MUSICIAN

SPECIAL 100TH ISSUE

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A DECADE OF INCREDIBLE INTERVIEWS

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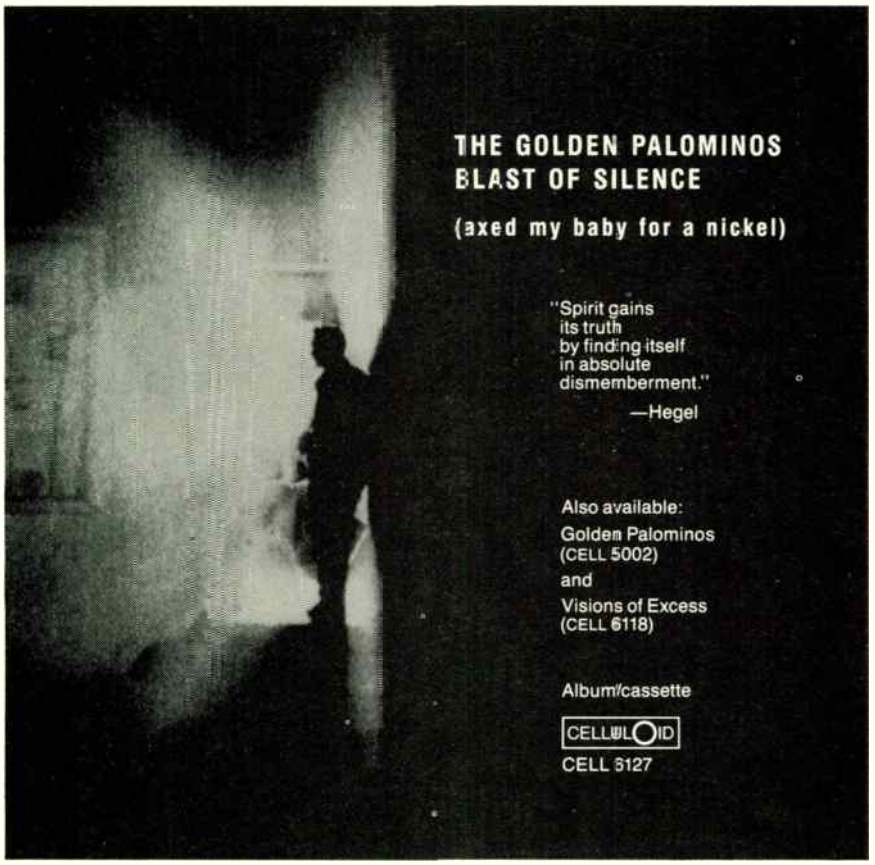

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LETTERS

The Real Dope

I suppose it's time I confessed. Yes, *I* was the one who first scrawled "Clapton is God" on lavatory walls in London years ago. The truth is, I've never been a very good speller. What I meant to say was "Clapton is *Good.*" Well, the whole thing got blown out of proportion. I mean the guy's *good*, but gee....

N.D. Plume
Aiken, SC

Thank you for your article "Eric Clapton is Not God and He Knows It." It is refreshing to hear from a first-rate musician who is also true to his music. Leave Ted Templeman to Eddie Van Halen and Don Landee; they can all fake it together.

Jason Cary Sasso
New York, NY

There are very few musicians who grow old with maturity and style. John Lennon was one, and Eric Clapton is *definitely* another. He's not God, but his name will forever be associated with classic rock bands and great songs.

Linc O'Brien
Berklee College of Music
Boston, MA

Spin at least has the excuse that it's going under. Is that yours? I guess Clapton may sell more than R.E.M., but it's their fans who push to keep the boundaries open for the new Claptons, whoever they may be. He said it best himself: He'll be in *Guitar Player* for eternity. And when he puts out an unusually good record, we will know; our ears will tell us. I am really beginning to wonder just when you figure that someone is too moribund to resuscitate.

Vivien Arnold
San Francisco, CA

Bravo Eric Clapton. For once someone with real playing ability has put the dolly-faced video fakes Eddie Van Halen and Brian May in their place.

Tom Doyle
New York, NY

Since 1974, when I learned that the album *Layla* was inspired by the unrequited love of George Harrison's wife, Pattie, I have been a Clapton enthusiast. It was not his legend as God or his stunning blues repertory that impressed me; it was his own blues—the expression of his romantic pain that touched me so profoundly.

Michele D. Mack
Wilmington, DE

Eddie Van Halen does not need to hear from Eric Clapton that he "can't play" on an album graciously dedicated to Clapton. Since it's obvious to anyone with ears that Eddie can run circles of sound around Clapton's clichés, we can only conclude that the old fart doesn't like being blown away. Where Clapton makes the guitar sound like other instruments, Van Halen makes it sound like ducks, cats, horses, elephants and a claw of power reaching up from hell.

Michael Neuman
Port Townsend, WA

As with his music—and with his interviews, Eric Clapton hasn't had anything new to say in years!

R. James Schillat
King of Prussia, PA

I thoroughly enjoyed J.D. Considine's insightful interview with Eric Clapton. However, Considine exaggerated E.C.'s isolated woodshedding period (between leaving the Yardbirds and joining John Mayall), as have many other writers. It was not a year, but actually one month, which he spent with pianist Ben Palmer, later Cream's roadie. When Eric returned to London, Mayall immediately hired him.

Dan Forte
Guitar Player
Cupertino, CA

The good news: I regard *Musician* as the most factual, informative and entertaining magazine about the industry and its artists.

The bad news: a tendency of the magazine to pull quotes from interviews and feature them out of context—the most notable being the cover comment attributed to Eric Clapton.

Cyndy Keeton
New Orleans, LA

I couldn't help laughing a little while reading J.D. Considine's interview with Eric Clapton. I got the impression that this wasn't about Clapton so much as it was about J.D.'s desire to be a really hip guy who really understood what music was all about. Whether you like Eric Clapton or not, he embodies the essence of great guitar playing. When he feels something, it comes out as music, not words. J.D., on the other hand, is limited to talking about what other people accomplish—and that, unfortunately, is the essence of a hack critic/interviewer.

Bill Kauffman
San Bruno, CA

If Clapton loves the blues as much as he says he does, why doesn't he tell Warner Bros. to stuff their easy listening music and produce a solid blues effort? And if Warner Bros. refused, why not leave that label, go to Alligator Records and say, "Look—I'm Eric Clapton, I'm a blues musician and I want to make blues records"? He should call himself a pop artist, because he makes pop records, not blues. And he is right about Van Halen and Brian May—they can't play!

Chris Stevenson
Cheltenham, PA

Eric Clapton's derogatory remarks in regards to Brian May and Eddie Van Halen really put me off. Why would he be "almost insulted" when the two of these men dedicated a piece of their music to him obviously out of great respect? Even if Mr. Clapton didn't feel that "Bluesbreaker" is the best representation of his style of playing, he should have been honored to have the respect of two fellow musicians.

Robyn L. Sherman
Paramus, NJ

Reading your interview of Eric Clapton might be described as studying the Grand Canyon with a J.D. Considine microscope. After filtering out J.D.'s opinions and assumptions, however, it became almost interesting. Unfortunately, the operative word here is "almost."

D.P. Coalman
Centralia, WA

What Joke?

Was your gag at the Jukes' expense (Record Reviews, Nov. 1986) a test of our alertness or merely gratuitous sophomoric humor? Spare them and us, okay? (And ask your writers to practice 1920s jargon and syntax on their own time. Please.)

Anne Hafrey
Cambridge, MA

[Jann Guccione responds: "I certainly long before I was a sophomore practiced 1920s syntax."]

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TIMBUK 3

Not Just Another Success Story

It's appropriate that rock's most left-field success story of 1986 starred Timbuk 3, given a key theme of its excellent debut LP and the band's history.

The highpoints of that history: singers/guitarists/harmonica players **Barbara Kooyman** and **Pat MacDonald** met in Madison, Wisconsin in 1978. They played in separate groups there before Barbara joined Pat's band, the Essentials. They married in 1983; the Essentials broke up the next year.

For their next project, the couple opted to forego the band format (sort of) and work as a duo (sort of). "We figured it'd be best to do a new thing in a new place," MacDonald recalls, "because we were real established in Madison...In a way, people would've misinterpreted it if we'd stayed as not quite a band."

So they moved to Austin, Texas and started performing locally as Timbuk 3, with the help of rhythm tracks MacDonald recorded on their "jam box." When *The Cutting Edge* cable TV show came looking for bands to include in a report on the Austin music scene, Timbuk 3 was still largely unknown around town. It surprised nearly everyone, including Timbuk 3, that this "trio" landed a spot on the program. *The Cutting Edge*'s producer, I.R.S. Records, then signed Kooyman and MacDonald.

An odd sequence of events to be sure, but after *Greetings From Timbuk 3* came out, things got curiouser and curiouser. The record itself is an array of musical styles, textures and rhythms bubbling under MacDonald's eloquent, folk-influenced lyrics. It looked like a winner with critics and college radio, but didn't seem capable of generating much commercial horsepower or airplay.

But wait. "The Future's So Bright I Gotta Wear Shades" has become a hit record, the video pops up regularly on MTV, and Timbuk 3—a charming live act—have become such media darlings that even CNN has profiled them.

"The thing I don't want to do," MacDonald says about these developments, "is be some kind of success story."

Because then he'd probably have to write a song about himself? "Exactly. I think flaunting success or wealth is a real crime....That's why I just don't want to be another success story. I'd rather people concentrate on the other parts of what we're doing. Maybe the struggle involved. Or the joy of the music itself."

– *Duncan Strauss*

Music for the Unborn

Now *here's* a demographic most radio programmers haven't thought about: unborn children. Rhino Records has, and they've released *The Baby Album*—a record of classical music selections heavy on Bach and Mozart (but not forgetting Pachelbel's *Canon*). According to Rhino, the music was "selected to encourage bonding—before, during and after childbirth." The compilers are Shaun Cassidy and Michael Lloyd.

As an alternate to these "sounds which will be healthiest for the newborn," we might suggest—for the unsure mother-to-be—a selection of Sonic Youth, Einstürzende Neubauten, Live Skull and Scraping Foetus Off The Wheel.

Michael Jackson Underground!

Michael Jackson inaccessible? Not to the riders of New York City subways. On December 3 Jackson paid his fare and shot a video in Brooklyn's Hoyt-Schermerhorn Streets station. With him were about twenty dancers, a few screaming fans and *Musician*'s Peter Cronin, who happened to be changing trains at the time.

"Jackson looked pretty normal," Cronin recalled after he regained consciousness. "No oxygen tent. No surgical mask. One thing about Michael Jackson: He looks *just* like Michael Jackson."

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LIL' ED & THE BLUES IMPERIALS

From Rags to Carwash

After ten hard years in the rough and tumble clubs of Chicago's West Side, **Ed Williams** may finally be on his way. But, at least for now, he'll be hanging on to his day job as a buffer at the Red Carpet Car Wash.

"Believe me, I've worked for this company for nine years and I want out," he says during a break. Inside—in the walkway where you watch hot wax splatter onto your car, and again by the cashier's window—posters advertise the first record by Lil' Ed & the Blues Imperials.

"Carwash work and working at night playing is kind of rough on me, but I know I won't be able to quit any time soon. Especially in the blues racket, a musician's life just isn't that stable."

SUSAN MATTES

The Blues Imperials' *Roughhousin'* album is anything but a polished effort. But their good-time, gutbucket blues may represent the year's best rags-to-potential-riches story. Last January, Alligator Records invited Williams to cut a track or two for an anthology of unknown Chicago blues bands. Never having seen the inside of a studio before, the Blues Imperials tackled the evening as if it were just another night onstage, complete with Williams' duckwalks and backbends. After only a few songs, the production crew knew they were on to something. Band and label cut a deal on the spot, and over the next three hours the Blues Imperials recorded thirty songs.

The Blues Imperials are already regulars in Chicago's posher North Side clubs. Trips to other cities are in the works. Williams knows it will be a slow climb to the big time, but anything, he says, is better than the West Side.

"For a long time, we played at a place called Boss Joe's Lounge," he says. "From six o'clock until two in the morning. The owner, he'd always guarantee us 'forty dollars from the door, plus extras.'"

Williams breaks into a knowing laugh as he heads back to the steady stream of Caddies and Lincolns. "But there never were any extras." – *Daniel Brogan*

CHERYL KLAUSS

TIM BERNE

Indescribably Eclectic

Tim Berne's music grabs you by the lapels, slaps you around a bit, shakes the dandruff out of the brain pan and sends you on your way. *Fulton Street Maul*, his first album on a major label, is an industrial-strength amalgam of jazz, rock, R&B and classical music that will stand as one of the better records of the 80s and Columbia Records' most challenging release of the year. It also shrugs off comparisons.

"I really want to create an illusion of an anti-style," Berne explains, "to have all these styles of music working simultaneously while we play. I like the ambiguity of not knowing what I'm listening to. I don't like listening by category. It limits the effectiveness of music to say, 'Oh, that's jazz,' or 'that's rock' or 'that's classical.'"

Berne has been kicking around New York for the last twelve years. He's always maintained an independent profile, setting up his own record company, working with the musicians he wants, and in general becoming a prominent member of New York's musical avant-garde. Columbia's signing Berne caused a downtown fuss; music this smart doesn't usually get big-time attention. It happened in a typically New York way: Berne was nine-to-fiving in the jazz department at Tower Records, when Gary Lucas—an acquaintance from Syracuse, ex-Capt. Beefheart guitarist, and now Columbia producer—walked in. "Gary had heard I had some records out," Berne laughs, "and he said, 'Why don't you give me a package with press stuff and all your records?' I thought, 'Oh, you're crazy, Columbia's never going to go for this, so why bother?' I've done this about 50,000 times to no avail, so I was pretty cool about the whole thing. But I thought about it and said, 'What the hell, I'll just do it and forget about it.' So they went for it, just like that. It was simple. *Then* I freaked out." – *Peter Watrous*

Enophilia

Fans of Brian Eno may want to shell out for *Opal Information*, a quarterly twelve-page booklet published by Eno's Opal Management. The first two issues include information on various Eno projects past and present, lengthy statements from the artist himself, and updates on other Opal clientele (Jon Hassell, Harold Budd, Daniel Lanois et al.). Overseas subscriptions are £6.50 from PO Box 141, Leigh-on-Sea, Essex, U.K.

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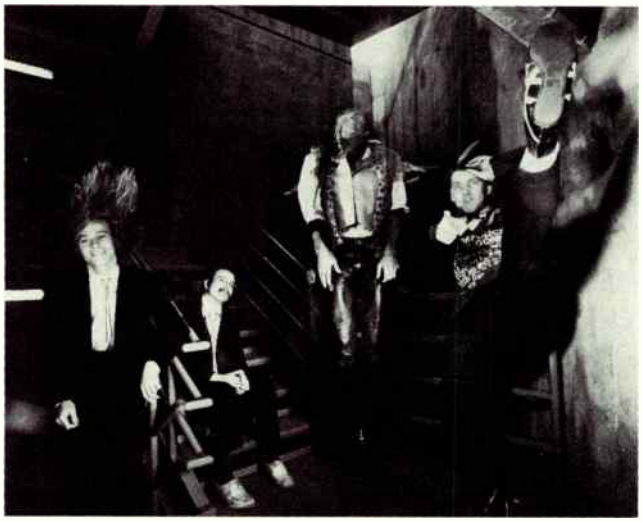
CHEAP TRICK

They Still Like Themselves

In a time of such up-from-oblivion stars as Steve Winwood and Boston, once-platinum Cheap Trick is mired in a frustrating living death: a band everyone knows, many recall fondly and few care about in the present tense. They've had recent sporadic successes—1985's "Tonight It's You" did well in the singles charts—but this year's *The Doctor* LP barely left the gate. Faced with such reverses, most groups would rethink their approach, go into hiding or break up. Not Cheap Trick.

"We like to work," guitarist **Rick Nielsen** says with a mixture of pride and resignation. "We still do okay. We make money live. It's not like we're starving." Singer **Robin Zander** concurs. "This is a viable band that makes money making records. It's a comfortable place."



Fiercely motivated, organized and talented, Cheap Trick blasted out of the Midwest in 1977. Unlike naive kids who stumble haphazardly into stardom, they proved adult intelligence and strategy a far surer weapon than guileless enthusiasm. The press embraced their contrived image. Audiences responded to the band's colorful trappings as much as its powerful, melodic rock.

Recent years, however, have been less of a joyride. Despite first-rate producers (including George Martin and Todd Rundgren), Cheap Trick's last four albums have been creatively and commercially disappointing. Still touring heavily, they no longer headline football fields, and press coverage has dwindled. A stunted image and lame lyrics might partially explain the critics' loss of enthusiasm, but not the mainstream rock audience's.

The band doesn't think the gold ring is out of their grasp. Nielsen is certain that, sooner or later, some song of his will come along to replace the 1979 hit "I Want You To Want Me" as a given of Cheap Trick's live act. Meanwhile, this probably isn't the worst high-paying job in the world.

"In one way it's frustrating," Zander acknowledges, perhaps understating his bandmates' feelings by several grades of bitterness. "But we know what we're doing and that we do it well. Everybody's collection has at least one or two Cheap Trick records. That's not so bad."

Nielsen, the acerbic optimist, adds, "We've always made good records. I'm still impressed by what we do."

– Ira Robbins

LISA HAUN

GENE LOVES JEZEBEL

Angels with Smeary Faces

We're a kick against the grain," says **Jay Aston** of Gene Loves Jezebel. The soft-spoken co-leader (with twin brother Michael) of Wales' prime purveyors of psychedelic glam seems surprised that his band is copping notice on these shores. Smeary face paint? You got it. Velvet and lace? By the yard. It's an angel-faced shtick tailor-made for starting fights in 7-11 parking lots, typifying what Aston sees as the band's risk factor.

The formula's dead simple: jagged guitar, primeval drums and post-"new romantic" song titles like "Heartache" and "Desire"—kind of a garage band for the astral plane.

But it's undeniable that their flailing stage image has helped keep them in the British indie charts these past three years. Now signed to Geffen in America, Gene Loves Jezebel's revamped lineup (spearheaded by ex-Generation X guitarist James Stevenson) and new album, *Discover*, see them opting for a slightly harder attack: whirling dervishes with jackhammers.

"From where we were three years ago, I think we've learned how to channel it a little better," Aston says. "Refine it. But I stand onstage and watch Mike sometimes, and I don't know whether to laugh or what. He gets *so* into it. I don't mean to be too grandiose, but for us it's expression. It varies from night to night."

Over here, they've noticed a growing number of barely pubescent girls pressing against the front of the stage. Shades of Duran-mania? Aston explains that Gene Loves Jezebel are trying to take it in stride "without alienating the older males standing at the back. It's a new problem. I can imagine that if I were one of those guys, I'd find it difficult to connect with a band that had two hundred little girls down front going wild. But we also get big girls going ga-ga, so we're working on finding a happy medium."

And that fine line separating art from carnival freak show? "That's where the theater and the skill come in, and it's something I worry about," Aston says. "Communication is important, getting those songs across properly. We're working on it."

– Dan Hedges

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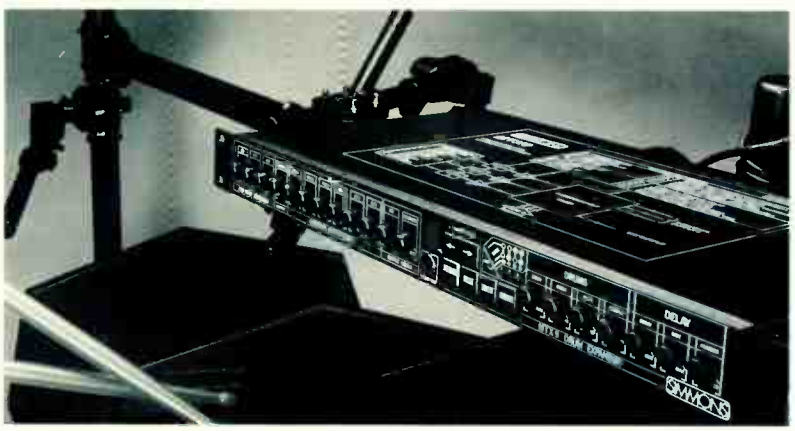
DEVELOPMENTS

An unlikely hotbed of software, digital guitar, MIDI percussion and electric bass news

By Jock Baird

CALABASAS, CALIFORNIA IS A SMALL San Fernando community just west of Tarzana and Woodland Hills down the Ventura Freeway. Its principal claim to fame is the Motion Picture Country House and Hospital where many film immortals are put out to pasture, but otherwise it's a fairly anonymous Socal community.



Simmons' MTX-9 percussion expander with pods; (below) the $7,000 Stepp DG1 digital guitar.

This month, however, it's a veritable hotbed of music instrument news—something in the water, perhaps? We've got software wars, guitar-synth breakthroughs, MIDI percussion blow-outs, electric bass orgies...a prime time TV soap could come out of this town.

Let's start with the real dirt, the demise of Calabasas software heavy, Syntech. In the past year or so we've seen a spate of software firms throw in the towel, but this one is unusual in that it was born of too much success. Syntech was formed several years ago by Don Taylor, Phil Tomasi and Kiki Ebsen, daughter of actor Buddy. Although Tomasi was a self-described "electrical engineer," none of the trio had a computer programming background, and Taylor convinced hacker Tim Ryan to let Syntech market his new C-64/Apple II sequencer program. Dubbed Studio I and II, the sequencer took off and was rapidly joined by other Ryan-written programs, as well as a line of MIDI interface hardware. By early 1985, Syntech was one of the healthiest software companies in the land.

The three original partners no longer saw eye-to-eye, however. Taylor, who had raised the lion's share of the seed capital, tried to buy up extra stock and, believing he owned 51%, fired Kiki Ebsen, whom he felt was not carrying her weight. Ebsen understandably threw in with Tomasi, who successfully disputed the validity of Taylor's stock (due to some undotted i's and uncrossed t's, some of the original shares were not properly registered). With open war in Syntech's offices, Taylor left the company and founded Sonus in the fall of '85. Tim Ryan, who had never felt comfortable with Tomasi, cast his lot with Taylor, and completely redid his sequencer for Sonus' first release. At first, it was only available for C-128, since Ryan didn't want to compete directly with his Studio I/II. But when Syntech dropped his royalty payments from $14,000 to $800 and then to nothing, and appropriated his new CZ editing program without signing a contract, Ryan told Taylor to take the gloves off and brought out the C-64 version and the CZ editor. Though he'd written all but two Syntech software programs, Ryan has received no royalties for the past year.

At first, Taylor himself was the hardest hit, as he poured all of his worldly goods into lawyer bills. But as Syntech later admitted, "constant pressure from Taylor and Ryan and huge legal fees spent fighting their accusations seriously depleted funds." Syntech also lost a lot of market influence—with no computer-fluent people on staff, their unimproved products lost their luster even as Sonus rapidly gained retail ground to become the software success story of 1986. This December, Tomasi and Ebsen folded their tents and left the field to Sonus. In a brief press release, Kiki Ebsen declared that "fighting a legal battle with fanatics, people who just keep fighting until they die or until there's nothing left, just doesn't make any sense." It's doubtful Don Taylor and Tim Ryan will find much cash in Syntech's ashes, but there is vindication aplenty. This month, Sonus is unleashing a major software/hardware offensive, bringing their product line to more than forty and adding Atari ST, IBM-PC, Macintosh and even the Amiga to the computers they service. So, do you think we can work Larry Hagman and Linda Evans into this?

