)*

"The one thing a house can offer that a studio can't is a variety of rooms. The most important thing in the chain of recording is the microphone and the second most important is where the microphone is. If you change rooms, you hear different characteristics. You can do it in a tile bathroom where there may be a lot of high end and it's real sharp, or a carpeted bedroom which gives you something totally different. A sauna is great. You don't turn on the heat, but the wooden walls have such a warm sound that you get really great ambience. When I want to do drums, I take them into the living room, which has a twenty-foot-high cathedral ceiling, hard surface on both sides and on the floor, and a rug we can roll back and forth.

"A lot of my work is now being done on 8-track and then transferred to 24. There are two reasons. First, the challenge, which is always half the battle, and then the fact that the frequency response on the playback is slightly different than it is going in. That could be good or bad. For us, it's good because, for my money, drums always sound better when the tape speed is 15 IPS instead of 30. If I had my druthers, I would have both a 16-track machine running at 15 IPS and a 24-track machine running at 30. I'd do all the basic tracks on the 16, put it away, do a stereo mix on the 24, and do all the overdubs and link them up together when we mix. That's the ultimate, because you get your drum sound, you get the space in between the tracks on the 16, you get the bottom end from the 15 IPS, and you never play the basic track reel over the tape heads until you mix.

"With a home studio, you also work more. You end up putting in a lot more time for less money. I probably saved about $25,000 in studio time on the Bob Welch project." — *Robyn Flans*

Shoes

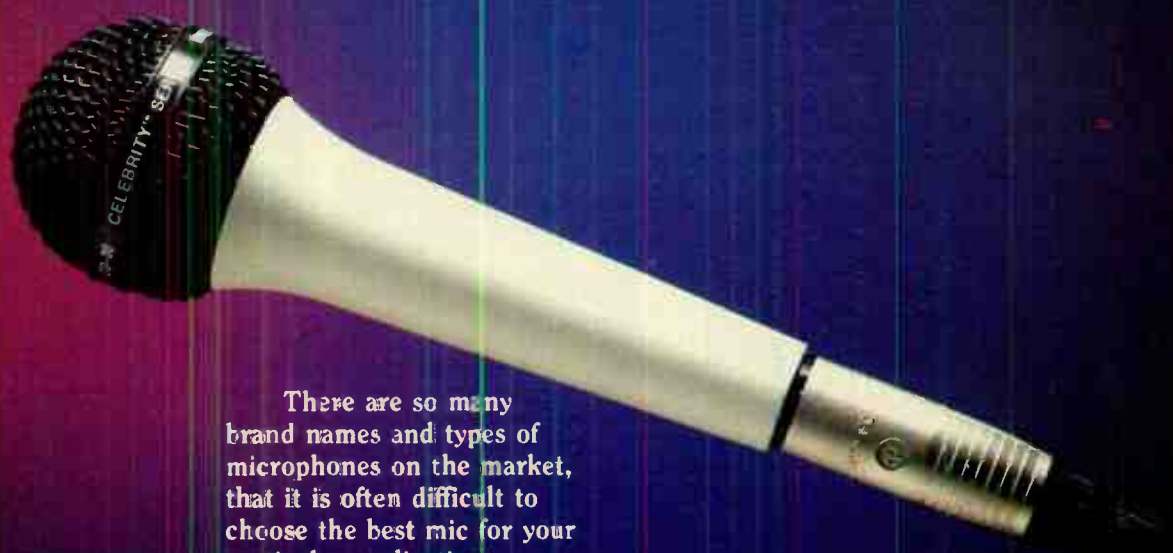
"We even use our funky home gadgets when we go into the big studios."

PAUL NATKIN/PHOTO RESERVE

Jeff Murphy (guitar, vocals), John Murphy (bass guitar, vocals), Gary Klebe (guitar, vocals), Skip Meyer (drums).
Occupation: *reinterpreting 60s pop classicism with striking originality and remarkable technical resourcefulness*
Recordings: *several home-recorded tapes and albums including the landmark* Black Vinyl Shoes *released in 1978; also three Elektra LPs*—Present Tense, Tongue Twister *and 1982's* Boomerang
Place: *Jeff, John and Gary all have demo-recording setups at home; the band has also built Short Order Recorder, a 16-track "home" studio in a storefront, sandwiched between a beauty parlor and a typesetter in downtown*

The Celebrity™ Series

Microphones for every application.



There are so many brand names and types of microphones on the market, that it is often difficult to choose the best mic for your particular application..... Peavey solves this dilemma with the introduction of our new Celebrity™ Series Microphones.

Each microphone in the Celebrity™ Series — CD-20™, CD-30™ and HD-40™ offers special response characteristics for various applications. Each mic is also offered with a choice of four cables. Example, if you choose the CD-20™ for vocal application, you have the option of a 25 foot XLR low impedance cable WITH OR WITHOUT an integral on/off switch (CD-20LS™/ CD-20L™) or a 25 foot high impedance cable (XLR to 1/4" phone plug) WITH OR WITHOUT the integral on/off switch (CD-20HS™/ CD-20H™).

Each 8 oz. 250 ohm Celebrity™ Series microphone features extended frequency response, three pin XLR connector in a die-cast alloy handle, and brazed steel mesh windscreens with integral foam "pop" filters and comes complete with a foam-lined carry bag, our new stand adaptor, and, of course, your choice of four super low noise 25 foot cables with top quality connectors.

We invite you to visit your nearest authorized Peavey dealer to take a look (and listen) or write Peavey Electronics Corporation, 711 A Street, Meridian, MS 39301 for a complete Celebrity™ Series brochure.

PEAVEY®

Zion, Illinois

Equipment: *(Short Order Recorder): Ramsa WR 8816 console, TASCAM 8516B tape recorder, Urei 3813 Dynaline speakers, two Auratone monitors, Crown DC 300 power amplifiers, Technics RS1500 half-track mastering machine, dbx 160X and 160 compressors, Omnicraft GT4 noise gates, Deltalab DL4 digital delay, MXR digital delay, a couple of Roland RE201 echo units, Roland Juno 60 synthesizer, Electro-Harmonix guitar micro-synthesizer, Delay Systems reverbplate, Bi-Amp one third octave 270 equalizers, AKG 415 and Shure SM57/SM58 microphones, Ampex 456 tape, Sennheiser 430 headphones*

Recorded in Jeff Murphy's living room all on headphones and mastered in a Zion, Illinois garage, *Black Vinyl Shoes*—fifteen invigorating pop 'n' roll tunes transformed by jangly guitars and resonant choirboy harmonies—should be an inspiration to home recorders everywhere. The band's musical and technical ingenuity, forced in great part by the limitations of their equipment at the time (TEAC 3340S 4-track tape deck, Peavey 1200S mixer, Tapco 2200 equalizer, Roland RE-201 echo, a handful of inexpensive mikes), resulted in a unique sound, the sunny charm and shimmering clarity of which is still an embarrassment to most major studio productions. Not surprisingly, Shoes have put many of their home recording lessons to creative use in proper 24-track situations, much to their producer's consternation.

"We've gotten into using all our funky gadgets in big studios," explains Jeff Murphy, "because that's how we first heard the songs, the sounds, at home. Like for guitar distortion on our old home tapes, I used a pre-amp out of a tape recorder. It gives these even harmonies so it sounds like a synthesizer. I used it again on 'Girls Of Today' from *Tongue Twister*. At first, it didn't sound quite right in the studio, maybe because the board was too clean. Then I remembered at home I'd first put it through a Roland echo and then into a cheap cassette deck. So I set it up the same way in the studio, put it straight into the board, and it sounded great, just squashed enough."

Murphy says his personal home studio setup (TEAC 3340 deck, Sony MX16 mixer, Roland RE301 echo, various MXR foot pedals and third octave equalizer, Casiotone VL1 keyboard, Mattel Synsonic drum synth, some Shure SM57 mikes) is also typical of John and Gary's. "The way we work out songs is that one of us does a 4-track version of a song at home, sometimes pretty elaborate with harmonies and a lot of overdubbed electric guitars or just a straight reading with acoustic guitar, voice and echo. Gary, say, will give me a cassette of the song. I dub it onto the 4-track in stereo, then I have two tracks to overdub my ideas with.

The new Short Order storefront studio, where Shoes plan to cut their next LP, will enable the band to retain the advantages of home recording in a more manageable space with 16-track quality. Murphy also has this great idea—"We could liven things up in the beauty parlor next door by installing headphones in the hairdryers. That way we could brainwash the women so they go home and get their kids to buy Shoes albums." — *David Fricke*

Jerry Harrison

"I like to write with the excitement of instruments playing around me."

DEBORAH FEINGOLD

Occupation: *providing percolating keyboard fills for the techno-funk rock of Talking Heads*

Recordings: *several records with the original Modern Lovers, all Talking Heads albums, his own 1981 solo LP* The Red And The Black, *various Heads-related projects*

Place: *Manhattan apartment or on the road*

Equipment: *TEAC 144 4-track cassette deck, Pioneer stereo amplifier, KLH speaker columns, Roland space echo, Roland TR808 rhythm machine, Prophet 5 and 10 synthesizers, Yamaha YC30 organ, Farfisa mini-compact organ*

"Sometimes I'll record something at home that's quite hard to duplicate in the studio. So I want a high enough level of quality to feel confident in case I decide to transfer that part onto a 24-track machine in the studio. I transferred tracks I recorded at home on my TEAC 144 onto the studio console when I was working on *The Red And The Black* and I defy anyone to tell me which tracks they are.

"In general, I don't use microphones to record at home. I record everything direct and I listen to what I'm playing through my KLH speakers and not through headphones. That way I'm listening while I play to what I will actually be hearing when I'm done. Of course, I have to be careful not to blow out the speakers, so I set the level of my Pioneer amplifier at normal playback volume.

"I can bounce tracks on the TEAC 144 but it's fairly complicated. I can't bounce to adjacent tracks because the heads are so close. When Chris Frantz and Tina Weymouth from Talking Heads were living next door to me, I'd record parts on all four tracks of my 144 and then go over and make a stereo mix onto their 144. That would give me two tracks left to record with.

"At home I record with whatever keyboard I happen to have on hand. Lately I've been working with a new programmable effects unit that Sequential Circuits will place on the market soon. I like recording with a programmable unit because I can write, play and store instrumental parts as I go along. I've never been able to write songs very well in a limited environment, just using an acoustic guitar or piano. I need the other instruments playing around me like a band. It's that excitement that drives me on." — *Stan Soocher*

From Our Hands To Jeff Baxter's

The Otari
½" eight channel
MK III-8

Before Producer/Artist Jeff Baxter rolls into expensive studio time, he rolls tape on an Otari machine. At Home. In his studio, Casual Sound.

"The Otari saves me a great deal of time and money. A recording studio was never intended to be a $150.00 per hour rehearsal hall, so I work out ideas and refine the tunes before I go into the studio.

All my pre-production recording for the last several years has been on my Otari. That machine has never left my studio, —it's been incredibly reliable.

There's a lot of musical moments that have been captured on that machine ... some of which have been directly transferred to the final multitrack masters... Elliot Randall, Doobie Brothers, on and on. The Steely Dan Pretzel Logic album was mastered on an Otari 2-Track. And, that's obviously a statement in itself... how I feel about the quality of the sound."

Jeff Baxter's always been into instruments that musicians can afford. It's obvious that he's also been heavily involved at the leading-edge of recording technology.

Besides telling you his feelings about Otari tape machines, there's just one other tip Jeff would like to leave you with:

"Try anything and everything and always roll tape."

OTARI. *Technology You Can Touch.*

Otari Corporation, 2 Davis Drive, Belmont, CA 94002
Tel: (415) 592-8311 Telex: 910-376-4890

Phil Manzanera

"If I get an idea, I can just zoom over to the studio and put it down."

MICHAEL PUTLAND/RETNA

Occupation: *guitarist extraordinaire with British art-pop institution Roxy Music*

Recordings: *nine Roxy Music albums, the latest being* Avalon*; select sessions with Eno, John Cale and Nico, albums with Quiet Sun and 801, and two solo LPs including 1982's* Primitive Guitars

Place: *former eighteenth century coach-house with a steeple and clock tower, about twenty yards from his house on his estate outside London*

Equipment: *Trident Series 80 32-track console, Ampex MM1200 24-track tape recorder, two ATR 100 mastering machines, JBL speakers with top end powered by a Studer amplifier and bottom end powered by a BGW amp ("I wanted to combine American bottom end with European top end"). Scamp rack, Eventide Harmonizer, AMS stereo harmonizer, Yamaha flanger, "lots of Roland space echoes," Roland digital delay, Fairchild limiter ("bought at the Abbey Road Studios sale"), Pultec equalizers, Urei limiters, an assortment of Shure, Electro-Voice, AKG and Neumann microphones, LinnDrum machine, Ampex Grandmaster tape, Lexicon 224 echo unit*

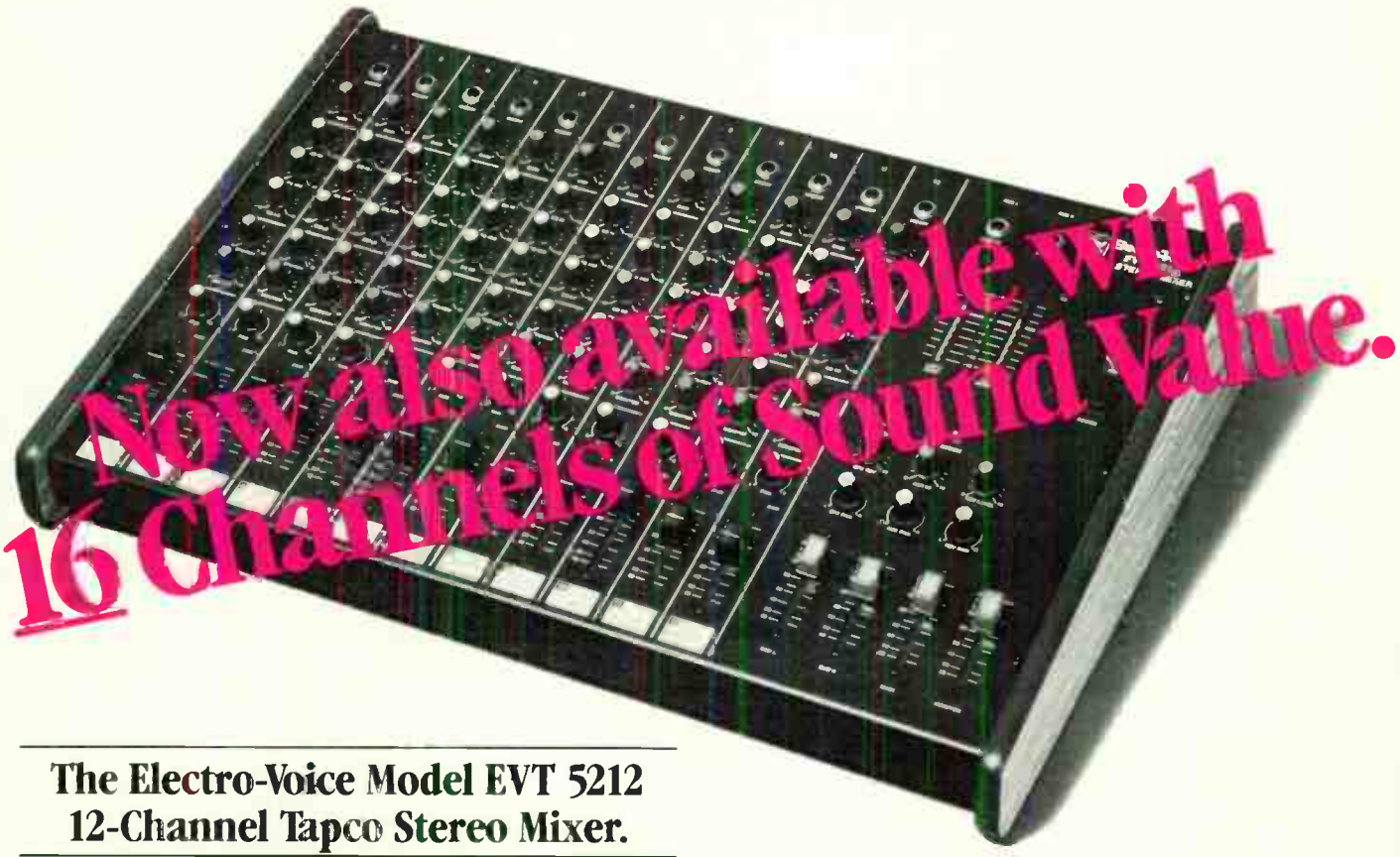
"The studio is quite unique in some ways because it's built from a musician's point of view. The control room is twice the size of the playing studio. That's because most of your time in a studio is really spent in the control room and many musicians want to play in the control room because the sound is so much better with real speakers rather than just headphones. So I had input sockets installed so you can plug in your guitar or keyboard in the control room. Then the inputs go straight into the studio and into an amp. Some studios do that by using a long lead from the guitar into the studio, but you tend to get a great loss of level from that.

"We also have our own old-fashioned echo room which is rather quaint. There are virtually no parallel walls. It was just an old gardening room that I put hardening concrete on the walls to make it very reflective. With its strange shape and sloping ceiling, it produces a very distinctive echo.

"Part of Roxy Music's *Flesh And Blood* and *Avalon* were recorded in the studio and I did my *Primitive Guitars* album there, too. And now people like Duran Duran, Cliff Richard and Orchestral Manoeuvres in the Dark are coming in to record. But it's great to have it so close to home because if I get an idea, I just zoom over there and put it down. I have the LinnDrum wired in permanently to the desk so it's easy to get a rhythm track. That helps with writing, too. You set up a pattern and immediately five ideas come to mind.

"For instance, I have some friends who make furniture. They were putting on an exhibition of their work and asked me to do some music for it. I was able to go into the studio and do a half hour's worth of music for them without a hassle or costing a fortune. It's one of those nice benefits, to be able to do favors like that for friends." — *David Fricke*

Electro-Voice Introduces 12 Channels of Sound Value.



The Electro-Voice Model EVT 5212 12-Channel Tapco Stereo Mixer.

NEVER BEFORE HAVE SO MANY BEEN ABLE TO SOUND SO GOOD FOR SO LITTLE.

The EVT 5212 Stereo Mixer is the first mixer to be engineered by the newly assembled electronics design team at EV in Buchanan.

It results from research into not only how a board should perform, but how it should function from an operational standpoint. It's no surprise, therefore, that the 5212 offers carefully structured gain throughout, delivering clean, transparent sound. Its flexible input modules feature 3-band EQ and a wide variety of other controls. Output functions provide the usual feeds, including effects send and return masters. Frequency response is a wide 20-20,000 Hz ±1dB, with THD of less than .05%. EIN is −128dB referenced to 150-ohm input source.

Other features include color-coded control knobs, sloping rear panel for easy hook-up and take-down, separate plug-in PC boards for easy servicing and a built-in front-panel BNC connector for a high-intensity mini lamp.

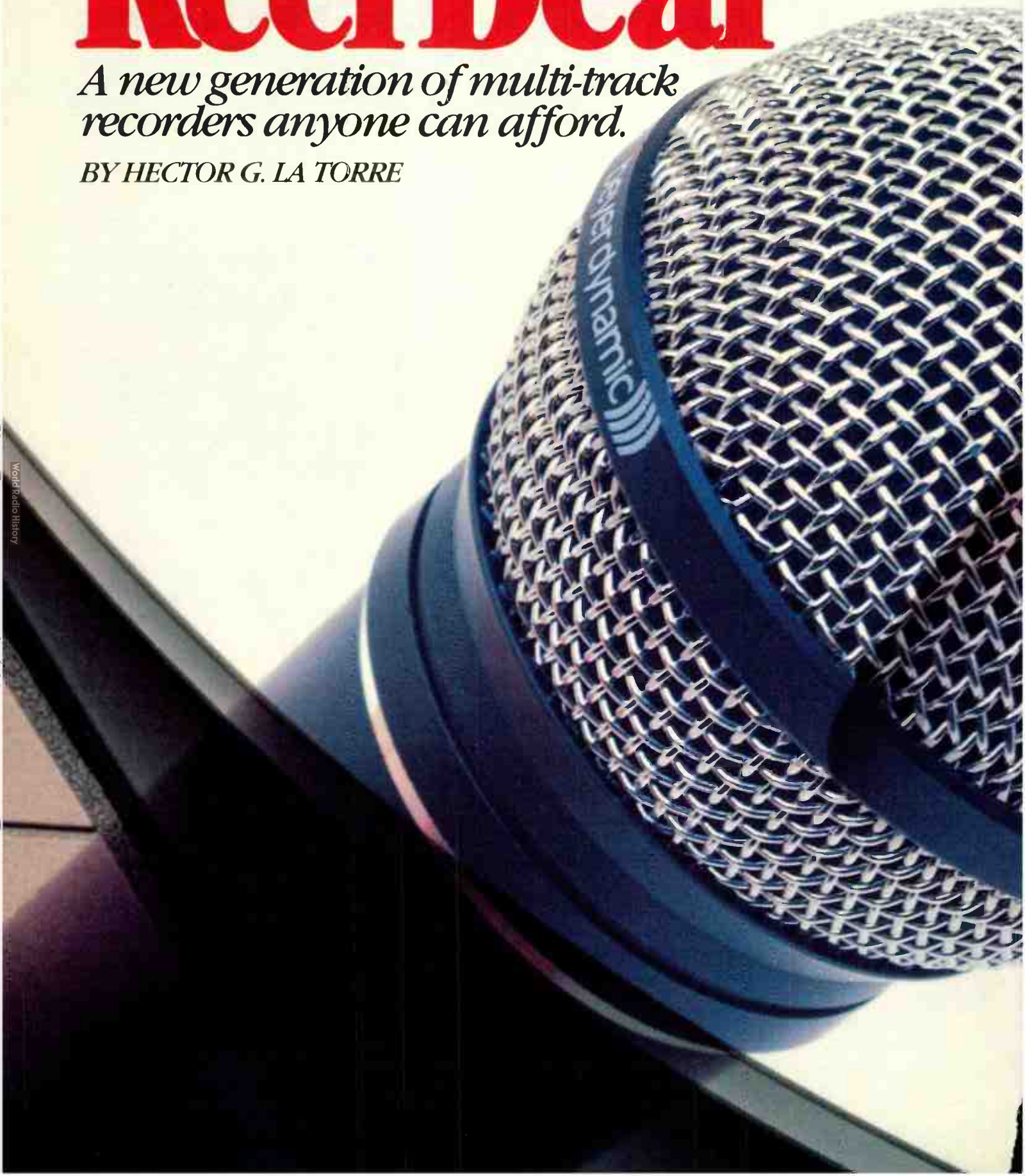
Words alone can't tell you how great this board looks and feels, or how good it sounds. Get a hands-on demonstration of the EVT 5212 at your EV dealer, or for information write: Greg Hockman, Director of Marketing, Music Products, Electro-Voice, Inc., 600 Cecil Street, Buchanan, MI 49107.