The second big noise from Calabasas is the Stepp DG1 guitar synth. Notice I didn't call it a MIDI guitar—well, it does have MIDI, but its principal innovation is that its voice-generating system is part of the package. The Stepp uses a new fret-switching variation with "semi-conductor intelligent electronic facsimile frets"

World Radio History

which are scanned every fifth of a millisecond. The DG1 is called a digital guitar because all strumming, plucking and tuning information is digitally handled on three dedicated microprocessors. For example, it doesn't read pitch; it uses one size of unwound steel string for all six strings and it's digitally tuned, with storage for alternate tunings. Before everyone gets too excited, let's drop the price in here: seven Gs (you even need to make an appointment with your dealer to try it out). Yup, it's a high-rent item, but still well below the digital dream machine Synthaxe.

Physically, the Stepp consists of a rectangular guitar with programming panel, and the remote housing for the synth voices, MIDI interface, and AC power—the housing is named the Life Support Unit, and also doubles as a guitar stand. The six synth voices are digital/analog hybrids, with two extra envelope generators that produce strum-mute or neck-mute envelopes when the guitar tells them that's what you're doing. The whammy bar can be assigned alternate functions, from single-string pitch bends to LFO and volume changes. The synth voices are user-programmable, and the DG1 does MIDI data dumps and loads so you can write all the patches you want or need. And it's multi-timbral with full MIDI in and out so you can use it with a sequencer without buying another synth or expander. So how fast does it track? It doesn't track, because it doesn't deal with pitch. Which is another way of saying it's damn fast—a *Musician* staffer who got his hands on it gave the Stepp rave reviews. This will be a big draw at winter N.A.M.M.

The British Stepp is distributed in the U.S. by the people at Simmons Group Centre in Calabasas, who are further confusing the situation by calling the Stepp's distributing arm Group Centre Innovations. And just to ensure no one thinks Simmons will rest while the Stepp blitz is on, they also unleashed three new MIDI products.

The one that will make the most waves is the Silicon Mallet (great name, huh?). No, this is not a MIDI mallet, but a mallet instrument, a three-octave electronic marimba whose bars are made of a sexy new force-sensing, resistive material. The Silicon Mallet comes with its own programmable digital synthesizer that generates most every percussion voice from marimba to tubular bells. The new material gives the bars minimal crosstalk and maximum dynamics sensitivity, two big requirements of a pro-quality electronic percussion instrument. It could be a N.A.M.M. biggie.

Simmons is following that act with a 3-channel MIDI expander percussion unit, the MTX-9, jam-packed with digital samples. It's available with three pads, or has its own mixer so it can be mixed with toms from the SDS9 kit. This is not the SDE percussion expander Simmons just brought out, this is something else, and it *is* something else. And to mix all these new units, or just to handle your run-of-the-mill keyboard stack, Simmons also has a new 8-into-2 MIDI mixer, the SPM8:2. This compact rack-mount job doesn't have a conventional mixer layout, but its 64 memory locations can store levels, panning, eq and four effects sends. This may establish a new price floor for MIDI mixers. And let's not leave out the Simmons SDS64 software program that turns a C-64 and a conventional trigger-type electronic drum brain into a full-service digital drum machine. Like I say, Calabasas, California. It's happening.

Keyboardists, guitarists, drummers...who'd we leave out? That's right, bassists! Now for a brief digression. Some years back, a British champion of the bass named Alan Morgan decided it was a bloody shame to be treated as a second-class citizen in most guitar stores, so he started his own specialized

continued on page 114

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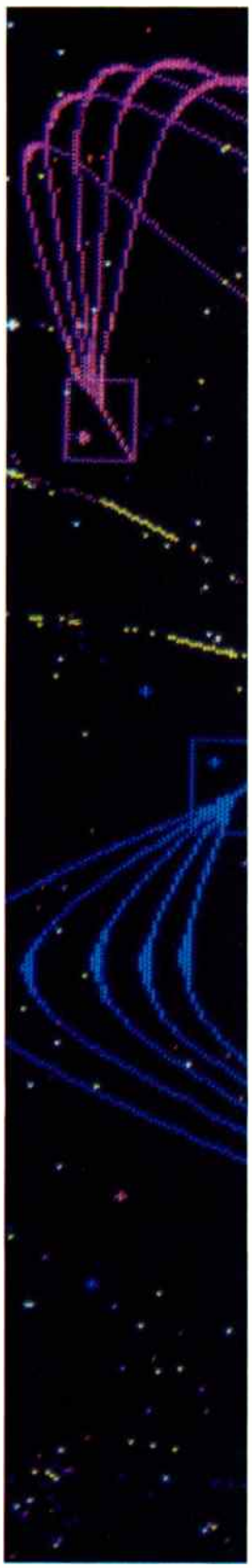

Advice for the chronically unwealthy: Getting that trendy gated reverb sound.

By Bob Buontempo

For a number of years Bob Buontempo inspired and amused readers of Modern Recording *with his monthly Poor Recorder's Almanac column. We're pleased to announce he will now regularly advise poor but honest* Musician *readers about home recording on the cheap.*

WE'LL START WITH A VERY CONTEMPORARY sound that is really not all that new, but continues to prevail on the radio, MTV and pop records in general. This is the "gated reverb," usually heard on the snare and bass drums, although it sounds right at home on toms and even vocals. The first commercial appearance of the gated snare was the combination of Phil Collins and Hugh Padgham on Peter Gabriel's "The Intruder."

Back then they basically used a gated plate reverb unit. Nowadays most digital reverbs have some sort of gated reverb algorithm in them, so the easiest way to get the gated sound is to buy one of them, read the instruction manual and adjust the parameters until you hear what you want. The end, see you next month.

No wait, I'm being paid by the word here!

Okay, suppose you have a perfectly viable digital reverb without a gated program like a Lexicon PCM 60 or a Yamaha R-1000; or a plate reverb like an old EMT you just love; a decent spring like an AKG BX-10 or even an improvised room with a speaker and microphone in it. All of these could benefit from keeping up with the reverb Jones. Besides, you just can't have too many discrete chambers today, can you?

"So," you may say, "what's the big deal. All I do is send the output(s) of my reverb unit through a gate (or two for stereo) and that's it—gated reverb!" Well yeah, sort of. But the first time around, it may not exactly sound like NON-LIN(ear) on an AMS. The most common problem is the gate "stuttering" at the end of the preset decay time. This is because the sound actually travels through an acoustical, mechanical unit like a plate or spring as it would in nature, not predetermined by a formula. Thus, at the end of the decay, the level of the reverb might fluctuate above and below the set threshold of the gate, causing it to be fooled into rapidly turning on and off. This can be especially annoying if the gate is set for a dramatic decay, short and greatly attenuated.

Some gates can deal with this problem better than others. For example, a wonderful feature is a "hold" time before the gate begins its decay and attenuation of the signal. Ashly SG-33 gates have this feature at a very nice price, as do the more expensive and excellent Drawmer gates from the U.K. The Drawmers also have high and low frequency controls, giving you a built-in equalizer allowing the threshold to be set for mostly high-or low-frequency sensitivity, so, for example, a gate passing low frequency from a reverb unit won't trip on any high frequency material. But don't we all put a lot of attack on the bass drum nowadays, or what?

And what if you've got a perfectly good gate that doesn't have one of these features, or even one that does that still manages to get fooled once or twice because you used a live drummer or some other such silly reason? Well, your gate has *got* to have a "key" function on it—almost every gate made except pedal-types do, even if they retail for less than a hundred dollars. In the key mode, *the release time of the gate is a function not of the threshold level, but of the time constant you set on the release pot.* In other words, the threshold now only controls at what point the level of the snare will open up the gate, *no matter what the reverb level.*

So what you do is this: Let's suppose you're gating a reverb unit that will be sent only the snare drum as its input signal. Find yourself a spare send, or better yet, a spare buss. Busses usually become redundant in mixdown and make wonderful effects sends, especially if they are dedicated to only one instrument. This dedicated buss containing just the snare signal being sent to the reverb unit may have a meter, too, and we'll all remember that if it is a VU meter, we ideally want to keep the level down to between -5 and -7 VU, since the peaks are way above this and we all want nice clean signals.

Now you have three choices. One, you have a 4- to 16-buss console. You are only using one buss for this patch and the rest are sitting there unused. Assign the exact same signal to *another* unused buss. Or two, use the direct out your console so conveniently provides from the module that currently contains the dry snare signal. Or three, "Y" the snare signal going to the reverb unit (my least choice of preference). The main idea is that you want the *exact* snare signal going to two places, the reverb unit and the key input to your gate, which

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Everything else about the 246 makes recording easier, too. From a dual speed selector, to a transport control that lets you loop automatically and find any point on a cassette within seconds.

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No matter what you assign it, the 246 will keep things simple. While keeping you calm, cool, and creative.

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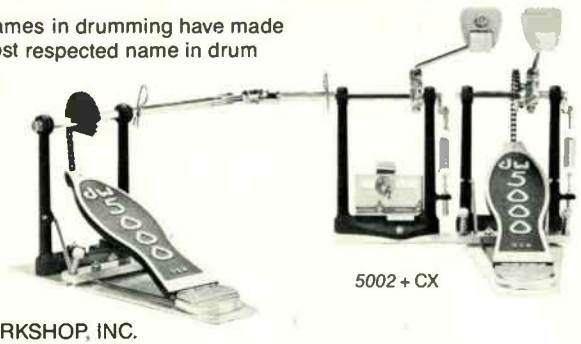

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will then be put in the key mode.

Now, by however means you have derived it, you've got the snare signal input controlling the parameters of the gate. You must now set the threshold so it only opens the gate on the snare beat, not on any noises or leakage in between them. And it must do so on every snare beat, even the softest one. If you can't get the gate to do this, your miking technique stinks. Therefore, if you always set the release time for half a second, the gate will always cut the reverb off at a half a second, even if the decay time of the reverb is set for five seconds and the reverb level is very high. If you have snare drum beats coming a second apart, the reverb set for a 5-second delay and the gate set for maximum attenuation at a half-second decay time, each snare beat will get *exactly* a half-second of *intense* reverb, sharply and dramatically cut off by the gate. No burps, stutters or dribbles. Pretty neat, huh?

The only time this will change is during a snare fill or roll, when the gate will act accordingly depending on the figure played (usually a rush of reverb). But we won't get fooled again, at least not gated reverb-wise. Now there is no law that says this technique can't be applied to any other effects or instruments, such as a bass drum keying an oscillator tuned to the key of the song, or a high-hat keying a rhythm guitar part. In fact that is where this technique is borrowed from.

A couple of other tricks you may want to try: Put a delay before the reverb if you don't have a "pre-delay" control on your unit. You can then dial in the amount of time before the reverb kicks in, adding apparent size to the room/hall/plate/chamber. An eq before the unit can help tremendously in tailoring the reverb's sound. Remember, traditionally, as plates are given a longer decay time, the bottom-end decay time increases, giving a boomier sound. You might want to use a long delay on the plate, cut it short with the gate, but eq it to sizzle on the top and lose the bottom rumble.

And don't forget good old compressors! Take the post-reverb, pre-gate signal and compress the hell out of it, so it's the same volume from when you first hear it until the gate snaps shut. Intense, to say the least. Finally, add 'em all together—the pre-reverb delay and eq with the post-reverb compressor and keyed gate, and you just may think you turned your PCM 60 into an RMX-16.

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If you're interested in a high-performance synth, it's time to test drive an Ensoniq ESQ-1 Digital Wave Synthesizer. It puts 120 sounds at your fingertips as fast as you can switch it on and plug in a cartridge. But that's only the beginning.

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Comparable high performance digital waveform synthesizers and MIDI sequencers can easily exceed the legal limits of your cash on hand. But the good news is that the ESQ-1 comes from Ensoniq—at a sane price of just $1395. For a glimpse of technology that's earned the name "advanced", put an ESQ-1 through its paces at your authorized Ensoniq dealer today.

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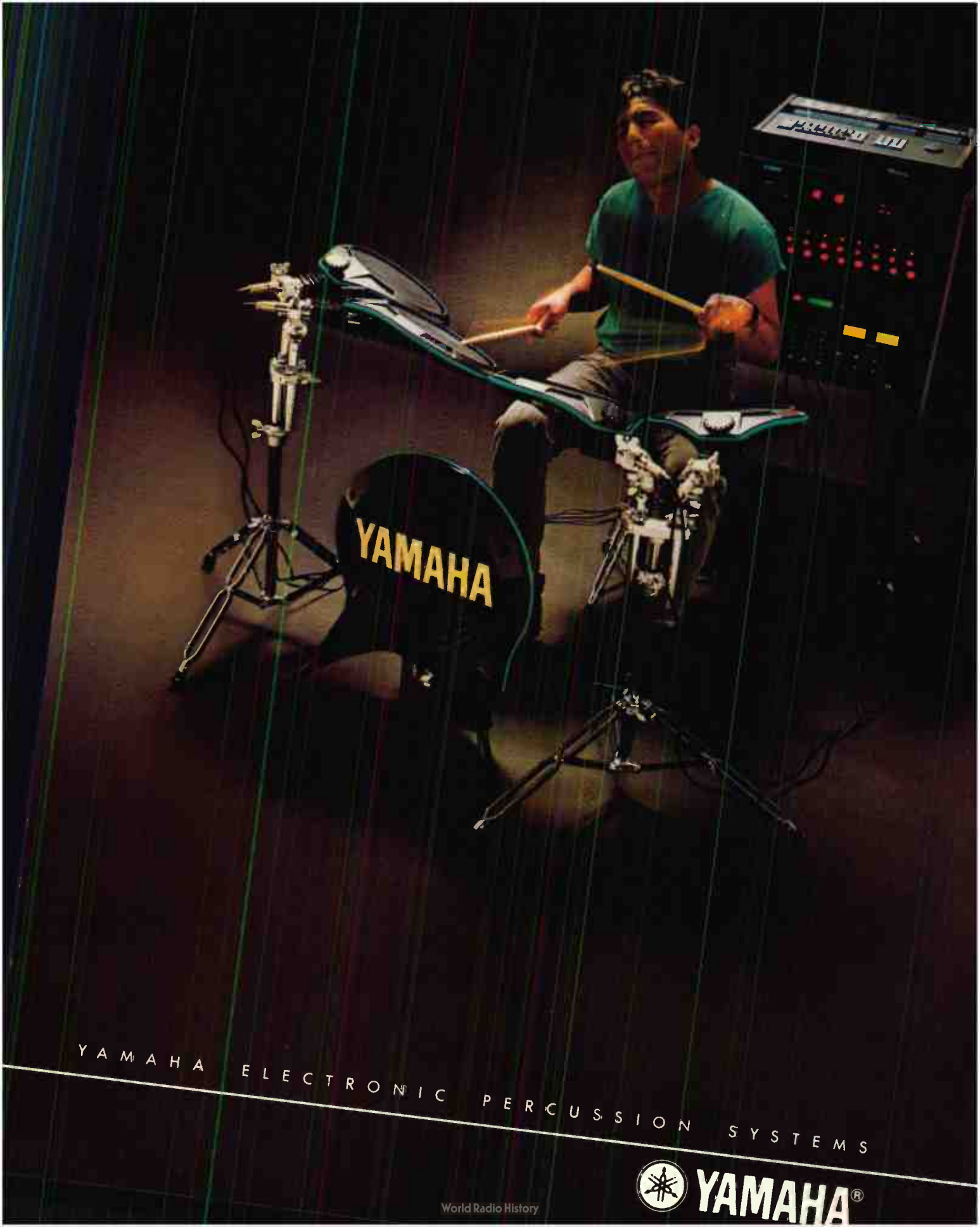

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TRUTH: JBL's 4400 Series Studio Monitors achieve a new "truth" in sound with an extended high frequency response that remains effortlessly smooth through the critical 3,000 to 20,000 Hz range. And even extends beyond audibility to 27 kHz, reducing phase shift within the audible band for a more open and natural sound. The 4400 Series' incomparable high end clarity is the result of JBL's use of pure titanium for its unique ribbed-dome tweeter and diamond surround, capable of withstanding forces surpassing a phenomenal 1000 G's.
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CONSEQUENCES: When the interaction between drivers is not carefully orchestrated, the results can be edgy, indistinctive, or simply "false" sound.

TRUTH: All 4400 Studio Monitors feature JBL's exclusive Symmetrical Field Geometry magnetic structure, which dramatically reduces second harmonic distortion, and is key in producing the 4400's deep, powerful, clean bass.
CONSEQUENCES: Conventional magnetic structures utilize non-symmetrical magnetic fields, which add significantly to distortion due to a nonlinear pull on the voice coil.

TRUTH: 4400 Series monitors also feature special low diffraction grill frame designs, which reduce time delay distortion. Extra-large voice coils and ultra-rigid cast frames result in both mechanical and thermal stability under heavy professional use.
CONSEQUENCES: For reasons of economics, monitors will often use stamped rather than cast frames, resulting in both mechanical distortion and power compression.

TRUTH: The JBL 4400 Studio Monitor Series captures the full dynamic range, extended high frequency, and precise character of your sound as no other monitors in the business. Experience the 4400 Series Studio Monitors at your JBL dealer's today.
CONSEQUENCES: You'll never know the "truth" until you do.

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of record company contacts that could get the bigger rock stories. With his Paul McCartney interview in mid-1980 (a Columbia recording of which was nominated for a Grammy), Garbarini put the magazine into high stakes. Covers with Springsteen, Petty, Steely Dan, and 60s trips with Hendrix, the Doors and the Grateful Dead boosted circulation.

Staffers recall 1980 and '81 as a second golden era. A young phenom named David Breskin amassed some of the best clips in our catalog, and Garbarini and Zabor went on record-breaking winning streaks. The columns improved mightily with actual interviews, and a radical activism continued to dominate the record reviews. But change was coming: In the fall of 1981, having been bought by Billboard Publications, *Musician* finally went monthly—and production combat fatigue became a permanent part of our lives. David Olin returned as art director; this time he got to work in color. By 1982, *Musician*—having quietly dropped *Player & Listener* from its name—had enlisted David Fricke to create the "Working Musician" section to augment the player-service part of its editorial mission. The last element of *Musician*'s present format was in place.

There is much more to the story. Zabor and Breskin receded while Timothy White and Charles M. Young emerged. In 1983, cover stories on Bowie, the Police and Prince pushed the paid circulation over a hundred thousand, where it's been ever since. And there was the problem year of 1984, when a series of daring but disastrous covers (Midnight Oil, Laurie Anderson, Thomas Dolby) taught us what *Musician* was not. And eventually there was the replacement of Garbarini (who began working for Sting) with the current team of editors, even as Holdsworth helped to engineer the purchase of Billboard Publications by its own management and in 1985 became a BPI vice president and publisher of *Billboard*.

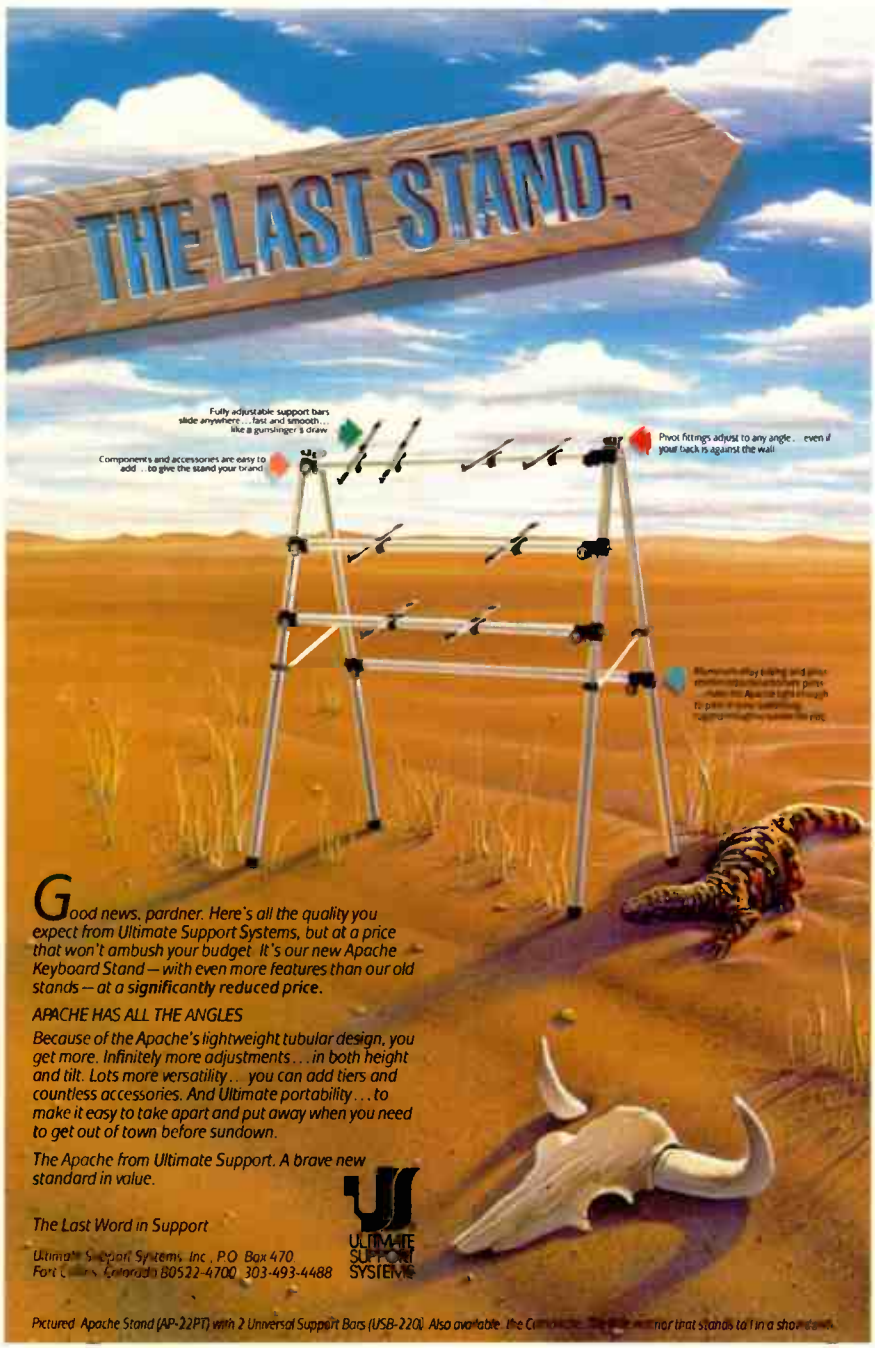
But these later events seem too much a part of this place and time to be interesting. It's that ambitious, accidental universe that seems to linger in our collective memory. Perhaps the most appropriate comment on that lost cosmos is the following excerpt from Rafi Zabor's serialized jazz novel, "The Bear," in which we find the ursine, sax-playing protagonist in the middle of a solo backed by Arthur Blythe's band:

JANE WINSOR

"The Bear found himself doing a few more unexpected things: he began incorporating ideas that had no proper place in the solo, stray thoughts, overheard sounds, freaks of inspiration, arguments played out in the dark theatre of the mind. He inserted them when he felt like it or when they obtruded sufficiently—why shouldn't the solo pick up what's going on outside it, why shouldn't it interrupt itself to say something irrelevant and inspired?—but then just as suddenly he got sick of them and began playing as many notes as he possibly could, as if to blot them out and obliterate the divided mind in which an argument could take place, and substitute for it the whole and harmonious instrument that had been given him on the way to the club....

"*Something* came through for a couple of choruses and floated miraculously above the time, but even then, even before he was aware of it, he had lowered his saxophone and begun to walk offstage. His solo, apparently, was over. Trouble was, he wanted to go on. He raised his saxophone to his lips again, but found himself apprehending by the Law of what he had already done. *Iche habe genung*, his spirit told him, and with uncharacteristic docility he nodded okay and left the stand."

(Rafi Zabor) # 22 Jan. 1980



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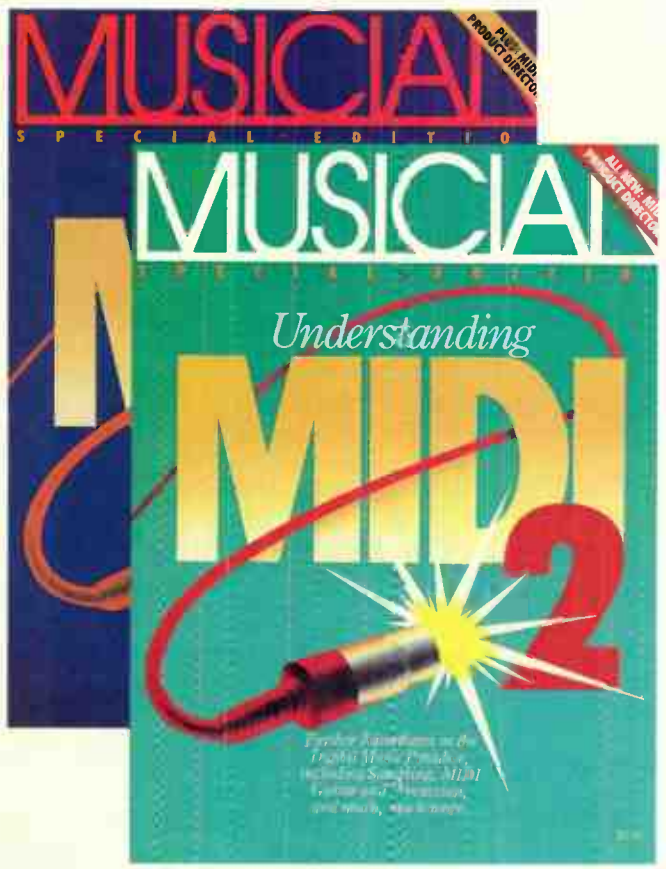

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BRUCE SPRINGSTEEN

You know my music utilizes things from the past, because that's what the past is for. It's to learn from. It's not to limit you, you shouldn't be limited by it, which I guess was one of my fears on "Ramrod." I don't want to make a record like they made in the 50s or the 60s or the 70s. I want to make a record like today, that's right now.

To do that, I go back, back further all the time. Back into Hank Williams, back into Jimmy Rodgers. Because the human thing in those records, that should be at least the heart of it. The human thing that's in those records is just beautiful and awesome. I put on that Hank Williams and Jimmy Rodgers stuff and Wow! What inspiration! It's got that beauty and the purity. The same thing with a lot of the great 50s records, and the early rockabilly. I went back and dug up all the early rockabilly stuff because...what mysterious people they were.

"There's this song, "Jungle Rock" by Hank Mizell. *Where is Hank Mizell?* What happened to him? What a mysterious person, what a ghost. And you put that thing on and you can see him. You can see him standing in some little studio, way back when, and just singing that song. No reasons. [*Laughs*] Nothing gonna come out of it. Didn't sell. That wasn't no number one record, and he wasn't playin' no big arena after it, either.

"But what a moment, what a mythic moment, what a mystery. Those records are filled with mystery, they're shrouded with mystery. Like those wild men came out from somewhere, and man, they were so *alive*. The joy and the abandon. Inspirational, inspirational records, those records."

(Dave Marsh) #30 Nov. 1981

●

In the summer of '75, just after he finished mixing *Born To Run*, I approached Springsteen after a gig and asked him about the buzz that he was going to be a really big star.

"I don't think about it, man," Bruce shrugged. Then he admitted, "Well, I do think about it, I guess. But...you do what you do. And whatever comes from that, then that's what happens. Whether it's a big place or a little place, it's great." He looked at his feet and explained. "See what it is is, I'm *always* happy when I play with the band." *(Bill Flanagan) #73 Nov. 1984*

MUSICIAN: *Are those songs a reaction to what is happening in America? To American values?*

SPRINGSTEEN: I don't know. I think that what happened during the 70s was that, first of all, the hustle became legitimized. First through Watergate. That was a real hurting thing, in that the cheater, the hustler, the dope pusher on the street—that was legitimization for him. It was: you can do it, just don't get caught. Someone will ask, what did you do wrong? And you'll say, I got caught. In a funny kind of way, *Born To Run* was a spiritual record in dealing with values. And then *Nebraska* was about the breakdown of all those values, of all those things. It was kind of about a spiritual crisis, in which man is left lost. It's like he has nothing left to tie him into society anymore. He's isolated from the government. Isolated from his job, isolated from his family. And, in something like "Highway Patrolman," isolated from his friends. That's what the record is all about. That happens in this country, don't you see, all the time. You see it on the news. And it seems to be a part of modern society. I don't know what anybody can do about it. There is a lot of that happening. When you get to the point where nothing makes sense. Where you don't feel connected to your family, where you don't feel any real connection to your friends. You just feel that alone thing, that loneness. That's the beginning of the end. It's like you start existing outside of all those things. So *Born To Run* and *Nebraska* were kind of at opposite poles. I think *Born In The U.S.A.* kind of casts a suspicious eye on a lot of things. That's the idea. These are not the same people anymore and it's not the same situation. These are survivors and I guess that's the bottom line. That's what a lot of those characters are saying in "Glory Days" or "Darlington County" or "Working On The Highway." It certainly is not as innocent anymore. But, like I said, it's ten years down the line now.... *(Chet Flippo) #73 Nov. 1984*

■

"A song like 'Mansion On The Hill'—it's different to everybody. It's in people's lives, in that sense. That's what I always want my songs to do: to kind of just pan out and be very cinematic. The *Nebraska* record had that cinematic quality, where you get in there and you get the feel of life. Just some of the grit and some of the beauty. I was thinking in a way of *To Kill A Mockingbird*, because in that movie there was a child's-eye view. And *Night Of The Hunter* also had that—I'm not sure if surrealistic is the right word. But that was poetic when the little girl was running through the woods." (C.F.) *#73 Nov. 1984*

Well, *Nebraska*—though it's a brand new Bruce Springsteen album with generally characteristic Springsteen melodies and lyrics—feels, even *sounds*, like those old Library of Congress recordings. A quiet, almost recessive confidence permeates much of the music, the ghostly guitar playing mainly mixed way down to a near-indistinct thrumming on the bass strings while the treble strings echo eerie backwoods hints of mandolins and dulcimers. Springsteen's singing is easy and flexible, wonderfully subtle and unpretentious. At times, the language is reminiscent of folk balladry—"Highway Patrolman" opens with this simple declaration: "My name is Joe Roberts I work for the state"—and certain compositions have a timeless supernatural quality ("Mansion On The Hill," "My Father's House"). Many numbers are directly addressed to an unnamed "sir," which sets up all sorts of interesting resonances: serfs speaking to lords, poor to rich men, criminals to lawmen, anyone who's ever been caught by the "meanness in this world" to whomever will listen, me to you, you to me.

(Paul Nelson) #49 Nov. 1982

▲

The ballads are the key here, particularly the four that end each side of the record. The last track, "Wreck On The Highway," is the Alpha and the Omega—both the overture and capstone of the album. While recollecting a road accident our protagonist confronts his own mortality, and an age of innocence is shattered in the realization that Thunder Road and the Fast Lane are one and the same. Once this Pandora's box has been opened and this first, ultimate

World Radio History

limitation acknowledged, all other myths and dreams become fair game.

(Vic Garbarini) #29 Dec. 1980

●

With its hard, exultant music and its hard, desperate lyrics, *Born In The U.S.A.* is both a grim portrait and a strong-willed celebration—a record that suggests, with more regularity than *Nebraska* did, that determination and optimism are sometimes enough to withstand the pressure, that even *one* dance in the dark can be enough to relieve the tedium.

(Steve Pond) #70 Aug. 1984

▲

"At the point where we started recording *Born In The U.S.A.*, my style was very stripped down. I made a conscious effort not to do as many fills. That particular song was a real fluke because I wasn't into playing that way. It was real late at night, the session was over, and Bruce just started playing this guitar rhythm. That day on the way to New York I'd been listening to a Stones tape. I had the 'Street Fighting Man' groove in my mind. Roy came up with the line that he plays and it just fell into place. It was the simplest, quickest thing that I've ever had happen to me in the studio."

(Max Weinberg to B.F.) #73 Nov. 1984

■

MUSICIAN: *You've always liked to have a certain mobility, a certain freedom of movement. Can you still walk down the street?*

SPRINGSTEEN: Oh sure, sure. It depends where you go. Usually...you can do anything you want to do. The idea that you can't walk down the street is in people's mind. You can walk down any street, any time. What you gonna be afraid of, someone coming up to you? In general, it's not that different than it ever was, except you meet people you ordinarily might not meet—you meet some strangers and you talk to 'em for a little while.

The other night I went out, I went driving, we were in Denver. Got a car and went out, drove all around. Went to the movies by myself, walked in, got my popcorn. This guy comes up to me, real nice guy. He says, "Listen, you want to sit with me and my sister?" I said, "All right." So we watch the movie [*laughs*]. It was great, too, because it was that Woody Allen movie [*Stardust Memories*] the guy's slammin' to his fans. And I'm sittin' there and this poor kid says, "Jesus, I don't know what to say to ya. Is this the way it is? Is that how you feel?" I said, "No, I don't feel like that so much." And he had the amazing courage to come up to me at the end of the movie, and ask if I'd go home and meet his mother and father. I said, "What time is it?" It was eleven o'clock, so I said, "Well okay."

"I NEVER KNEW ANYBODY WHO WAS UNHAPPY WITH HIS JOB WHO WAS HAPPY WITH HIS LIFE."

So I go home with him; he lives out in some suburb. So we get over to the house and here's his mother and father, laying out on the couch, watching TV and reading the paper. He brings me in and he says, "Hey I got Bruce Springsteen here." And they don't believe him. So he pulls me over, and he says, "This is Bruce Springsteen." "Aw, g'wan," they say. So he runs in his room and brings out an album and he holds it up to my face. And his mother says [*breathlessly*] "Ohhh *yeah*!" She starts yelling, "Yeah," she starts screaming.

And for two hours I was in this kid's house, talking with these people, they were really nice, they cooked me up all this food, watermelon, and the guy gave me a ride home a few hours later.

I felt so good that night. Because here are these strange people I didn't know, they take you in their house, treat you fantastic and this kid was real nice, they were real nice. That is something that can happen to me that can't happen to most people. And when it does happen, it's fantastic. You get somebody's whole life in three hours. You get their parents, you get their sister, you get their family life, in three hours. And I went back to that hotel and felt really good because I thought, "*Wow* (almost whispering), what a thing to be able to do. What an experience to be able to have, to be able to step into some stranger's life."

continued on page 43

MICHAEL PUTLAND/RETNA NEAL PRESTON/CAMERA 5

World Radio History

HERBIE HANCOCK

"I'M NOT A CHAUFFEUR...I'M NOT PLAYING REQUESTS."

Above all, Herbie loves to explore the limitless tonal possibilities that are becoming available to him through synthesizer programming. His music sensibility has always been that of an impressionist, a colorist who hears shades of sound that are invisible to other musicians. Most of his career Herbie expressed this through intriguing and beautiful harmonic ideas. His voicings are intuitively gorgeous. As he is learning more and more about synthesized sound, however, and as the technology is progressing to meet his demands, he is increasingly using sound itself as a means of expression.

(Conrad Silvert) #25 June 1980

●

MUSICIAN: *You're one of the very few players who keeps a foot in each jazz camp. Why is that so rare?*

HANCOCK: People have a tendency to get married to something. I decided a while ago that if there's any marriage, it's to *music* and not to *jazz*. It's open-ended. I can do what I want. Since I like all kinds of music, why not play 'em? You take a big chance when you do it. Maybe you won't be so good doing the other stuff. You might lose all your old following and not gain a new one.

MUSICIAN: *But do you feel no obligation to your old fans? There are people who'd love to hear you play just one song from* Maiden Voyage.

HANCOCK: I'm not a chauffeur. *Nobody* would have bought any of my records if I were. I'd have had nothing to say. I'm supposed to be *presenting* things to the public, not accepting requests. I call the shots. They don't have to like it. I really wanted to develop my career in such a way that I have the freedom to do what I want to do, and not have that considered bizarre. I think I'm finally at that point. People are no longer surprised when I come out with something different. I've done it enough now. That's what I've wanted all this time.

(Bill Flanagan) #75 January 1985

■

HANCOCK: Let me tell you how I started getting my feet wet with pop music. When I got into high school and started getting into jazz, I didn't want to hear anything else but classical music and jazz. No R&B, nothing, until I heard James Brown's "Poppa's Got A Brand New Bag." Later on, I heard "Thank You Falettinme Be Mice Elf Agin," it just went to my core. I didn't know *what* [Sly Stone] was doing. I heard the chorus, but how could he *think* of that. I was afraid that that was something I couldn't do. And here I am, I call myself a musician. It bothered me. Then at a certain point I decided to try my hand at funk, when I did *Headhunters*. I was not trying to make a jazz record. And it came out sounding different from anything I could think of at the time. But I still wasn't satisfied because in the back of my head I wanted to make a funk record.

I had gotten to the point where I was so directed toward always playing something different that I was ignoring the validity of playing something that was familiar. Visually I symbolize it as: There's the space from the earth up to somewhere in the sky, then I was going from the sky up to somewhere further up in the sky. And this other thing from the earth up to the sky I was kind of ignoring. And so one thing about pop music that I've discovered is that playing something that's familiar or playing the same solo you played before has no negative connotations whatsoever. What's negative is if it doesn't sound, each time, like it's the first time you played it....

The black tie crowd at the Grammies leapt to their feet and cheered, so did the mob I joined at the Ritz, everybody on the street digs it, it's both high-tech and low-Bronx and even my jazz-snob friends allow that when they first heard it on the radio, "Rockit" was an obviously great novelty hit, but I dunno, dehumanization just doesn't make me wanna dance. Maybe if I were limber enough to break I'd worry less, since breakdancing seems to me an invention of wit and genius, and a demonstration, in the time-honored tradition of black music (c.f. *Stompin' The Blues*), that a world that flips you upside down, hits you upside the head, throws you to the ground and spins you, and does it damnedest to drain every atom of life and feeling out of you and turn you into pure machine, a robot, so constricted and compressed by everything the city represents that you can only move in severely circumscribed and inhumanly straight lines, that a world like this can be dealt with by artmagic, can be laughed at and dominated by the superior powers of grace and invention inside you, that you can deal its poison back to it as joy-juice. But the machine beat to which it is most often danced seems to me to represent pure Enemy, and the virtuoso mixes that D St. and others come up with at the boards sound like a portrait of a shoddily mechanized hell.

(Rafi Zabor) # 77 Mar. 1985

▲

"The Eric Dolphy gig [1962-63] was the first time I had worked with an avant-garde group. So I asked Eric what he wanted me to play and he said, 'Oh, play anything you want to play.' I thought about it and decided maybe if I break some of the rules I had learned about playing I could get a little further out. And when I found out that that was the right thing to do, I started breaking the rules with harmony, rhythm and melody. I was able to use my normal thing as a foundation, but I kept that in my head and kind of stretched the rules otherwise. And it worked."

(Zan Stewart) #8 Sept.-Oct. 1977

TIMOTHY WHITE ONYX

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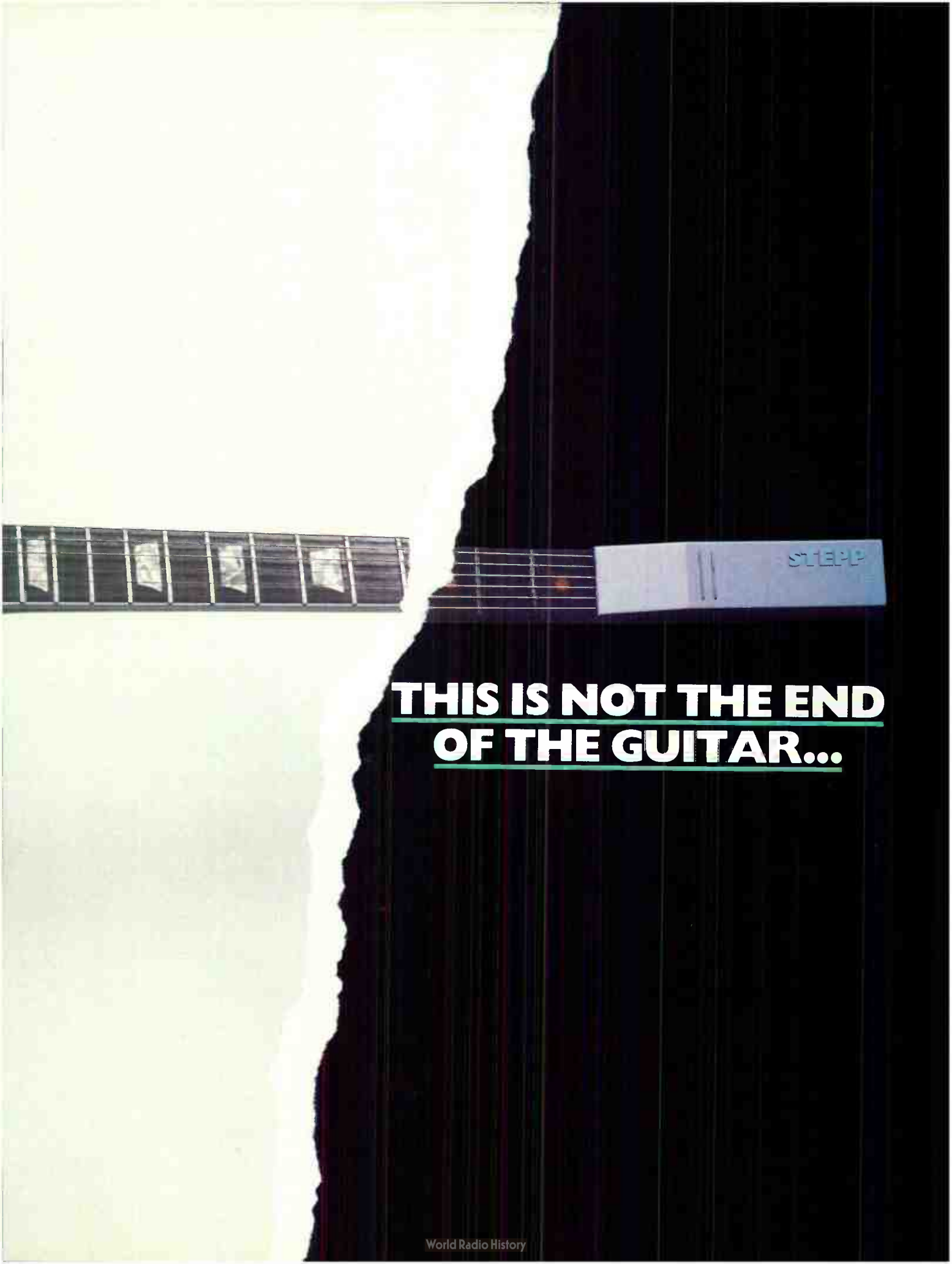

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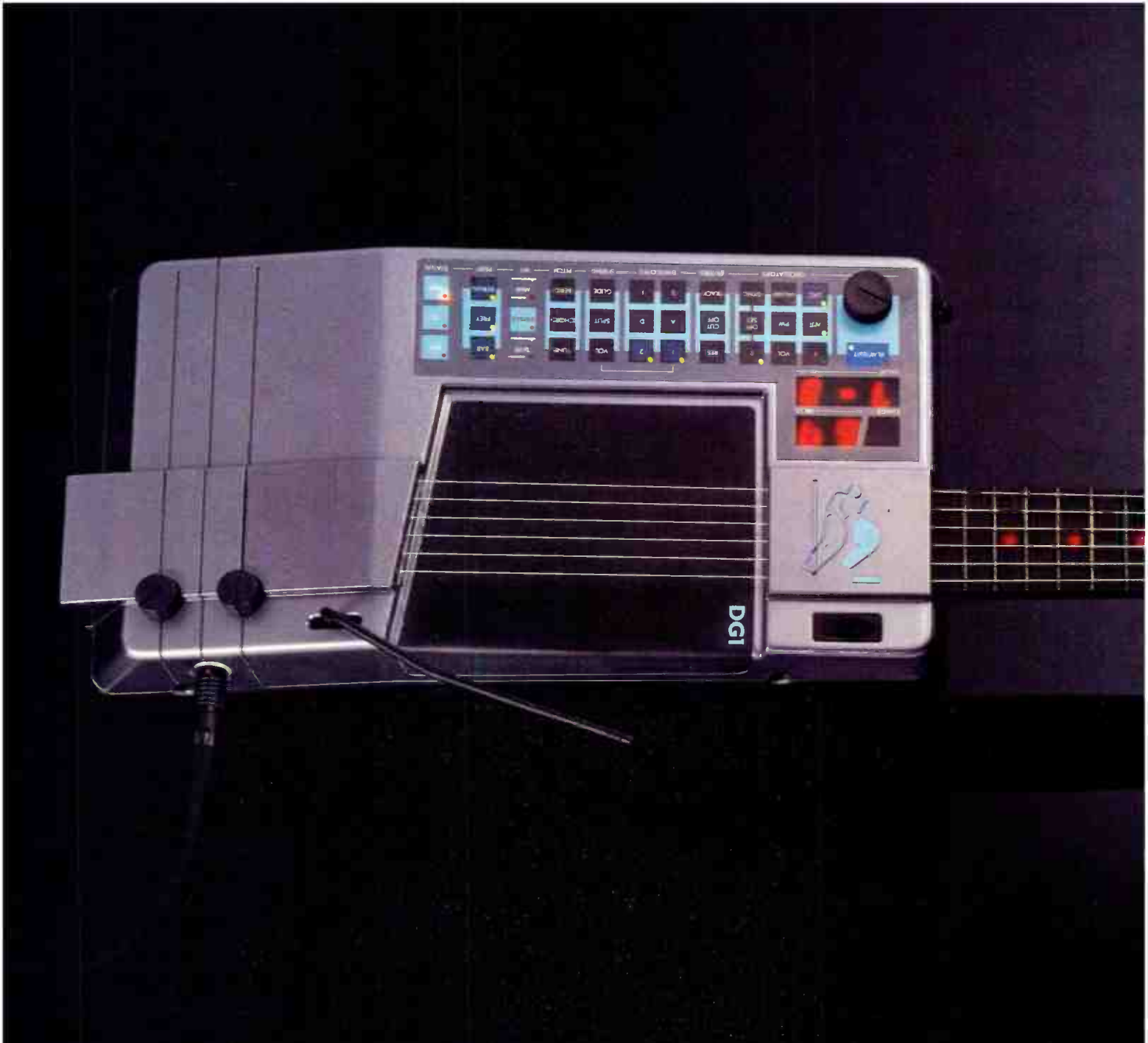