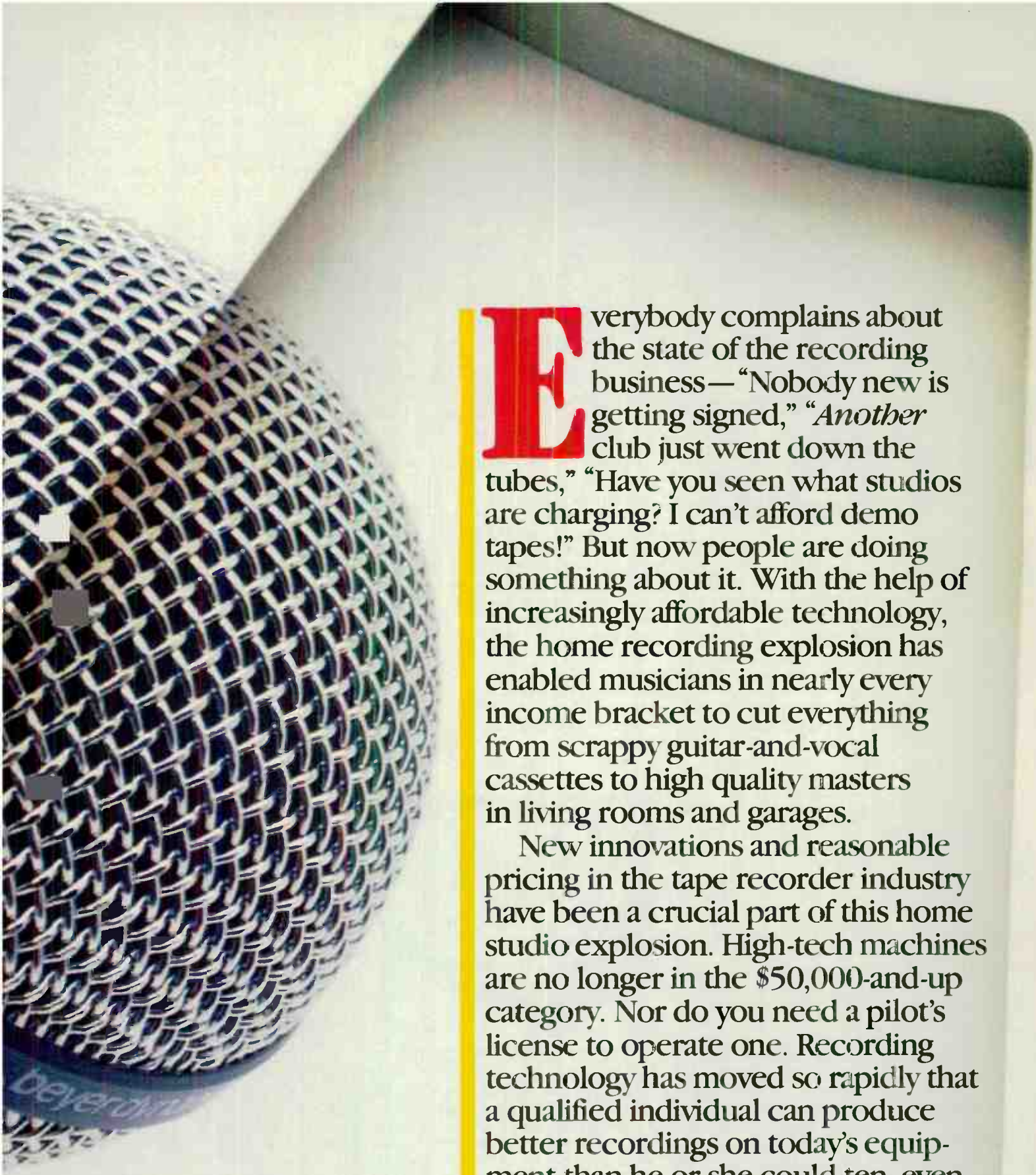
Ev® Electro-Voice®
SOUND IN ACTION™
a gulton company

Reel Deal

A new generation of multi-track recorders anyone can afford.

BY HECTOR G. LA TORRE





Everybody complains about the state of the recording business—"Nobody new is getting signed," "*Another* club just went down the tubes," "Have you seen what studios are charging? I can't afford demo tapes!" But now people are doing something about it. With the help of increasingly affordable technology, the home recording explosion has enabled musicians in nearly every income bracket to cut everything from scrappy guitar-and-vocal cassettes to high quality masters in living rooms and garages.

New innovations and reasonable pricing in the tape recorder industry have been a crucial part of this home studio explosion. High-tech machines are no longer in the $50,000-and-up category. Nor do you need a pilot's license to operate one. Recording technology has moved so rapidly that a qualified individual can produce better recordings on today's equipment than he or she could ten, even five years ago on more sophisticated

DEBORAH FEINGOLD

and expensive hardware. And anyone can be qualified.

There are three major companies offering comparatively inexpensive tape recorders with amazing capabilities—Fostex, TASCAM and most recently Yamaha. Of the three, Fostex and TASCAM offer a multitude of multi-track machines. What's more, they both can give you an 8-track machine for under $3,000 (all prices quoted here are the company's suggested retail figures).

Fostex A-8: 8-tracks on ¼" tape for $2.500

TASCAM offers the Series 30 model 38 for $2,750. It is an 8-channel machine which provides you with eight separate tracks to record on. It has professional 10½-inch reels, uses half-inch tape (the standard pro recorder would use one-inch tape; the wider the tape format, the less likelihood of cross-talk or one track leaking into another), operates at 15 IPS (inches per second), and weighs just under sixty pounds. The 38 allows you the luxury of composing a song one track at a time or recording on all eight at once. TASCAM also offers two other open-reel machines in the Series 30 line—the model 32, a 2-track, quarter-inch, two-speed (7½ IPS, 15 IPS) machine for $1,300; and the model 34, a 4-track unit operating with quarter-inch tape at 7½ IPS and 15 IPS for $1,700.

The Fostex Corporation of America offers three separate-but-equal machines in its open-reel series of recorders/producers. For $850, you can get the A-2, a 2-track, 2-speed recorder in a quarter-inch tape format using 7-inch reels. It weighs twenty-nine pounds and works as a mastering desk. The A-4, obviously, is a 4-track machine that checks in at $1,450. The A-8, just as obviously, is an 8-track and its biggest selling point is that it comes in a quarter-inch tape format. Running at 15 IPS, it also has 7½ IPS as an option and costs $2,500.

Remember, if you record on a multi-track machine of four or eight tracks, you are going to need a 2-track deck for mixdown, i.e., to combine those four or eight separate tracks into two tracks of a stereo master tape. You will also need a flexible mixing board to make that job simple. Don't let this frighten you; the mixer is often as easy to use as the machines and each one of the companies mentioned in this article offers mixers. Some, as you will soon see, are combo mixer/machines.

Some food for thought: before you throw down money for any recorder, think about your needs. Are you strictly a songwriter sending out demos? Do you need more than two tracks of voice and guitar or piano? You may play in a band or you may play several instruments and write and arrange parts. You may want to lay down an electronic drum track (or two), then come back and lay down a bass guitar, a rhythm guitar track, lead guitar track and a vocal (plus harmonies). For that, you'll need additional tracks. And if you learn a technique called bouncing or ping-ponging, you may need fewer original tracks than you originally thought.

For example, bouncing tracks (in its simplest form) allows you to record on all four tracks of your 4-track machine, then take those four tracks, mix them, transfer them to another recorder (usually a 2-track) and then bring them back mixed and balanced to one track of your original 4-track tape. The result? You now have three open tracks on your original tape on which to add more instruments. But you must be very careful about the mixing (or pre-mixing) of those first four tracks because their balance and tonal structure are unchangeable once transferred. Eq changes will affect *all* original tracks—not just one. But with a bit of planning, you can see the creative and financial advantages of bouncing tracks.

The Portastudio: compact, flexible, affordable.

The recorder/reproducers from TASCAM and Fostex have as many similarities as differences. For instance, the machines, according to format, cost approximately the same. (TASCAM's model 22-2 2-track for $775 is closer in price to Fostex's A-2 than is TASCAM's model 32.) The units do pretty much the same thing—and do it equally well. However, there are design and philosophical differences, and that is where you really need to see a reputable local dealer who can explain and show you these design differences first hand.

TASCAM, as an example, prefers to use the half-inch tape format for its 8-track model 38. Fostex opts for the quarter-inch tape format in its A-8. Theoretically, the half-inch is quieter and more professional. But half-inch is more expensive, more difficult to obtain, and for demo work the added track leakage may not be critical to you. Also, you can record all eight tracks simultaneously with TASCAM's 38, while you can record just four tracks at one time (1-4 or 5-8) with the Fostex A-8. That is very important *if* you are recording a whole band at once. But if you are building a demo track-by-track, the difference is irrelevant because you can't play eight instruments at once. (Well, I can't anyway.) However, guitarist Ryo Kawasaki (Elvin Jones, Gil Evans) has recorded his latest release on the Fostex A-8 and believes you can record anything on the new breed of multi-tracks—even for commercial release, as he has done.

Another point is reel size. TASCAM's are all 10½-inch pro-type reels which hold 2,400 feet of tape. Fostex supplies 7-inch reels which hold 1,800 feet. Your immediate reaction might be the more tape the better and, according to your musical tastes (are you Mozart's great great grand-child?), you may be right. You certainly don't want to change reels in the middle of an idea. But more tape costs more money, and you can get a lot of 3:30 pop songs or ten-second commercials on 1,800 feet of tape. Decisions, decisions....

Now, let's discuss my personal favorites—the new 4-track cassette recorders. TASCAM calls its 244 Portastudio ($1,300) "a complete portable, 4-channel multi-track recording/mixing system." Fostex's model 250 ($1,300) is "a self-contained multi-track cassette recorder/mixer." Yamaha has also entered the fray with the MT44 4-track recorder/mixer. Still in production with a promise of availability soon (price to be determined), the MT44 is a crucial addition to Yamaha's Producers series which already includes a headphone amp with headphones (MA10, MH10), two mixers (MM30, MM10), powered monitor speakers (MS10), monophonic synthesizer (CS01) and a drum machine (MR10).

The Fostex philosophy regarding products like its 250 is that it is a "personal product, for real people in real situations." A Yamaha spokesman calls the MT44, available in August, "user friendly." In other words, they offer enormous opportunities to the non-technical musician as well as to practiced recorders. The idea is to be able to record four channels independently in one direction on a cassette. (TASCAM and Fostex suggest C-60 or C-90 high-bias tape from TDK or Maxell.) The tape runs at 3¾ IPS, although Fostex also offers a model 250AV (audio-visual) machine

YOU ONLY HAVE TO GET IT RIGHT ONCE!

That's what multitrack is all about. And with the PORTASTUDIO you get it all, basic track, overdub, remix, in one portable package. A classic the day it was introduced. With the improved Model 244, it gets a little easier to get it, because you get more of the tools you need for 4 Track production. 4 Track simultaneous record to get it all at once. Two section sweep E.Q. to get it right after you've got it down, Stereo effects send and receive and a patch point on each input for YOUR effects so you can get in and out. A direct output from each track so you can copy or transfer to 8, 16 or 24 track and go on. A remote punch-in/out foot switch so you can get in tight. Two headphone jacks, so two can get to work without loudspeakers, and now—Full time dbx* noise reduction! We make the broadest line in the industry. TASCAM means business, multitrack, multi-image and much more. Talk to your dealer to find out how much more, and—GO GET IT!

TASCAM
TEAC Production Products

*dbx is a trademark of dbx, Inc., Newton, MA

which runs at 1⅞ IPS. Yamaha's MT44 operates at 1⅞ IPS.

These units are all built of sturdy high-impact plastic, weigh in at no more than twenty pounds, and are quiet, dependable performers when properly used. Utilizing standard phone jacks for the mike/line inputs, they accept most unbalanced high- or low-impedance microphones and standard electronic instruments.

Recording speed is important here. The 3¾ IPS record speed of the TASCAM and Fostex machines means you cannot play your 4-track recording on a standard 1⅞ IPS home cassette player. The Fostex unit, though, is compatible with home units operating at 3¾ IPS. Otherwise, you must mix down on 2-track and then dub onto a standard 1⅞ IPS cassette if other band members need copies or don't own their own multi-tracks.

Briefly, the mixer sections on these cassette models offer four input faders and a master fader (Yamaha also has AUX IN and ECHO VOLUME faders). They also boast limited but worthy two-band eq, pan pots, tape transport controls, noise reduction (dbx for TASCAM, Dolby C for Fostex, Dolby B or C for Yamaha), VU or LED peak meters and headphone jacks. In short, they provide all the essentials, with the luxury of foot switches or foot switch capabilities so the solo musician can punch in and punch out a part as the tape rolls. Note that the TASCAM 244 and Fostex 250 are self-contained; the Yamaha MT44 is based on a modular principle. If you already own a mixer, you need only purchase the MT44 recorder.

TASCAM, Fostex and Yamaha are not the only game in town. But with manufacturers such as MCI, Ampex and Studer-Revox, you are getting into the upper professional stratosphere, usually 2-, 16- or 24-track open-reel pro studio models of greater weight and corresponding price. While Otari does not offer any recorder/mixer combinations, the company does make several competitively priced 4- and 8-track machines such as the MK III/8, an 8-track recorder with 10½-inch reels, half-inch tape format, and 7½ and 15 IPS speeds for $5,295. (The price is actually more competitive with TASCAM's series 58 8-track recorder, priced at $5,795.)

Otari also makes an MK III/4 4-track machine with the same features as the III/8 for $3,895. In the cassette recorder field, the mixing board company Studiomaster now incorporates a 4-track cassette operation in one of its mixers to create the Studio 4 ($1,650) with six input channels, three-band parametric eq and Dolby B noise reduction. And as we go to press, British manufacturer ITAM is about to introduce a new series of affordable open-reel multi-track recorders stateside. The prices will be much steeper—in the $8,000-to-$12,000 range—but with features such as one-inch tape format and three-speed operation (7½, 15 and 30 IPS), these machines could, ahem, turn some heads. Ⓜ

Why Beyer microphones give you more extraordinary performance for the most ordinary applications.

Beyer M 88

Beyer M 201

Beyer M 160

There are other microphone alternatives when high sound pressure is a factor.

As Sennheiser claims, the MD 421 undoubtedly stands up to extremely high decibel levels and has other features that have contributed to its popularity. But if you're already using the MD 421 to mike loud instruments or voices, we suggest that you investigate the Beyer M 88.

The Beyer Dynamic M 88's frequency response (30 to 20,000 Hz) enhances your ability to capture the true personality (including exaggerated transients) of bass drums, amplified instruments and self-indulgent lead vocalists.

The Beyer M 88 features a matte black, chromium-plated brass case for the ultimate in structural integrity. Beyer microphones are designed for specific recording and sound reinforcement applications.

When you need a rugged and versatile microphone, consider the alternatives.

For over 10 years, engineers have used mics like Shure's SM57 for the widest variety of applications in the studio. And we feel that one of the main reasons more engineers don't use the Beyer M 201 in this context is simply because they don't know about it. Those who have tried it in the full gamut of recording situations have discovered how it can distinguish itself when miking anything from vocals to acoustic guitar to tom toms.

The M 201's Hyper-Cardioid pattern means that you get focussed, accurate reproduction. Its wide and smooth frequency response (40 to 18,000 Hz) provides excellent definition for the greatest number of possible recording and sound reinforcement situations.

Each Beyer Dynamic microphone has its own custom-designed element to optimize the mic's performance for its intended use.

You may not always need a condenser microphone for "critical" recording applications.

Some engineers prefer condenser microphones like the AKG C 414 to accurately capture the subtle nuances of a violin or acoustic piano. But should you have to deal with the complexity of a condenser system every time this kind of situation comes up?

The Beyer Dynamic M 160 features a double-ribbon element for the unique transparency of sound image that ribbon mics are known for. While its performance is comparable to the finest condenser microphones, the M 160's compact size and ingenious design offers significant practical advantages for critical applications.

Beyer Dynamic microphones offer state-of-the-design technology and precision German craftsmanship for the full spectrum of recording and sound reinforcement applications.

The Dynamic Decision

beyerdynamic

*Documentation supporting specific comparative claims available upon request.

Beyer Dynamic, Inc. 5-05 Burns Avenue, Hicksville, New York 11801 (516) 935-8000

HOME ECONOMICS

R. Stevie Moore's Cheap Thrills

SHARON PRYOR-CARTER

R. Stevie in his rat's nest of electric hazard and creative hyperspace.

BY FREFF

Welcome, sisters and brothers, to a sermon that's a little lecture and a lot of lift-off! Have you got a secret hankering to...*record*? Have you drooled on the sidewalks while staring into the window of your local tape recorder store? Have you, like me, traded a beloved instrument for enough mixing time to finish off a thousand-to-one shot at rock 'n' roll success? Well, friends, times are Not Necessarily Good, especially if you're easily blinded by the shiny chrome and fancy servo-motors at the top of the line (as glimpsed from the very bottom of your wallet). But there *is* a chance: for you, for me, for the most poverty-stricken addict within the range of these words. So take heart, take heed and lend an ear to the story of that prolific and eccentric home-recording wizard of Upper Montclair, New Jersey—*Mr. R. Stevie Moore!*

(Cue nineteen-guitar feedback fanfare, recorded one line at a time on two quarter-track machines and bounced back and forth until the tape hiss sounds like a steam engine.)

It starts, like a lot of good music stories. on the road. That's where R. Stevie was born, thirty-one years ago. His dad was Bob Moore. *The* Bob Moore; not a household name, but the bass player on nearly every major release out of Nashville you might care to mention—Red Foley, Willie Nelson, Roy Orbison, Jerry Lee Lewis, Elvis... four sessions a day, that's where you could find Bob Moore. And that's the kind of highly-charged musical atmosphere that R. Stevie grew up in.

He couldn't stand it.

Nowadays he feels somewhat differently, but back then, country music just didn't do it for him. Instead, it was the 60s thing, the Beatles and the English Invasion, that got him to grab a guitar and join garage bands, belting out versions of "Louie, Louie" and "Hang On Sloopy." There was the occasional country session to pay the rent, but it was too easy, too *safe*. "To this day," he admits, "that's a haunting kind of thing. I could have just stayed there and had all the Cadillacs I wanted, forever."

For better or worse, R. Stevie was not in the right place or time, and the pressure was on. All that eclectic strangeness in his soul demanded an outlet. Ironically enough, it was a job song-plugging for his dad's country-western publishing house that provided the final. perverted push. After a hard day's schlepping grade-B cry-in-your-beer tunes to Nashville's Music Row, what was a poor unintentional renegade to do but plug into the first in a string of cheap stereo tape decks and let it all go? "It was real brash, totally separate. I couldn't have played it for my father."

Maybe not for his dad, but certainly for his uncle, Harry Palmer. Harry had been the mastermind behind a 60s psychedelic group called Ford's Theatre, and had an open ear for R. Stevie's blend of pop and passionate experimentation. He acted as a kind of long-distance mentor, helping finance instrument rent-

continued on page 104

PORTABLE. POWERFUL. PROFESSIONAL.

AFTER THE FIRST SET, YOU'LL WONDER HOW YOU GOT BY WITHOUT IT.

If you're like most working musicians, there's an odd assortment of semi-professional sound gear that takes up a lot of your space. Like an old familiar song, you face the frustration of inadequate sound and the anxiety of wondering whether or not your gear will get you through the night.

Introducing a new tune.

THE TOA MX106™ SELF-POWERED MIXING SYSTEM.

Portable, compact, powerful and loaded with professional performance and features, the MX106 is engineered to help turn the typical, marginal P.A. into a first-rate sound system. The rugged MX106 moves around easily, sets up quickly and delivers recording studio sound quality.

EVERYTHING YOU NEED STARTS WITH THE INPUTS.

Six inputs accept either balanced or unbalanced sources: low or high impedance mics, guitars, keyboards, drum machines—you name it. On each input you get three band eq., a trim control and peak reading detection circuitry. Goodbye overloading and distortion.

AN INTEGRAL POWER AMPLIFIER.

The internal power amp is rated at 300 watts into 2 ohms! It's short-circuit and overload protected. And a specially designed rolled aluminum heatsink guarantees excellent heat dissipation for maximum system reliability. Our AutoComp™ feature keeps operating headroom at an optimum level, protecting speaker systems from damaging square waves.

MASTER CONTROL.

The MX106 has a full one-octave graphic equalizer with a bypass switch. There's two auxiliary inputs with pan and level control, and fluorescent bar graph meters. There's even a built-in electronic Analog echo unit instead of the conventional reverb.

We've provided a complete patch-bay for the interface of peripheral electronics and our exclusive BUSS-LINK™ lets you easily increase mixing capacity.

SOUNDS GREAT, BUT HOW MUCH?

For $719.00* you can't buy a more powerful and compact professional sound package.

*Manufacturer's U.S. Suggested Price

Add to this the specs. that engineers like to talk about.

MX106 SPECS:

MIXER	
Freq. Resp.	-0, -3dB 30Hz - 20kHz
THD	<0.05% (-4dBm @ 1kHz)
E.I.N. (Noise)	-130dBm (20Hz - 20kHz)
POWER AMP	
Freq. Resp.	-0, -1dB 5Hz - 40kHz
THD	<0.1% (200 mW to 200 Watts RMS, 20Hz - 20kHz) Typ. below 0.05%
Rated Power (RMS)	300 Watts (2 ohms) 200 Watts (4 ohms) 120 Watts (8 ohms)

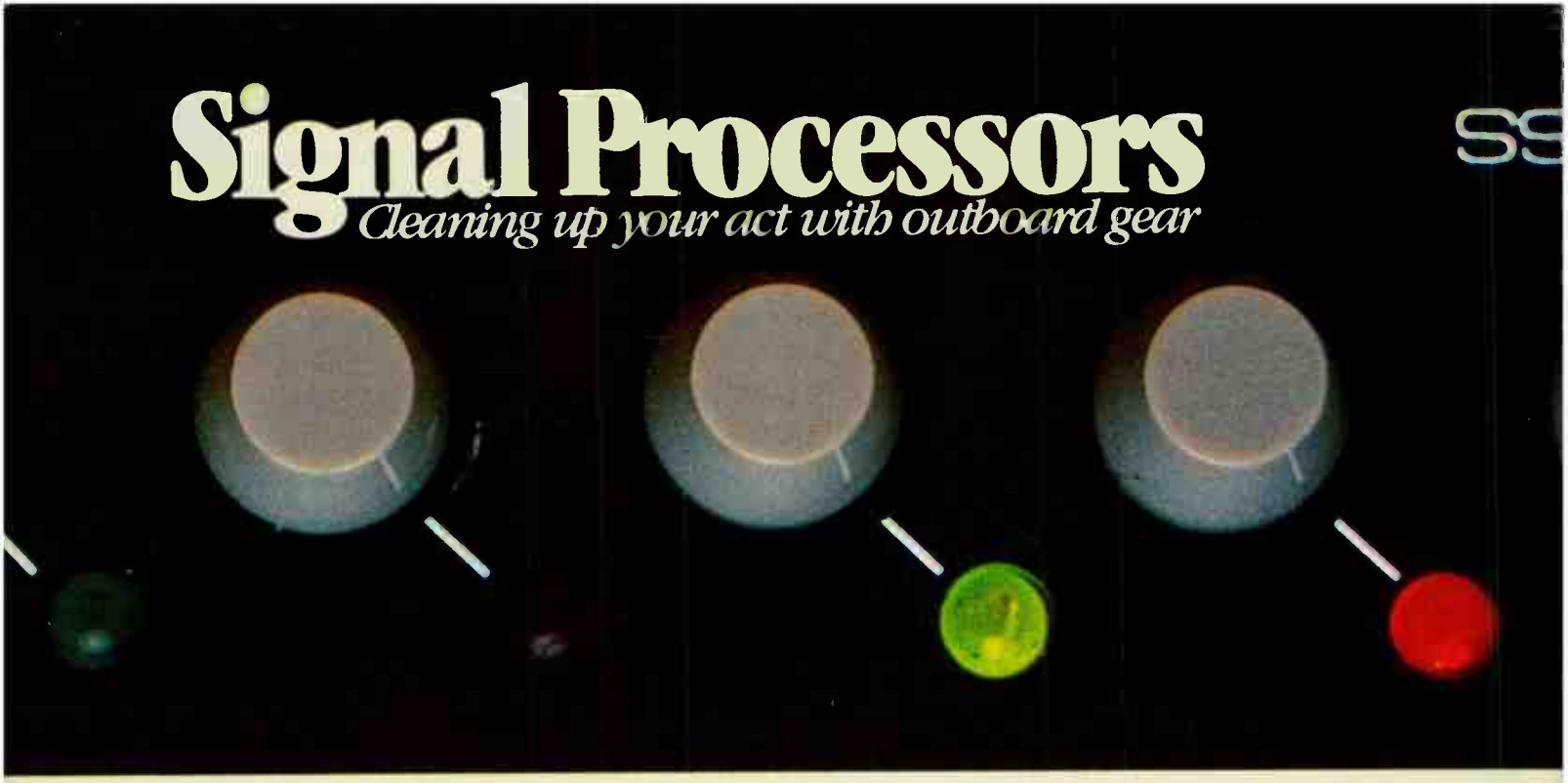
Ask for a demo at your nearest dealer or contact us direct for full technical data.

TOA Professional Sound & Communications
480 Carlton Court, South San Francisco, California 94080 (415) 588-2538
In Canada: 10712-181 Street, Edmonton, Alberta T5S 1K8 (403) 489-5511

Dealer inquiries invited

Signal Processors

Cleaning up your act with outboard gear



BY CRAIG ANDERTON

So you've plugged in your multi-track recorder, set your mixer controls and carefully (so carefully!) recorded your latest song. But on mixdown, something's missing—a kind of polish, or sheen, that points up the difference between professional and amateur sounding tapes. The answer for you might be the same answer as for the big studios: *outboard* audio processors (outboard as opposed to those processors already built into a mixing board) which let you stretch, thicken, compress and generally sculpt sound into something more to your liking.

The bad news is that while these processors will make your sound bigger, they will also make your bank account smaller. But the good news is that, thanks to recent technological advances, sound modifiers are becoming less expensive while retaining (or in many cases surpassing) the quality of older, more costly devices.

There are several different families of signal processors. Space prevents us from giving anything more than an overview, but the information below should help you understand what signal processors are all about, and which ones you will find most useful in a home studio.

Equalizers

Equalizer is a fancy word for tone control. Although your mixing board may already include one equalizer per channel, these are not the only game in town and are often not as flexible as outboard units.

An outboard *graphic equalizer* lets you boost or cut the frequency response at several preset places in the audio spectrum. This boosting or cutting action affects a relatively broad band of frequencies, with each band having its own boost/cut control. For example, if your guitar needs a little more zip in the upper midrange, less highs to reduce hiss a bit, some midrange punch, a somewhat smoother lower midrange and a rumbly bass sound, then you and a graphic are made for each other.

A *parametric equalizer* is probably your best bet for solving specific problems—a bad hum on an amp, a single drum that's too prominent in the mix, a squeaky piano chair, or some sibilance problems on a vocal. With a parametric, you can dial in the specific frequency you want to boost or cut, as well as determine the *bandwidth* of the response. For example, to get rid of some 60 Hz AC hum, you would dial in 60 Hz exactly, and adjust the parametric for the narrowest possible bandwidth so that the hum frequency, *and only the hum frequency*, drops out when you set the boost/cut control to maximum cut. To attenuate a drum that's too prominent in the mix, you would dial in the frequency of the drum through trial-and-error, set the bandwidth a little wider than in the last example, and adjust the boost/cut control until the drum fell right into place in the mix. You may also use broader bandwidth settings for more general response shaping. To allow for altering more than one frequency at a time, most parametrics include multiple stages which operate independently of one another.

There are other types of equalizers, and variations on the ones mentioned above, but a good outboard graphic, along with a multi-stage parametric, will go a long way toward solving any eq problems that you may encounter. One caution though: there are a lot of quasi-parametrics on the market, so look for a unit which has *independently adjustable* frequency, bandwidth and boost/cut controls.

Limiters

Tape recorders would ideally like a nice, steady signal with a limited dynamic range, but the real world is not that accommodating. Think of a drum part which varies from lightly tapping the skins with your fingers to hitting the drum as hard as possible with drumsticks. If you set the record level high enough to handle the loud peaks, the soft parts will be buried in the noise. But if you set the level so that the recorder is sensitive enough to pick up the weak sounds, the stronger sounds will overload the recorder and cause distortion (not that this is always bad). The solution to handling signals with a wide dynamic range is the *limiter*. This magic device lets you clamp peaks to a nice, safe level—say, a few dbs above zero on your VU meters. Then even if a massive peak comes along, the limiter acts as a safety valve which won't let the sound exceed that preset level.

Since heavy limiting action may color the sound (again, this is not always bad), some limiters boast of special features. These include soft knee limiting, which brings the limiting action in smoothly instead of just switching it in when peaks occur, and gentler clamping actions, where (for example) an 8db level

Full Bandwidth Digital Delay... Naturally!

The *EFFECTRON*™ series is the *only* low cost, full bandwidth, high performance line of digital delay processors. A real technological breakthrough unmatched by anyone!!!

At last—you can afford high quality, natural sounding digital delay.

Visit your local dealer and check it out!

Listen and compare . . .

ADM-256
¼ Second Delay
$499*

ADM-64
Flanger/Doubler
$399*

ADM-1024
Full Second Delay
$699*

Music & Electronics...Naturally!

DeltaLab

*Manufacturer's Suggested Retail Price

change at the input might only produce a 2 db level change at the output.

Reverb Units

For thousands of years, music was heard exclusively in an acoustical environment. Since a lot of home studio engineers record *direct* (where an instrument plugs directly into the mixer console), this sense of acoustical space is lost. A reverb unit helps put this space back in again by simulating the sound of playing in a large room.

The least expensive reverb is the *spring reverb*, which you're familiar with if you've ever kicked a reverb guitar amp really hard and heard a thunderous sound—that's the sound of the springs slapping against their casing. Spring reverbs have improved greatly over the last few years, and are capable of surprisingly good sound. If they're not good enough, though, you can install a *plate reverb* system, providing you've got the space and the bucks. Plate reverbs give a clean, clear, bright sound, but can cost a couple thousand dollars and up.

If cost is no object (ha!), there are digital reverb units which let you synthesize virtually any type of acoustical space. In fact, some units have suggested settings which let you replicate the sound of famous concert halls. You may not be able to afford one of these wonders right now, but just wait...the same forces which have led to the $100 home computer will no doubt lead to the under-$1,000 digital reverb before long.

Delay Lines

A good delay line is a thing of beauty (not to mention hit singles). Depending on how you twiddle the dials, it will give you flanging effects (those jet airplane-like sounds featured in the Small Faces' "Itchycoo Park," numerous Hendrix albums, and the break in the Doobies' "Listen To The Music"), chorusing effects (check out the guitar sound on "De Do Do Do, De Da Da Da" by the Police), doubling effects when it sounds like two instruments are playing the same licks simultaneously, slapback echo (that tight echo featured prominently on rockabilly music), repeat echo effects (which are all over any recent Clash or reggae dub album), and more esoteric sounds such as pitch-blending (instant Duane Eddy), vibrato (sort of the electronic equivalent of a guitar's vibrato tailpiece) and stereo simulation which turns a mono signal into stereo.

There are two types of delay technology, *analog* and *digital*. Although at one point analog delays were a cost-effective alternative to the more expensive digital delay lines, digital delay prices have tumbled—make that crashed—in the last few years, and about the only advantage offered by analog technology today is a wide sweep range at the lowest cost. Wide sweep ranges are vital for dramatic flanging sounds, so some studio-quality flanging units still use analog technology, and rightly so. Analog delays are also used in stomp boxes (foot pedals) where cost is paramount, but most modern studios depend on digital technology to create delay and chorusing effects.

Digital delays trade off cost, frequency response and delay time. For example, for about $500 you may obtain relatively short delay ranges (a couple thousandths of a second to about a quarter of a second) with good frequency response, or you can stretch that range out to almost a second for the same price—but with less high frequency response, and possibly a grittier sound. It seems that every delay has some magic feature which separates it from the rest, such as programmability, lowest cost per millisecond of delay, longest possible delay, a pulse output which allows synchronization tricks and so on. The field is very volatile, so if you're interested in a delay, try to find a store with a wide selection.

Pitch Transposers

These devices actually let you change

continued on page 102

The A to Z of Signal Processors

Key to Abbreviations
multi-prssr - wide range of signal processors available
eq - equalizer
x-over - frequency dividing network
cmp/lmtr - compressor limiter
nr - noise reduction
rta - real time analyzer

ADA - multi-prssr
AKG - delay, reverb
Altec Lansing - eq, x-over, cmp/lmtr
Ashley Audio - eq, cmp/lmtr
Aphex - enhancer
Audio and Design Recording - multi-prssr
Audio Digital - delay
BGW - x-over
Boss - multi-prssr
Bi-Amp - eq, x-over, cmp/lmtr, reverb
Carvin - x-over, eq
Cerwin-Vega - eq, cmp/lmtr, x-over
dbx - multi-prssr
Deltalab - multi-prssr
DOD - multi-prssr
Dynacord - delay, reverb
Electro-Harmonix - multi-prssr
Electro-Voice - reverb, eq, x-over
Eventide Clockworks - multi-prssr
EXR - enhancer
Fostex - multi-prssr
Furman - multi-prssr
Goldline - rta, noise gen
Gotham Audio - multi-prssr
Ibanez - multi-prssr
Korg - delay
Lexicon - multi-prssr
Loft - multi-prssr
Mic Mix - reverb, nr
MXR - multi-prssr
NEI - multi-prssr
NEXT Effects - multi-prssr
Orban - multi-prssr
PAIA - multi-prssr
Peavey - eq, x-over
Phase Linear - eq, x-over
Pulsar - rta
Rane - eq, rta, x-over
Roland - multi-prssr
Sequential Circuits - multi-prssr
Soundcraftsmen - eq, rta
Spectrasound - eq, rta
Sundholm - eq, rta
Sunn - x-over
TASCAM - eq, reverb, nr
TOA - multi-prssr
Urei - multi-prssr
Ursa Major - delay, reverb

BILL BRUFORD AND SIMMONS DRUMS: PROOF THAT THE FUTURE WORKS.

Bill Bruford doesn't play the new Simmons electronic kit because it's the most amazing looking set ever made. Or because it comes in a range of 7 dazzling colours. Or because it can fit comfortably in the trunk of even the smallest auto.

Bill's not bothered about things like that.

But, as a truly creative musician, what he is bothered about is finding the kit that can help him extend the frontiers of his craft.

Bill uses Simmons live and in the studio because (unlike most electronic drums) our kits are for playing. Not for playing with.

"I believe that, just as the electric guitar revolutionized guitar-playing, the introduction of Simmons drums is just the beginning of a new era that will make the drummer's art more challenging, more exciting than ever before."

But you don't have to take Bill's word for it. Send $2 to us at Simmons Group Centre Inc., PO Box 1444, Reseda, CA 91335 and we'll send you a special recording of Simmons drums in action.

Then, like Bill Bruford, you'll be convinced that the sound of Simmons really is the sound of things to come.

And if you'd like to see Bill play Simmons on video, write, enclosing $53.95, for 'Bruford and the Beat' to Axis Video Inc., PO Box 21322, Baltimore, Maryland 21208.

SIMMONS

THE·DRUMS·OF·THE·FUTURE

SIMMONS GROUP CENTRE INCORPORATED, PO BOX 1444, RESEDA, CALIFORNIA 91335. TELEPHONE: 213 884 2653

Life in the Fast Track

Larry Fast Scores at Home

SHARON PRYOR CARTER

Fast in his playroom studio, meditating on interplanetary disaster.

BY LARRY FAST

The doorbell rings. It's the man from Federal Express again with a package. He's here for the tenth day in a row with a three-quarter-inch video cassette for me and he wants to know what's going on.

Come to think of it, so do I. The last few weeks have been a blur of days and nights of unending work, bleary eyes from looking at tiny numbers on a video monitor and following script dialogue, not to mention the ulcer-generating burden of being creative on demand. What *is* going on? Just your average feature film soundtrack being written and recorded on electronic instruments at home. And the deadline is only a few days away.

This strange tale takes place in the first few weeks of 1982 for a science fiction film called *The Jupiter Menace* which, in spite of relentless pressure to finish, is still at this writing not in general release. [The soundtrack album is out on Passport Records, who issue all of Fast's Synergy electronic music albums.] It was even earlier in the spring of 1981 when *Jupiter* producer Lee Auerbach first contacted Passport about the soundtrack. I had been suggested by the project's chief film editor David Schwartz, apparently a fan of my Synergy records. But after a few letters and a preliminary script were exchanged, it was not until late '81, near the end of my work on Peter Gabriel's fourth LP, that I was informed that *The Jupiter Menace* was not only active again, but urgent. As a battery of lawyers hacked out a deal, Lee and I plowed through the over-200-scene shooting script (basically about how alignment of the planets causes cosmological disasters on earth).

We went over every word in the script and marked off scene-by-scene where the music cues would be, a general sense of what the music should be (military, spacey, pretty, moody), and how long each bit would be, based on Lee's timing notes on the editing in process. The original idea was for the film people to license existing Synergy LP material to match their scenes and I would create five or ten minutes of additional music. Eventually, the existing music fell away to only eleven minutes and the new music totaled almost forty minutes. And I had yet to see a single frame of film.

Theoretically, one reel of film (ten to twelve minutes) could be edited every other day. The reel would be then transferred to three-quarter-inch video tape with a stereo audio track, one track with production sound and the other with a SMPTE time code (a digital code that numbers each video frame by hours, minutes, seconds and frame number to

MAKE IT WITH THE MIX.

Introducing the new Series 200.

What separates ordinary from extraordinary sound also separates our new Series 200 mixers from all other pro audio consoles.

Soundcraft's Series 200 mixers are designed to be more musical, more portable and more affordable than anything in their class. In fact, the Series 200 creates a completely new class of mixing consoles.

These mixers are as versatile as you are talented. In 8, 16 or 24 channel sizes you'll get a mix that really moves audiences. In a console that's portable enough to move with you. But don't let the size fool you. The features, functions and circuitry are comparable to our larger studio mixers. In addition, they are broadcast compatible, rack mountable and of course, perfectly suited for club installations, live and studio recording.

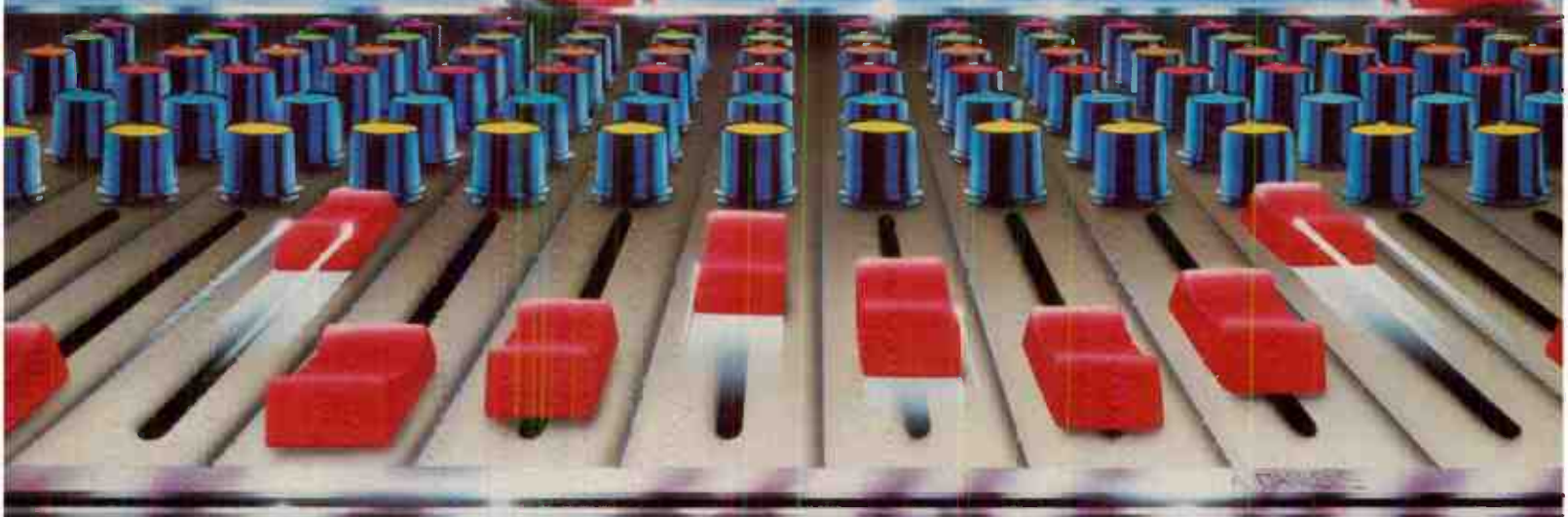
All Soundcraft consoles are reknown for unequalled equalization. And the Series 200 is no exception. It boasts balanced mic and line inputs, 4 band equalizers, 4 auxillary sends and 8 track monitoring. The design philosophy assures simple, reliable and precise control over the entire audio spectrum.

But perhaps even more astounding than the sound you'll hear is the sound you won't. The low noise and distortion free qualities are uniquely Soundcraft. And at under $2000* so is the price.

So for the mix that really moves you, move up to Soundcraft.

Soundcraft

*Suggested retail price for the Series 200, 3/4.



SOUNDCRAFT SERIES 200

Soundcraft Electronics
1517 20th Street, Santa Monica, CA 90404
(213) 453-4591 Telex 664-923

allow for perfect synchronization). As each reel of film was transferred to video, it would be sent overnight to my studio at home in New Jersey, where I could begin writing and recording music for the appropriate scenes.

But the time from the arrival of the first reel at my door to the mix of the finished score was only going to be three weeks. Normally I take one or two weeks to write and record a three-to-five-minute piece of music. And here I would be doing an album's worth of music in three weeks under very strict constraints of style and timing.

The problems began almost immediately. The producers had already edited the opening credits, with shots of deep space and zooming planets, to a recording of Holst's "Mars" from *The Planets*. But publishing consent from Holst's estate was difficult to obtain. My task was to create a piece of music similar in feel and mood to "Mars" with all of the musical turns and highlights in the exact same places. I had to model my piece on Holst's original without imitating it, which wasn't easy.

Another surprise involved a fancy optical effect of a sunrise, a visual highlight of the film that called for special music. As it turned out, most of the optical and computer graphics were not yet back from the various Los Angeles production facilities in time for my recording. This meant I was scoring the most important visual parts of the film blindfolded. Eventually, I received a storyboard scrawled out like a child's drawing with the timings on it so I could write the music.

The way I write and record music is pretty straightforward. For *The Jupiter Menace*, when a film reel arrived I would pop it in a rented three-quarter-inch Panasonic video recorder and transfer the production soundtrack and SMPTE code over to two tracks on the MCI JH110A-8 8-track tape recorder in my home studio. I would then go over a particular scene and on a third track lay down cue clicks at all the proper places.

I use the Prophet 5 and Memorymoog for writing and developing themes because they are polyphonic and you can sketch very much what a piece will sound like, how it will progress, and in the case of the film, interact with the image. Then I go back to arrange and orchestrate the piece, often rewriting as I go. In a conventional orchestral arrangement, you consign such-and-such a part to strings or woodwinds. I just decide which types of musical voices I want and patch them up on my modular equipment, recording voice-by-voice, sound segment-by-sound segment until the piece sounds the way I imagined it when I sketched it out.

I work primarily with Moog modular analog synthesizers with some custom-designed computer interfaces for

Collaborate For Hours With Dozens of Other Musicians— Even When You're Working All Alone

Now you can work on your music with a group when you're the only one around! That's what the Fairlight CMI computer musical instrument enables you to do. And in doing so, it extends the limits of your art further than you ever dreamed possible. Just look at the capabilities of this extraordinary musical instrument:

- Immediate access to the largest library of sounds available.
- Easily sample, merge, synthesize and store your own unique sounds.
- Automate music and sound production, using Fairlight's remarkable interactive real-time composer or 50,000-note keyboard sequencer.
- Program extremely intricate sequences with the "Music Composition Language" including simulating "live feel."
- Play live on Fairlight's six-octave touch-sensitive keyboard.
- Store 8 single-voice overdubs in the computer without taking up track space on a tape machine (8 unique sounds can be performed at once).
- Synchronize easily to most film, video and tape-recording equipment.
- Interfaces easily with existing analog synths.

Call anytime collect for a no-obligation demonstration.

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

FAIRLIGHT INSTRUMENTS, U.S.A.

Principal Offices: 11426 Santa Monica Bl., L.A., CA 90025. **East Coast Office:** 575 Madison Ave., 10th Floor, N.Y., NY 10022.
Phones: Western U.S. (213) 478-8221/478-8222 Extension 36, Eastern U.S. (212) 605-0296 Extension 39
Canadian Office: Computer Music International, 506 Adelaide St. East, Toronto, Ontario Canada M5A1N6 Phone (416) 947-0109

sequencing and multiple control-function handling (enabling me to do many things at once for more complex synthesized sounds). As with my Synergy albums, I began recording for *The Jupiter Menace* on my home studio MCI 8-track tape machine (one-inch tape format) using dbx noise reduction. Using the remaining open tracks after the clicks and SMPTE code had been recorded as well as a good amount of track-bouncing, I was able to get the music fairly well along without using up a lot of expensive studio time.

And the Federal Express man kept bringing those video cassettes, sometimes two or three a day. Some of them also came with nasty little surprises. Example: "We had another look at reel 6 and decided to take out thirty seconds at point A, add ten seconds to point B and cut scene X out. You can make those changes, can't you?" Naturally, the music for scene X would have been a personal favorite that I had worked on until 5 o'clock that morning.

Eventually, the recordings were ready for phase two—transferring my 8-track one-inch recordings to 24-track two-inch tape at my favorite haunt, House of Music Studios in West Orange, New Jersey. I also did some recording at House of Music, adding some sweetening and electronic percussion to the tracks to bring them up to final pre-mix densities.

The next problem was the mix. I had originally been asked to bring the soundtrack in on 24-track two-inch tape with no noise reduction at 15 IPS. This is a very noisy way to go and I didn't like the way the signal-to-noise ratio would suffer, but I was prepared to go along. I was also concerned about how strict union film sound mixers would deal with my tracks in a mix. How could engineers who had never heard my music mix forty-odd minutes of multi-track material together with dialogue and sound effects for the whole movie in just one week? It turned out they couldn't. Instead, they requested submixes of six-or-so tracks on 24-track two-inch tape which would be easier to control.

As I was doing this pre-mix at House of Music, I decided to run my own mono mixes on 2-track one-quarter-inch tape with the SMPTE code on one of the two tracks. I did each mix twice, once with dbx noise reduction and once without. Each track got the full benefit of EMT digital echo, an Aphex Aural Exciter and full eq, as well as digital delays, harmonizers and other outboard effects exactly as I heard them. I thought this would be a helpful guide for the union mixers. A few very long days later, I was off to Gomillion Sound in Hollywood with one suitcase and many boxes of tape.

Ironically, it turned out that my mono mixes were fine to use and would save time in mixing since the film was going to end up as a mono optical print for final distribution. So the 6-track submixes were tossed out. The dbx versions of my mono mixes were also dumped. And finally, the SMPTE code was just ignored. Apparently, video people are the ones who really use it. Many film people still rely on the sprocket holes on 35 mm. film to maintain synchronization.

I must admit that I had reservations about *The Jupiter Menace* as an artistic venture from the first time I read the script. But nothing could compare with the sense of accomplishment I felt when that last reel was finished. Would I do it again? You bet. And I'd probably record it at home. In electronic music, the studio is very much a part of your instruments. Writing and recording is one big operation. You write as you record and you record as you write. It is very time-consuming and I certainly don't want the clock ticking by, worrying about how much it costs or the presence of another client waiting to use the studio. Recording at home allows you flexibility and a relaxed state of mind.