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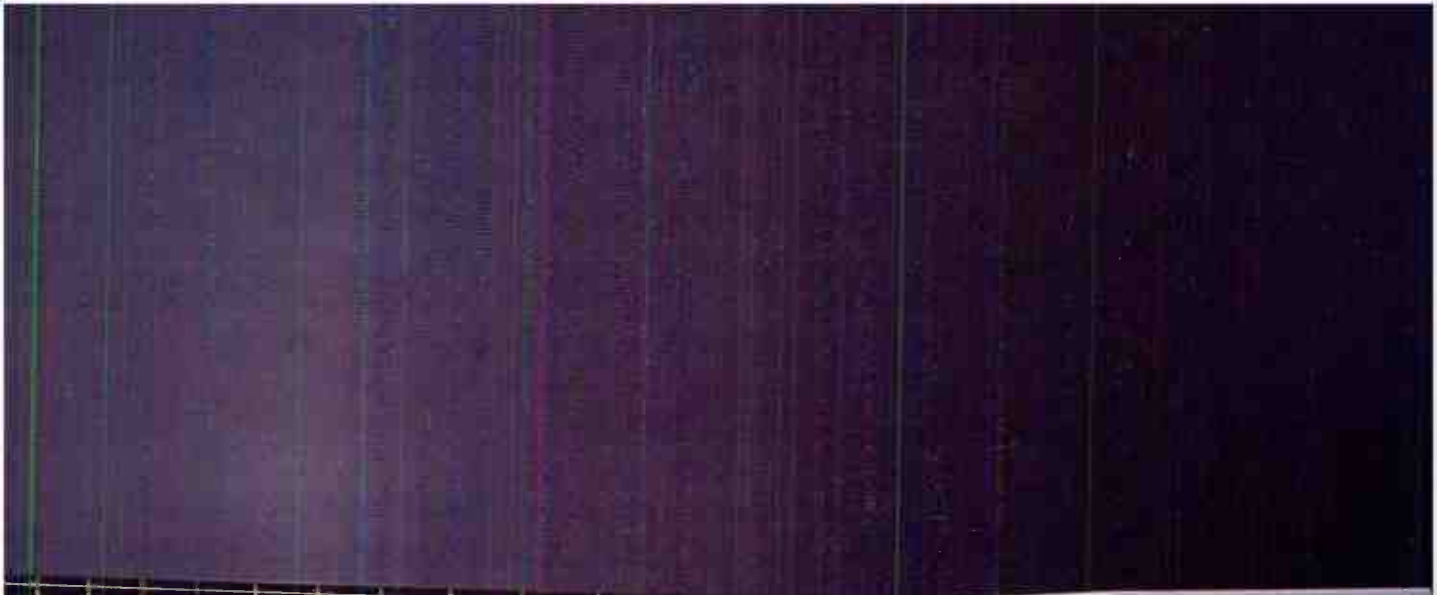

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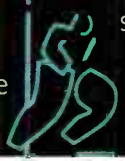

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POLICE from previous page

really a quite evil song about surveillance and controlling another person. The fact that it was couched in a seductive and romantic disguise made it all the more sinister for me. Having lived through that feeling in quite a real way and seen the other side, I think the highest tribute you can pay another person is to say, 'I don't own you—you're free.' If you try to possess someone in the obvious way, you can never have them in the way that really counts. There are too many prisons in the world already; we don't need a prison in every home." He pauses for a few moments, then sits up as if to emphasize what comes next. "It's not just a clever thought; it's a genuine feeling. I've lost the emotion of jealousy, I really have. Some people may see that as being cold...."

"It could," I suggest, "be just an excuse to avoid making commitments."

Sting stretches out on the couch, staring at the ceiling. "Well, I do seem to be the type of person people like to trap...."

"Trap how?" I wonder.

"In relationships I feel very susceptible to entrapment. I see the bars go up and I try and escape, usually in the most violent and vicious way. I've destroyed one person totally; I've left people in a bloody pulp as I've felt the bars go up. If anything, 'Set Them Free' is a kind of warning. I'm not really into the idea of permanent relationships. I find that phony, shallow and unrealistic in many ways. That's not to say the relationships I have are in any way inferior. I think they're more intense because of that belief...."

We arrive at the club just as Marsalis takes the stage. "So is this gonna knock my socks off?" asks Sting. I smile. Mary Ellen Cataneo, the Columbia publicist who first introduced me to Branford, leans across the table. "What the hell are we going to do if they don't like each other?" she whispers. For a moment I try to picture myself explaining to Branford how there's this slight problem, and he won't be needed after all. As the first twinge of nausea hits I block the whole question from my mind.

Marsalis steps up to the mike and uncoils a mesmerizing solo that demonstrates his ability to bring fresh ideas to the tradition that he's absorbed and mastered. Sting is delighted. "The man can certainly play the saxophone," he enthuses. "And he's not just playing from his head. When a truly great musician plays it's almost a sexual thing, and Branford has that...."

On the second night of recording Sting leads the band through the stately, waltz-time chords of "Children's Crusade." Midway through the track he motions for Branford to begin his solo. It's a respectable effort. Sting calls for another take over the intercom. This time there's magic in the air. Step by step, level by level, Branford's solo builds in intensity, goosed along by Omar's sensitive but forceful drumming. At the height of tension, Branford teeters for a moment on the brink of release, then breaks through with a high, keening note.

"Okay," announces Sting over the intercom. "I think the first take was more even." Omar and Darryl are shocked. They rush into the control room. "Wait a minute," pleads Omar. "Didn't you hear what Branford *did* on the second take?" Sting and Pete are mystified. They had turned down Branford's track in the control room in order to hear the rhythm section. Sting asks Pete to play the second take. After the playback there's a moment of stunned silence. Then cheers. Sting is delighted. "It has real passion. I love it. We really came together there as a band for the first time."

"One more thing. Do these guys have to supply their own blond wigs?"

[*Long pause*] "Goodbye, Victor...."

(V.G.)

#81,82

BOSS SPECIAL SET-UPS/1

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World Radio History

BRUCE from page 33

MUSICIAN: *What you rarely get a sense of around rock bands is work, especially rock 'n' roll as a job of work. Yet around this band, you can't miss it.*

SPRINGSTEEN: That's at the heart of the whole thing. There's a beauty in work and I love it, all different kinds of work. And I work my ass off, you know.

MUSICIAN: *In Los Angeles one night, when you introduced "Factory," you made a distinction between two different kinds of work. Do you remember what it was?*

SPRINGSTEEN: There's people that get a chance to do the kind of work that changes the world, and make things really different. And then there's the kind that just keeps the world from falling apart. And that was the kind that my dad always did. 'Cause we were always together as a family, and we grew up in a...good situation, where we had what we needed. And there was a lot of sacrifice on his part and my mother's part for that to happen....

MUSICIAN: The River *has a lot of those sorts of workers—the people in "Jackson Cage," the guy in "The River" itself.*

SPRINGSTEEN: I never knew anybody who was unhappy with their job and was happy with their life. It's your sense of purpose. Now, some people can find it elsewhere. Some people can work a job and find it some place else.

MUSICIAN: *Like the character in "Racing In The Street"?*

SPRINGSTEEN: Yeah. But I don't know if that's lasting. But people find ways.

MUSICIAN: *Or else...?*

SPRINGSTEEN: [*Long pause*] Or else they join the Ku Klux Klan or something. That's where it can take you, you know. It can take you a lot of strange places.

(D. M.)#30 Nov. 1981

BEATLES from page 29

us. Then we'd play along with him, after which we'd all discuss it and make suggestions about how we might play it. I'd say, "I'll do a 4/4 there"—or we might do several versions with me playing a straight four on one, and maybe a shuffle or waltz on another. Sometimes we'd sit on a track for a few weeks. I know a lot of groups don't have that much time, but I feel we earned it....

Well, everything changes. I mean, *Sgt. Pepper* was supposed to have been this complete musical montage with all the songs blending into each other. That idea went out the window two tracks in, after "Sgt. Pepper" and "Little Help From My Friends." We *did* get back to being a band again on *Let It Be*. We were playing live on top of this building and that's what was being recorded. But it was getting too late then...We all wanted to do a lot of other things. We were all grown up, had families, and everybody was working on their solo albums. The full force wasn't coming into the group....

MUSICIAN: Abbey Road *was an extraordinary swan song for a group on its last legs.*

STARR: That's because no matter what was going down we all still loved to play, and once we were sitting there as four musicians it all came together again—the magic was there. *(V.G.) #40 Feb. 1982*

BEATLES REUNION

STARR: I always enjoy playing with them, but none of us have the desire to get together again because of all the aggravation and bullshit that would go on around it. And it would only be classified as the Beatles, even if we called it something else. Besides...there's only three of us now, anyway. There's just no incentive.

LENNON: It could never be. Anybody that thinks that if John and Paul got together with George and Ringo, the Beatles would exist, is out of their skull...What if Paul and I got together? What the hell would it...it would be *boring. (B.G.)* #31 Mar. 1981

Did you ever listen to a great guitarist and wonder how they got their sound? A lot of the time, it's because they really know how to use their effects. The sound of this set-up is reminiscent of Andy Summers' guitar style from "Every Breath You Take". In this set-up, the CE-3 Chorus is set to Mode 1 where the output is the direct signal plus a positive-phase effect signal. Two delays are used to combine a short reverb-like delay with a longer slap-back delay. The stereo output of the Digital Delay is sent to two different amps. Play this with the pick-up in the center position, picking while slightly muting the sound. Try it out today at your BOSS dealer. BOSS Products, RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141. BOSS®

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An Amazing Story!

THEY LAUGHED WHEN I SAID THEY COULD HAVE PERFECT PITCH—

BUT WHEN THEY HEARD FOR THEMSELVES...!

It's a universal fact: you need a great ear to make it in music. Keyboardist David L. Burge, 30, tells the true story of how he unlocked the secrets to the Perfect Ear.

World famous for his Perfect Pitch Seminar, Burge explains how to gain Perfect Pitch. His simple teaching is for all musicians.

by David L. Burge

t all started when I was in ninth grade. There was this girl in my school named Linda—she was supposed to have an incredible gift. They said she could name any pitch *by ear!* They said she had "Perfect Pitch."

I tried to imagine it. Do you mean if I play a B♭, she can tell me *without looking?* It seemed impossible. How would she know B♭ from A, B, or C?

But then again, if there *were* such an ability...it would enhance your entire understanding of music! All musicians—from rock to classical—would want to identify pitches by ear!

It was too fantastic a claim. I doubted it.

The Challenge

Indignantly I sought out Linda and asked if the stories were true. Could she really name any tone just by hearing it? Casually, she said she could.

I felt more than a little incredulous at this point. I rudely asked, "Do you mind if I test you sometime?"

"OK," she responded cheerfully. It made me all the more curious and impatiently excited. I *had* to get to the bottom of this musical mystery.

At the first opportunity I reminded Linda about my "challenge."

I carefully picked a time when she had not been playing the piano. I had her stand where she could not see the keyboard. I made sure other classmates could not give her cues. Everything was set just right so I could expose this thing as a ridiculous joke.

Inside me the tension was mounting. Linda, however, appeared serenely unaffected. With silent apprehension I chose an obscure note: F#. (This will confuse her!)

I had barely touched the tone. No sooner had it sounded than she *instantly* said, "F#"!

I was astonished! It was so amazing that I quickly played another tone.

She didn't even stop to think. *Immediately* she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the answer—without any visible effort. Unbelievably, she identified the pitches as easily as colors.

"Sing an E♭," I demanded, determined to confuse her. Quickly she sounded the proper pitch. I asked for more tones (trying hard to make them increasingly difficult), but still she sang every one perfectly on pitch.

"How in the world do you do it?" I exclaimed. I was totally boggled.

"I don't know," she replied. "But I'm sure it's something you can't buy."

The reality of Perfect Pitch hit me hard. My head was swooning with disbelief, yet I knew from my own experiment that Perfect Pitch is real.

My Musical Quest

"How does she do it?" I kept asking myself. On the other hand, why can't *everyone* do it?

It dawned on me that most people go through their entire lives listening to music, yet they seldom know the tones they hear. Most *musicians* cannot tell C from D#, or G major from F major. It seemed odd and contradictory.

I found myself even more mystified than before I had tested her.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. My brothers and sisters would test me. Each time I would try to carefully determine the pitch by how high or low it was. Almost every attempt failed miserably.

I tried day after day to locate that "mental pitch barometer." I tried to feel each tone. I tried to visualize them. I tried associating things to them. Then I tried to memorize them by playing them for long periods. But nothing worked. The situation proved utterly hopeless.

After weeks in vain, I finally gave up. Linda's gift was surely unusual and extraordinary. But it was for her and a select few like her. Others were not meant to have it. And do not ask me how she does it, because I have no idea.

The Realization

But just then something miraculous happened. I had stopped *thinking* about the problem. I had stopped *trying*. I had stopped *intellectualizing* all about listening. Now, for the first time, *I STARTED TO LISTEN NATURALLY.*

Suddenly I began to notice faint "colors"

World Radio History

within the tones—similar to the colors in a spectrum of light. But I did not *see* colors—I *heard* the sublimely delicate "sound colors" which exist in all of music—the pure and natural colors of the *sound* spectrum. They had always been there. But this was the first time I had ever really paused to listen.

Now I could name the pitches by ear! It was simple. An F# sounded one way—a B♭ had a different "color sound." It was as easy as seeing red and blue!

Instantly the realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart were able to hear music mentally and sing and identify tones at will—by "color sound." It's simple!

I became convinced that every musician has Perfect Pitch in his or her own ear, but the vast majority have never really learned to *listen*.

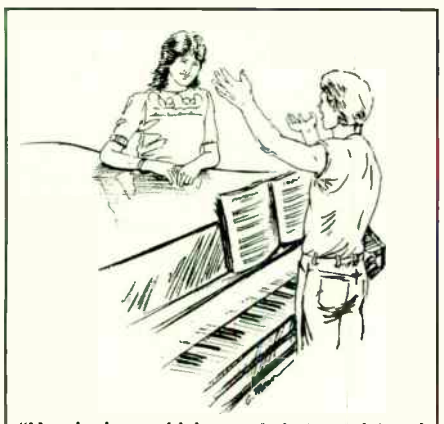
I tried out my theory on my close friend, Ann. She is a flutist. I told her that Perfect Pitch is easy, and that she could do it herself.

"Oh, I could never have Perfect Pitch," she laughed. "You can develop a good *Relative* Pitch [comparing one tone with another], but you have to be *born* with Perfect Pitch."

"People feel that way because they don't understand what Perfect Pitch is," I explained. "It's really easy—all you have to do is listen!" I sat down at the piano and showed her my discoveries.

She agreed with everything I showed her. She *had* to, because she heard everything for herself. But she still had a nagging doubt that this was really Perfect Pitch.

The next couple of weeks we dabbled a bit more. Though hesitant at first, Ann gradually came to identify tones with incredible accuracy. Of course, this is the very definition of Perfect Pitch. It soon became clear she had fully acquired the skill which before was a mere fantasy.



"How in the world do you do it?" I exclaimed. I was totally boggled.

Fame spread throughout our school that Ann and I had Perfect Pitch. We became instant celebrities. Students would often dare us to name pitches, sing tones, what chord is that, how high did she sing, give me an A, etc. Everyone was amazed.

Perfect Pitch allowed me to progress far faster than I ever thought possible. After all, hearing is the basis for all music. Not only did I receive A's in ear-training (no problem!), but I completely skipped over required college courses. Most important, I learned that no amount of practice, lessons, or equipment can ever replace the value of your ear.

Spreading the Knowledge

That's how it all started. Little did I know that years later I would be teaching seminars on Perfect Pitch.

Actually, I rejected the idea of seminars at first. There were so many misconceptions about Perfect Pitch. People often *laughed* when I said they could have it. Some thought it would bother them if things were out of tune. I guess it's easy to downplay something when one feels it is beyond reach.

But Perfect Pitch adds a dazzling new dimension to listening. It's a total artistic sense which promotes tremendous levels of talent in every phase of musical activity—from performing and playing by ear, to improvising, listening and writing, singing, transposing, tuning, better memory—and much deeper *enjoyment* of music. Perfect Pitch means *increased powers of listening*.

I let musicians test me to prove my points, but it didn't help. They usually felt that I had the knack, but for them it was unattainable.

How was I to calm this skepticism? Remember, at that time I did not have the thousands of students worldwide who are experiencing Color Hearing for themselves.

So I went back to the basics. I would prove my points in just one simple way: by having people *hear for themselves*.

It worked! No amount of lecturing could do it. No amount of testimonials. No amount of logic, persuasion or research would prove it to some. But even "old school" professors were gratefully changing their minds when they *experienced* their "first taste" of real Perfect Pitch. Rock musicians, classical, jazz—they heard for themselves! All talk became unnecessary.

The Experience

The experience is both subtle and awesome. It's like switching from a black and white to a color TV. Without Perfect Pitch it's like "black and white" hearing—all the tones sound pretty much the same, just different shades of "gray."

Perfect Pitch gives you the *colors* of the tones. Color lets you recognize them—an A over there, a C# here, E major chord there, etc. Each tone has its own unique color sound. That's why I like to refer to Perfect Pitch as "Color Hearing."

Perfect Pitch is definitely something you can't buy. Instead, you unfold it *from within yourself*. I feel fortunate that I'm able to offer the knowledge of how to develop it. It's ridiculously simple. But you have to hear for *yourself* to gain it. It's yours—inside you, waiting, free as the air you breathe. And it's a priceless musical possession.

To start, you just need a few basic instructions. As your ear becomes cultured you begin to enjoy and use these delicate sound colors. You learn to hear beauty you may never have appreciated before. It's a whole new awareness—once you uncover it you own all its possibilities.

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M O T O W N

"THE GROUP THEY HAD THERE WAS THE MOTOWN SOUND... HALF THE CREDIT SHOULD GO TO THE MUSICIANS."

My attitude with Motown and with Berry [Gordy] and with it being a black company is a very simple thing. The fact is that society had written Berry out as a loser. Right? Basically. Before he was anything, he was written off. No one expected it to happen—and that's why it happened. No one ever thought in a million years that from Detroit, Michigan there would be some guy—let alone a black guy from a lower middle-class family of carpenters—to create this music in a place where people didn't even know music was happening. I look at them as a family. I would want someone to say, "Well, Stevie Wonder, while he was alive, stayed with a company owned by a *black man* for forty years." Or however many years it turns out to be.

The fact that we have to say "black" or "white"—as I say in my show—is unfortunate. But it does exist. That isn't to say that we are going to deny anybody else anything. My thing is: I love everybody. I love people. And even though I can't see, I do know colors, and I can tell people's personalities and their attitudes and the whole thing. I'm usually clear on that. But a lot of the other companies, they can get anybody they want. And that's been proven—they've gotten most of the Motown acts. And that's great for whatever that is. But I think for me, I would like to see a certain amount of stick-to-it-iveness, and just being there for those people that basically don't have anything and look up to this. They can say, "Oh, it *can* work."

For instance, lots of times I deal with different businesses, and I don't say, "You should only hire blacks." I say, "You should hire various people from various cultures to be a part of it." Because, even though people say, "Oh, hey, what do you think we are, a checkerboard or something?" I say, "Yeah, man, you are, you are." This is supposed to be melting-pot country for lots of different people.

(Stevie Wonder to David Breskin)
#63 Feb. 1984

"Then there were the singles meetings, in which we'd listen to new product and decide what to release. These sessions included A&R people, writers, producers, arrangers, marketing people, even some artists. I'll never forget my first meeting. I had just come from Columbia in 1968; there we'd hear fourteen singles at a meeting and we'd release every one. At my first Motown meeting, we heard sixty-eight and wound up releasing one! I almost died.

"Berry had a policy to teach discipline to his staff: If you were not at the meeting by nine o'clock, even if you were Smokey Robinson, the door was locked and you were not allowed in. Picture these sessions...I was a new guy in town, and white to boot. On your right would be Smokey, on your left would be Norm Whitfield and behind you would be Lamont Dozier. Berry would play the song and then ask everyone to put up their hand if they thought it was or wasn't a top ten hit, or if they didn't know. Then he'd ask you why you thought what you did, and you'd have to stand up and face the producer, artist and writer of the cut and say why you thought it was a dud. You couldn't bullshit. Berry would never say what he thought until the end of each discussion. Then he'd go into a discourse about that record, which was like going to school. He'd dissect each cut. Sometimes we'd be there until ten at night."

(Tom Noonan to Jock Baird)
#60 Oct. 1983

▲

But what of the musicians? The key roles played by the Motown session men have only been sketchily documented, seminal contributions by drummers Benny Benjamin and Uriel Jones, guitarist Robert White, band leader/keyboardist Johnny Griffith and bassist James Jamerson. The gala Motown twenty-fifth anniversary television version of Hitsville in May saw fit to include appearances by Linda Ronstadt and Adam Ant, but neglected to even mention these quintessential members of what was once the best band in America.

Bassist James Jamerson was one of the first Motown staff musicians, working for Gordy and company from 1959 to 1973 following a gig in the band of another gifted Detroit native, Jackie Wilson. "I'd hear the melody line from the lyrics and I'd build the bass line around that. I always tried to support the melody. I had to. I'd make it repetitious, but also add things to it. Sometimes that was a problem because the bassist who worked with the acts on the road couldn't play it. It was repetitious, but had to be funky and have emotion.

"My feel was always an Eastern feel. A spiritual thing. Take 'Standing In The Shadows Of Love.' The bass line has an Arabic feel. I've been around a whole lot of people from the East, from China and Japan. Then I studied the African, Cuban and Indian scales. I brought all that with me to Motown.