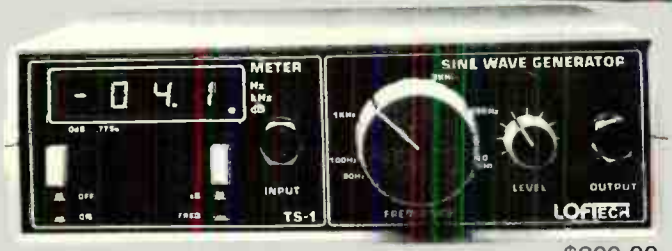
A postscript: shortly after the film was completed, I went back to House of Music to remix some of the film music in stereo and compiled a portion of older Synergy material used in the movie to come up with the soundtrack LP. Passport Records waited from mythical release date to mythical release date (first March, then April, then July, etc., etc.) until the end of 1982, when they finally released the album, based on a promise from the film's producers that *The Jupiter Menace* would be out in January, 1983. We're still waiting.

Fast Equipment

Larry Fast's studio is located in a former child's playroom in the cellar of his New Jersey home. The floor is carpeted with Astroturf and there is no soundproofing because nearly all of his recording is done directly on to tape. His recording equipment consists of an MCI JH110A-8 8-track recorder (one-inch tape format with dbx), JBL 4311B monitor speakers powered by a McIntosh amplifier, and a mixing board that is "a hodge-podge of input things I put together myself with a little bit of TEAC and Yamaha monitoring." His outboard set-up is quite streamlined "because I don't need a lot of the things needed to process drums and guitars." It features a Deltalab DL2 acoustic computer, an Eventide Harmonizer, Roland Dimension D flanger/phaser, a slightly modified MXR Dual 15 graphic equalizer and a self-built stereo noise gating system. He uses Ampex 406 tape.

In addition to the two Prophet 5's in his synthesizer collection, he has an early model Memorymoog (serial number 2), and a Polymoog prototype. The various Moog modules he uses for recording are supplemented by an old Minimoog, an Oberheim expander module and some old Oberheim sequencers. He also uses a PAIA 8700 System microcomputer for which he writes software on an Apple

At Last TEST EQUIPMENT.. THAT'S AFFORDABLE



$299.00
sug retail

It is virtually impossible to accurately calibrate and operate any type of recording or sound reinforcement system without the use of basic audio test equipment. The LofTech TS-1 combines a high quality signal generator, dB meter and frequency counter in a single, low cost, easy to use unit.

In Addition

LofTech has made available, an 87 page book that explains in detail, many of the basic needs for test equipment, and how you can easily perform measurements and alignments.

Some of the subjects covered in this book are:

- Measuring frequency response
- Confirming signal to noise ratios
- Console and tape recorder level adjustments
- Measuring equipment and system nominal operating levels
- Measuring the stereo buss and pan-pots
- Alignment of tape recorders
- Setting up or verifying performance of electronic or low level crossovers
- Measuring the system resonance and impedance of loudspeaker systems
- Verifying the level of microphone input overload (clip) indicators

And much, much, more

LOFTECH

Manufactured by:
Phoenix Audio Laboratory, Inc.
91 Elm Street
Manchester, CT 06040
(203) 649-1199
Exclusive Canadian Distrib.
Nova Sound
2106 Charter Ave
Dorval, Que H9P 1HZ
514-631-5787
Export Representative
JC/Audio Marketing
280 Mill Street Ext.
Lancaster, MA. 01523
617-365-2130
Telex 951-546

Please send me _____ copies of the book, "Audio Measurements, Their Importance and How To Make Them", by Larry Blakely and John Roberts.

☐ Please send literature on the TS-1 (at no cost to me)

Books are $2.00 each, first class postage included.

Enclose a personal check or money order for the appropriate amount and mail to Phoenix Audio Laboratory, 91 Elm Street, Manchester, CT 06040, USA

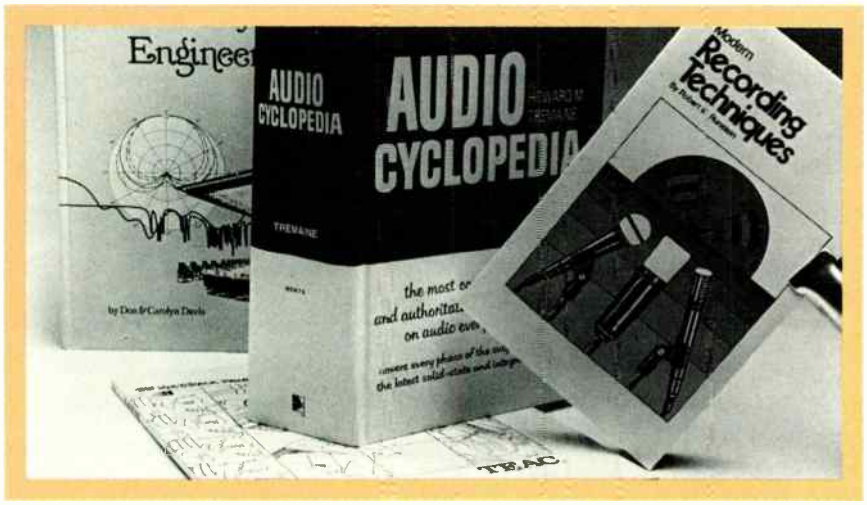
Name _____

Address _____

City _____ State _____ Zip _____

Sound Reading

A Library of Recording References



Any engineer worth his or her salt will tell you there is no such thing as sound by the book—by the seat of your pants maybe, but not by the book. There are, however, a few notable reference works that offer insight into the whys and wherefores of a soundman's craft and the musician's cause.

The granddaddy of audio tomes is *The Audio Cyclopedia* by Dr. Howard Tremaine (published by Howard W. Sams, Indianapolis, and available through SIE Publishing, 31121 Via Colinas, #1003 Westlake Village, CA 91362, a one-stop audio book distributor, for $45.00). This hefty specimen of bookbinding art is *the* reference book for audiophiles. Laid out in encyclopedia fashion (hence the title), it assumes that the reader is well versed in sound theory and technology. Not for the novice.

Carolyn and Don Davis have long held the distinction of compiling the definitive work on sound reinforcement. Their book *Sound System Engineering* (Howard W. Sams, Indianapolis, available from SIE for $22.00) is a detailed examination of live sound reproduction from room acoustics to cabinet configurations and mike techniques.

Home recording enthusiasts might well start with *The Multi-Track Primer* published by the TEAC Corporation (7733 Telegraph Road, Montebello, CA 90640, $6.95), certainly a company with a vested interest in the subject. This breezy book provides the layman and inspired amateur with basic how-and-why procedures for setting up optimum acoustical environments at home as well as set-up and operation of recording equipment. *The Multi-Track Primer* contains a lot of common-sense information which may seem obvious to experienced recording fiends. But if you are taking the first plunge into home recording, this is a handy and practical source book.

If recording has become more than a hobby, musicians and engineers will find Robert E. Runstein's *Modern Recording Techniques* (Howard W. Sams, Indianapolis, available from SIE for $13.00) to be a thorough reference manual explaining the "recording chain," covering principles and theory. It also lists equipment and offers advice regarding operation and technique. Invaluable.

All of these books presume to some degree that you understand the principles of sound, that you already know how to listen. But the recently published *Manual for Critical Listening; An Audio Training Course* provides guidance in training the ear to recognize and analyze sound judiciously. Priced at a rather steep $129.95, this manual (SIE Publishing) is a comprehensive and well-organized method of augmenting and accelerating hands-on audio experience. It consists of five cassette tapes and is accompanied by a text which follows the tape narrative.

By identifying the components of sound and demonstrating them on tape, author F. Alton Everest clearly illustrates the standard of values necessary to grasp the functions of frequency, bandwidth, sound level and distortion and their effect on the listener's perception of quality sound. Everest's instruction provides the serious beginner with a solid foundation in the rudiments of sound analysis and is an excellent companion to the books listed above. You may not be able to digest one of these reference works and immediately mix sound at Madison Square Garden, but if you ever want to mix at the Garden, these books will help. —*Marc Silag*

Signal Processors from pg. 94

the pitch of a signal by synthesizing a parallel harmony line from an input signal (for example, you can play a B-flat into the input and it turns into a D at the output). However, few musicians actually use these devices for creating harmonies; instead, they've found that adding a very slight pitch shift—say a small percent higher or lower—gives a thick, rich sound. This sound is different than the doubling sounds created with delay lines since you're not simply changing time delay, but *pitch* as well. In fact, one popular vocal mixdown technique is to feed the vocal simultaneously into one channel of the stereo field and the pitch transposer. The output of the pitch transposer, which contains the subtly pitch-shifted sound, feeds the other stereo channel. This spreads a mono vocal into stereo and gives a fuller sound. (Interestingly, MXR has recently introduced a very inexpensive pitch shifter; its low price is due to designing out the ability to play harmony lines altogether, limiting the pitch shift range to a small percent, and using a mix of analog and digital technology.)

Synthesized parallel harmonies can be useful, however, particularly with percussion. You haven't heard handclaps until you've pitch shifted them down a fifth, then mixed the shifted sound just a little behind the straight sound.

Ambience Generators

This includes devices such as the Aphex Aural Exciter, Roland Dimension D, Omnisonix imager and so on.These processors are claimed to produce more spacious, life-like sounds; although they serve that function well, keep in mind that they really only do one thing. If you're on a limited budget, you're probably better off with something more general purpose, such as a delay line.

Phase Shifters, Etc.

In a home recording situation, you might as well use any stomp boxes you've accumulated over the years in order to keep costs down; but remember that recording engineers usually don't like these little stage gadgets, since their sound quality tends to be inferior compared to the rest of the studio equipment. As a result, some companies have produced studio quality versions of popular boxes. The Castle phase shifter, for example, is a very low-noise, rack-mount, highly versatile version of a stomp box phaser. Likewise, the Beigel envelope controlled filter is like a souped-up, high-spec Mutron.

Signal Processing on a Budget

Expanding your repertoire of signal processors can add up to big bucks in a short period of time, but there are some ways around the problem. First, if you're

Allen & Heath's new stereo 21 SERIES

Allen & Heath proudly unveil their exciting new range of compact stereo mixers – the 21 SERIES. Stylish in looks and superb in performance, these three babies offer outstanding value for money.

Available in 6, 12 and 18 input versions, the 21 SERIES boasts the useful feature of a separate mono output derived from the main stereo mix.

Another Plus is the incorporation of an extensive interface facility to ensure accurate compatibility with external equipment, and enables two or more mixers to be linked together for single flexible operation. A separate power supply unit keeps nasty hum fields at bay, letting the sound come through clean and clear.

The 21 SERIES Stereo Mixers by Allen & Heath are available now.

AHB

ALLEN AND HEATH BRENELL LTD

Pembroke House
Campsbourne Road
London N8
Tel: 01-340 3291

652 Glenbrook Road
Stamford CT 06906
USA
Tel: (203) 964 1488

handy with electronics, you can build your own. In my studio, I use several kits which I designed for PAIA Electronics, including a flanger, parametric equalizer, reverb unit, limiter, etc. Throw in a commercially available $500 delay line and you're talking about a total investment of under $1,000 for a batch of useful signal processors.

Second, since studios are so competitive and like to acquire the very latest in signal processing gear, you can often pick up used or obsolete equipment for a low price. Last year's technological wonder can turn into this year's paperweight, so keep your eyes peeled for studios looking to sell off older equipment for cash.

Finally, don't overlook acoustic signal processing. You can get delay by feeding a speaker horn driver into one end of a garden hose and plugging a microphone into the other end (don't laugh, it works). Or how about miking one of those little guitar practice amps, and covering both mike and amp with a cardboard box. This boosts the midrange, and to alter the frequency response, all you have to do is poke holes in the side of the box. I could go on, but I think you get the point.

Once you decide which processors are for you, shop carefully. Compare specs, compare features, do some research, and check for jacks on the back which add more flexibility to the basic unit. And once you've got your wonder boxes installed—experiment! There are many great sounds just waiting to be found, so turn those dials around and around.... M

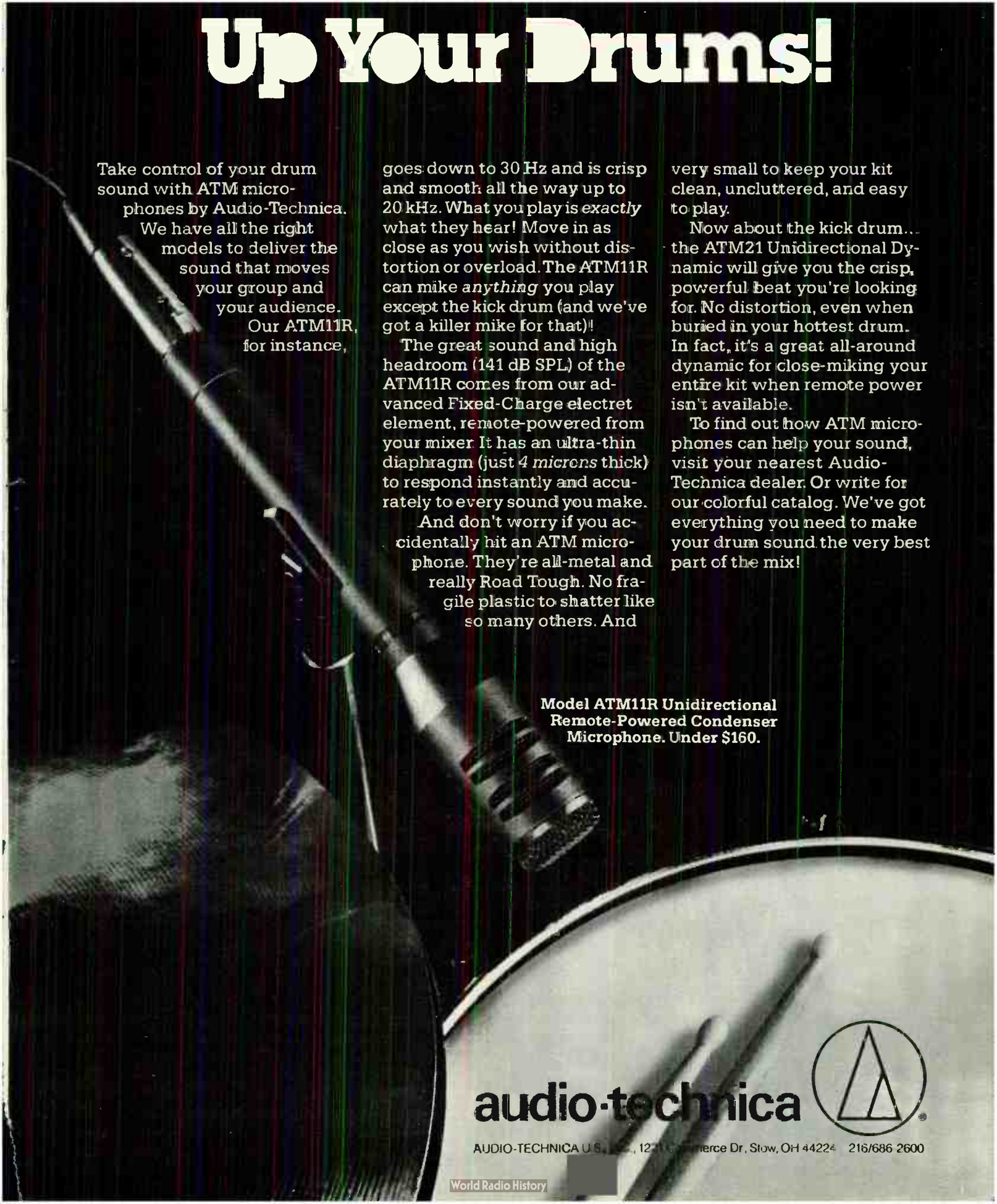
R.S. Moore from pg. 90

al and tape time, offering criticism and encouragement in letters and over the phone. Finally, in 1976, Harry assembled some of his favorites from R. Stevie's home tapes and issued them as a *very* limited edition album (100 copies!) called *Phonography*. The music on that disc was both raw and wry, alternately forlorn and hysterical and marked with the characteristic sound of massive home overdubbing. Despite the fact that it was not released to the general public, it started getting reviews and a little airplay. (One cut from it, "Theme From A.G.," is a true American oddity—an electric guitar rave-up version of the music from the *Andy Griffith Show* that is both hysterical and a truly loving homage. There's the paradox of R. Stevie Moore, right there.)

Uncle Harry followed that disc with an EP of four songs from *Phonography*, which *was* sold to the public, and then a second album, *Delicate Tension*. Somewhere in there he also finally tore R. Stevie loose from unsought exile in Nashville and got him to move to New Jersey.

At that point things both happened

Up Your Drums!



Take control of your drum sound with ATM microphones by Audio-Technica. We have all the right models to deliver the sound that moves your group and your audience. Our ATM11R, for instance, goes down to 30 Hz and is crisp and smooth all the way up to 20 kHz. What you play is *exactly* what they hear! Move in as close as you wish without distortion or overload. The ATM11R can mike *anything* you play except the kick drum (and we've got a killer mike for that)!

The great sound and high headroom (141 dB SPL) of the ATM11R comes from our advanced Fixed-Charge electret element, remote-powered from your mixer. It has an ultra-thin diaphragm (just *4 microns* thick) to respond instantly and accurately to every sound you make.

And don't worry if you accidentally hit an ATM microphone. They're all-metal and really Road Tough. No fragile plastic to shatter like so many others. And very small to keep your kit clean, uncluttered, and easy to play.

Now about the kick drum... the ATM21 Unidirectional Dynamic will give you the crisp, powerful beat you're looking for. No distortion, even when buried in your hottest drum. In fact, it's a great all-around dynamic for close-miking your entire kit when remote power isn't available.

To find out how ATM microphones can help your sound, visit your nearest Audio-Technica dealer. Or write for our colorful catalog. We've got everything you need to make your drum sound the very best part of the mix!

Model ATM11R Unidirectional Remote-Powered Condenser Microphone. Under $160.

audio-technica

AUDIO-TECHNICA U.S., INC., 1221 Commerce Dr, Stow, OH 44224 216/686 2600

and didn't happen. The albums went out. Reviews were printed, *good* reviews, and people in England and France got interested enough to release tracks as part of compilations or in special singles. But the record companies here in the States just weren't biting. R. Stevie, they said, was too weird.

And he was getting weirder. Punk was beginning to happen, and the ears of the boy from Nashville were wide open. Even there, though, he was a maverick's maverick. The punks didn't go for his stuff, either. Maybe it was the occasional Frank Sinatra influence. "It always seemed like all the new wavers were listening to nobody but other new wavers. I was listening to Pere Ubu and the Sex Pistols—but I was also listening to Jim Reeves, 10CC and Brian Wilson."

If by now you've gotten the impression that anything, *anything at all*, is grist for this fellow's creative mill, you've got it right. He is astonishingly prolific. Ten years of home recording have produced a catalog of sixty different master tapes, tapes which make up kind of a musical diary. Certain threads run through them all—that eclecticism, for example, which means you can never quite be certain what's coming next, and a sense of humor that can twist the middle of even the most self-pitying song. There are pieces of classical music with overdubbed vocals. There are rockers. Ballads. Radio show sign-ons. Synthesizer games. A red-hot cover of "Chantilly Lace" next to a stark sonic tone-poem. Sixty cassettes. Ninety *hours* of very creative music, not all of it successful, but virtually all of it fascinating by context alone (and usually more; there are tunes here that many richer, more famous musicians would be proud to have written).

For a long time, R. Stevie's preferred work method was to have a friend in Nashville record drum tracks and mail them north. Sometimes he would instruct the drummer to play along with a certain record, but more often than not it was, "Act like something else is happening, and don't get too busy; think three or four minutes." Then over that R. Stevie would lay down basses, guitars, keyboards, more percussion, vocals.... "The whole concept was not to bounce tracks, or to multi-track, but to build up generations, which is kind of taboo to most people who record."

This, of course, resulted in a murky hiss that R. Stevie actually took advantage of instead of avoiding. More recently, influenced by tribal musics and the minimalist philosophies of his current favorites, he's taken to assembling players and recording their sessions—in which they often play unfamiliar instruments—and then working his magic on top of those tracks in a simpler way, sometimes adding no more than spoken words or a bit of sung melody. And yet, even this pattern can't be extrapolated from. His latest tape release, *WOMAN/WithOut Mentioning Any Names*, has one side of country-influenced acoustic guitar and vocal tunes, recorded in one take into a $35 Panasonic tape recorder, a machine so wasted that its batteries were taped into place. Take that, Bruce Springsteen!

Don't believe it? The worst (best?) is yet to come. R. Stevie Moore's message to the world of recording artists is that it's possible to make your mark even if you don't have forty-eight tracks and a record company footing the bill. He gets by just dandy in one cramped corner of a room, nestled into a rat's nest of old boxes and electrical wiring that resembles nothing so much as the DANGER, DON'T DO THIS TO AN OUTLET drawings they used to show us in fire prevention classes. There's his current main deck, an old Pioneer RTU-11 4-track/2-track, which kind of embarrasses him because it isn't as pure, but which was a steal at $200. An Ampex stereo deck of uncertain vintage and a nonfunctional Sony 640-B (for Beaten To Death, I think) round out the collection.

For mixing there's a Sony MX-8, tiny, an infant among boards, and for a rhythm machine he's got a box from Panasonic with an on/off switch, three pushbuttons and a price tag of $10. His vocal mike is a Sony cardioid he's owned for fifteen years. His headphones are this set of humongous metallic blue cans labeled "Vanco Co-Axial II" on one side. He's bought new Koss and Pioneer headphones, but they're for when other musicians join in. And over in one corner there is a dusty Panasonic Dolby noise reduction unit. Which he doesn't use. "I've had it two years. But I haven't really figured it out yet."

And somehow, with this hodgepodge, the man makes music. Good music. Gives you hope, doesn't it? (The man also *plays* good music on the radio; he hosts a wonderfully eccentric weekly radio program on North Jersey freeform college station WFMU-FM.)

As for distribution, everything he does is aimed at release on cassette. He even violates another studio taboo and records on both sides of the tape, so that his reels hold precisely ninety minutes. An eccentric approach, but with aid from manager/drummer/fellow DJ Irwin Chusid's sharp ear and criticism, it seems to be working. Double platinum isn't in sight, to be sure, but twenty or so cassette orders per week come in, to be individually duped, decorated, packaged and shipped. And the number of orders is increasing.

That isn't really surprising, though. In the wide-eyed, hungry, D.I.Y. world of the 1980s, it just might be R. Stevie Moore's time to shine. M

(For more information on his tape catalog, by all means contact R. Stevie Moore at 429 Valley Road, Upper Montclair, NJ 07043. He'll be glad you did.)

Introducing
The Drumulator
from E-mu Systems, Inc. A digital drum computer with an amazing new feature.

Affordability.

The Drumulator. Now E-mu Systems technology brings you a digital drum machine with features you don't expect. At a price you won't believe.

With the Drumulator, you'll create complete rhythm tracks with the digitally recorded sounds of real drums. The Drumulator's computer makes it easy to program complex rhythms in any time signature. It will even correct timing errors in your playing.

The Drumulator's enhanced programmability gives you precise digital control over virtually every musical parameter. With its programmable mixer you can store and instantly recall a completely different mix for each rhythm track that you create. The tempo of each track can also be programmed, along with tempo changes within the track.

The Drumulator's unique programmable dynamics offer expressive capabilities never before possible with an electronic drum machine. You have access to normal and accented versions of every sound, with the accent levels independently programmable for each drum, cymbal, and percussion instrument. What's more, these accent levels can be programmed differently for each song and, like the mix, stored in memory for instant recall.