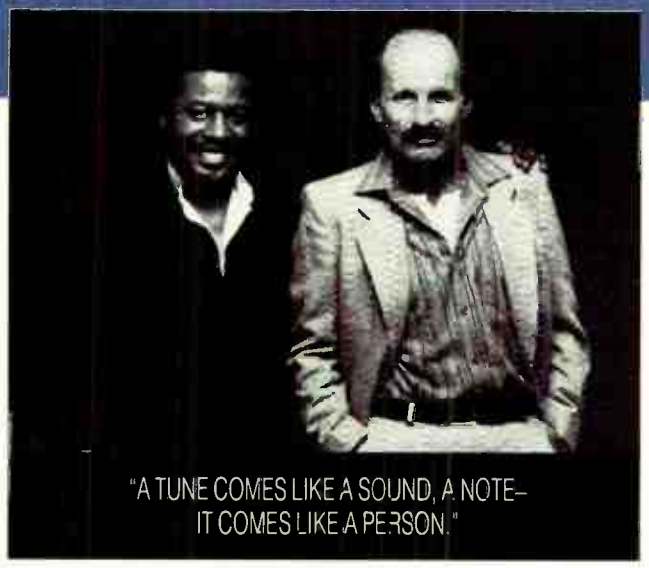
"I picked things up from listening to people speak. From the intonation of their voices, I could capture a line. I look at people walking and get a beat from their movement. I'm telling all my secrets now."

The pleasure of his Motown memories is

continued on page 54

World Radio History

WEATHER REPORT



"A TUNE COMES LIKE A SOUND, A NOTE— IT COMES LIKE A PERSON."

No group has straddled the doubled-edged realities of fusion with the expressiveness of Weather Report--they've defined the genre's peaks and pitfalls. In the world of selling records there are two viewpoints: music as perfection, and music as business. Early fusion, much of it unrecorded, was raw, searching and experimental. Due in large part to the churlishness and congenital bad taste of radio programmers, and the platinum megalomania of record companies, fusion has come to be a post-Pampers confection for young record buyers.

Too bad, because the ersatz has obscured what is a significant development of the past decade: the relationship of third world and African sounds to the American experience known as the blues. Wherever there have been people of the sun living in tropical climates, there have been ethnic musics that one can hear as the blues—the blues feeling represents not so much a particular style of playing as a universality of expression.

Weather Report began in this spirit, and has always strived to delineate pan-cultural connections; to encourage a communal form of improvisation, and to provide a format for extended compositional ideas.

(Chip Stern) #19 Feb. 1979

●

Put a monkey in a box. Every time it does a trick you want it to do, give it a tasty little food pellet. When it doesn't, ignore it. Sooner or later, whether it understands what it's doing or not, the monkey will find itself performing the trick.

Now consider that highly specialized monkey, the musician. And think of the pop market as a Skinner box that offers a variety of awards: applause, good reviews, record sales, artistic satisfaction.

It takes courage, and a strong sense of musical purpose, to shake off the demands of a large audience. Weather Report, who compete in the rock market despite their jazz chops and credentials, are still coming to grips with just what their fans want.

(Jon Pareles) #24 April-May 1980

■

MUSICIAN: *I get the sense from most of your albums that globetrotting is an important ingredient in the band's identity. You're tapping into a lot of international, ethnic musics....*

JOE ZAWINUL: Not really, though; that is one misconception. We never weaved any other ethnic, as far as music is concerned, never have used any other music in style or notes per se. But what we do is look at people, we listen to people. I might go to the market in Milan and just listen to how people talk. You hear a symphony when you're away a little bit, when you're not right in the forest but outside the forest and can see the trees. You can hear as a whole.

This, for instance, is why I don't listen to no African music or Japanese music, or nothing. So we don't really weave ethnic musics in our music. That's a misunderstanding. It's just maybe because of traveling a lot and because of having a lot of contact with other people of different cultural backgrounds, the way they talk, the way they move...the Japanese walk different than they do in Poland. I think that is what comes out of the music. It is totally, one hundred percent, our original music. It's very important because often people get the wrong idea, that we're using ethnic music. That's a very dangerous thing to say, because we never do and never will....

MUSICIAN: *Do you actively consider yourselves to be in the realm of sound pioneers? It seems like you're constantly creating subtle new synthesizer sounds and contexts.*

ZAWINUL: I think so, yeah. I wouldn't call myself a pioneer like other people say. I'm not thinking in those terms. I know that I'm coming up with some new sound compared to myself.

MUSICIAN: *So it's a matter of stretching the limits of what you already know?*

ZAWINUL: Well, I would be bored, man, I work every day on this stuff, and I have fun doing it. It is not that I say, "Today I'm going to work." For me, it's the greatest fun. I go in and fool around with my instruments and program in new sounds. Every time I find a new sound, I have a new song.

You hear all this stuff about the acoustic piano; I have nothing against the acoustic piano. It's as beautiful an instrument as any. But by itself, it's like potatoes. I love potatoes, man. But if you had to eat potatoes morning, midday and evening, there'd be fucking potatoes growing out of your ears. You don't want that to happen.

(Joe Woodard) #80 June 1985

■

Weather Report took a sabbatical last year in part so that the band's leaders, Joe Zawinul and Wayne Shorter, could work on solo projects. Now that both results are in, it's easy to see why. While Shorter's recent LP recapitulated many of Weather Report's signature traits, notably a bent for introspective, knotty composition, Zawinul's *Dialects* soars in a completely different direction. As airy and evocative as the African music from which it draws considerable inspiration, it's an album that bristles with energy, invention, intelligence, playfulness and even warmth. We've always assumed Zawinul is brilliant, but who ever imagined he could be this much fun?

(Mark Rowland) #90 April 1986

▲

[Wayne Shorter:] "A tune? It comes like a sound, a note—it comes like a person. And first it's like a person without eyes and a nose, and if you discard it, it's an abortion. But if you stay with it, stick with it, all of a sudden, the note becomes a real person and the person starts pointing his fingers to the next—and there's another note. The one you're writing tells you what the next person is like, and then the whole thing has its own life. It's a natural feeling.

"Right now, my improvising is intricately

MICHAEL OCHS ARCHIVES RANDEE ST NICHOLS

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related to my writing. It's very related now because I'm investigating—not new harmonic structures or anything like that—but the way different harmonies go together. Once in a while I take the chance to pick up my horn, and I feel something different happening with expressing the improvisation *throughout*, and over and underneath and around, the kind of harmony that I'm writing now."

(David Breskin) #34 July 1981

MOTOWN from page 52

diminished by his feelings that "in certain ways" he and his fellow musicians were exploited: "There is also sometimes a tear because I see now how I was treated and cheated. I didn't see that until I got a little older. Everybody, as time went on, got sort of strange. Especially after Motown moved out to California. If they see you, they're glad to see you. They just change their phone numbers so much. I don't believe in changing mine. I don't believe some of them know I'm still alive." *(Nelson George) #60*

●

MUSICIAN: *I talked with James Jamerson, the Motown bassist, and he claims many of the production and musical ideas came from the band and not just the producers.*

GAYE: He's absolutely right. Jamerson was a genius. The little group that they had there was the Motown sound, and half the credit for the productions should go to the musicians, who were not only great musicians, but great producers and arrangers as well. They didn't get enough credit. It's unfortunate.

MUSICIAN: *Why did that happen?*

GAYE: Because they didn't make it happen. You give your input out of love and expect nothing or you give it and sign a contract. If you want something, you say, "I'm not giving it up until I sign something and get something for it."

MUSICIAN: *Do you look back on those days at Motown?*

GAYE: I rarely deal in the past. I think it's a waster of time and emotion. One should be concerned with the now and not even the future. What's important is if I get the next breath or not. It's now that's important.

(N.G.) #58 August 1983

JONI from page 49

these little details, looked exactly like me.

But in her music she's got her own synthesis. I hear a lot of Tom Waits. I hear a lot of Laura Nyro, I hear myself. I hear various influences. Some early black rock 'n' roll girl singing. I *don't* hear that much jazz. That's what I don't understand. I don't think of her as a jazz singer. I don't know where she gets that idea she's a jazz singer. Any more than I am or Laura is. We're not. That's kind of a traditional form. It has some kind of modality and chord structures we all borrowed from, but I don't think you could call any of us jazz singers.

MUSICIAN: *I think what Rickie Lee is thinking of is more what a novelist would pick up about jazz: the wet streets and smoky bars.*

MITCHELL: I know, it's more environmental. Because when I did the album with Charley [Mingus] an article came out and she got really mad at me in it. And I thought, well, maybe she played in a lot of clubs and got a lot of comparisons to me and wants to kill mommy or something. At this point she probably hates me just 'cause she's heard my name a lot. Well-meaning people used to say to me, "Gee, you sound just like Peter, Paul & Mary...."

I'm a pretty open person. One of the reasons I have a rep for being reclusive is because I'm either open all the way or I'm shut down. There's a penalty you pay for going through life being an open person: You deliver information into the hands of people who will use it against you. So you pay the dues and after a certain point you have to withdraw to charge your batteries. Then you go out again when you get strong enough. I don't know how to keep things at arm's length. I'm a truth monger.

(Bill Flanagan) #86 December 1985

CLASH from page 47

Jones said. "No one got paranoid. Don [Letts] was looking at it from the viewpoint of this great story— watching us work our thing out in front of everyone."

Were the other members of B.A.D. at all nervous when Joe came aboard?

"Everyone was really cool about it," Jones said. "No one got paranoid. Don was looking at it from the viewpoint of this great story—watching us work our thing out in front of everyone."

Jones said that working it out felt good: "It helped us realize the potential of the thing we have. We can do better now. Last time it was harder. I hope we've learned something." He laughed. "But maybe we don't learn anything."

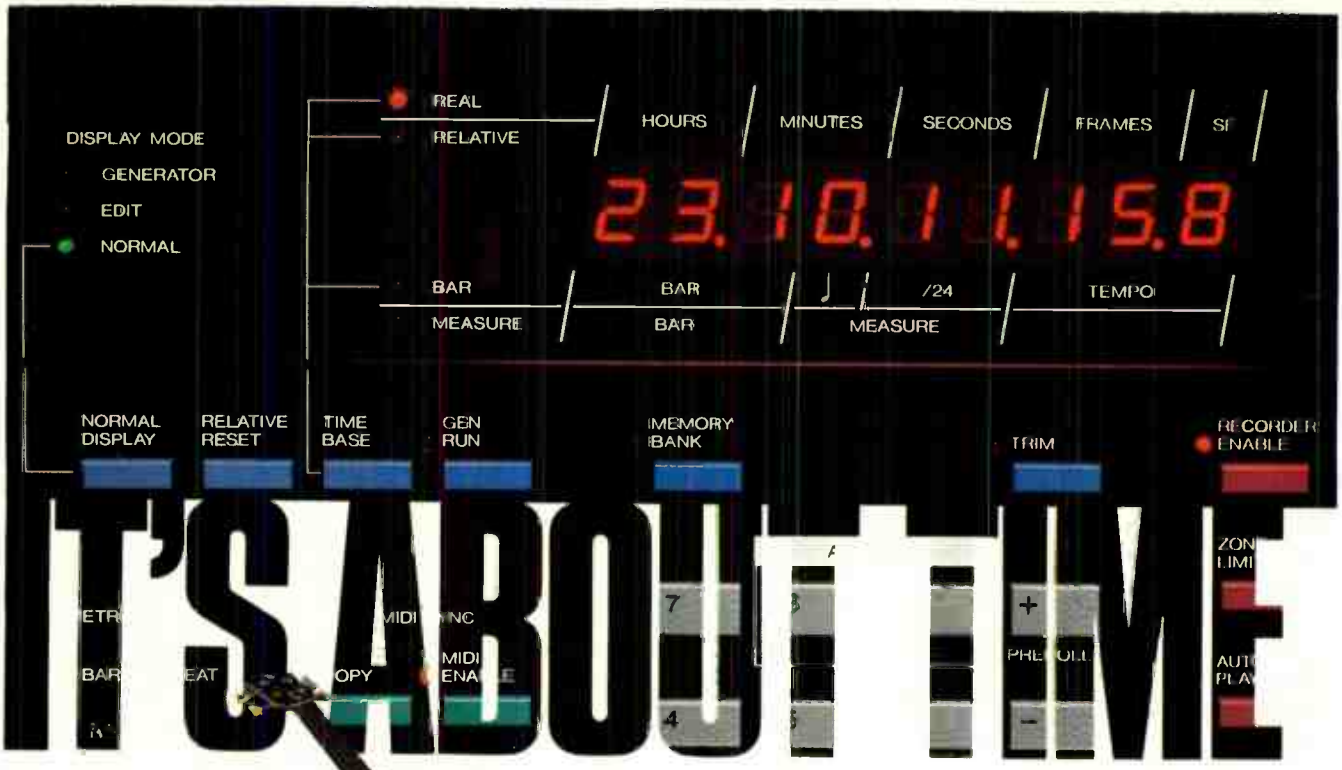
(S. Copeland) #40 Feb. 1982

JARRETT from page 60

core. They were dealing with the surfaces. We can talk about electronic music as being textures and surfaces and nothing else, because there is no core there. A core means something tied to the earth, such as a human being to be committed and involved in the thing for there to be any possibility of showing a personal center—that is indeed a universal center, which everyone can feel, too. Everything else is a trick.

(David Breskin) #61 Nov. 1983

World Radio History



IT'S ABOUT TIME

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World Radio History

MILES DAVIS

When Miles Davis signed with Prestige, he was a heroin addict. He was also, by several accounts, not much of a trumpet player. That he overcame his drug problem through sheer strength of character, at a time when nobody was an ex-junkie, speaks volumes regarding his dedication and self-assurance. These same qualities molded what appeared to be modest musical gifts into the most charismatic jazz voice of the 50s.

Once he signed with Prestige, Davis' virtues blossomed into something quite magical. He seemed to seize upon the technical vulnerability that became central to his appeal. As early as "My Old Flame" (recorded 1951) we hear the squeezed tones, the lingering phrase endings, and the pregnant pauses combining to create a mood both wistful and raw. Over time the ideas would grow more abstract and acidic, but the heart-on-sleeve emoting was already sui generis. This sweet-and-sour character also carried over to Davis' more swinging work. His blues carried a relaxed piquancy, and his refusal to shout masked the growing facility in the more driving solos.

For a man who became identified with hostility and racial bitterness, with turning his back on audiences and a scatalogically shrouded aloofness, there is something rapturously intimate about Davis' playing in this period. He lets you look at, and feel, every note; and this inter-personal presence was realized just as recording technology dictated a move from three-minute 78s to longer album tracks. More than any of his contemporaries, Davis showed his audience how to sit in a room and listen at length; his intimate rapport made him the messiah of the LP solo.

(Bob Blumenthal) #30 Feb. 1981

MAX ROACH: I always knew that Miles would come back. I never even thought about it, because he's the best that ever did it so he's got to come back, though it must be painful for him touring, with all those operations he's had. Maybe he's widening the audience. He knows that if you play things with a familiar ring to them, there's a market for them. The fact is that Miles Davis is *never* going to play anything banal. *#41 March 1982*

SONNY ROLLINS: Every trumpet player was like Dizzy when I came up, and when Lowell Louis told me about Miles, he said, "This guy has a different sound." And I listened to him on the records at first, and I liked his lyricism and introspective approach. He was a strong individual from the beginning. When I joined Miles I had already done some little things around, with Bud Powell, for example. I learned just by being around Miles. I feel very close to him musically, I also feel very close personally, because we were both living uptown and there were a lot of personal things. I've always loved Miles and been inspired by him, and I will always defend him, as I've done throughout my career. And by the way, Miles gave me my nickname of Newk. *(Rafi Zabor) #41*

JACKIE MCLEAN: Miles made me grow up musically and not try to be a kid on the scene. I remember once he asked me about a tune he called and I didn't know it. My excuse was that I was still a young cat and there was a lot of tunes that I didn't know. He just told me, "That doesn't mean shit, being a young cat. I'm telling you this is the tune. Just learn it." *#41*

Miles' collaborations with Gil Evans, extended over three albums, of which *Miles Ahead* was the first, were the greatest conjunctions of an orchestra and a soloist since Duke Ellington's very best, and nothing has surpassed them since. *Miles Ahead* is a linked suite of tunes in which the ballads are the most ethereally effective, a real masterpiece exceeded only by *Porgy & Bess* and *Sketches Of Spain*, which Davis and Evans turned out in the next couple of years. *Porgy* is better than Gershwin's original, and just the album to buy for that friend of yours who hates jazz; *Spain* is an exercise of genius in which Evans orchestrates one movement of a Spanish guitar concerto, cops three pieces off the same Spanish folk music record and writes one extended original on which Miles sails/marches to heaven.

(Rafi Zabor) #41 March 1982

SONNY FORTUNE: Miles has a certain kind of control in music, a certain kind of awareness, that I'm still trying to reach. I call him "Black Magic." Working with him was like looking at a house from the exterior for years and years and really admiring it, but then you have the opportunity to go inside and sit down and still you're satisfied. *#41*

Anyone with $125 to spare, or a generous benefactor, should seek out one of the 10,000 copies of *Miles Davis Chronology: The Complete Prestige Recordings* (twelve records). I haven't heard the Fantasy Studios remasterings yet, but Phil Carroll's deluxe box is sturdy and strikingly designed, with a typically comprehensive Dan Morgenstern essay (including session-by-session commentary), twenty-two evocative photos (by Burg Goldblatt, Jim Marshall and Bob Parent), and facsimiles of the original Prestige labels on the LPs.

Those with more modest budgets can sample the 1956 quintet on *Miles Davis* (Prestige 24001), *Workin' And Steamin'* (24034) and *Green Haze* (24064). The famous 1954 sessions are on *Tallest Trees* (24012) and *Tune Up* (24022) and *Dig* (24054). Essential non-Prestige Davis from the period is found on *'Round About Midnight* (Columbia 8649) and *Miles Davis* (UA 9952). *(B.B.) #30*

JARRETT: We had a good, close relationship. He said things to me I never heard anyone mention, just a very few words now and then about the music, but they were so meaningful—these were just times when we happened to be sitting together and the rest of the band wasn't there. Jack DeJohnnette had been in the band not too long, and then I joined, and then Michael Henderson joined. The whole feeling of the band changed a lot. It went from pseudo-intellectual shucking and egotripping to a really healthy, round, bouncing band. And Miles, almost from the beginning of that period, rarely left the stage, he was up there playing incredibly much. People were amazed.

#61 Nov. 1983

Tutu is a pop album. *Tutu* is a jazz album. Wait, you're both right! *Tutu* seems unlikely to pry many new converts from either camp, however; today's popheads show small patience for modal incon-

World Radio History

gruities, even those hitched to a sturdy backbeat, while dyed-in-the-tweed jazzbos still mourn the good, "old" Miles, like widows who light votive candles to glimpse reflections of their virtue.

(Mark Rowland) #98 Dec. 1986

▲

MUSICIAN: *You've been on the forefront of American music for decades. How do you perceive your influence on American music?*

DAVIS: I used to ignore that question, but I think I have some influence on it, you know, 'cause trumpet players do try to approach the trumpet like I do. And guys try to write like Gil and I did in 1949, *Birth Of The Cool, Miles Ahead, Porgy And Bess.* Johnny Mandel, and Quincy and them tried to write like that. Now it's changing. You don't have a big band arrangement, like that behind singers: you've got synths, and it's full, but it's not stiff. Like when you hear some patches on the synthesizer—like we used on "JP"—you can't write that, what instrument's gonna play that? It's endless what you can do with different patches. You can overdub it, but it doesn't have to be stiff like those four saxophones or those French horns. It could be high but sharp. You could take four notes, and put steel drums, electric drum, chimes, bagpipes, strings and brass together, on the synthesizer. Man, when you hit that, it's gonna sound like the world did it. You say "plaat" like that, it's gonna have a little ring in it, it's gonna be round, but sharp.

MUSICIAN: *What do you see as the future? Synthesizers? What are the horizons?*

DAVIS: The ear is getting used to the synthesizer sound now. And when Quincy puts Michael's stuff together, actually he has what, three or four composers under him? One for the brass, one for the strings. Quincy says Michael does his own work real well. When he comes in, he's ready. I like that boy. Everybody knows his sound.

I just found out that's what people like about me. The reasons they know me on the records is because my sound is different from any trumpet player. I went to Japan, and I was backstage, and the mike was on and I played a run, and they start applauding. They recognized the sound. I said, "No shit!"

MUSICIAN: *I can't believe that. Of course you know you have a sound.*

DAVIS: You know, I never thought about it.

(Tom Moon) #73 Nov. 1984

●

Darryl [Jones] seems in a rush to leave. "Where you going?" asks Sting. "I'm recording with Miles uptown," replies Jones. "Wanna come?" Sting looks uncertain. "I'll call and ask," offers Jones.

Forty minutes later Sting re-enters the studio, looking a little stunned. So what happened? I ask. "I'm...not sure," he answers hesitantly. "As soon as we walked into the studio Miles asked me if I spoke French. I said yeah, and then he asked me to translate a sentence into French for him: "You are under arrest, anything you say will be held against you...so shut up!" Then he pulls me over to the mike and has me recite it over the music. When I finish, he grabs his crotch and says, 'Arrest *this*, you motherfuckers!' and laughs. Next thing I know he's escorted me to the door and I'm out on the street."

(Vic Garbarini) # 81 July 1985

■

MUSICIAN: *So you knew pretty early in life what you wanted to do.*

MILES: I couldn't help it, 'cause I played trumpet so bad, had to keep playing to clean it up....My mother said, "He's crazy." My father told her, he say, "Remember that. Now leave him alone." My father was a riot, boy.

MUSICIAN: *What was New York like when you first arrived?*

MILES: *Oh man.* I was very excited when I first came. I used to walk in the rain. I'd never seen a place like that before. *Subways.* All sorts of pastry, until I tried all the pastry, and it tasted like shit. It wasn't scary, because I wasn't looking *up.* I had one thing to do, was go to Juilliard. I was getting an allowance, I'd get the bus and go to Juilliard. I'd get $40 a week...when I *got* it, I blew it, takin' care of Bird and Dex and all them guys. They didn't have any money, *I* had the money. Got so bad I used to call them, just keep some of it, 'cause those guys asked me for money.

MUSICIAN: *You were rooming with Charlie Parker?*

MILES: He roomed with *me.*

MUSICIAN: *Bird and Dex were putting all their money in the arm? Is that how you got into it?*

MILES: No. I just did that—Gene Ammons and I done that, we just started doin' it. First we started snorting it, then we started shooting it, and I didn't even know what was happening. I should have thought about it a little bit. I stopped after about three or four years. I stopped...*cold turkey.* My father bought me a new five-gaited pony. We had five hundred acres near St. Louis, in Milstead, Illinois. I stayed out on the farm for about two and a half weeks until I was straight.