For flexibility in live performance, the Drumulator allows you to define sections within each song that can be programmed to repeat until cued to continue by the press of a footswitch. This allows you to change the length of a song each time it's performed, shortening or lengthening solos, or repeating choruses as many times as you like.

Add to all these features the ability to sync to tape or other sequencers, assignable play buttons, external triggering from drum synthesizer pads, and individual channel outputs, and you have a digital drum computer that would be an amazing value at $1990.00. But what's even more amazing is that for $1990.00 you would get something that you probably wouldn't expect.

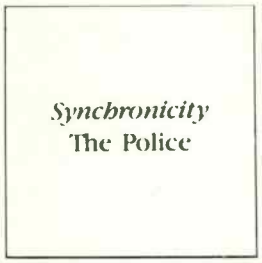
Two Drumulators.

The Drumulator's suggested list price in the United States is $995.00.

E-mu Systems, Inc.
applied magic for the arts
2815 Chanticleer, Santa Cruz, CA 95062
(408) 476-4424

RECORD REVIEWS

Police
Synchronicity (A&M)



Synchronicity is such a drastic realignment of energies and personalities within the Police as to be the work of an entirely new band. The fat pillowy synth-buzz and shadowy overdub intricacies of 1981's *Ghost In The Machine*—a bold, *necessary* escape from the slowly asphyxiating limitations of the clipped pop-and-reggae snap of their first three albums—have been sharply reduced to a new radical geometry of melody and rhythm that refers back to but does not rely on that original sound.

There are now pregnant empty spaces reverberating with Andy Summers' broad guitar synthesizer strokes where his angular echoplex chords used to be. Stewart Copeland, whose aggressive complex drum strategies have made the Police one of rock's most artful dance bands, is now keeping a harder, simpler beat, investing his few critical flourishes with the energy and imagination he used to spend on a whole drum roll. Even Sting is singing with more dramatic economy, retreating from his grandstand yells into richer, more forceful tones.

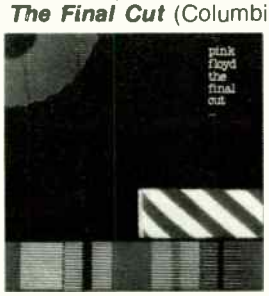
In short, everything you know about the Police is not wrong, but dramatically altered in concept and rearranged in execution. The album's lead-off track and first single "Every Breath You Take" demonstrates these changes with a wily pop flair. While Summers picks out a muted chord progression distantly related to "Invisible Sun," the dusky romantic caring in the song is quietly vitalized by the desolate plunk of a piano, the pastel wash of Summers' guitar synth and a distant chorus of Sting's in quiet radiant harmony.

This approach has the effect of amplifying the songhooks without inflating them, transmitting the same urgency of "Roxanne", and "Message In A Bottle" but with subtler flashes. In "Wrapped Around Your Finger," Sting glides into the chorus in a ringing, overdubbed duet over the song's dark neo-reggae rhythm, primed by a light prancing keyboard and Summers' effective camouflaged guitar plucking which then melts into an electronic mural effect behind Sting's poignant vocal rise. Summers also employs guitar mirage tricks that curl behind and around Sting's simple dominant bass and meditative croon in "Tea In The Sahara." Immediately after, he adapts that same resonance to chords that bounce resiliently off Copeland's frantic rabbit-like dash and the pasty stutter of a synthesizer in "Synchronicity I (A Casual Principle)."

The changes the Police put *Synchronicity* through seem to correspond to deep transitions the band have undergone themselves. Sting's brooding "King Of Pain" (which actually sports one of the LP's most attractive hooks) and "Oh My God," with its heavy air of supplication, may well be autobiographical slips. Only half as comic as "Be My Girl," his Cockney ode to a rubber dolly on *Outlandos D'Amour*, Andy Summers' "Mother" is a blast of pure primal scream in 7/4 time, the sarcastic cut of his Freudian recitation intensified by a brute rhythm attack recalling Robert Fripp's experiments with spoken words and white rock noise on *Exposure*.

Whatever forced their hand, the Police responded to it with an album that is stirring, provocative and a hard slap at those uppity hipsters who say they just don't matter anymore. With *Synchronicity*, they have boldly redefined and revitalized their sound and vision. For maximum enjoyment, synchronize yourself. *—David Fricke*

Pink Floyd
The Final Cut (Columbia)



The Final Cut is the other side of the wall, a bitter suite that is compelling in its morose, prayerful manner. Like a techno-pop Cassandra maddened by her memories and visions, Roger Waters reaches out from his pink void to touch the walking wounded: bleary-eyed vets of conflicts past; today's children; tomorrow's cannon fodder, with their "bullet-proof masks and paranoid eyes"; Jesus and Daddy ..wherever they are.

"And if I show you my dark side," Waters whines on the title cut, "will you still hold me tonight/And if I open my heart to you, and show you my weak side/What would you do?" Probably run. Whew, welcome to my world, indeed. When my daughter asked me to take her to see *The Wall*, she couldn't have been prepared for the obsessive greyness of Waters' world-view: "That was the most grotesque piece of crap I've ever seen," she concluded, a blunt assessment for an eight-year-old. But in depicting his obsessions — well earned, to be sure — Waters seemed to become that which he was so clearly appalled by; the death of his own father (and other innocents) and the fascism of public education and rock concerts became lurid self-caricatures because there was no alternative to the film's unrelenting ugliness and paranoia.

Folk touches, old hymns, symphonic strings and military echoes (both musical imagery and the sounds of doom, like the Falkland-bound missile which "took a cruiser with all hands" on the witty, chamber-like "Get Your Hands Off My Filthy Desert") offer a quaint, innocent foreground for Waters' horrified plea: why?

By contrast, rock touches (this is NOT a rock record) stand as a noble leit motif of hope and defiance, like David Gilmour's triumphant guitar confession, and Nick Mason's big heroic beat on "The Ffetcher Memorial Home." All very morbid and heartfelt (the Anglo-angst side to the urban madness of "The Message"), and the more I listened, the more it seemed to me that Waters had succeeded on his own terms, had exorcised his demons (maybe), and held Maggie Thatcher and the other aged turds up for the proud fools they are.

I don't even know if this is a Pink Floyd record. Oh, the touches are there, like the slick way Waters' voice becomes a saxophone plea on the "Gunner's Dream"; and "Not Now John," a catchy

dose of jingoism-baiting with its soulful female choruses; but on the whole, this is more like an electronic oratorio. And as Waters baits the Japs and looks at the holocaust through his rear-view mirror on "Two Suns In The Sunset" to conclude his requiem for the post-war dream, I thought I heard Pink Floyd going up in flames as well. *The Final Cut* is Roger Waters' long goodbye... peace. —*Chip Stern*

Men at Work
Cargo (Columbia)
Midnight Oil
10,9,8,7,6,5,4,3,2,1 (CBS Australia)

Even Men at Work would have to admit, however begrudgingly, that the astonishingly stupendous success of their debut album *Business As Usual* was a bit out of proportion to its original ambitions. The hit singles "Who Can It Be Now?," "Down Under," and "Be Good Johnny" were just simple ingenious pop songs born in the grubby, boozy claustrophobia of the Australian pub band circuit, the pleasantly nagging curves of their choruses designed for Saturday night sing-along consumption and illuminated by the cheery eccentricity of Greg Ham's hearty sax interjections and perky flute lines. The gritty rhythmic sketchiness of the arrangements—an appropriate low-key frame for singer Colin Hay's smokey moan and resonant Sting-like bray—was more instinct than outright Police thievery, typical of the earthy nonchalance native to most Oz-born rock.

Press and punk fashion curmudgeons praying for a sophomore jinx will be disappointed in this second album, though. *Cargo* is quite literally business as usual, more of what Men at Work already do extremely well. Again it is the effortless charm of their melodies, the quiet subtlety with which they can build an arching refrain out of a skeletal reggae shuffle ("It's A Mistake" with Ron Strykert's curt guitar hook, the subdued romantic shank of "Blue For You"), that draws you in. Even without sucker bait like Ham's rooster crow sax in "Who Can It Be Now?," the recent Australian single "Dr. Heckyll and Mr. Jive" and the current U.S. 45 "Overkill" succeed as tasty top-forty snacks, artful nuggets of casual tunefulness laced with inviting flourishes like the dreamy, almost vaporous quality of Hay's vocal in the latter.

The accusations of sub-Police rip-off often leveled at Men at Work do not wash here (any more than they did with *Business As Usual*) because the Police—who play an entirely different ball-

Revolutionary Tradition

By David Fricke

Until Fairport Convention discovered how to plug electric guitars into the Child Ballad Book and turn sailor's hornpipes into frantic rave-up boogie, English rock 'n' roll had no traditions to call its own, only the wild style and provocative spirit with which it reinvented the music's immediate American blues/jazz/hillbilly roots. But Fairport's crucial 1969 album *Liege And Lief* confirmed with that same bold vitality that a spiritual charge and emotional urgency familiar to rock 'n' roll already inhabited Britain's centuries-old song-and-story heritage. Together with other seminal releases by Steeleye Span, Pentangle, and even Traffic (*John Barleycorn Must Die*), *Liege And Lief* introduced a distinctive new strain to pop's lifeblood, championing the tradition even as it revolutionized it.

That revolution still continues with the same slow grace of a milkmaid's lament, although you don't read much about it anymore in the rock comics or on record company balance sheets. Both the Albion Band and veteran Scots the Battlefield Band, for example, are experimenting with keyboards and even synthesizers in their original and traditional repertoires with striking results. In the opening medley of reels on **the Battlefield Band**'s current Flying Fish release *There's A Buzz*, keyboard player Alan Reid slips in a bouncy honky tonk piano amid the breezy riffing of fiddler Brian MacNeill and Duncan MacGillivray on bagpipes. And he applies a nasal church organ sound to "Shining Clear," a perky adaption of a R.L. Stevenson poem and a hymn-like processional called "Sir Sidney Smith's March."

Less conventional is Reid's use of a double-time synthesizer progression with murky Philip Glass-like vibrato to underline an original, offbeat hornpipe "The Watchmaker's Daughter" before breaking into melodic counterpoint with MacNeill's fiddle and the animated mandolin of Ged Foley. But most often, Reid's keyboards just quietly, carefully elaborate on the breathless curlicues of a vibrant jig and color the dark airs of meditations like "The Battle Of Waterloo" (his synth echoing the modal alien whine of the bagpipes), never upsetting the delicate acoustic blend of the instruments and warming effect of the singers' beery Scottish brogues.

It is less surprising that ex-Fairport drummer Dave Mattacks actually plays the synthesizers on **the Albion Band**'s *Light Shining* than the fact that they are there at all. Influential Steeleye Span and Fairport bassist Ashley Hutchings founded the Albion Band in 1972 to penetrate even deeper the mysteries of native English dance music, hewing even closer to tradition than either of his former bands. Yet here he writes or co-writes nearly all of the material in ye olde English manner, then transforms them with lively luminous arrangements.

While the LP's arty electronic overture is a clever albeit disorienting attempt at *1601: A Space Odyssey*, the wonder of *Light Shining* is better captured in the elegant union of guitars, bagpipes, and glassine keyboards (played by guest Bill Martin) with singer Cathy Lesurf's crystal folk soprano—a more operatic combination of Joni Mitchell with Steeleye's Maddy Prior—on the marvelous ballad "The Green Mist." More importantly, a melancholy beauty like "Always Chasing Rainbows" with Mattacks' gentle keyboard punctuation does not sound the least bit out of place sandwiched by a rousing epic tale of a 17th century Robin Hood ("Swift Nick") that rivals vintage Fairport and the cheery loping dance tune "Sisters (of Mercy)." The Albion Band has gone through numerous changes under Ashley Hutchings' command, but on *Light Shining* the novelty of his concept is certainly equalled by its execution. (Available from Albino Records, c/o Alan Robinson Mgt., #1 St. Albans Rd., Kingston, Surrey, England.)

Dark End Of The Street (WEA Ireland import), the second album by sterling Irish group **Moving Hearts**, is at once the poppiest and most radical of the records here. Moving Hearts approach classy contemporary song material with a buoyant sound that fuses the uileann pipes and tin whistles of their ancestors with a rock rhythm confidence and liquid mix of electronic keyboards and sax. The result is a kind of electric folk Steely Dan distinguished by the riveting presence and crusty Irish burr of vocalist Christy Moore (since departed).

What's radical about Moving Hearts, aside from their unique instrumental makeup, is the hot current of political commitment and emotional frankness that shoots through these songs. In a desperate dash through Quicksilver's hippie protest classic "What'cha Gonna Do About Me?," Moore swings the Northern Ireland crisis into clear disturbing focus with additional lyrics: "Plastic bullets and internment/They don't do the things we need." A sweet moody waltz called "Allende" actually slaps America in the face with images of Chile under spiritual siege while closer to the heart, a salty dance number "All I Remember" describes a man whose sexual insecurity is aggravated by alcohol. This isn't the kind of stuff you'll find collected at the Cecil

Sharp House, but in its creative allegiance to tradition and bold lyrical concerns *Dark End Of The Street* is important modern folk music.

And lest we forget where this all started, **Fairport Convention**, presents *Live At Broughton Castle, August '81*, a souvenir recording of one of the group's annual reunion concerts. I need only call the roll—guitarist extraordinaire Richard Thompson; boss fiddler Dave Swarbrick; Simon Nicol contributing understated but essential rhythm guitar; a guest shot by original lead singer Judy Dyble on Joni Mitchell's "Both Sides Now"; Fairport beat kings Dave Pegg on bass and drummers Mattacks and Bruce Rowland—to prove its worth. Kicking off with a saucy "Walk Awhile," the set touches on Dylan's campy "Country Pie," peaks with a dizzying nine-minute whip through "Matty Groves" (surely *Liege And Lief*'s finest moment), then spins from a mad collection of solos 'n' reels aptly titled "The Brilliance Medley" into a snappy new Richard Thompson song "Woman Or A Man."

But the real killer, if you'll pardon the expression, is a wicked blast of Jerry Lee Lewis Sun-stroke, "High School Confidential." Thompson dares to sing like he *is* the Killer, Swarbrick does to his fiddle what Lewis would surely do to his piano, and the whole band collapses in a happy frenzy at the end. Now what does *that* teach us about tradition? (Available from Woodworm Records, P.O. Box 37, Banbury, Oxon, England.)

game—have never been this obvious, this relaxed. Even on the long spacey dirge "No Sign Of Yesterday," Strykert's siren slide guitar, Ham's occasional sax screech, and the band's vaguely King Crimson-in-dub bombast only color the stark core theme without obscuring it. In fact, the most complicated thing about this album will be choosing the singles.

But if *Cargo* is reassuring, then *10,9,8,7,6,5,4,3,2,1* by fellow Aussies Midnight Oil is a revelation. Available at this writing only as an import, it is still *important* listening, a furious indictment of American cultural imperialism and Reagan's nuclear poker game that outflanks most hardcore punk harangues with its bold articulation and sly dealing of heavy metal crunch, art-pop inventions and desperate Clash-like urgency.

There is something of XTC in the way Midnight Oil mix and match styles and ideas. Jim Moginie's ominously swelling synthesizers, the nervous tingle of his electronically altered piano and the bizarre material whoosh of Rob Hirst's backwards drums slowly raise the fear-and-loathing temperature of the album's future dread overture "Outside World." In "Short Memory," a sweeping condemnation of international bullying from Cortez in Mexico to El Salvador and Afghanistan, guitars gather in an eerie, conspiratorial circle marked by metallic bursts of piano and the satiric, spitting vocal of lead singer Peter Garrett (an imposing Lurch-like figure with a cue ball haircut). That comparison, however, does not do justice to the imaginative daring and brute muscle that summons up a heartstopping paranoiac roar like "Only The Strong"—heavy metal guitar chords bent into alarming new twists not to mention a weird Duane Eddy ripple, a driving beat cut into clever fractions, and a Garrett vocal that verges on psychosis—or can act out an apocalypse like "Scream in Blue," the band exploding in atomic confusion before the smoke reveals a spooky ballad of love under the mushroom cloud.

It is conceivable that *10,9,8,7,6,5,4,3,2,1*'s anti-American thrust may cause CBS to leave this one on the import shelf. This album is too good, too bold, too *right* to suffer such foolishness. We may not like what Midnight Oil have to say, but there is no arguing with the way they say it. —*David Fricke*

R.E.M.
Murmur (I.R.S.)

R.E.M. has the most hypnotizing sound of any group playing rock today. That sounds like hyperbole, I know, but it's true. Thanks to their densely layered counter-melodies, relentless pulse and virtually incoherent vocals, it's easy to listen to this album three or four times in a row without feeling that you've heard enough (although by that point, your neighbors might think they have). In that sense, *Murmur* is the closest thing to a bag of potato chips on vinyl.

This syndrome is probably familiar to those of you already hopelessly addicted to R.E.M.'s EP, *Chronic Town*. Like that record, *Murmur* starts off with a moody jolt of adrenalin, a remake of the band's debut single, "Radio Free Europe." But this record finds the band moving up a notch in sophistication, for underneath the pounding bassline and ringing, Byrd-like guitar arpeggios lies a remarkably subtle sense of when and how to shift gears. Similarly, the rest of the album makes a pretext of aiming for maximum velocity when in fact what R.E.M. is up to involves a host of clever voicings, harmonic tricks and ingenious rhythmic tensions.

But if it's the energy that provides the initial kick, it's the group's resilient sense of melody that holds you. Even though singer Michael Stipe doesn't have the smoothest voice in the world (or enunciation—*Murmur* is a pretty apt description of how the lyrics come across), he holds onto the melody the way a bulldog gets his teeth around the neighborhood postman. Consequently, you do too—until you find yourself mumbling along with the record everytime you play it. Or at least the first six or seven times each day....—*J.D. Considine.*

New MXR Omni: six of the most-used effects in a versatile rack mount unit

- Sustain • Distortion • Equalizer • Delay • Flanger/Chorus • Semi-programmable from the footswitch
- FET switching for zero noise
- Complete with rack unit, footswitch, 12-ft. low-noise guitar cord
- Ideal for guitar, bass, keyboard
- Exclusive MXR one-year *full* warranty.

New from MXR . . . the OMNI . . . six of our most popular pedal effects, redesigned into an extremely versatile rack mount good enough for studio work, rugged enough for the road.

The result is OMNI, and it's everything you'd expect from the world leader in effects. Full front panel controls with no annoying dead spots allow precise tailoring of your sound. The effects are clean, crisp, totally transparent. What your audience hears is what you want them to hear. There are no surprises with the OMNI: the sound you set up is exactly what you get out. Combine that surgically clean control with MXR's legendary attention to quality, and you have a multi-effects unit that is absolutely reliable. Check out these features . . .

Now hear this!

Full Control. Each of the six effects provides full control functions that are easy to use, quickly accessible. A unique D→EQ/EQ→D switch lets you reverse the signal path of Distortion and Equalizer effects, giving you some very interesting sound possibilities. Go from Flanging to Chorus with a single switch. Insert single or multiple external effects chains after Sustain, Distortion, Equalizer or Delay with just two front panel switches

Remote Programmability with the FET footswitch. Remote effect selection is fast and virtually foolproof, even under the pressures of a live performance. Push the Master Bypass to take all effects out of the chain. Select the ones you want on the footswitch . . . the LEDs come to half brightness. Push the Master Bypass again and they're in, with the LEDs at full brightness. There's never any doubt about what's in and what's not. And you can *control the External Loop effects from the footswitch* too . . . an exclusive MXR feature in rack mount effects . . . and a very useful one when you're live.

OMNI . . . packed with features and flexibility that help you create music . . . not just play it. Send for FREE specification sheet now. Or better yet, try it at your MXR dealer today.

MXR . . . the musician / engineers

MXR Innovations, Inc., 740 Driving Park Ave.
Rochester, New York 14613, (716) 254-2910

☐ Please send free OMNI data.

Name_____

Address_____

City_____ State_____ Zip_____

MS83

Eddy Grant

Killer On The Rampage (Portrait)

Love and War: that's the major dichotomy that Eddy Grant confronts, one of many. It formed a shivering spine for what may be his best song yet, "Living On The Frontline," and the material on his new album, *Killer On The Rampage*, all falls into one of those two opposing pockets. And having reconciled just about every possible conflict in his personal world and musical vision, one can't fault him for applying his crafty intelligence to the primary rift in the world-at-large.

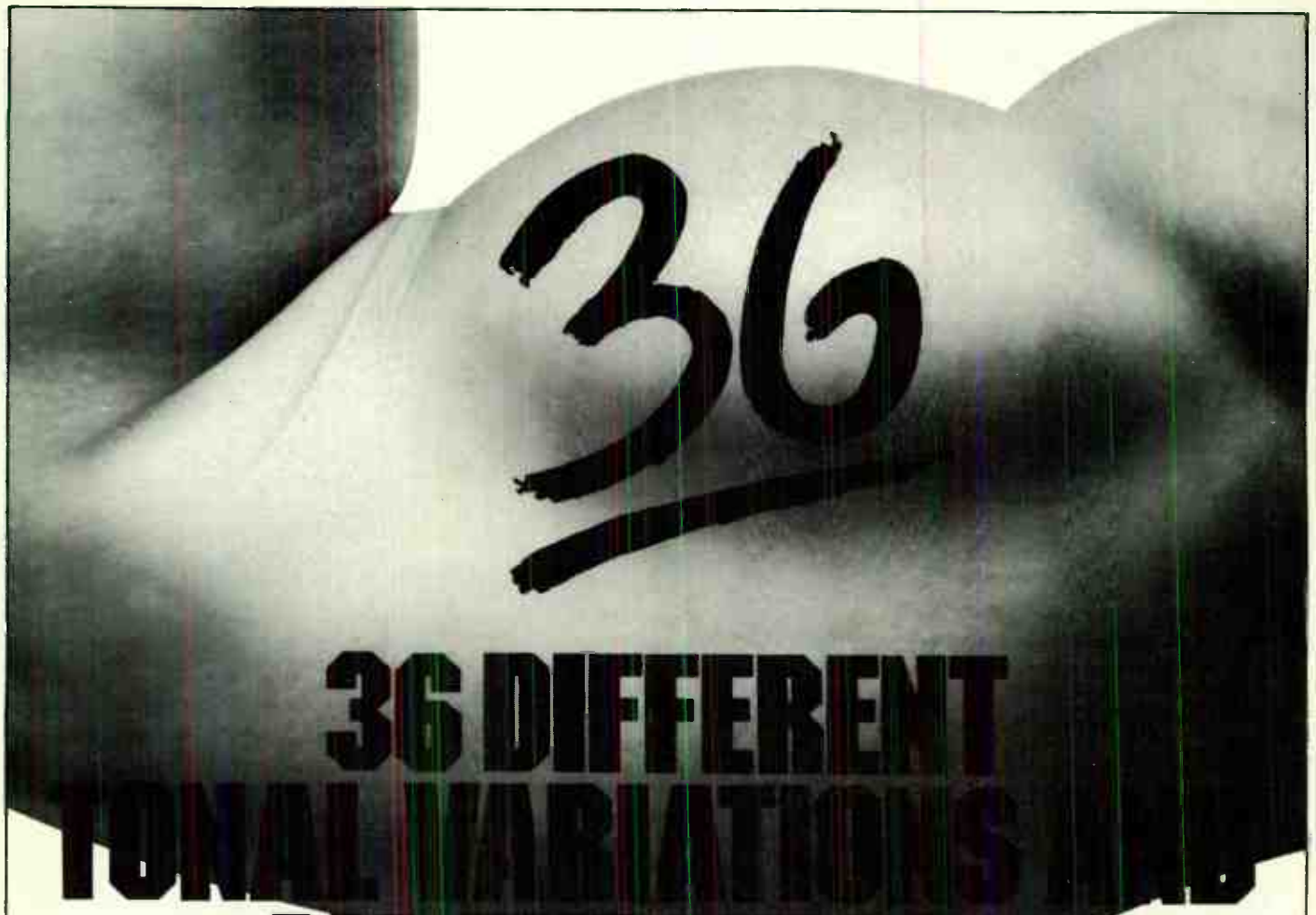
It's perhaps a wee bit Messianic for Grant to joust with the most quixotic question of life, but with the growing musical convergence of the First and Third Worlds, rock critics and right-minded listeners can't help but hope for some virtual prince or king to mystically effect that cultural crossover's ultimate *coup de grace*, commercially and artistically. And Grant—born in Guyana, South America, reared from age twelve in North London, a black with a buzzing baritone who chops pop, soul, reggae, rock 'n' roll, disco and even Latin touches into a zesty gumbo—is no mere pretender. As his own producer, band and even record company, his powers have proven mighty, and such acumen and mastery are backed by the heart and soul which soaks his songs.