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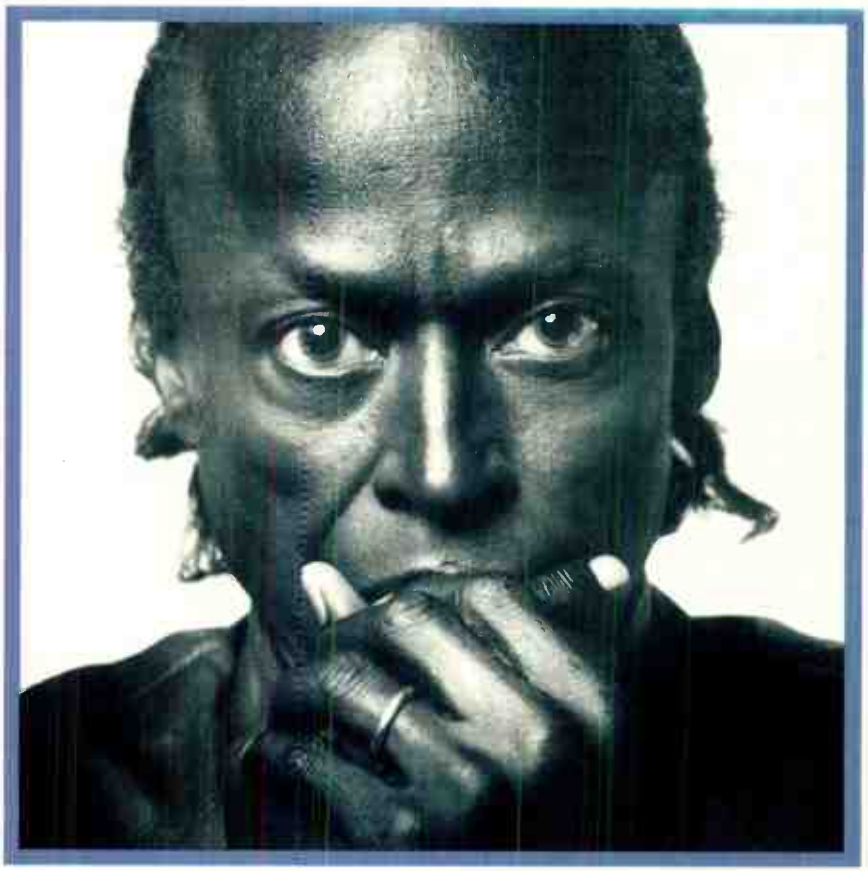


JIM MARSHALL HOWARD ROSENBERG

"I PLAY MOSTLY LIKE SANCTIFIED PEOPLE WILL PLAY IN CHURCH, OR THE WAY A HILLBILLY SINGS."

World Radio History

MUSICIAN: *What made you decide to stop?*
MILES: Max Roach gave me $200 and put it in my pocket, say I looked good. It drug me so much I went right to St. Louis. I said that motherfucker gave me $200, told me I looked good and I'm fucked up and he knows it. And he's my best friend, right? It just *embarrassed* me to death. I looked in the mirror and I said, Goddamn it Miles, come on. So I called my father to send me a ticket, and he sent me a ticket.
MUSICIAN: *You've said that you're not an entertainer. Is that still true?*
MILES: Yeah, I'm an entertainer. I got a certain amount of ham in me. I don't know. I'm doin' what I'm doin' but I know I'm a big ham. It doesn't take away from the music, because I just enjoy what I'm doin' at that particular time, and now that I play so *different* you have to put in something for the rhythm that you don't play inside of. You know what I mean? It's like subtracting and puttin' in other beats. Because I play very strange. I've heard it from my band, I play—you know how I play, mostly like sanctified people will play in a church, or the way a hillbilly sings songs. They sing songs to please the lyrics, and not to people, or the rhythms. And the worlds fall on *funny beats*.
MUSICIAN: *Do these guys really work you? The guys in your present band?*
MILES: Shit, I be wringing wet after I get through playing with them. Dirty motherfuckers. [*laughs*] I got to play all these notes on account of they did this and that.
MUSICIAN: *You get these young guys in your band, and they go off in other directions.*
MILES: I didn't know they were that young. I don't pick a guy because he's young.
MUSICIAN: *You pick them because they're good.*
MILES: Coleman Hawkins once told me not to play with anybody old because they'll be hard to bend to the way you want them to.
MUSICIAN: *So you do what then?*
MILES: I don't do anything. I just keep 'em from goin' out the door.
MUSICIAN: *But you lead them, right?*
MILES: They pay attention. And they're all professionals, so professionally they know if they miss anything, it's gonna fall right back on them. Everybody in my band could have a band right now. I don't tell them what to do, I just *suggest* something and if they don't like it they'll suggest something else. Say, we can do this *and* this. or they'll know what I mean and add something to it that makes it better.
MUSICIAN: *Have you taken a lot of heat because you were the first, or one of the first, to be a superstar?*
MILES: Am I a superstar? I don't know that.
MUSICIAN: *Why do you think everyone's so excited that you're playing again?*
MILES: I thought they liked the music.

(Cheryl McCall) #41 March 1982

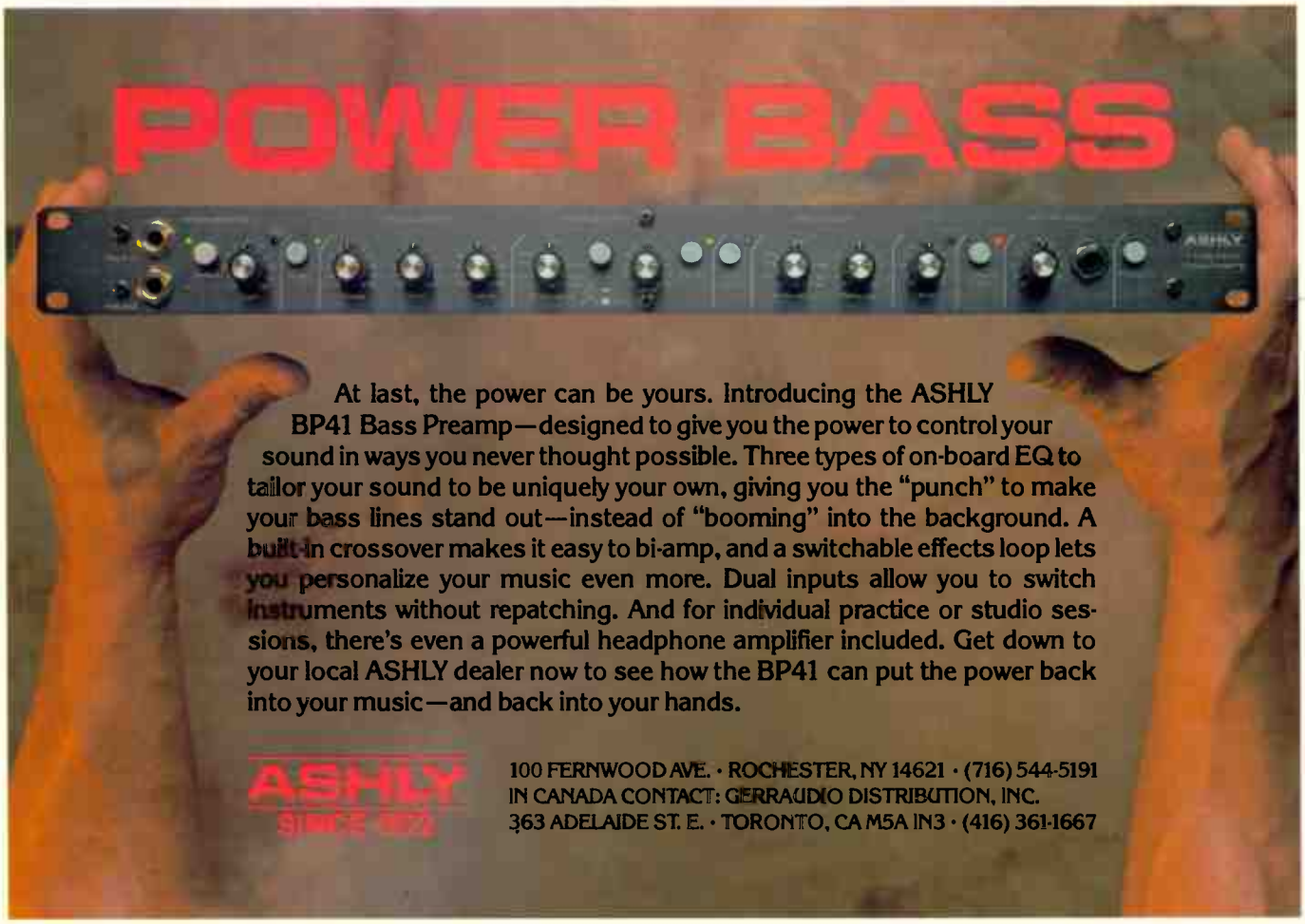
U2 from page 73

outside.

Suddenly all the fun goes out of the fair. Lined up before him are glass jars containing monkeys, mummies and human fetuses in formaldehyde: siamese twins, a human baby with a fishtail sewed on. Bono's face goes gray. In the midst of this depravity sits a dwarf in a three-piece suit, cleaning his fingernails with a knife. He never looks up. Around his feet the dirt is littered with *centimes*.

Bono walks, as if asleep, outside where Mullen and the Edge are laughing. Finally he says softly, "I've never seen anything like that in my life." The park P.A. is blasting "Pride (In The Name Of Love)." As we leave the carnival a barker is shouting into a microphone, "Ur Dur! Ur Dur!"

(Bill Flanagan) #75 January 1985



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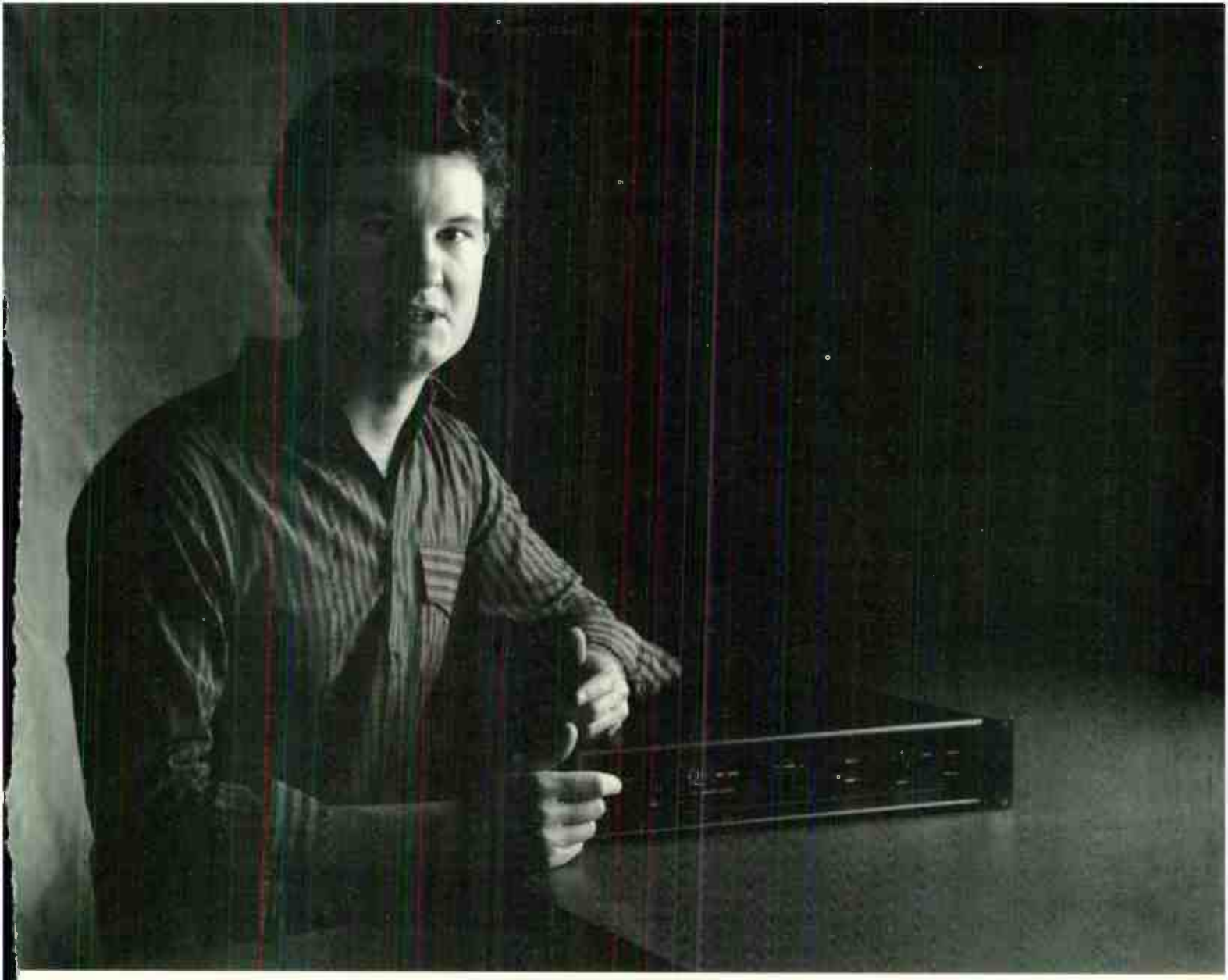

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RICKIE LEE JONES

"I'M GOING TO DEVELOP MY OWN EYESIGHT, KNOWING IT'S NOT WHAT ANYONE ELSE WILL SEE."

MUSICIAN: *Are you surprised to find that you now have a body of work behind you? That your growth is identifiable, your direction can be charted?*

RICKIE LEE: Wow, yeah! What's most apparent is that there's a lot of ways I've grown musically in terms of honesty. If I could be a completely objective critic of Rickie Lee, I would say, "When she began, she had a lot of talent but I didn't see a particular signature." One of the delightful things about the first record was that each song was in a completely different jazz-shaded style—say, a blues, an R&B thing, a this, a that. That integrated simplicity is really attractive to people, but a collection of styles is limited by its own demonstration. People love that record, and I do as well, but I've grown in terms of my candor, perception and personal range, and I have to acknowledge that.

Right now, in my life, because of things that happened to me that were so bad, I've decided to live, and I've decided there is nothing to be afraid of. It's about being me. Why should I pretend on any level to be anything other than exactly who I am at the moment? Why should I ever lie, why should I be afraid? You make up all those fears in order to live in the world but of course they eventually prevent you from being free or feeling protected.

And so with my music, it was a decision of: Hey, people wanna hear me, but why should I pretend to do something else just so they'll listen to me. If I go that route, I'll live an unhappy life and die and never have been exactly Rickie Lee Jones. They're gonna like me or they're not, but I'm gonna take that chance. I'm going to try and develop my own eyesight knowing very well it's not what anyone else will see....

MUSICIAN: *How do you view the songs on* The Magazine?

RICKIE LEE: They all are chronicles of my recent movement. In "Gravity" there's even a storyline, if you want one, about the passage of time, how it stretches and bends, how a day can actually be as long as a week, or the other way around. Time really does play tricks with your perceptions and emotions. But there are no hard or firm plots to any of the songs.

It's so incredible to me how people write reviews and come up with these amazing storylines for the whole record. There are two of them who found and followed some girl's love affair throughout the whole album [*laughter*]. I thought, "That's amazing! I didn't know I was telling a story about a love affair!"

I think it's a sexist presumption. They just presume that if it's a woman she must certainly be writing about a love affair. I don't hear or see anything on "Magazine" that would indicate there's a love affair going on, much less with a woman. It sounds to me, if anything, like it's a man singing to a woman, or a woman singing to a woman, but it certainly isn't the same love affair that was happening in "It Must Be Love," the previous song. "Cuz you break my heart, Carol," the line in "Magazine," has got to be a signal that it's a completely different and separate story unfolding.

To tell you straight—and this has everything to do with the nature of the new album—I don't feel tied down any longer to being simple or linear in any sense. Sometimes you work with the emotion of a tune rather than the actual lines. When I spontaneously sang "Ca-rol" during a session, I listened to that and I went, "Who the *hell* is Carol? How'd she get into this song?!" But I *feel* that the music and the lyrics were leading to that place so I don't try to twist something that came naturally. I don't go, "Look, Carol, you don't belong in this song." I love these songs because they're mysterious to me. I still follow them and watch them come of age and expand...

MUSICIAN: *Talking about access to the past and the future, do you know any longer the person who made the first Rickie Lee Jones album? Do you have access to her, that person you once were, in any sense?*

RICKIE LEE: Occasionally she shows up onstage and bops around a little bit. I think she just grew up. I have access to her. I think she's still here, but I can't be her anymore.

MUSICIAN: *What was she like?*

RICKIE LEE: I think she was a lot more special than I ever knew, 'cause I didn't think she was very pretty or smart. She was real scared of everybody and everything, every staircase she walked down, every move she made, every word she said. But also, she was highly motivated, and a lot stronger than she knew and courageous. You can't really be courageous if you're not motivated by fear; one doesn't exist without the other.

(Timothy White) #76 Feb. 1985

■

She has developed a sensitive touch on keyboards and it was there that she performed her most personal songs ("Skeletons," "Night Train," "On Saturday Afternoons In 1963") unaccompanied. Heartbreaking in this context was a slow, sad version of "Don't Walk Away Renee." When Rickie Lee finished that song in Boston, tears were running down her face...

Wiping her eyes and smiling apologetically, the singer picked up snatches of whispered conversation from the front rows. "You guys think I can't hear ya whisperin' when I'm singing," Jones sighed. Then she quoted the voices in the shadows. "'Is she fucked up?' 'Look at her eyes, I think she's high!'" The crowd laughed and Jones shook her head. "Seriously," she shrugged, "could someone sit on this stage and do this for two hours if she were high?"

(Bill Flanagan) #45 July 1982

▲

MUSICIAN: *Do you want to be immortal through your songs?*

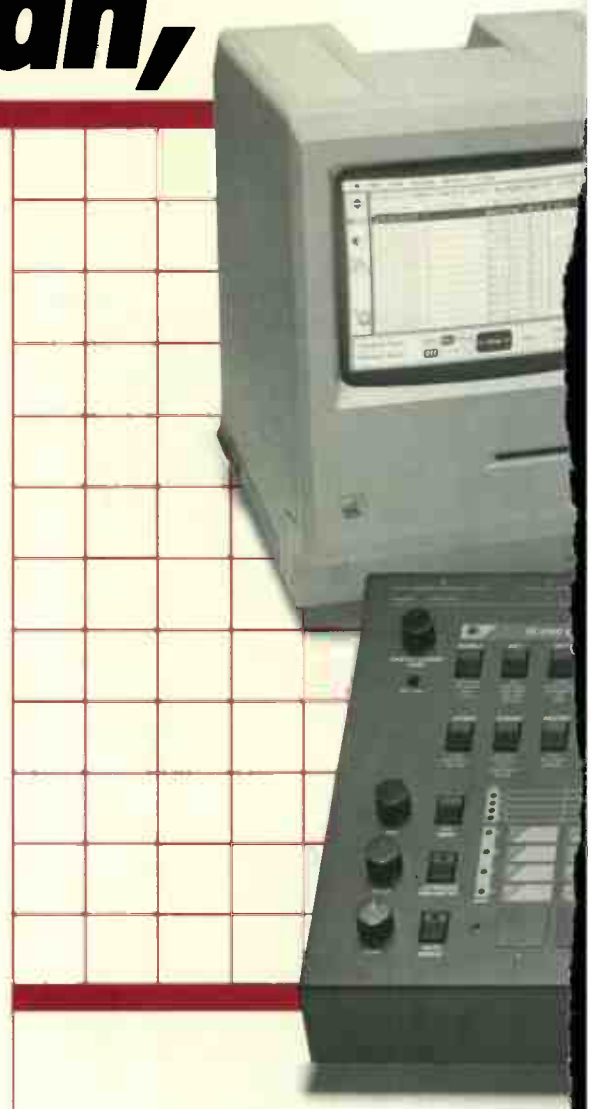
RICKIE LEE: No, I'd like to be immortal through my body.

(Jon Pareles) #37 Nov. 1981

WENDY WORKMAN/RETNA

World Radio History

The Lean, Mean,

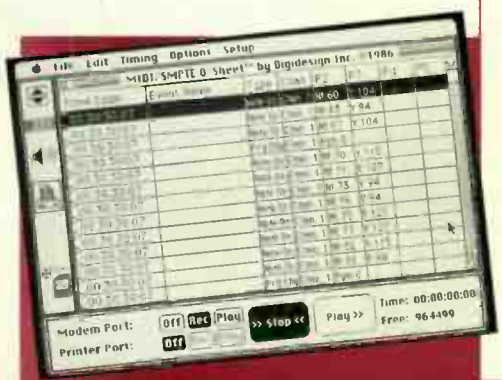


Introducing the STUDIO 440, the most versatile instrument we've ever produced. In fact, it's four instruments in one. The Studio 440 is a sophisticated and fully programmable twelve-bit linear digital sampler, a multi-track MIDI sequencer with a 50,000 note capacity, an audio-visual post-production tool that reads and writes SMPTE, and a powerful drum machine featuring velocity and pressure sensing pads. The Studio 440 is easy to use and provides more capability in a smaller package than any other system at any cost.

Real 12-bit Sampling

Based on Sequential's proprietary sampling technology, each of the Studio 440's eight voices delivers the superb clarity and transparent high-end which is the hallmark of *true* twelve-bit digital resolution. Additionally, the Studio 440 provides the user with *all* of the features required to produce professional audio products. Features like:

- Selectable sampling rates of up to 41.667 kHz so you can optimize memory and achieve full bandwidth on playback.
- Computer-assisted looping functions (including cross-fade looping) so that you can easily produce your own library of custom sounds.
- Multiple sample locations for storing up to 32 different samples in memory at one time.



- True stereo outputs (2) plus separate audio outputs per voice (8) for individual processing of each.
- 32 levels of programmable panning per voice.
- Separate analog and digital controls per voice, including fully sweepable filters and VCAs for modifying any sample.
- Lots of on-board memory (768K bytes) with instant access to hard disks or CD-ROMs via the built-in Small Computer Systems Interface (SCSI).
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- *Real-time sample monitoring.* You hear exactly how your sample sounds at different sampling rates both prior to and during the actual sampling process.

The Studio 440 is an amazingly fully-featured sampler. We urge you to compare its sound quality with samplers priced to $15,000. We think you'll agree that the STUDIO 440 is in a class all by itself.