"Electric Avenue" is a crackling example of Grant's broad grasp; a rock 'n' roll rhythm is snapped by off-beat snare drops on the off-beat third, while the melody is laced with synth-swoops, pops and swirls, fulfilling every maxim implied in the term "rock disco," with a dash of lyrical commentary for political spice. But while Grant can cleverly flip a phrase here and there, his vision is disarmingly simple, a naive charm that works best here on rock-steady swooners like "I Don't Wanna Dance" (lit by a Vox-y oompa organ) and "Too Young To Fall." Yet the authority of his golden-brown Caribbean vocals, (sweetening the tonal range of reggae greats like Peter Tosh and Jacob Miller) counterpoints his rich, modern musicality to make even this LP's lesser tracks ("Latin Love Affair" and "Another Revolutionary") highly palatable, even slightly savory. There's a sweet aftertaste to Grant's choicest moments that suggests he just might be that Great Black Hope of new world pop, and while there's less of the ecstatic swain I felt from Bob Marley or the joyous rhythmic release of King Sunny Adé, Eddy Grant really makes me sing. —*Rob Patterson*

Michael Mantler

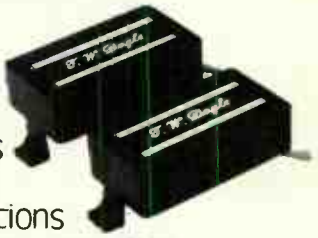
Something There (ECM/Watt)

If jazz is a music of celebration (the current party line), rock is a music of unbridled revelry, and any coming together of the two should yield a whoosh of ecstacy. Yet by selectively crossbreeding darker strains of jazz and rock, Austrian-born trumpeter/composer Michael Mantler has created a series of works chilling in their inventories of modern alienation and despair, if frequently numbing in their Teutonic pomposity (this despite the spare instrumentation he has usually had at his disposal). The weight of human existence is still upon Mantler's brow on *Something There* (titled after a Samuel Beck-



36 DIFFERENT TONAL VARIATIONS ALL THE MUSCLE YOU'LL EVER NEED.

You'll find both in one brilliant new system — Tom Doyle's D-1 guitar driver system. The D-1 is both low impedance and high impedance. Low impedance for the crisp, clean "recording studio" sound. High impedance to power your guitar on stage. And with the D-1 you can bend strings all you like because signal loss has been eliminated.



Why settle for a few different sounds when you can get 36 different tonal variations plus excellent output with Tom Doyle's D-1 system? Check out the D-1 and the new Super Tom at your local dealer today.

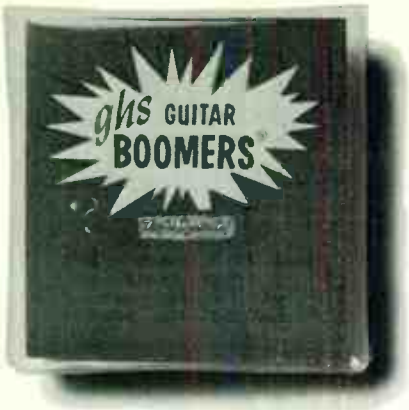
T. W. Doyle

Box 517, Westwood, NJ 07675 (201) 664-3697

Tielman, Postbus 3683, 1001 AL Amsterdam, Netherlands

ett poem), but this time Mantler's writing is so vibrant with spectral colors and so rocketed by rhythmic juxtapositions that I don't mind being called upon as a listener to share the burden with him.

With Mantler's trumpet, Mike Stern's guitar, and the post-dubbed strings of the London Symphony Orchestra (conducted by Mike Gibbs) frequently all spiraling upward together from a common chordal matrix, the six new Mantler compositions here are every bit as towering as any of his earlier charts, but at no time do they seem in as much danger of toppling over into run-of-the-mill *sturm und drang*. The strings bind everything together, lending this music added size and sweep even while encouraging an ironic distance hitherto lacking in Mantler's work. The cyclical repetitions that power the string arrangements infer than Mantler has been listening to Philip Glass, and he achieves some of Glass' mathematical precision as well as some of his awesome mystery on "Twenty" and "Seventeen," particularly with Stern strumming a stately counterpoint against the strings on the latter piece. Mantler makes better use of Stern's abilities than Miles Davis has so far been able or willing to do. The much-abused guitarist proves his sensitivity as well as his versatility, brushing lightly against Carla Bley's piano before cutting loose with rock heroics to climax "Eighteen." On "Nineteen" the heavy, yet paper-thin drumbeats of Pink Floyd's Nick Mason, together with the savvy pops and snaps of electric bassist Steve Swallow, indicate that Mantler has been keeping one ear cocked to the dancefloor. But it's the production values of pop that have always fascinated the post-Jazz Composer's Orchestra Mantler, not the orgasmic release pop promises, and here he employs overdubbing, multitracking and other mixing board shrewdness to persuade us that such



$6.00

$6.00

$6.25

$6.95

$6.50

$4.95

Here's the lowdown on quality strings. New Gibson Brite Wires.™

If you play electric, acoustic, or bass guitar, you should hear the advantages of new Gibson Brite Wires. Naturally, when it comes to fine sound and easy response, Brite Wires are equal to or better than the others.

But the real sound value comes down to the low price you'll pay for them. Because every set of Brite Wires is priced as much as two dollars less than the others.

In fact, a light or extra light gauge set of Brite Wires for an electric guitar costs only $4.95. An acoustic set is only $5.50. And a set for your bass guitar is only $17.95. With prices like these, you'd be hard pressed to play anything but Gibson Brite Wires—the quality strings at a lowdown price.

Gibson.

Gibson Accessories, A division of Norlin Industries
1725 Fleetwood Drive, Elgin, IL 60120

Aladdin's Lamps of pop ecstacy as soaring strings, striving guitar solos, and on-the-one promptings to get on up and dance are but further evidence of the wishful thinking that seals our doom. Yet the effect is far from dispiriting. A gifted composer has seized upon every musical and technical device available to him in order to realize an original personal vision, and that's always cause for celebration. — *Francis Davis*

Fun Boy Three
Waiting (Chrysalis)
Bananarama
Deep Sea Skiving (London)

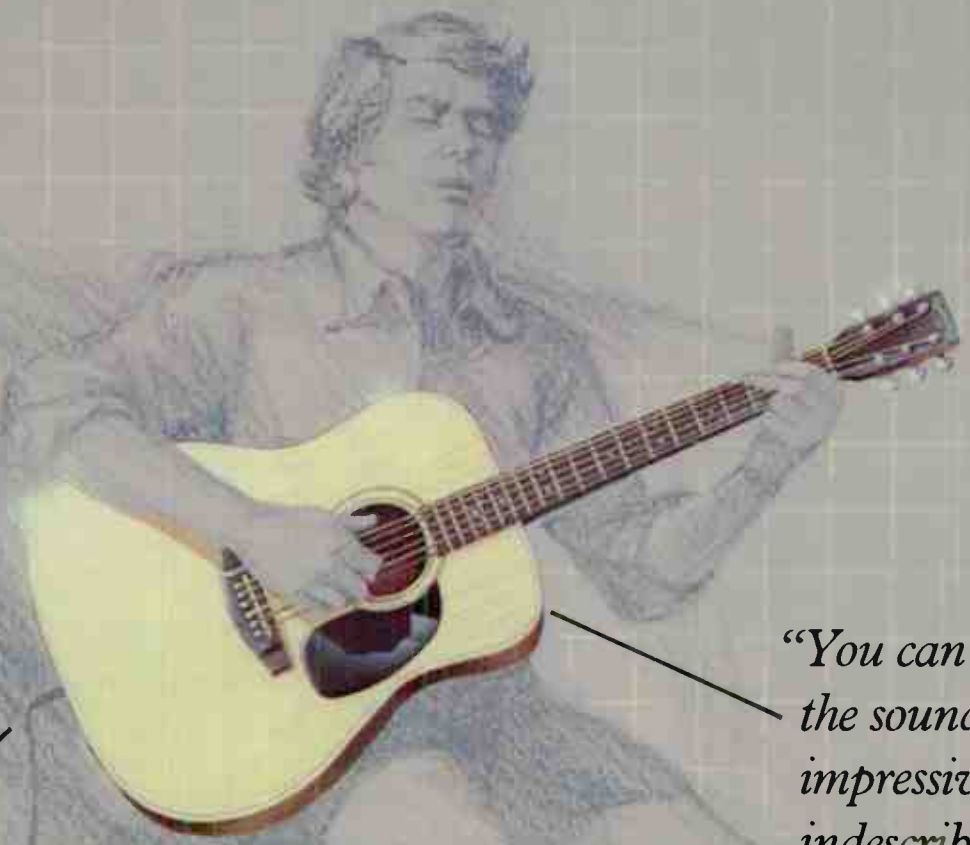
On the surface, these two records seem to have a lot in common. Aside from the fact that the Funboys helped to get Bananarama together and used them on the first FB3 LP, there's the use of a three-singer format and a preference for heavy percussion instead of a standard drum kit linking the two. Nonetheless, the music on each album is quite different, and not particularly in the way that might be expected.

For starters, it's Bananarama who have come up with the better record. Never mind that they're still relative amateurs and really can't write very well; the main thing the 'Ramas have going for them is that they are able to turn their weaknesses into strengths.

Most of *Deep Sea Skiving* follows closely on the model of "He Was Really Saying Something," which is to say that all the arrangements apply a modified Motown sound. But rather than go for some sort of *audio verité*, the various producers (four in all, though two worked together) have created a drum-heavy hybrid that manages to capture the amorphous thump of the Motown classics while still taking advantage of contemporary recording technology. Rounding out the effect are the Banana ladies themselves, whose wonderfully girlish vocals add just the right touch of tuneful naivete.

The Funboys, by contrast, come off as a little *too* careworn. There's the musical clowning, ranging from the rollicking piano of "Murder, She Said" to the unexpected cover of the Go-Go's "Our Lips Are Sealed," but most of the original material seems given over to the likes of "The Pressure Of Life (Takes The Weight Off The Body)" and the heavily ironic "We're Having All The Fun." The point is, they barely seem to be having any, and though it's well within their rights to want to wear the woes of the world like a bunch of musical Jimmy Carters, I'd as soon they didn't do it on my turntable. —*J.D. Considine*

What our players say...



"You can't describe the sound. It's so impressive it's indescribable."

"Like a great opera house, its amplification is almost invisible...You can hardly tell when the pick-up is activated."

Takamine

Please try one, it's our only request. The instrument will speak for itself.

KAMAN Music Distributors, P.O. Box 507, Bloomfield, CT 06002

Benny Wallace
Big Jim's Tango (Enja/PolyGram)
Jane Ira Bloom
Mighty Limits (Enja/PolyGram)

New LPs by New York-based saxophonists who still aren't enjoying the widespread attention they deserve, despite several critically hailed albums each. Here each benefits from working with a nearly ideal rhythm section.

With his excitable breathiness, Benny Wallace is the most distinctive sounding of the new tenorists. He really sounds like no one else, but his concept reminds me of the young Archie Shepp's—like Shepp, he loves the classic, oozy Ben Webster tone and can't resist the emotional dynamism that comes from not polishing away bluesy rough edges. With Wallace slurring notes and Elvin Jones sliding around the beat, Dave Holland's unerring pitch and granite rhythm make him the ideal bassist to keep the trio on track. This three-way tug of parts is particularly satisfying on "Big Jim Does The Tango For You," a delightful showcase for Wallace's melodramatic side.

Wallace is a thoroughly convincing eclectic, but he's not unlimited. He has a weakness for exclamatory phrases that careen from the bottom of the horn to a pair of pet falsetto notes, and the way his uniformly ragged lines lag behind the beat on his runaway-Rollins calypso "Green And Yellow" can become unnerving. But in an age in which enlightened traditionalism garners popular favor, the gruff-and-ready Wallace should be right in style.

Jane Ira Bloom's third LP balances her cool, economic soprano against the earthy rhythm of longtime compadres Charlie Haden and Ed Blackwell (the trio is joined on most tracks by flexible, supportive pianist Fred Hersch). Bloom is one of the few saxophonists preoccupied with scalar improvising who sounds neither like Coltrane nor like a mathematician. Her ballad performances have sounded slightly clinical in the past, true, but here they have an affecting, glowing warmth. Much of the credit for kindling the fire goes to Blackwell. The drummer coaxes some unusually heated playing from Bloom on the title track, though even here she never loses the elegance and clarity that made her work so appealing in the first place. — *Kevin Whitehead*

Collins from pg. 74

lyrical phrases supplemented by spontaneous improvisations, la-la-la's, yeah-baby's, whatever pops into his head. (Example: the demo version of "I Missed Again" available on his U.K. single is sung as "I miss you, babe.") Over the course of several takes, he will then arrange and rearrange the words to his satisfaction. "It's just a question," he shrugs, "of putting them all in the right order."

The finished 8-track tapes are then transferred to 24-track for serious doctoring and overdubbing. He will keep keyboard parts depending on how essential the original parts are to the complexion of the song. With rare exceptions, though, the drum machine bits always go, replaced by acoustic percussion for a warmer, less martial feel. The only tracks on *Hello, I Must Be Going!* featuring early drum machine parts are "I Don't Care Anymore" and "Do You Know, Do You Care?," and the only electronic percussion left on the latter song is a distant crack that sounds like a gunshot at the very beginning of the track. Collins keeps a Premier concert tom kit in his home studio but records all drum parts on 24-track for the sheer convenience of it, grumbling about having to get up and down to set faders every time he hits a drum.

"You can waste two hours just getting a level right," he complains. "I had my engineer Hugh Padgham come over to my house to get a drum sound for me. Once he got the levels right, I put tape over the faders so I don't screw it up. I've got marks over the eq where he left it so I can get a good demo drum sound if I want.

"But the only thing I bother to record acoustically besides my vocal is the grand piano. On *Face Value*, I kept my piano tracks on the songs 'Hand In Hand' and 'I Missed Again.' And I can hear where the weird room noises are on those songs. I had this storage heater up in the room that was wired right into the wall so I couldn't turn it off. So on those songs, you can actually hear that storage heater clicking on and off in the middle of the take.

"This isn't really a studio, even. I mean, 'studio' is too glamorous a word to describe it. It has no soundproofing and it still has the cupboards from when it was a bedroom, where I keep cassettes and leads. Also, it's right above the living room. Sometimes the phone will ring in the middle of a take."

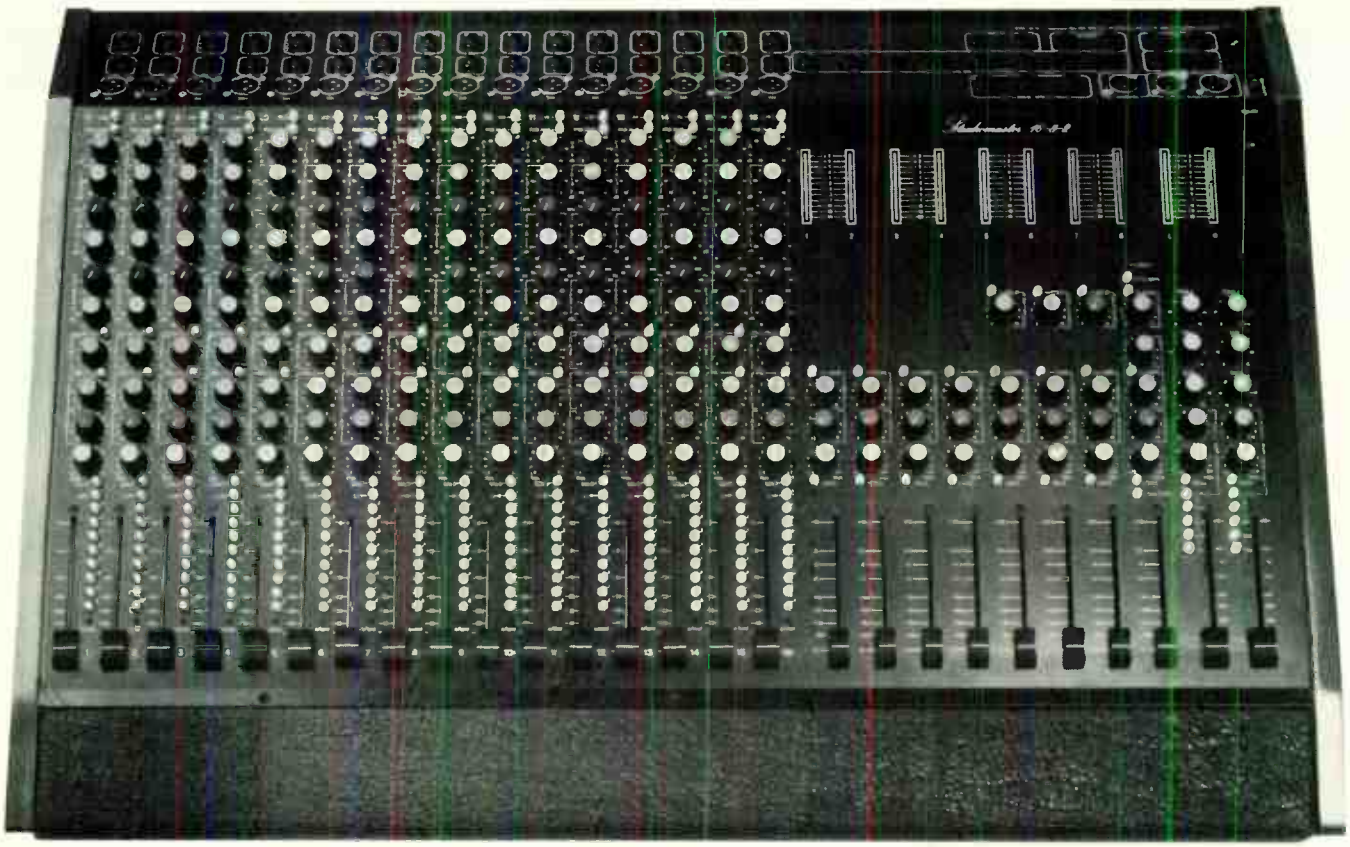
Collins takes exception to critical accusations that the ambient Enophonic allure and bouncy vanilla funk overtones of *Face Value* turned into formula on *Hello I Must Be Going!* He does cop a plea for the drum break in "Thru These Walls," which he confesses bears an uncomfortable resemblance to the crucial drum part of "In The Air Tonight," but says in his defense that "I just played it that way and thought, 'Yeah, that's what should be there.' And in the context of the claustrophobic sound of the rest of the song, which is really close-miked with a

continued on page 129

THE NEW STANDARD

IN 8 TRACK RECORDING CONSOLES

16x8x2



Features - Inputs

- Electronically balanced inputs
- MIC/Line switch plus separate pad switch
- Parametric sweepable MID and bass E.Q.
- E.Q. defeat
- 3 auxiliaries (aux 2 w Pre/Post switch)
- Solo switch with solo LED indicator
- Separate master left and right assign
- Independent submaster assigns
- Channel overload near fader

Subgroups

- 1 Khz slate tone
- Tape monitor switches on subs for remix (allows for monitoring 8 tracks without using up inputs)
- 2 track to monitor (allows for monitoring final mix as it is laid down on 2 track)
- Talkback (with assign to aux 3)

SUBGROUPS Cont.

- Separate monitor control and feed to master out per each sub
- Aux 1 and 2 returns with assignment switches (for quick in/out on subgroups or mains)
- 48v Phantom Power
- 2 track outs (+4 or −10)
- Submaster outs at +4 (easily changeable to −10)

Packaging - Servicability

- Sturdy metal front panel with wooden sides and bottom
- Available with flite case
- PC boards all with locking edge connectors (no buss bars)

Electronics

- State of the art IC's used throughout (TL072 and 5534 chips)

The **new** Studiomaster 16 × 8 × 2 gives you true professional features and quality at an affordable price. With the price of 8 track reel-to-reel machines coming down, you can now have that 8 track studio!

SUGGESTED RETAIL $4,000.00

Studiomaster Inc.

A DIVISION OF IMC™

1316 E. LANCASTER ST. / P.O. BOX 2344 FORT WORTH, TEXAS 76113 PHONE: (817) 336-5114 CABLE:INTLMUSIC TELEX:203936 IMCTX UR.

ROCK

SHORT TAKES

By J.D. Considine

INXS

Echo and the Bunnymen

Roxy Music

Marcus Miller

Divinyls — *Desperate* (Chrysalis). So far, Australian rock has sounded either big and dumb (AC/DC, Rose Tattoo) or small and crafty (Men at Work, Ice House). Divinyls, however, manage to have it both ways. The roaring guitars and hook-laden arrangements recall the high-velocity pop of vintage Cheap Trick, while singer Christina Amphlett's husky chirp suggests Marianne Faithfull doing Lene Lovich. Add in ten sinfully catchy rockers, and you have the gotta-turn-it-up excitement this band generates.

Roxy Music — *The High Road* (Warner Bros. EP). Now that they're down to a key-members-plus-hired-help arrangement, Roxy Music sounds better than ever—sharper, surer and more consistent. Consequently, this live version of "Can't Let Go" throws off the sort of erotic energy the studio version only implied, while the covers—a coolly debonaire "Jealous Guy" and a masterful "Like A Hurricane"—reveal depths the old band couldn't even hint at.

Willie Nelson — *Tougher Than Leather* (Columbia). Nobody's ever accused Willie Nelson of being a great thinker, so it's no surprise that the ideas and symbolism woven through this song cycle-cum-concept album are about on the same level as *Don Juan Meets Billy Jack*. What bugs me is the way Nelson uses the thematic circularity as an excuse to continually recycle the same sing-song melody from cut to cut. Nice version of "Beer Barrel Polka," though.

DeBarge — *All This Love* (Gordy). Like Ray Parker, the DeBarge family has the wonderful knack of writing melodies that skim the beat the way a well-thrown pebble will skip across a pond. Where DeBarge is one up on Parker is in being able to sell a sweet melody without turning fey. "I Like It" is perhaps the best bit of blushing romance to hit the airwaves since "I Was Made To Love Her," and is hardly the only winner here. Expect to hear more from these folks.

INXS — *Shabooh Shoobah* (Atco). It's getting so you can't turn on the radio without stumbling over another bunch of hook-conscious Australians. Aside from the unpronounceable title and their too-cute name (wasn't XTC enough for you guys?), INXS are a likeable lot, spiking their dance-rock drive with enough percussion and funny synth sounds to rise above the din of nearly every other electro-pop outfit on the airwaves. Unfortunately, calling their best song "The One Thing" may prove a little *too* accurate.

Kiddo — *Kiddo* (A&M). The best thing about Kiddo is the way the band blends the rhythmic insistence of funk with the muscular sound of hard rock and doesn't end up in some freaky nether-world the way Funkadelic so frequently does. Of course, the fact that P-Funk axe maniac Mike Hampton is a key Kiddo may have something to do with it, but no more so than Reggie Andrews and Leon Chancler's crisply efficient production. Not for dancing only.

Original Soundtrack — *The King Of Comedy* (Warner Bros.). An odd mix of material, but not a bad listen. Discounting the two jazzak numbers, you get three good new wave cuts (best: "Back On The Chain Gang" by the Pretenders); three good old wave cuts (best: "Wonderful Remark" by Van Morrison); and a pair of winners by Ray Charles and B.B. King. And no jokes by anybody.

Kix — *Cool Kids* (Atlantic). Not just cool, but damned smart. What else could you call the way they slip synthesizers into their big, beefy guitar sound and walk off with the best of both hard rock and synth pop? It's just one more reason to believe that Kix are what heavy metal will be in the 80s—tuneful, energetic and just as annoying to parents as anything that has gone before.

Marcus Miller — *Suddenly* (Warner Bros.). Marcus Miller has long been known as a bass ace; this album shows what he can do as a singer. Although it's obvious Miller picked up a lot from his work with Luther Vandross, this album is hardly cloned—Miller goes for a tougher, less romantic approach than Vandross. Unfortunately, the songs don't quite match Miller's performance, with the result that *Suddenly* is less memorable than it could be.

Naked Eyes — *Naked Eyes* (EMI-America). Nice cover of "Always Something There To Remind Me," but otherwise, just another example of how easily synth-pop can turn into a formula as stultifying as any corporate rock.

Original Soundtrack — *Yol* (Warner Bros.). Working with a wide array of instruments and ensembles, Sebastian Argol has created a stirring pastiche of Turkish traditional music and Western pop, and the most exciting moments come from the least likely juxtapositions (such as the traditional yodel over a jazzy electric bass on "On The Road," or the *zurna*-style synthesizer of "Man And Snow"). Well worth hearing.

Loudon Wainwright III — *Fame And Wealth* (Rounder). Like most musicians, Wainwright understands where the real rewards of a life in music lie—in getting your buns grabbed at the Grammies by Debbie Harry. Or so says "The Grammy Song," anyway. But Wainwright isn't *just* funny, any more than Dylan was *just*

THE ROCKMAN AMPLIFIER

used by:

Joe Walsh
Neal Schon
Carlos Santana
Steve Morse
Ronnie Montrose
Pat Metheny
Allan Holdsworth
Justin Hayward
Jan Hammer
Billy Gibbons
Elliott Easton
Al Di Meola
Rick Derringer
James Burton
and, of course ...

Tom Scholz

ROCKMAN MODEL II.* Designed to meet the demands of stage and studio use. Quieter, cleaner, better response in distortion, and a brand new EDGE sound.

*Older Rockman models may be upgraded to MODEL II specifications.
(Send unit plus $40 money order to 130 Alewife Brook Pkwy., Cambridge, MA 02140.)

S R D Scholz Research & Development (617) 894-9875

JAZZ

By Francis Davis

SHORT TAKES

Codona — *3* (ECM). Seems to me I expressed my misgivings about Codona at some length a few issues back (*Don Cherry*, March). Lest I seem a jazz jingoist, let me add just a few words of praise for the record. There are moments here when this trio gets a mighty groove rolling with instruments like *berimbau*, *sanza*, *doussn' gouni*, even hammered dulcimer (and what sounds like tissue paper and comb on "Clicky Clacky," a wryly delicious blues vocal by Cherry, with bottleneck sitar by Colin Walcott). As a trumpeter, Cherry is in his prime, as lyrical as ever but more handsomely wrinkled, and Walcott and Nana Vasconcelos are receptive to his every nuance. There's spontaneous group invention here of a kind that jazz frequently boasts for itself but only rarely attains. But there's also the usual amount of droning and navel gazing. So, basically, the misgivings stand.

Kenny Burrell — *Listen To The Dawn* (Muse). **Tal Farlow** — *Cookin' On All Burners* (Concord Jazz). **John Scofield** — *Out Like A Light* (Enja/PolyGram). **Bireli Lagrene** — *15* (Antilles). The pick of the pile of the dozens of records released this month by guitarists of every conceivable jazz persuasion. Burrell is a name brand. His latest is the usual nourishing helping of smoked ballads, chickory-flavored blues and well-seasoned small group dynamic shadings (with bassist Rufus Reid and drummer Ben Riley). Just for variety, though, Muse should think about teaming Burrell with a horn next time, or perhaps with a youngblood like James Williams, the urgent pianist who lights a high flame under Farlow, resulting in the guitar virtuoso's merriest and most sizzlingly inventive album in some time. The wisest move Miles Davis has made since returning to action two years ago was hiring Scofield, who swings as lightly and as gracefully as Burrell or Jim Hall, but coerces a harsher, more ululating, more "electric" noise out of the guitar. While it's not quite as engaging as *Shinola*, which was drawn from the same German club date, Scofield's latest continues to dramatize the remarkable rapport he enjoyed with bassist Steve Swallow and drummer Adam Nausbaum. Lagrene is quite a discovery, a fifteen-year-old French guitarist who oozes originality even while striving for letter-perfect Django. And his talent can only become more prodigious once this prodigy begins to experience growing pains.

Jerry Gonzalez & the Fort Apache Band — *The River Is Deep* (Enja/PolyGram). **Slickaphonics** — *Slickaphonics* (Enja/PolyGram). Two New York hothouse hybrids, only one of which deserves a place in the sun. The Gonzalez succeeds by modestly itemizing the affinities already uniting Afro-Cuban and bop, rather than subjecting us to another sermon on how all music is one. The rhythms are spry and infectious, the improvised horn solos less so, especially as they rumble on—blame jazz for that. Also blame jazz for fostering the attitude of condescension which convinces jazz musicians they too can play funk and results in a record as jumpy but lifeless as *Slickaphonics*. Ray Anderson, Mark Helias and Allan Jaffe are among those not selling themselves short but selling themselves cheap.

Enrico Rava — *Opening Night* (ECM/PolyGram Special Imports). Rava is a subtly adventurous, silkenly lyrical Italian trumpeter who never seems to attract the attention he deserves, and this is his most straight-ahead album so far, also perhaps his finest, both for his own dappled solos and the sparkle and shine of his countrymen in the rhythm section—pianist Franco d'Andrea, bassist Furio DiCastri and drummer Aldo Romano.

Warren Vache — *Midtown Jazz* (Concord Jazz). Midtown meaning Eddie Condon's perhaps? Streamlined later-day swing from a young trumpeter whose legato is quickened by a pulling rip of the kind that has otherwise all but disappeared from jazz brass and was always one of its glories. With limber solos by pianist John Bunch and granite time-keeping by bassist Phil Flanagan.

Chet Baker — *This Is Always* (SteepleChase). *Trumpet Artistry* (Pausa). The trumpeter's third SteepleChase with guitarist Doug Raney and bassist Niels-Henning Orsted Pedersen isn't nearly as wonderful as the first two (his one vocal is badly off-key; he doesn't recover as quickly or as nicely from his flubs). Still, there's ample evidence here to support the contention that he is a more riveting soloist now than he was while winning popularity contests thirty years ago. But the Pausa reissue of material from that vintage proves he was no slouch then either, despite what revisionist history would have you believe.

Lee Konitz & Martial Solal — *Duo* (Pausa). Always stimulating, often startling duets with the great alto saxophonist alternately diagraming his way around the Belgian pianist's knotty chords or just knifing through them, sounding at once studious and passionate, as befits the album's subtitle: "A Lennie Tristano Memorial."

Arild Andersen — *A Molde Concert* (ECM/PSI). **Art Lande/Paul McCandless/David Samuels** — *Skylight* (ECM/PSI). What can I tell you? The familiar recipe: vegetarian jazz—no meat. Alphonse Mouzon, the drummer on the Andersen LP, stirs the pot a little more vigorously than most, which doesn't necessarily make him a better cook.

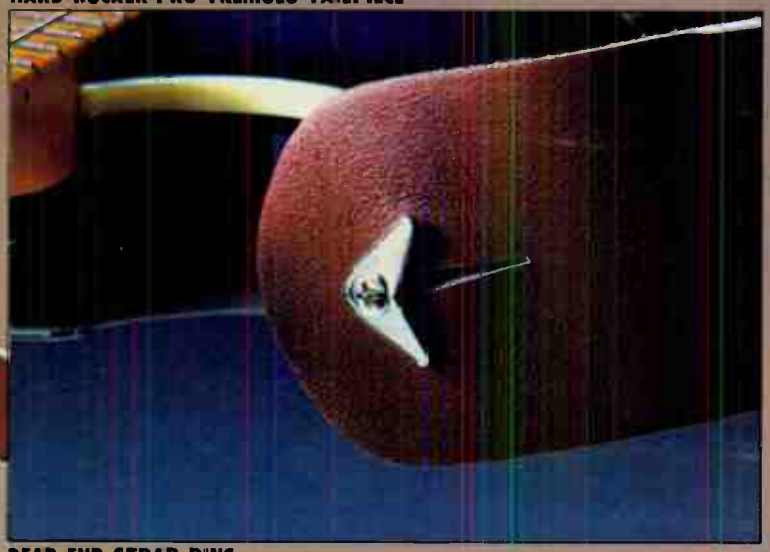
Patrick Brennan — *Soup* (Deep Dish). This month's pleasant surprise. Brennan is a newcomer whose vivid, right-angled alto style summons up Roscoe Mitchell and Jackie McLean, and whose colorful writing for sextet boasts a nodding acquaintance with late-50s Mingus and mid-60s AACM. The antic spirit of Brennan's ensemble keeps you listening even when the solos falter, which they rarely do. Aside from Brennan, the most promising soloist here is Fred Parcells, a slyly bumptious trombonist. (Available from New Music Distribution Service, 500 Broadway, New York City, NY 10012.)

Greg Goodman — *The Construction Of Ruins* (Metalanguage/NMDS). **Jan Jang** — *Jang* (RPM/NMDS). The San Francisco Bay area continues to be a hotbed of free music, not all of it jazz. The highlight of Goodman's LP is the pianist's quibbling ode to Lennie Tristano. Elsewhere Goodman scrapes common household objects across the keys and wires, or joins forces with guitarist Henry Kaiser and violinist Jon Rose to improvise from scratch. These last performances never really gain focus, which isn't to say there aren't sharply defined passages here and there. Pianist Jang's interests range

END TO END PERFECTION

HARD ROCKER-PRO TREMOLO TAILPIECE

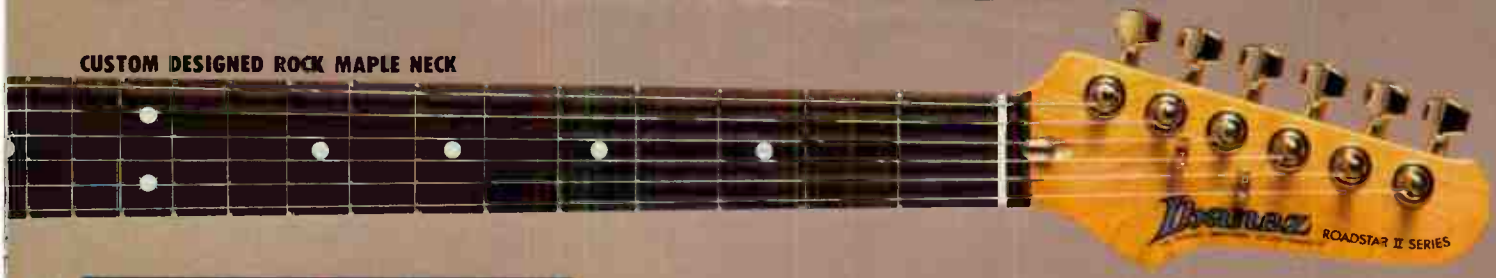
SHORT STOP TAILPIECE



DEAD END STRAP PINS

SURE GRIP II CONTROL KNOBS

CUSTOM DESIGNED ROCK MAPLE NECK



The finer points of a guitar's construction can make the difference between a good instrument and a great one. That's why Ibanez has taken extra care in the design of their new Roadstar line. Whether it's the custom Hard Rock Maple neck, the Dead End strap pins, or the pro-rated Hard Rocker Tremelo tailpiece-the Ibanez Roadstar exemplifies perfection from one end to the other.

Tomorrow's Name In Guitars

Ibanez

For a full color catalog send $2.00 to: IBANEZ DEPT. GP; P.O. Box 886, Bensalem, Pa. 19020 • P.O. Box 2009, Idaho Falls, Id 83401 • 17421 "B" East Gale Ave. City of Industry, Ca 91748 • In Canada 6355 Park Ave., Montreal, P.Q. H2V4H5

poetic—his songs are masterful exercises in how to do a lot with a guitar, a melody and a few well-chosen words. And if this album doesn't bring in the bucks, it ought to make him a lot better known.

The Blushing Brides — *Unveiled* (RCA). Underneath the silly name is an album that sounds exactly like what the last Rolling Stones LP should have sounded like. The Brides are neither funky nor chic, but they know how to snake a solid melody out of a sturdy groove, and do so throughout both sides. And that's a lot more than some bands have done in a while.

Orchestral Manoeuvres in the Dark — *Dazzle Ships* (Virgin/Epic). This is their Socialist Realism number, bursting with such peppy melodies as the Radio Prague theme and full of uplifting songs of purpose like "Genetic Engineering." Let's just hope this is OMD's idea of a joke.

Nona Hendryx — *Nona* (RCA). *Nona* works a lot better in theory than on the turntable. Although a few songs, such as the sophistifunk ballad "Keep It Confidential," fairly leap out the speakers at you, too much of the album consists of good ideas waiting to be worked out (like the all-star women's number, "Transformation"). Just hope that it doesn't take another five years for her third try.

Girls Can't Help It — "Baby Doll" (Sire 12-inch). An amusing one-off that does the Debby Harry rap style better than Blondie ever did. Sex-object rock lives, furtively.

Marty Balin — *Lucky* (EMI-America). With Val Garay on hand to choose the tunes and corral the session men, Balin is put in a situation where he has to work, and has something to work with. Granted, the results are still fairly lightweight, but whaddaya want, *miracles*?

Bow Wow Wow — *When The Going Gets Tough, The Tough Gets Going* (RCA). Sure, but *where* are they going? That's what the Bows need to know. Their chops are sharper than ever, but the material is duller than a bowling ball. Guru or no guru, these kids haven't progressed an inch from *Your Cassette Pet*, and in this business, that's known as going nowhere fast.

Echo & the Bunnymen — *Porcupine* (Sire). The Bunrabs may be a one-trick band, but this time they get it absolutely right. The instrumental tracks are wonderfully moody, the vocals exquisitely tortured, and the songs meaningless but marvelously so. In short, droning post-psychedelia in all its sophomoric glory.

Jazz from pg. 122

from Messian's birds to more conventional Bird- (and Trane-) lore. His unaccompanied solos seem a mite bookish, but his record comes snarling to life whenever trumpeter George Sams and altoist Louis Jordan join in.

Reissues: *Classic Tenors* (Doctor Jazz/CBS) restores to print eight titles by Coleman Hawkins and four by Lester Young, all recorded for Signature in 1943 and all fully deserving of the adjective in the title. The treasure among the latest batch of PolyGram Verves is *Gerry Mulligan Meets Ben Webster*, a glowing encounter between two of the most bounteously gifted melodists in jazz. *Jam Session 3* is among the more notable of the Norman Granz free-for-alls, both for the jousting of tenors Wardell Gray and Stan Getz along the front lines and for the steadying presence of Count Basie and Freddie Green in the rhythm seats. Despite its gimmickry, *Keepin' Up With The Joneses* was a good early vehicle for the tart trumpet and pithy writing of Thad Jones, who benefits from the company of brothers Hank and Elvin. Finally, **Mel Torme** isn't a singer I'm very fond of, but he sings some choice showtunes beautifully on *Mel Torme Swings Shubert Alley*; Marty Paich's arrangements are clever but right to the point; and—though the annotator forgets to mention it—the alto solos are by Art Pepper.

Rafi Lives...

DOD Electronics
presents the
FX Series

Electrifying

Today's music contains more variety in electronic sound modification than ever before, and with the new DOD FX100 Pedal Board, you can achieve any coloration your imagination or the music demands.
Its flexibility will allow up to 5 different effects to be mounted in any combination or arrangement (DOD Performer 500 Series pedals can also be readily mounted).

The DOD FX Series uses latest materials and circuit technology for performance and reliability. Special FX features include: rugged metal chassis housing with easy battery access and LED status indicator, active silent switching, low battery drain circuitry, rubber non-skid bottom plate, and a limited one-year factory warranty. Achieve the sound coloration a professional musician needs with the electrifying new DOD FX Series.

DOD

Call or write:
DOD Electronics Corp.
2953 South 300 West
Salt Lake City, Utah 84115
(801) 485-8534

Classified

ART

ORIGINAL PORTRAITS CREATED OF your band. Favorite singer/group. Most media. Individual, composites, onstage. PORTRAITS ETC., Box 202, Marlboro, MD 20772.

BOOKINGS

NATIONWIDE PERFORMERS NETWORK shows how and where to find bookings. FREE MEMBERSHIP. Send S.A.S.E. for complete details. PAN, Box 162-i, Skippack, PA 19474. (215) 489-4640.

BOOKS & PUBLICATIONS

ROCK MUSIC BOOKS AT DISCOUNT PRICES. POLICE Complete $12.95 POLICE Easy Guitar $5.95. JUDAS PRIEST Anthology $7.95, WHO Anthology $10.95, 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 Guitar, Rock Theory, Rhythm Guitar, Rock Bass, $4.95 each, CLASH Anthology $7.95, RUSH Anthology $12.95, RUSH Easy Guitar, $4.95, JOURNEY Complete $14.95, Slide Guitar $8.95, Biographies—Stones, Zeppelin, Who, Pretenders, Springsteen, Hendrix, Ramones, $5.95 each, Original Hendrix $8.95, Skynard Songbook $8.95. Send check or money order. 50¢ for catalog. DISCOUNT MUSIC WAREHOUSE, P.O. Box 212M, Lindenhurst, NY 11757.

HOME STUDIO RECORDING GUIDE: Get studio quality recordings with professional multi-track techniques. Written by an experienced engineer specifically for the home studio. Please send $5.95 plus $1.00 postage to: CHURCH ROAD STUDIOS, BOX 2765, AURORA, IL 60507.

INSTRUMENTS

FANTASTIC DISCOUNT ON STRINGS, reeds, etc....for free catalog write: RITCHIE'S MUSIC, 50 West Main St., Rockaway, NJ 07866.

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, Dept. A, 151 California Rd., Yorktown Heights, NY 10598.

LEFT-HAND GUITAR SHOP. New, Used and Vintage; complete access. Write 6615 Backlick Rd., Springfield, VA 22150. (703) 451-0752.

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.

HANDWOVEN ORIGINAL GUITAR STRAPS. Attractive pastel colors. Natural fibers. Durable. Fits easily in tightest guitar case. Specify 1 or 2-peg strap fastening. Send $9.50 plus $1 postage: M.E. MARTIN & CO., 135 Mill St., New Britain, CT 06051. Satisfaction guaranteed.

DRUMMERS! Great prices on heads, sticks, etc. Free catalogue available. N.J. PERCUSSION CENTER, 50W Main St., Rockaway, NJ 07866.

INSTRUCTIONS

DRUMMER'S HYPNOSIS TAPE! Improves drumming skills, memory, concentration, relaxation and self-confidence. Send just $14.95 plus $2.00 postage. EXPERT DRUMMER, 1550 Orchid, Longview, WA 98632.

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.

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.

BUYING USED INSTRUMENTS: Guitars, Mandolins, Banjos, Keyboard, Equipment. Any condition, good cash price. LARK STREET MUSIC, 221 Lark Street, Albany, NY 12210. (518) 463-6033 days except Saturday. Send for free in-stock list.

RECORDING ENGINEERING 30-WEEK course—Multi-Track Professional Workshop Studio, Certificate, Tape Resume, Job Opportunities. Licensed by New York State. AUDIO RECORDING TECHNOLOGY INSTITUTE. (516) 454-8999.

DRUMMERS: Now available are educational video cassettes by STEVE GADD, LENNY WHITE, BERNARD PURDIE, ED THIGPEN and YOGI HORTON. See what they play and hear them explain how they do it. For info write: DCI MUSIC VIDEO, 541 Avenue of the Americas, New York NY 10011.

COLOR CODED DIAGRAM of guitar neck with tab and grand staff chart. Send $4.95 to: M.T.I., P.O. Box 18849, Cleveland Heights, OH 44118.

PLAY PIANO OR BASS without reading notes! Learn by visual patterns. Send for free details. FOWLER MUSIC ENTERPRISES, Dept. M, 808 So. Alkire St., Lakewood CO 80228.

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.

SMOKING AND SNUFF ACCESSORIES. Send for our catalog of the very finest. Catalog $2. HIGH CLASS, 4009 Pacific Coast Highway, Torrance, CA 90505.

PRIVATE COLLECTION of 750 excellent guitarists and so forth. Albums, all styles, lots rare. Jazz etc. Send $1.00 for list to: ACIR BOSCO VITORIO, 2249 North Second St., Springfield OR 97477.

MUSICIANS

JOBS FOR MUSICIANS. For information write Musicians National Hot Line Association, 277 East 6100 South, Murray, UT 84107. Phone 1-801-268-2000.

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.

NEED A GOOD BIO? Top writer for major entertainment company can give your band the cutting edge. JEFF POLLACK (212) 484-2955.

ACOUSTIC GUITAR TRANSCRIPTIONS—musically written (note for note) as recorded by artists. For teachers and students. Send 25¢ for catalog. ROBERT W. DILLON, Spanish Lake Apartments, #128, New Iberia, LA 70560.

ALL SONGWRITERS & MUSICIANS

Get your music to the right person. Complete 1983 Contact Sheet—every major U.S. record label listed including NAMES (A & R—those who do the listening) saves you hours of research. Current with updates. Only $8.00, to:

S. CARROLL
P.O. Box 556, Floral Park, NY 11002

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

GET THINGS ROLLING — NOW!

PMP PROFESSIONAL MUSICIANS' REFERRAL™

CALL TOLL-FREE: (800) 328-8660

MUSICIANS—We have Par 64's for only $28.00 each. We will put you into a 12 channel board 1000 watts per channel two-scene for only $1,100.00. Call Gary at (309) 788-3335.

TALENT SEARCH CONTEST! Songwriters, bands and solos. Send s.a.s.e. for application. CLONE RECORDS, Box 508, Post Jefferson Station, NY 11776.

OPPORTUNITIES

HAVE YOU DEVELOPED an innovative program or application in the computer music field, or a possible service based on its use? Are you interested in selling or licensing it? All submissions held in strictest confidence. Non-Disclosure Agreement offered. Any ideas not feasible promptly returned. Contact: MS ENTERPRISES, Department D, P.O. Box 1222, El Toro, CA 92630.

PHOTOS & POSTERS

COLOR CONCERT PHOTOS! Huge selection, hundreds of rock, country, southern bands. Send $1.00 for beautiful illustrated photo catalog. Mention your favorite. SMILE PHOTOS LTD., Box 15293-M, Chesapeake, VA 23320-0293.

ORIGINAL ROCK CONCERT POSTERS: Joplin, Doors, Dead, Airplane, Hendrix, Stones, Who, Avalon Ballroom, Fillmore Auditorium. $4.00 for fabulous picture catalog. L'IMAGERIE, 15030½ Ventura Boulevard, Sherman Oaks, CA 91403. (213) 995-8488.