The Master of Controllers

MIDI Sequencing

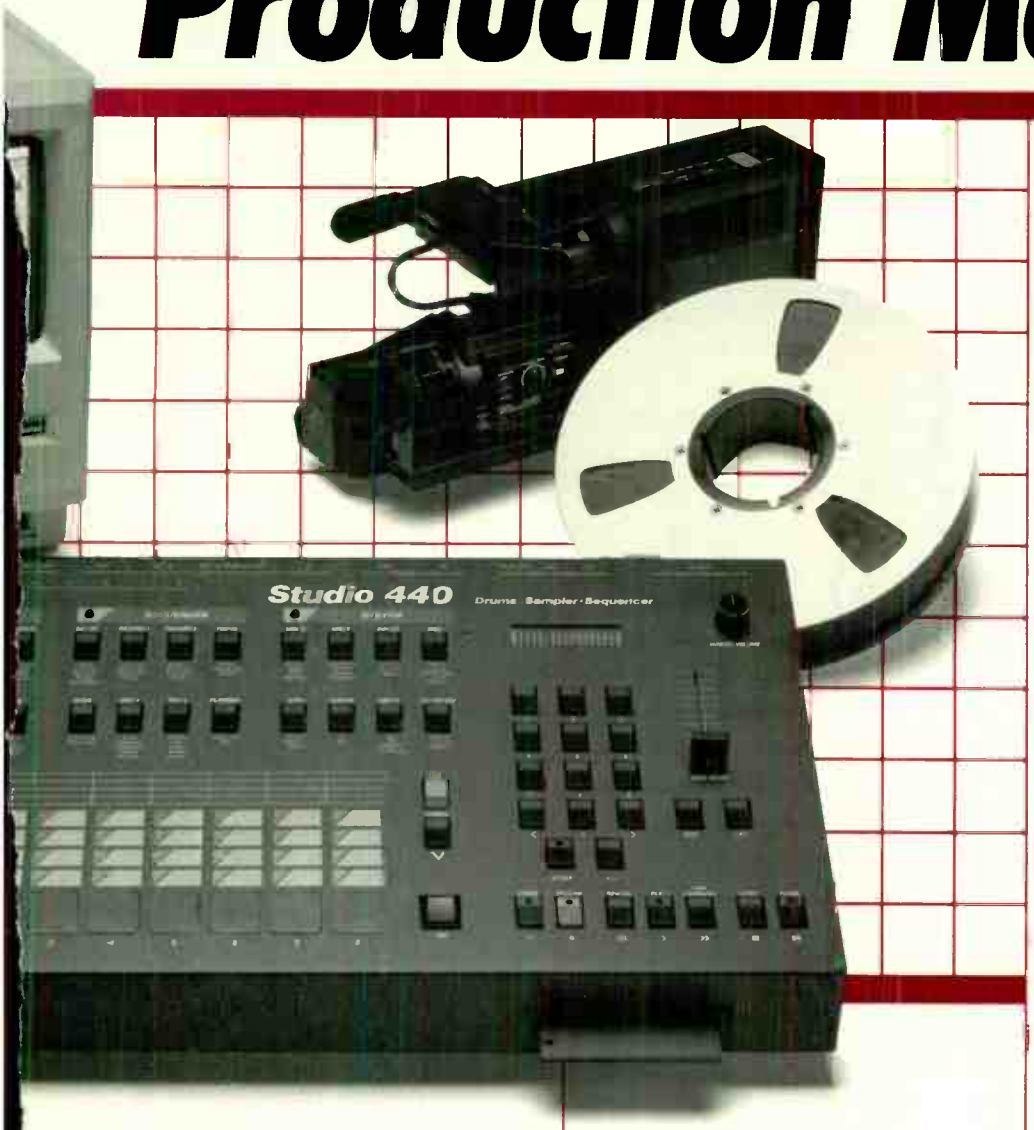
The STUDIO 440 sequencer controls parallel the transport controls of a typical multi-track tape recorder, emphasizing ease of use. It operates in MIDI Modes 1, 3, and Multi-mode (an enhanced Mode 4), and records up to 50,000 notes with as many as 999 measures per sequence, 99 sequences, a song build function, manual tap or programmable tempo control, single-step and real-time recording. Its two independent MIDI outputs can control up to 32 channels of external MIDI equipment. Each of the sequencer's eight tracks can hold any combination of internal sound events and external MIDI events. And for ease of editing, all MIDI channel information is retained per track.

SMPTE Time Code

The STUDIO 440's audio-for-visual features are impressive, both as a master controller and as an audio slave. It reads *and* writes all four types of SMPTE time code, and can synchronize to five different sources: 1) internal clock, 2) slave to external SMPTE, 3) external MIDI clock, 4) external MIDI Time Code, and 5) external clicks of 96, 48, or 24 ppqn.

World Radio History

Production Machine



MIDI Time Code

In addition, the Studio 440 is the first sampler or sequencer to incorporate the new MIDI Time Code, a protocol that encodes SMPTE and sends it over MIDI for use in cue or event lists. Now it is possible to cue punch-in/punch-out recording by bar number, or with sub-frame resolution by programming to SMPTE Time Code. You can even selectively pre-trigger external synthesizers to compensate for their internal timing delays. The Studio 440's capabilities will be further enhanced when used in conjunction with forthcoming librarian, editing, and post-production software packages by companies such as Digidesign, Hybrid Arts, Dr. T's Music Software, and Opcode.

The Ultimate Drum Machine

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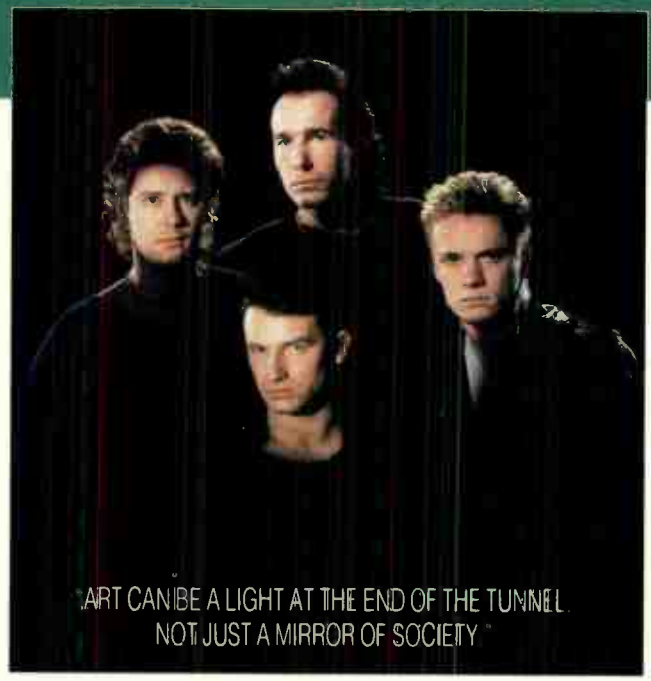
U 2



"What is fascinating I feel about a lot of modern art is that it draws no conclusions, provides no solutions, and doesn't point you in any new directions, and I think that the reason why Western culture is so bankrupt is because it lacks spiritual values. I think that art can be a light at the end of the tunnel, not just a mirror of society."

(Edge to John Hutchinson) #95 Sept. 1986

●

"Bono," says Edge with the air of one used to such notifications, "the windshield wipers?" In fact, the wipers have been grinding away uselessly since a shower ended fifteen minutes ago. "This is my road," says Bono, switching them off. "On the left there, that big house belongs to Phil Lynott of Thin Lizzy. And," he says, slowing down a few yards further along to turn into the driveway of a rather grand home, "it would appear on first notice that I have as much money as Phil Lynott. But you'll notice I'm not stopping at this house. Because I live in the stables." We jounce a few more yards to Bono's cottage on the beach, on the north side of a peninsula. Tidy, with two windows glowing amber, it looks like a hard place to desert in favor of playing Indianapolis. Inside, we're greeted by Bono's wife Alli, an apple-cheeked dark Irish girl whose smile could be put on a tourist poster to typify the wise, surpassing sweetness of the island's inhabitants.

The couple were married last August, and as we head for Sutton Castle to eat dinner, they tell me about the raucous reception they held there, during which, of course, the band commandeered instruments from the hired help, climbed on a table and assisted local folkie-turned-rocker Paul Brady in playing "Tutti Frutti." Bono was carried about on his brother's shoulders and spent his wedding night in the Castle without benefit of electricity (which the band's exertions had snuffed). For U2, it was a celebration of more than ordinary significance—partly because it was their first work break since their Island signing in 1979, and partly because Bono and Adam sealed an unspoken pact. Since the late summer of 1981, when the band came off the road to slam out the *October* album. Adam had grown alienated—become, in his own words, "a cynical, sometimes vicious drunk." His problems stemmed from a feeling of being sealed off from Bono, Edge and Larry as those three grew more and more committed to their heartfelt but rather private brand of Christianity. Bono had been raised in the Church of England, a fairly austere—Episcopalian—flock with little resemblance to the near charismatic worshippers he began to seek out as he entered his twenties. The Edge had similar beliefs, and Larry—especially after his mother's sudden death in a road accident—likewise became a committed Bible student. "It is what," says Bono emphatically, "gives me the strength to get up every day and put forth a hundred percent of my energy." *October* centered on Christian topics. In the depths of this estrangement—at a time when, as one insider says, "Adam may well have believed he was about to be kicked out of the band"—Bono asked Adam to be his best man at the wedding.

(Fred Schruers) # 55 May 1983

▲

"I would pick out many different aspects of my playing. Perhaps most important of all is the Irish influence on my use of drone strings, which was something I started to do quite instinctively, before I could afford a bank of expensive effects. In the early years I used quite clean sounds, generally playing higher strings, and plucking them with a pick, but playing the melody against a drone. It sounds very complex, but really it's just a rhythmic device. The idea of playing over a drone is very Irish, and as far as I know has no roots at all in rock 'n' roll. Another of my traits, which is similar, is the use of echo in a rhythmic way. In fact, I became the timekeeper with the band for a while, and Larry would play to me, because everything had to sync with my echo—you can hear that in 'Pride,' for example."

■ *(Edge to J.H.) #95*

On Sunday U2 has a night off. While Clayton stays in bed, recuperating from an especially late Saturday, Bono, the Edge and Mullen explore Bordeaux. The ancient city seems to stretch out for miles in every direction. Narrow, winding streets open into great cathedral squares before zigzagging down to the river. Walking avenue after avenue, U2 comes to the moving lights of a carnival, stretched out in front of a great fountain and bathed in the glow of the biggest ferris wheel they've ever seen.

Bono, the most recognizable member of U2, has tucked his wild mane into a tight painter's cap. He refers to this as his "nerd disguise" and looks like a Robin Williams character. It serves him well until the group comes to the shooting gallery. Everyone gets pellet rifles except Edge, who for some reason is given a .22. As Edge splinters wooden targets, Bono, excited, yells over the recoil, "Yeah, Edge! Go, Edge!"

That lets the cat out of the bag. How many young men in Bordeaux are named "Edge"? And how many speak English? French kids start turning and pointing to the Irishmen at the shooting gallery. "Ur Dur! Ur Dur!" ("U Deux": "U2" *en français*). "Ur Dur?"

Mullen shakes his head no and the band moves quickly down the midway. Bono spots a tent promising oddities of nature and zips in, leaving Mullen and the Edge

continued on page 66

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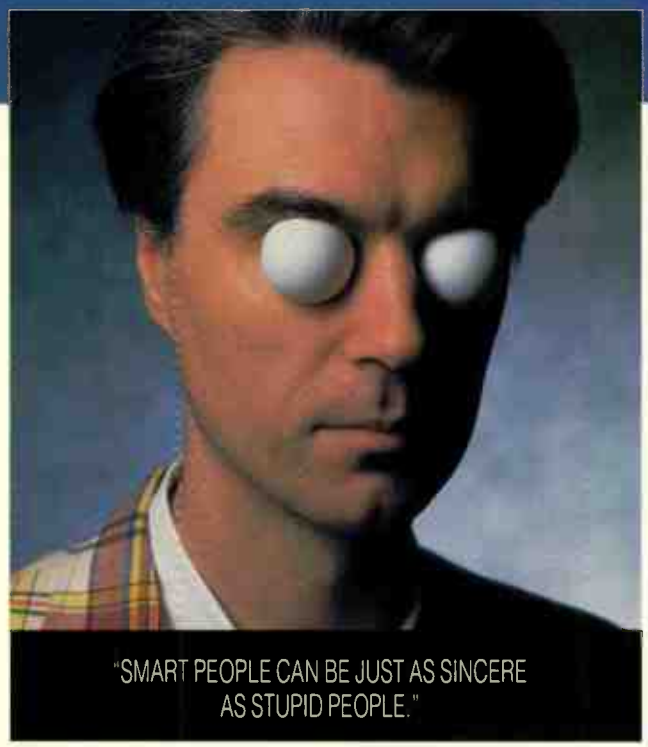
TALKING HEADS



"SMART PEOPLE CAN BE JUST AS SINCERE AS STUPID PEOPLE."

DAVID BYRNE: Our big effect on people, as I see it, is we're perceived as having success without compromise. That's a value people respect, and they don't see it very often.
(to Scott Isler) #85 Nov. 1985

●

I have definite ideas about which phrase is right for a line and which is not, but I couldn't tell why. Some of my choices don't make sense in any logical way, I just have an intuitive sense about them. Only later, after the critics have explained it all to me or enough time has gone by, do I have a general idea of what I was trying to say.
(to David Breskin) #32 April-May 1981

▲

On *Speaking In Tongues* and some other stuff, I felt I proved people could like songs with words that made no literal sense whatsoever....On the whole they were purely evocative phrases....

I felt the "egghead" reputation was an unfortunate thing thrust upon us. It implied that we weren't sincere about the feelings we were putting across in our songs, or generating in our performances. It was like saying, "These people are smart. And because they're smart they can't possibly be sincere about what they're doing." Which is just total bullshit. Smart people can be just as sincere as stupid people! [*laughs*] Smart people can be just as stupid as stupid people....

I'm hoping to discover, as much as a lot of the people I write about, some way of living that resolves alienation. Sometimes I write about it, and sometimes I write about the possibility of relief from that, of communion or release. I think I touch both things in the spectrum. I'm having a better time in general, all the time. *(S.I.) #85*

■

CHRIS FRANTZ: Talking Heads has lightened up a lot in the last couple of years. For a while there was all this self-imposed pressure to be excellent. I decided that was silly—that I loved music, and why should I lose sight of what it was that made me get into music in the first place?
(to Scott Isler) #70 Aug. 1984

We don't really think about being commercial. Once in a while we'll say, "Hey, this sounds like it can be a hit!" But when we think in those terms it almost never is. With the particular chemistry of our band, it seems that when things are commercial it happens in spite of us!...

JERRY HARRISON: People don't know what I do [because] I play parts that often lie within a song, rather than stick out. I don't zero in on trying to be a virtuoso....

TINA WEYMOUTH: We were sitting with David in a taxi when our manager told us *Tom Tom Club* had gone gold. We wanted to be happy, but it was as if a second child had outstripped a first child who was supposed to accomplish something first....

The great songs are the ones that somehow manage not to settle on one truth which negates other truths. Loretta Lynn writes songs like that all the time; so do Dolly Parton and Willie Nelson. John Lennon's "I'm A Loser" has a lot of that: You don't know if it's about his mother or girlfriend or his work. Talking Heads' most popular song live is still Al Green's "Take Me To The River." It's got sex; cigarettes, which are a drug; Jesus; baptism; love; and nature, all in one song....

Having a hit is like a miracle. You just write music because you love it. It's very hard to believe it's all due to luck. I don't think there's any musician I know who honestly believes in his own abilities. *(S.I.) #85*

▲

What these [Heads solo] records clearly reveal are the two components, the two sensibilities, which have coexisted in Talking Heads' sound for over four LPs. To put it vulgarly, these are pop (Weymouth/Frantz) and nonpop (Harrison). To put it in audience terms, it's the difference between those who've liked the Heads because they were so funky and funny and endearing (pop), and those who heard them as a Steely-Dan-in-the-rough (nonpop): How seriously did *you* take "Psycho Killer"?
(Van Gosse) #40 Feb. 1982

■

BYRNE: Let's say you're driving down the street and see a billboard, and you try to decide: should that be there or shouldn't that be there? There's so many different ways you can look at it: you could say it's an ugly object obscuring nature, or you can say it's a beautiful object because it says so much about our society. In the process, you'll never be able to make a decision. You can reason and reason. Which is fun, but it's mental masturbation....

I think I'm out of that phase. I think in a way I was driven into it because people tended to identify me by the songs I wrote, and say, "That's what he's like." So I thought, "Okay, I'll show 'em, I'll write one from the opposite point of view!"

Rock musicians have grown up in a society that values competition, the whole dog-eat-dog beat-out-the-other-guy kind of thing. So they're bound to play music in the same way: trying to out-solo the other guy, trying to play louder than the other guy, et cetera. All that's very different than the kind of music we're playing, where you have to leave a lot of holes in what you're playing in order for the other parts to be heard. *(D.B.) #32*

●

It's important to me how this stuff is perceived. Honestly, at the beginning I had no idea I appeared like a psychotic lunatic. I *still* don't think I look like Tony Perkins [*smiles*].... *(S.I.) #85*

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STEELY DAN

A lot of artists are aliens. They're really a bunch of geeks when you get right down to it." *(Walter Becker) #31 Mar. 1981*

MUSICIAN: *The typical rap on Steely Dan is that you put jazz changes into pop songs and write hooks.*

BECKER: I think we used to tell people something that ended up coming out like that. I think we were just trying to suggest on a much smaller scale that we occasionally would use a slightly different way of getting from key to key, and slightly different chord qualities than were heard in ninety percent of the music on rock 'n' roll stations. But that's changed a little bit. In disco music, the characteristic, prevalent harmonic color is different than it was in rock 'n' roll by and large before disco.

MUSICIAN: *It's more modal.*

FAGEN: Yeah, but it's become much more sophisticated harmonically.

BECKER: There will usually be a passage that contains some cocktail-ish sort of harmony...

FAGEN: ...the basic four-part jazz chords, five-part jazz chords...

BECKER: ...for a brief moment, and then they return to the basic vamp. Back to the groove.

FAGEN: The kind of harmony we use is based substantially on jazz harmony, which is also the basis of any kind of big-band arrangement or string arranging for popular music, which is what they use in disco music as a matter of course. I don't think we stand out harmonically as much as we used to in the rock 'n' roll field.

MUSICIAN: *Is that a challenge?*

FAGEN: Well, we just have to write better songs. *(Jon Pareles) #20 Sept. 1979*

▲

MUSICIAN: *How do you feel about modern improvisational music that diverges from that structure? Music that's come after the religious and political saxophoning of the 60s—like The Art Ensemble, Cecil Taylor, Anthony Braxton, etc.?*

BECKER: I don't like any of it. I'd like to think that I'm open-minded, but nothing could be further from the truth.

FAGEN: We're real conservatives.

BECKER: Hey, you like Dolphy, you're not that conservative.

FAGEN: But he played off a certain structure, used bebop as a point of departure.

MUSICIAN: *A post-modernist like Braxton uses many different kinds of structures. He's a structuralist of sorts, though maybe not in the mode of traditional song form.*

BECKER: But he can't even play, so what does it matter? I can't figure it out. He sounds like a guy who has no tone, plays outta tune, and I don't know why he's playing what he's playing. Maybe I just heard the wrong records. Now Sam Rivers—the first album I heard of his sounded very interesting to me, but lately he sounds exactly like Braxton.

MUSICIAN: *Let's go back twenty years—you have Ornette Coleman's* Free Jazz, *which sounded so far-out then, sounds almost quaint now—in that it swings like mad, it's fairly orderly and well-structured and so on.*

BECKER: I know. The first time I put on an Ornette record I said, "This is Charlie Parker music except the guy has a plastic saxophone and no chord changes." I couldn't believe that people talked about how "modern" it was.

(David Breskin) #31 March 1981

■

MUSICIAN: *You haven't played concerts since the* Pretzel Logic *tour, but at one point there was supposedly an* Aja *band in the works. What happened?*

BECKER: There was a sliding pay scale with that band, based on the amount of money to be lost by various musicians leaving town. When this became evident to some of the members who had, uh, slid considerably from the top of the pay scale, they had things to say like, "How come him...? And me...?" And we said, "Oh shit," we felt like capitalists exploiting and repressing these musicians, so we cancelled the band after the first rehearsal....

"The songs are all really hard to play well," Gary Katz explains. "There are a lot of changes, and we demand maybe more than some people do in the final product. Session musicians come from fourteen jingle dates, or whatever, and they sit down and see those changes, and they have to, like, sit for a while and play. Negotiating all the chord changes, rhythmically correct, and as a unit—it's time-consuming. Most of these guys are used to going in, seeing a track, and ripping it off in two or three hours. That never happens. The only tune that ever happened with was "Aja"; Steve Gadd ripped that off, solos and all. That tune was done in an hour and a half, the only tune like that in all the years. It freaked us out. *(J.P.) # 20*

●

BECKER: There was a guy living in Las Vegas when our first album came out who thought—his girlfriend has left him I guess—all of the songs were stories his girlfriend had told us. He wasn't asking any questions; he just wanted his girlfriend back. And we didn't know anything about the girl. But he thought all the stories were about him. He was willing to forgive us for making fun of him, making a fool of him, cuckolding him, etc., if we gave her back.

FAGEN: It's your basic Arthur Bremer syndrome. We get a lot of letters that are written in very small printing with little pictures in the corner.

MUSICIAN: *Well, you're talking about the perverse fringe of "active" listeners.*

BECKER: No, this is the heart and soul of our audience. I've got news for you. Those weird people on the street—every hundredth weirdest one has a Steely Dan record at home. *(D.B.) #31*

As their lyrics have become both more open and more economical, Becker and Fagen's tunes grow relentlessly more sophisticated. Steely Dan travels down convoluted harmonic byways that most rockers (Paul Simon excepted) never dream of: impressionistic five- or six-note chords, polytonal superimposed triads. By now Becker and Fagen maneuver through the tonal system as gracefully as the jazzmen they admire like Duke Ellington and Bill Evans; no chord progression is too abstruse for them to try (listen to the chorus of "Peg," on *Aja*). Yet, like Ellington, they keep the blues as a touchstone; every Steely Dan album except *The Royal Scam* features at least one blues-based song. Usually, however, the blues borrowings are more figurative than literal. *Katy Lied*'s "Chain Lightning," for instance, starts both its verses and its solo in

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the second bar of the progression....

MUSICIAN: *Do you worry about what you can sing?*

BECKER: I'd say it's come up once or twice.

FAGEN: I don't have a large range, so it has to be within a certain interval.

BECKER: You don't have that limited a range—it's not a Lou Reed monotone.

FAGEN: I can't go three octaves or anything like that. Actually, I have four very fine notes, in the middle of the keyboard there above middle C.

BECKER: And then it kind of tapers off.

MUSICIAN: *Donald, you seem to sing one note per syllable almost exclusively, hardly using any melisma at all.*

FAGEN: No, I don't really possess that technique.

BECKER: I think if more of our songs were in Latin, there'd be a greater tendency toward melisma. Or a Romance language, any Romance language.

MUSICIAN: *The blues are melismatic, too.*

BECKER: Well, most of those songs are in Latin, aren't they?

FAGEN: I know my limitations. I'm not a Van Morrison or a Ray Charles or anything.

BECKER: Donald is lacking the sharply defined pentatonic notches that are an absolute must for the crisp performance of a melisma. *(J.P.) #20*

▲

MUSICIAN: *You don't want the lyrics to be one-shot deals, like a comedy record that you put on once and it gets tired pretty quickly after that.*

BECKER: That's definitely a problem. We have to be clever, but not funny.

FAGEN: We have a problem, trying not to cross the comedy threshold.

BECKER: Every time someone's in the next room when we're writing a song they'll say, "Don't tell me you're writing in there, you're not working, 'cause you're screaming and laughing in there. You're not writing, you're making up Pope jokes."

FAGEN: Sometimes Walter comes up with a line, and it's just too fuckin'...

BECKER: Funny. The whole thing would just stop; it would be like making Spike Jones records.

FAGEN: Suspension of disbelief would stop; there'd be laughter. You have to maintain the equilibrium, have to maintain the irony, without getting into yuk-yuk territory....