SPRINGSTEEN—SEGER SAMPLE. Also color, close photos of Ronstadt, Pat Benatar, Olivia Newton-John, Emmy Lou Harris, Alabama, Neil Diamond, Go-Go's, Juice Newton, Hank Jr., Willie Nelson. Send $1 for catalog/sample. CONCERT PHOTOS, Box 15155-MS, Panama City, FL 32406.

RECORDS & TAPES

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.

NEVER BEFORE AVAILABLE! You can't buy these records! NY Dolls, Buzzcocks, Television, Bad Brains, James Chance, Dictators, Johnny Thunders, Germs, BushTetras, many more! They exist only as authorized album length cassettes — top quality, professional liner notes, band photos, colorful graphics. Be amazed by our free catalog. Write: ROIR CASSETTES, 611 Broadway, Suite 214M, New York City, NY 10012.

FREE! Hottest auction list anywhere! 4 times yearly. FINEST RECORD STORES, 2400 8th Ave., Greeley, CO 80631.

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.

THE COMPLETE COLLECTOR'S MAGAZINE for record, tape, video and memorabilia collectors. Advertised internationally to bring the world's collectors to your mailbox 6 times a year. Low cost collector's ads PLUS a Directory of Collectors throughout the world in every issue! U.S. $15.00, Canada $18.00, Foreign $29.00. INTERNATIONAL COLLECTION CONNECTION, P.O. Box 5190, Dept. M, Glendale, AZ 85306

SONGWRITERS

SONGWRITERS, We've got news for you! SONGWRITER'S MONTHLY NEWSLETTER, 1626 N. Wilcox, #940, Hollywood, CA 90028. For latest issue send $2.00.

PROFESSIONAL DEMOS made of your song. Drums, guitars (bass, rhythm, lead) vocals (lead, background). Production done by Frank De Fede who has worked with top producers and songwriters in New York and Nashville. Send cassette or lyrics, $60.00 to: DE FEDE STUIO, 131 Forest Hills, Wellsburgh, W.VA 26070. More information (1-304-527-2607) Satisfaction guaranteed.

MORE CLASSIFIED ADS ON PAGE 129

Garfield Electronics

DOCTOR CLICK

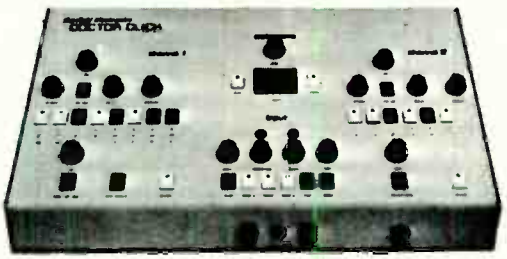
The Doctor Click Rhythm Controller makes it possible for the first time to synchronize the world of sequencer, drum machine, synthesizer composition with any one of the systems on the market or combinations of the systems on the market. Furthermore, the Doctor Click will cause sequencers, drum machines and synthesizers to play in time with a human drummer. It will also read click tracks and sync codes. The internal metronome provides both beats per minute and frames per beat calibrations.

THE DOCTOR CLICK RHYTHM CONTROLLER BREAKS THE BRAND BARRIER

SEQUENCERS		DRUM MACHINES		SYNTHESIZERS*		
DSX	Bass Line TB303	Linn LM-1	CR5000	Prophet 5	Modular Moog	Juno 6
Prophet 10	CSQ600	LinnDrum	CR8000	Prophet 10	OBX	Juno 60
Polysequencer	SH101	DMX	CR68	Prophet 600	OBXa	Polysix
Pro One	Emulator	Drumulator	CR78	Prophet T8	OB8	Poly 61
Model 800	Fairlight	TR808	KPR-77	Minimoog	JP4	Voyetra-8
Microcomposer MC4	Synclavier	Drumatics TR606		Memorymoog	JP8	
Chroma						

*(VCA, VCF, VCO, Gate, Trigger or Arpeggiator as provided on each unit.)

Measures
17½" x 11" x 4½" x 2½".
Weight is 8 pounds.



Warranty is one year.

Call or write for location of your nearest dealer

ONE DOCTOR CLICK CONTAINS ALL OF THESE PROBLEM SOLVING DEVICES

4 Fixed Clock Outputs
2 Variable Clock Outputs
2 Metronomes
2 FSK Sync Code Decoders
(Covers Linn, Oberheim, Roland)
2 Rhythm Envelopes
Pulse Counter
Pulse Shaper
Gate Output
Headphone/Speaker Output
Roland 5 Pin DIN Sync Output
External Clock Input
Footswitch Controls

The brand to brand problems of timebase, voltage level and polarity are solved by the Doctor Click's diverse output capability.

The ability of the Doctor Click to connect to many units at once coupled with its footswitch control capability makes it ideal for multiple sequencer, drum machine, synthesizer live applications.

Since the Doctor Click metronome produces beats per minute and frames per beat calibrations it is always convenient to get just the tempo you need. It is even possible to get fractional tempos such as 118½ beats per minute.

The Doctor Click's two independent rhythm actuated envelopes allow VCF, VCA and VCO parameters of synthesizers to be modulated in 32 rhythm values ranging from four measure cycle to 64th note triplet with variable attack, decay, sustain and amount. This eliminates the problem of rhythmic drift when using a conventional LFO.

The ability of the Doctor Click to transform metronome click tracks into timebase clocks allows frames per beat music film work to be done with virtually any sequencer, drum machine or synthesizer.

The ability of the Doctor Click to read live tracks allows sequencers, drum machines and synthesizers to play in sync with the varying tempos of a human drummer or a built click track.

The ability of the Doctor Click to accept external clocking or either of the types of FSK sync to tape codes allows sequencers, drum machines and synthesizers to be synced to any existing track.

The pulse shaper circuit turns a pulse from an instrument into a trigger waveform allowing synthesizers to sync to a drum fill.

The headphone output allows click tracks in multiples of the tempo to be generated and is capable of driving a speaker.

The pulse counter can be used to program sequencers in higher timebases, quickly combining greater rhythmic resolution with step programming accuracy.

The step programming switch can be used to step program sequencers that normally do not have this capability.

Used on tracks by Brian Banks, Tony Basil, John Berkman, Michael Boddicker, Kim Carnes, Suzanne Ciani, Joe Conlan, Chris Cross, Bill Cuomo, Jim Cypherd, Paul Delph, Barry DeVorzon, Don Felder, Paul Fox, Dominic Frontier, Terry Fryer, Albhy Galuten, Lou Garisto, Herbie Hancock, Johnny Harris, Hawk, James Horner, Thelma Houston, Michael Jackson, Quincy Jones, Jeffrey Kawalek, Gordon Lightfoot, Jerry Liliedahl, Johnny Mandel, Manhattan Transfer, Paul Marcus, Jason Miles, NBC Movie of the Week, Randy Newman, Keith Olsen, Paramount, Joel Peskin, Oscar Peterson, Greg Phillingaines, Jean-Luc Ponte, Steve Porcaro, Phil Ramone, Lee Ritenour, Steve Schaeffer, Mike Sembello, Mark Shifman, John Steinhoff, Sound Arts, Ian Underwood, Universal, Donna Washington, Stevie Winwood, Pia Zadora.

GARFIELD ELECTRONICS P.O.B. 1941, BURBANK, CA 91507 (213) 840-8939

PATENT PENDING

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 _____

Collins from pg. 118

sort of Ringo-style drum sound, it works. Melodically, there's no similarity between the two songs. But it's the same lick, I can't deny that."

The packaging of the two albums, with the close-up cover portraits (blemishes, five o'clock shadow, and all), hand-lettered record labels, and family snapshot spreads on the inside gatefold, was a deliberate attempt to foster the confessional mood and intimate communion of the songs and their 8-track origins. As they are both products of his divorce, a deeply traumatic, catalyzing experience that gave him something to write about, however painful, he wanted the albums to be presented as a kind of set, "the same kind of thing, I guess, as Peter Gabriel calling all his albums *Peter Gabriel*." And the contention that after two records he has milked his divorce dry as song material makes him bristle.

"I get so embarrassed talking about it, but it *is* relevant. I started doing solo albums because I was divorced, it left me with time on my hands. And it hurt, I wanted to say something about it, not just lock it all up. I don't want to write about magic mice and giant hogweeds. I'm not debasing Genesis' stuff or humiliating it, but I have to write about things that I know, that I've felt." Anything less than that, he insists, would be cheating.

Like Ric Ocasek of the Cars, solo artist/bandmember/producer Phil Collins is a terminal workaholic who looks forward not only to his next solo outing but to a new Genesis album and a number of good production prospects, most of which are inspired, of course, by his current solo success. In addition to Frida's *Something's Going On*, her solo debut away from Swedish pop megastars Abba, Collins has also produced a criminally under-recognized album *Glorious Fool* for his friend, eccentric English progressive folk singer/guitarist, John Martyn. But as far as he is concerned, producing is no bigger a deal than cutting hits up in the bedroom.

"Sure, it's a great responsibility to have someone coming up to you after singing their heart out and saying, 'Well, what do you think?' And you've got to have an answer. And I do get frightened by that prospect sometimes.

"But I enjoy it. Once I get started on a project, I mean, there's nothing to it. Production is having a good pair of ears. I don't think you need much more than that. And a bit of good taste, too.

"Same thing with recording, at home or anywhere else," he concludes, ready to go onstage and turn Stabler Arena into his upstairs bedroom for an evening. "You just go for it. Hey, it's always worked for me." Ⓜ

Bedroom Layman

There are no big surprises in Phil Collins' home studio equipment list, only in the way that he uses what he's got. Keyboards amount to a 1973 Fender Rhodes electric piano, two Prophet 5 synthesizers (one of them is the recent 120-memory model), and the Collard & Collard six-foot grand piano. There is also a Roland RS-09 string machine and a Roland SVC-350 Vocoder.

His main drum machine is the Movement drum computer (for which he has recently made some drum tapes that will be used as programming chips for future models). He also owns a couple of Roland TR-606 Drumatix rhythm machines. The only guitars he has are an acoustic Ovation and an electric Shergold (an English make).

His 8-track one-inch Brenell tape deck is hooked up with a 16-track in, 8-track out, Allen & Heath mixing desk that comes with two "layman's limiters," as Collins calls them. "Give me a limiter with eight knobs on it and I wouldn't know what to do with it. These are very simple, about one inch tall and nine inches long with a couple of knobs, and they're fantastic. I call one of them Allen and the other one is Heath. Heath is actually a bit ill at the moment," Collins adds sadly.

Outboard toys include a Lexicon PCM digital delay unit, an MXR flanger and the Ibanez UE400 multi-effects unit. "I've also got an echo plate which is very good, and a couple of Kepex noise gates that I don't know how to use. I had Hugh Padgham come over and draw lines on them to show me what the best setting was for certain sounds. You know, I'm not trying to overplay this layman's stuff, but...."

MUSICIAN: *I have the feeling that when you go off and play in unusual places like India and Africa, it's part of your urge to push through barriers, to take a risk in order to keep growing. You can't be doing it for the money alone....*
STING: You don't make any money when you play in Cairo or Bombay. You *spend* money. You're right, we do it for the challenge. We've always had that pioneering spirit. The second gig we played in L.A., believe it or not, was in Terminal Island prison, because that, too, was a frontier we felt should be crossed. They didn't know who we were.
MUSICIAN: *So you do it to push yourselves?*
STING: Yeah, otherwise nobody *really* listens. Tomorrow we could go into Madison Square Garden without any rehearsal, pull out the old stops, and have them screaming for two hours. But that doesn't interest me. I prefer to work hard, to stretch, and if I work hard, so does the audience. That's why I prefer to go to places where the ritual isn't completely formalized and mechanical. And that show in Bombay was the best gig of my career. I'll never do a better one.
MUSICIAN: *Did they react like a Western audience?*
STING: It was a learning situation for both sides. They'd never seen a live rock 'n' roll group just as we'd never seen a live Indian audience. And it wasn't just kids, either. The chief of police was there, the Lord Mayor and his wife, beggars, old people with turbans on—a whole cross-section of Indian life. They had to open the doors because of the demand and this 5,000-seat amphitheater was invaded by about 15,000 Indians. It was just like a scene from *Gandhi*, in fact. So we walked out there and they politely applauded, and I said, "All right, before we start, I'd like to say that this is essentially dance music, and I'd appreciate it if you *dance*." So all the old ladies in their *saris* got up on their seats with their umbrellas, and by the end of the show we had a stage invasion. We had them screaming and shouting and yelling and jumping up and down. That confirmed my belief in music as a universal phenomenon that can work anywhere. There we were, tapping a very simple tonal code which speaks to everybody, regardless of race, color, creed or social standing. I think it's probably the finest moment of my performing career (long pause).... I still get emotional thinking about it. I just hope I...I'd love to do it again...that feeling of being a pioneer, being so fresh. I did spend a lot of time just weeping after it was over.
MUSICIAN: *Many of your best songs are about loneliness and alienation. Is there any irony in having 20,000 people all singing along with you in a stadium about being "so lonely"?*
STING: No, there's no irony whatsoever. From the outside it might look a bit strange, being surrounded by all this attention and yet experiencing the worst lonely feeling...but I do. And then suddenly the attention is withdrawn a half an hour later. You're so isolated....
MUSICIAN: *Are you saying you're lonely while the show's still going on?*
STING: Yeah, of course I am. I don't think the people in the audience feel lonely. They feel a cohesive force at work and feel as one. And here I am the person producing the noise...feeling isolated.
MUSICIAN: *What can you do in a stadium situation to help bring the audience to that state of cohesive unity—to wake them up?*
STING: Sometimes it depends not on what we do, but on what we *don't* do. My favorite moments of the set are when we stop playing and singing, and I allow the audience to tumble in. They just get sucked in, WHOOOOOSH! I love that! Andy told you in that article (*Musician* #51) that I do that 'cause I'm lazy, (laughs) but I don't think he meant it. I love to stop and say, "Okay, come on, *do* it!" It both confirms you as someone who has given them something, and at the same time it makes them work, like real art should. An audience has its role too. They have to work and give something to complete the event.
MUSICIAN: *One last question: are you ultimately optimistic about where we're heading, or will the Ghost be snuffed out by the Machine?*

Sting's Stingers

Mr. Sting may not be a tech-head, but he's not exactly slapping away at a broomstick and washtub up there, either. According to Police bass roadie Danny Quatrochi, the maestro usually brings a brace of four instruments into the studio: a Steinberger which he strings with Superwound SDB 505s, a Fender Precision fretless, an old Fender Jazz bass with a Van Zalinge electric stand-up bass (the Z-Bass) picked up in Holland during the *Zenyatta* sessions. He often lays down a track with one bass and then overdubs again with another. That's the Z-Bass on "Every Little Thing She Does Is Magic" and "Wrapped Around Your Finger" (with the Steinberger overdubbed on top), and the Z-Bass with the Fender fretless added later on "King Of Pain." "I just love playing stand-up bass," adds Sting. "I'm not as facile with it as I am with the Fender or the Steinberger, but then again my lines are fairly simple. You don't hear the Z-Bass on those overdubbed tracks as much as feel it." Sting also uses two Moog Taurus bass pedals to play footsie with. Danny adds that a Roland Boss Chorus usually accompanies the boss onstage, as does an Oberheim OB-Xa and a DSX sequencer.

His mini-P.A. was designed by T-D Audio of Montclair, N.J.; its three-way speaker system uses Gauss 15-inch drivers, Electro-Voice midranges and Gauss HF-4000 defraction horns, all mounted in Electro-Voice, Eastern Acoustic and custom-made cabinets. He powers these with three Crown amps: the highs with a D-75, the mids with a DC-300A and the lows with a PSA-2. Ashley SC-80 crossovers direct electronic traffic while an Ashley SC-40 pre-amps the bass and an Ashley SC-44 pre-amps the pedals and synths. Along with a Roland Chorus Space Echo and two dbx limiter/compressors, he employs a Klark Tekniks DN-27 one-third octave equalizer as well as a DN-22 stereo octave equalizer. He keeps all this on two racks, one for the Crowns and the crossovers and one for the pre-amps and the effects. For mobility's sake, all his basses have gone wireless by way of NADY.

STING: Yes, I'm optimistic and I think there's a way for the West to look through the Machine that wasn't there before. Science is doing away with the mechanistic world view, with Newtonian physics and Darwin and causality. The deeper we go the less material things become. We see that what we thought were solid atomic particles have qualities and functions that are illogical and non-quantifiable. They're really not waves or particles at all. They exist outside of the limits of time and space. So I feel that the razor edge of this exploration is where our spirituality will be rediscovered. I think our salvation is in those little molecules somewhere. I'm not saying the future is material, I'm saying the future is *spiritual*. It's like we're looking at the universe through a very powerful microscope and we're going to come out the other end. We're discovering that the universe is not built on and held together by hard little atoms—because these atoms and the spaces between them aren't filled with solid particles—they're filled with *magic*.

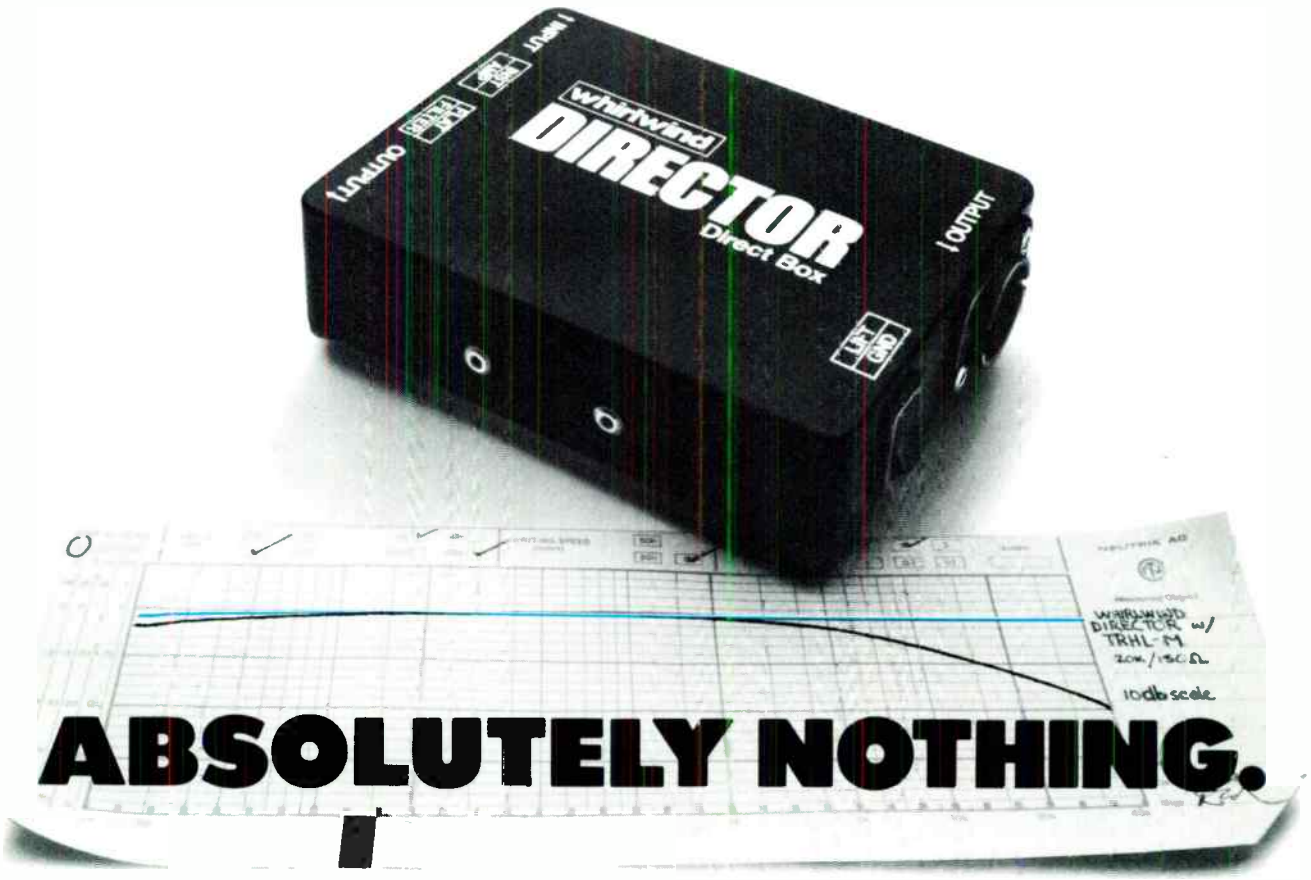
Everyone I know is lonely
God's so far away
My heart belongs to no one
So sometimes I pray
Take the space between us
Fill it up someway....

"Oh My God"—Sting, 1983

Copeland from pg. 68
ern relationship. "It's an inevitable thing, and every group has to go through this. After five formative years and five albums you grow apart. Now, the only thing that the three of us have in common is onstage and on that album. That's the only place we achieve synchronicity."

He pauses and considers. "It sounds like I'm telling you that we're going to break up tomorrow." Well, you break up every few weeks, I suggest. Stewart laughs. "That's right. I mean, we've reached the breaking point, but we've never seen it. It sounds kind of jaded to say, but we've achieved all our goals. When it comes to the Police, we have to think up some new goals. In a way I kind of hunger to start all over again. And probably the guys I'd pick would be the same two guys. M

THE ONLY DIRECT BOX THAT GIVES YOU WHAT YOU'VE ALWAYS WANTED



Whirlwind's Director is the only passive direct box with a totally flat frequency response from 20 Hz to 40 kHz. With its wide frequency range and its ability to handle 6 volts rms without clipping, it can accurately reproduce the lowest notes played on a synthesizer. The Director features a switchable input level that gives you the true sound of your instrument or amplifier (via speaker output) into the mixing console.

Other user features include a low-pass filter and a ground-lift utilizing low profile, impact-resistant switches. The Director incorporates Whirlwind's Mu-Metal shielded TRHL-M transformer which effectively rejects electromagnetic and radio frequency interference. This makes it a perfect choice for discriminating engineers and musicians.

Actual photo of documented results by the Neutrik 3300 Audiograph System showing frequency response curve with (black line) and without (blue line) lo-pass filter.

whirlwind

THE INTERFACE SPECIALISTS

Whirlwind has created a direct box that provides total flexibility. One that a musician can take from gig to gig and, no matter what the situation, be guaranteed of getting his or her sound to the audience or to the tape. The Director, housed in a sturdy black-cast aluminum casing, is the only direct box that gives you what you've always wanted.

U.S. Retail List: $125.00

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

The VIP Series — what the experts say.

KAMAN

Bernie Rico, *founder of B.C. Rich Guitar*

"...sure signs of a winner – consistency, great balance and high performance."

A winning pro like Bernie Rico understands the meaning of performance. That's why he uses Kaman Performers.

Whether it's a new B.C. Rich guitar, like his revolutionary *Warlock*, or his blown, fuel-injected jetboat that's set a ¼-mile record of 149.92 mph. Performance is the key to Bernie's success — and to the success of B.C. Rich Guitars.

Kaman's Electronic Guitar Strings have been designed for winning musicians who want more performance than is offered by conventional *electric* guitar strings. Kaman Performers feature an exclusive equal-core and-wrap design that gives incredible flexibility and high frequency overtones. Chrome steel-wound fourth strings aren't overpowered by the shrill plain strings. And our Duraflon-coated plain strings were engineered for longer life and easier play.

"You know what impressed me about Kaman Performers? All my craftsmen love them . . . and these guys know and live guitars. They know quality and they understand performance. That's why we *all* use Kaman Performers!"

Take the advice of a winner like Bernie Rico and try a set of Kaman Performers.

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