MUSICIAN: *Are you familiar with a Keith Jarrett record* Belonging, *particularly a tune called "Long As You Know You're Living Yours"?*

BECKER: Yes.

MUSICIAN: *Have you ever listened to that up against "Gaucho"?*

BECKER: No.

MUSICIAN: *I'm not casting any aspersions now, but in terms of the tempo and the bass line and the saxophone melody it's pretty interesting.*

BECKER: Parenthetically it is, yeah [*uneasy laughter*].

MUSICIAN: *At this point the reporter traditionally asks the cornered politician or athlete to "go off the record."*

FAGEN: Off the record, we were heavily influenced by that particular piece of music.

BECKER: I love it. [Becker and Fagen later approved their "off the record" responses for publication.]

MUSICIAN: *We were talking about borrowing...*

FAGEN: Hell, we steal. We're the robber barons of rock 'n' roll. *(D.B.) #31*

■

MUSICIAN: *In retrospect, do you feel you and Donald Fagen may have been too studio-conscious?*

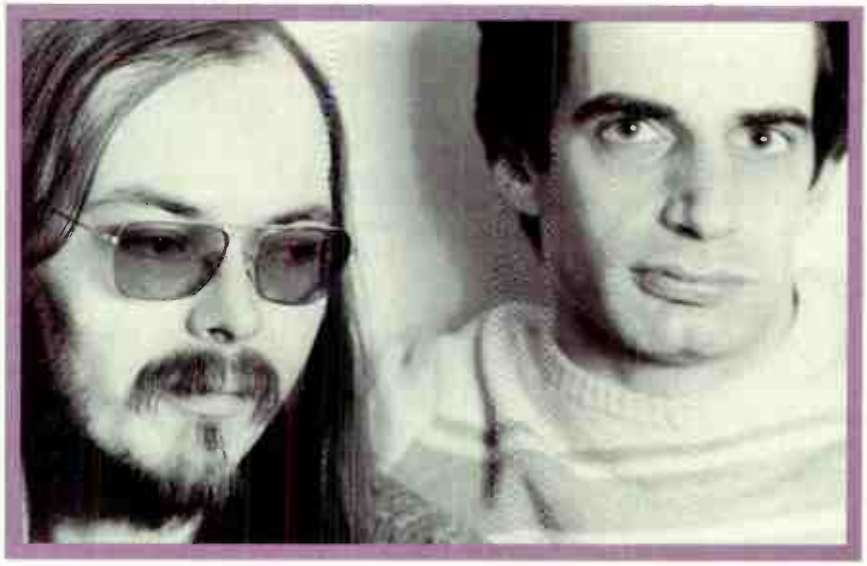
BECKER: I've had a lot of time to consider that question, and I think that part of what was going on was that we just *liked* to be in recording studios. We were in charge. We felt everything good was there. And our circumstances afforded us the rather rare luxury of just going on ad infinitum until we had something that was such an incredible fucking jewel that we would deign to present it to the public. I thought that was a good thing. But I also think we developed a perfectionist attitude that came to be more of a problem than a solution.

The funny thing is, I can hear how a lot more records *do* sound slick these days; I think we've had some influence there. They're getting these accomplished keyboard and synthesizer players who have a lot more to do with the record's sound, flipping these little chord changes around. But the way it's being done, it loses its impact. It sounds more like lounge pop.

MUSICIAN: *In your songwriting with Steely Dan you adopted a lot of first-person personas. What was the advantage of that approach?*

BECKER: I don't know what Fagen would say about that, but I always felt that it allowed you greater range, you could say things that were very personal that you couldn't say on your own, in Fagen's case, singing and even shouting them. We were able to express things that we wouldn't have been willing to identify with that strongly, if it wasn't so clear that it wasn't necessarily us.

(Mark Rowland) #83 Sept. 1985



"EVERY HUNDREDTH WEIRDEST PERSON HAS A STEELY DAN RECORD AT HOME."

●

FAGEN: We've discussed the idea of a concept album, but it's awfully hard.

BECKER: I thought *Aja* itself was dangerously ambitious, I really did.

FAGEN: We work best on miniatures.

MUSICIAN: *How do you characterize the new record* [Gaucho] *as opposed to, say,* Aja?

BECKER: [Kidding] Great. Newer, bluer.

FAGEN: That's a difficult question because the songs are single audio objects; we don't plan the album conceptually. So it's hard to characterize as a whole.

BECKER: Notice how this discussion has dropped from songs to "audio objects."

FAGEN: Getting into a heavy French thing.

MUSICIAN: *Semiotic, man. Donald, you were getting ready to bring in Roland Barthes.*

FAGEN: I was going to, but I better not.

(D.B.)# 31

MICHAEL PUTLAND/RETNA DEBORAH FEINGOLD

World Radio History

ART ENSEMBLE OF CHICAGO

"MAN CAME FROM AFRICA. SO DID THE MUSIC. THAT'S WHY IT'S SO STRONG."

We talked about the availability of work and there was general agreement that the situation is opening up, particularly in small towns off the beaten paths of the tours. Soon it was time for Roscoe Mitchell to lead a workshop and the interview was over. As I was leaving, Joseph Jarman, who has often acted as spokesman for the group but who had said nothing that day (Mitchell had been silent too, only grinning very broadly when I told a story about an old Egyptian craftsman who had explained how all the wisdom of life was hidden in the skill of making wooden combs on a manual lathe), said: "You didn't even ask us why we paint our faces."

"Aw," I said, "everybody asks you that." Then I asked him what makes the high whine for the last ten minutes of *People In Sorrow* and it was only after a good few minutes and a lot of kidding that he would tell me. It was, as I had figured, a bicycle horn attached to a battery. Then we all walked down the hill to the Creative Music Studio in the snow. The sky was white on the first day of the year.

Rafi Zabor #17 1979

▲

They come onstage like survivors returning to a ruined village. Joseph Jarman, his face painted, wearing white, stands in the midst of his instruments. Throughout the concert he will be in perpetual motion, sending out a blizzard of detail on xylophone, cymbals, gongs, or coming out front with a saxophone, a flute. Bowie stands at stage center, his lab coat open, trumpet in hand. He will address himself to the microphone, lurching and swaying, his horn alternately carnival and clear. At the right of the stage stands Roscoe Mitchell, a small, calm figure in a sweater and stocking cap, a rack of flutes, oboes and saxophones in front of him. He looks as if he might be waiting for a bus, and for most of the concert he will seem detached, but interested, in what is going on. Malachi Favors is at the back, wearing a red robe and whiteface. When he is not at his bass, bodying forth a deep and resonant bottom for the band, he will be working at his gongs or strumming on a detuned zither. Sometimes, at exactly the right moment, he will stop, wave his arms at the audience, then go back to the music. At the rear and to the right is Don Moye, behind his drums or at his congas, stripes painted on his face and maybe a headdress on, another figure time forgot. The music begins quietly, almost in silence, rambles, rises to a climax, subsides and goes on. The audience laughs, then grows quiet, is collectively awed, and goes on, too. The music is the son of the moment, ready to turn into anything the moment might demand. There is room for high art and hokum. There might be pure, isolated sounds that must be appreciated for their own sakes if they are to be appreciated at all, then a barrage of bicycle horns or maybe Chinese gongs, free improvisation of many kinds, unaccompanied solos, vocals, dialogue, street cries, catcalls, drums, Tibetan Mississippi Delta blues, bebop, maybe some nod-your-head 50s jazz. Still, it's not eclectic. It's Art Ensemble music all the way, and although the band is capable of a variety of exacting disciplines, it plays with an engaging looseness that invites you to share its freedom, rather than be intimidated by it. It is the music of free beings, and what it inspires is affection and warmth rather than the chill of respect.

"Great Black Music, Ancient to the Future" is the band's motto, and it means a number of things. Most of the time I spent talking with the band, in a bungalow at the Creative Music Studio while outside a light snow was falling, was spent on the subject of Great Black Music. Understood most simply, it makes possible the free use of anything within the jazz tradition; its African lineage on the one hand, and its possible future becomings on the other; and it insists that the entire tradition can be presented whole in performance, not only in sequence, but implicitly throughout. This helps explain the Art Ensemble's unusual range, and why their attitude is always larger than any one thing they play. There are ways of playing and listening to music that have been largely forgotten in the West, and ancient music may not only mean something older, but something fundamentally different.

Bowie: "In the ancient days, as Malachi can tell you, the music gave you something to help you with your life, whether you had to write poetry or load a truck, but today people come to the music expecting less real benefit from it, and consequently, they are less inspired."

Moye picked up the thread. "Different kinds of music evolved for different situations, and the function of the evolved musician of ancient times was to create music that would help make work easier, along

continued on page 114

TOM COPI

World Radio History

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I have read the rules and affirm that this entry is in compliance with them.

Signature of leader_____

Mail to: The Hennessy Jazz Search
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M

1987 HENNESSY JAZZ SEARCH RULES. 1. All members of the group must be 21 years of age as of April 1 1987. **2.** Size of group must be between 1 and 7 members. Non-playing vocalist(s) must be counted in group number. **3.** All semi-finalists to be signed to first refusal option for recording contract with Cranberry Records/MCA Jazz. If any member of the group is a party to a recording contract as of April 1, 1987, the entire group is ineligible to participate in this contest. **4.** Entries must be submitted in cassette form only and must not exceed 20 minutes in length. Tape should be labeled clearly with the leader's name and address. The same members on the tape must appear with the group should they place in the semi-finals or finals. **5.** A panel of experts will judge all entries on the basis of creative jazz playing and/or singing technique and overall sound. The decision of the judges will be final. **6.** Hennessy will use the tapes solely for this contest. The tapes will not be reproduced for any purpose. Tapes will be returned only if a self-addressed, stamped envelope is provided by the contestant. **7.** Artists will retain the rights to their music. **8.** In each of four cities, New York, Detroit, New Orleans and Los Angeles, three semi-finalists will be chosen. Contestants must indicate which preliminary contest they wish to enter. Semi-finalists will be notified no later than May 1, 1987. Semi-finalists must be able to appear for judges and invited guests on Wednesday, May 6, $500 will be awarded for appearance at semi-finals. One finalist in each city will be chosen to compete in the finals on Thursday, June 11, in Los Angeles. **9.** Entries must be postmarked no later than Wednesday, April 1, 1987 and must be accompanied by an official entry blank or reasonable facsimile signed by the leader of the group. Only one entry per group is allowed. **10.** Employees (and their immediate families) of Festival Productions, Inc., Schieffelin & Co., Rogers & Cowan, Inc., Lord, Geller, Federico, Einstein, Inc., or Playboy Enterprises, Inc., wholesalers and retailers of alcoholic beverages or any division or subsidiaries of the above are not eligible. **11.** Void where prohibited by law. Contest coordinated by Festival Productions West. **PRIZES. Grand Prize:** Appearance as opening group at the world famous Playboy Jazz Festival on Sunday, June 14, 1987 & master quality demo and first refusal option for a recording contract courtesy of Kareem Abdul-Jabbar's Cranberry Records/MCA Jazz. **12 Semi-Finalist Prizes:** $500 prize money to each group competing in semi-finals. **4 First Prizes:** Economy airfare for regional semi-final winners to Los Angeles to compete in finals. Hotel for 5 nights. $1,000 prize money for expenses. Tickets to the Playboy Jazz Festival. If winner of Los Angeles semi-finals is based in Los Angeles area, limousine service will be provided in place of airfare.

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World Radio History

CLAPTON, PAGE, BECK

MUSICIAN: *In a lot of ways, you were the first actual guitar hero, which means, among other things, you didn't have much in the way of historical precedents. So how did you feel when you started to see the "Clapton Is God" graffiti in London?*

ERIC CLAPTON: Well, I deliberately set out to be that, I think. I remember going to see a lot of films in my late teens, and creating for myself a kind of cool, a deliberate approach to what I was going to do. Whatever I was going to do. I wanted to wear shades and not say anything, be laid back....

But as far as being the first guitar hero, to me, Chuck Berry and Buddy Holly and Bo Diddley were guitar heroes. I mean, they sang as well, but they were mainly guitar men for me.

(J.D. Considine) #97 Nov. 1986

■

MUSICIAN: *How about your old nickname, "God"?*

CLAPTON: It doesn't mean anything... that's long gone. To me, the best guitarist I ever heard is Robert Johnson. I can safely say that, because he was around long before he could have had any immediate effect on me, and it's not going to make him turn in his grave.

MUSICIAN: *Do you identify with him?*

CLAPTON: No, not in the least.

MUSICIAN: *Did you ever identify with him?*

CLAPTON: Oh yes, I did—I wanted to be dead at the age of twenty-nine, and so on.

MUSICIAN: *Why did that change?*

CLAPTON: Because I survived....

MUSICIAN: *Now that you're happier, how does your state of mind relate to the blues?*

CLAPTON: The blues is the happiest music I know of because it's carefree—simple and carefree!

(John Hutchinson) #43 May 1982

▲

JEFF BECK: Before I joined, the Yardbirds had this reputation for doing climactic music, where it would start off soft, build up and go completely crazy, explode into rhythm. I loved doing that. It was so animal, and so simple. You could play like that even if your guitar was way out of tune. Just block off the strings and thump it. It was complete freedom. And at that age, when you just want to beat the world up, the best thing you can do is get a hold of your guitar and beat the hell out of it....

I've always stayed clear of trick gadgets. Every day at the Power Station they were bringing in this, that and the other thing. And it was just shit, a whole plastic bag of junk from every guitar shop in the whole of New York. There were flangers, phase shifters, Tube Screamers. I was getting more scream without it. The only screaming going on there was me unplugging it....

Having driven a really good car that I've built is enough to keep me going in the same way a hit album in the music business would be an impetus for someone else. I know what it feels like to work on a fine rod; there's nothing quite like it. You break your fingers, you bruise, you cut yourself, all the elements get at you. It's also physical. You use up a lot of energy, whereas you can't with a guitar. You can jump around but you aren't actually doing anything that makes more music come out. Some of the wildest solos I've played have been sitting in a chair....

It's a psychological problem I have with music and life in general. When I see the net result appearing in front of me, I just want to run away from it unless something diverting happens to keep me interested. If that engine won't start, I have to keep going at it until it starts. I have to find out why it won't work. Once it does, that's it."

Sometimes I want to hear a song and I thrash through my record collection. If I can't find it, I just go out into the garage and start working on a car. I don't want to disappoint you, but I'm not really that much interested in music.

(to David Fricke) #79 May 1985

●

"Get on with it for fuck's sake!" [Jimmy] Page screams in a fit of impatience.... Clearly, Page, who at forty still has the ability to encourage more bad press in a week than most bands see in a lifetime, has not mellowed with age.... Is being a living legend difficult to handle?

"Yes, it *is* difficult," he replies. "You've been exposed to a particular elevated height so to speak, and you have a reputation, people have followed you and been touched by whatever you do. That comes from the part I played in Zeppelin, which was such an inspiration to be in. I played some good stuff with that band. During the three years I wasn't playing at all, that affected me the wrong way. I was *terrified* to go out and play purely because I thought if I played badly they'd think that's it.

"During my three years in the wilderness there were so many good guitarists around. That's intimidating if you haven't played in a long time, because people are expecting so much from you and yet there's these other guys who are absolutely amazing. Eventually I came to terms with the fact that people know and appreciate you purely for what you do, and what you can do....

"After we lost John Bonham from Zeppelin I just didn't wanna know," Page continues. "I couldn't think of playing with any other drummer at that point. I didn't touch a guitar for about nine months and when I did pick one up I could hardly change chords, but I pushed myself back into it. Finally the A.R.M.S. gig came up, and that was the thing that got me back, got my head into some sort of reasonable perspective."

(Max Kay) #78 April 1985

MICHAEL PUTLAND/RETNA

DEBORAH FEINGOLD

World Radio History

JAGGER: We wrote a simple story about a rock musician. He's not a very serious rock musician like *ME*. He wouldn't be interviewed in *Musician*.

(Bill Flanagan) #78 April 1985

RICHARDS: Each person in the band in some way grounds the others. Look at someone like Jimi Hendrix. I mean, he had a couple of boys with him but they weren't a band in the way we've come to know each other over the years. If there's anything that's stopped us from blowing our loudspeakers, it's probably each other, this weird combination which, like the songs, is another thing we never wanted to dissect ourselves because if we find out how it works it might stop working.

(Vic Garbarini) #62 December 1983

MUSICIAN: *I was told by an eyewitness that Mick came into the Stones office one day in 1969 and announced that both Brian Jones and you were leaving the band—it wasn't clear from the way I was told whether you two were quitting or being fired—and that Mick was looking for a black Motown bass player as a replacement. Is that story true? Is your reputation as an "outsider" in the group justified?*

WYMAN: I don't know about that incident you mentioned, but I think it could possibly be true. I've always had the feeling—whether it's actually true or false—that other members of the band have been unsure of me.

MUSICIAN: *Unsure of you in what sense?*

WYMAN: Because I live and treat things very normally, and they often misinterpret that as detachment. They think I'm not as interested in the band as they are because I don't want to hang out all night long jamming or listening to records. I can't live like that; I get frustrated and tense just hanging out in a room getting drunk. They always regarded it as a threat in a way, and weren't sure about me. It sounds silly after all these years, but we still don't really know each other... Within the band there's always been an element of uncertainty: Is Mick going to go into movies? Is Charlie going to join a jazz band? So because I detach myself from them they think I'm not interested or don't want to be part of them, which is totally untrue. I just want to have the "other" part of me separate from that, but they always saw that as a threat.

(V.G.) #37 November 1981

MUSICIAN: *Bill told me he had the feeling that you guys were not quite sure of him—not musically, but in the sense that he doesn't live your lifestyles.*

RICHARDS: I can understand his feelings except that I'm sure he also knows that no one is expected to live any particular lifestyle. There are many diverse lifestyles and *vice*styles in this band, and we all respect each other's space. True, Bill doesn't live the way Mick or I or Ronnie or Brian used to, but neither does Charlie, and that's the beauty of those guys. And Bill has come on like a ton of bricks in the last few years. After all the things he's been wondering and thinking about and keeping to himself, suddenly he's the busiest guy of the lot, out there making movies and becoming the only one of us who's had a hit record outside the Stones. There's probably nobody I've grown to appreciate more over the years than Bill Wyman. Charlie I've always appreciated, and Mick I've known since I was so young I can't even remember. But Bill is someone I've had to grow to appreciate. *(V.G.) #62*

"THAT SLIGHTLY RAGGED RHYTHM ALWAYS SOUNDS LIKE IT MIGHT FALL APART BY THE NEXT BAR, BUT NEVER DOES."

Glyn Johns was working in a room down the hall when Ian Stewart came in and told him that he'd just been pushed out of the band because Andrew Oldham didn't think he looked right.

"And I quite understand," Stewart told the amazed Johns. "I don't mind one way or another, and they've asked me to stay on as a roadie."

"You're mad," Johns replied.

"Well, I think they're going places," Stewart responded, "and I wouldn't mind being along, even if it's just as a roadie."

Johns went back to vent his anger at Oldham, while the rest of the Stones sat around mute.

"Charlie and Keith were always very loyal to Stu, but since Stu took the news the way he did, I don't think they saw it as their place to complain about it," Johns explains. "And I think in a way Stu was relieved. He was never one to push himself forward. He dealt with it very well. Andrew Oldham turns out to have been right, really. I don't think Stu *would* have fit in as an equal member of the band, in a commercial sense. He just wasn't that sort of chap." *(Mark Rowland) #89 March 1986*

MUSICIAN: Satanic Majesties *was...*

JAGGER: ...A COMEDY RECORD!!! [*cackles loudly*] It's not heavy at all. It's really just lightweight comedy. Somebody put it on the other day, and I thought it was hilarious. Didn't do well, though.

MUSICIAN: *Do you feel you jumped into that psychedelic thing because of what the Beatles and Beach Boys were doing at the time?*

JAGGER: Totally.

MUSICIAN: *What is it about S&M that fascinates you after all these years?*

JAGGER: Well, love is painful sometimes, sex too...or you can make it painful if you want to. Lots of people are fascinated by it because everyone understands the pains of love and parting. But I'm not really an S&M freak or anything. If I were, I'd say so...and I'd get a lot of calls [*cackles*].

MUSICIAN: *I'll mention that you don't make house calls. Before we move on, are there any other insights about these lyrics you'd like to share with us?*

JAGGER: [*thoughtfully*] There are no cars on this album...no cars at all. *(V.G.) #62*

World Radio History

duced (with Jagger) three tracks for *She's The Boss*. A guitarist himself, Rodgers was surprised that Jagger erased his own playing from the final mixes.

"He played on all the tracks we did," Rodgers remembers. "I really liked a lot of Mick's guitar playing and wanted to keep it, but Mick's not all hung up like that."

"They weren't needed," Jagger shrugs. "There was enough guitar on there. Once I've got the band in the right groove and you've got two guitar players, you don't need three. If there's only one other guitar player, I'll play—but I can always get someone to come in later, play my part over and get a much cleaner, better sound. I don't mind. There was one part I almost left, on '½ A Loaf.' It would have been nice, but it wasn't *really* needed. It was cluttering it up a little bit. It would have been just an ego trip on my part to hang my name on there as a guitar player."

Herbie Hancock remembers this about working with Jagger: "Mick knows much more about certain areas of black music than I do. He picked up the harmonica and played some things. He said, 'I'm not a harmonica player.' He's thinking about Little Walter and all the great harmonica players—and he's *playing* that stuff. Okay, maybe he doesn't have the chops, but he's got a lot of feeling. Even if he played one little thing and it was kind of raggedy, the *feeling* was there. That's what impressed me more than anything about Mick."

(Bill Flanagan) #78 April 1985

▲

It's hard to imagine a record which better highlights the singular contributions of one Rolling Stone—too bad it's Keith Richards.

(Mark Rowland review of She's The Boss*) #77 March 1985*

●

MUSICIAN: *Is there any important question you've never been asked?*

JAGGER: Oh God! Not that one again!

(B. F.) #78

■

"We were always more into the Rolling Stones' music," Bono explained, "than the lifestyle that was supposed to go with it. I always have mixed feelings about meeting people, but Keith didn't turn out to be the way a lot of people portray him. I found him, musically speaking, very much in love. It's a light people have in their eyes, or don't have, or often a light that goes out as people accept the bribes that they're offered. As they go through their musical lives they're bought off not just with hard cash, but with other interests. There are many side roads and back streets to rock 'n' roll, and most of us get lost down them at times. But I found Keith to be very much on the main road. He was still in love with music. You can see that all his infamy and fortune don't matter much to him. When he puts on the guitar lines disappear from his face."

(B.F.) #91 May 1986

▲

MUSICIAN: *Did you refuse the Stones when they first asked you to join?*

WOOD: In 1969 Ian Stewart called up a Faces rehearsal. They wanted me to replace Brian Jones! Stu said, "Would Woody be interested?" And Ronnie Lane said, "Oh no, he's perfectly happy." *I didn't find out about this for years!*

(B.F.) #95

●

MUSICIAN: *Was Woody destined to be a Stone? How's he doing from a group standpoint?*

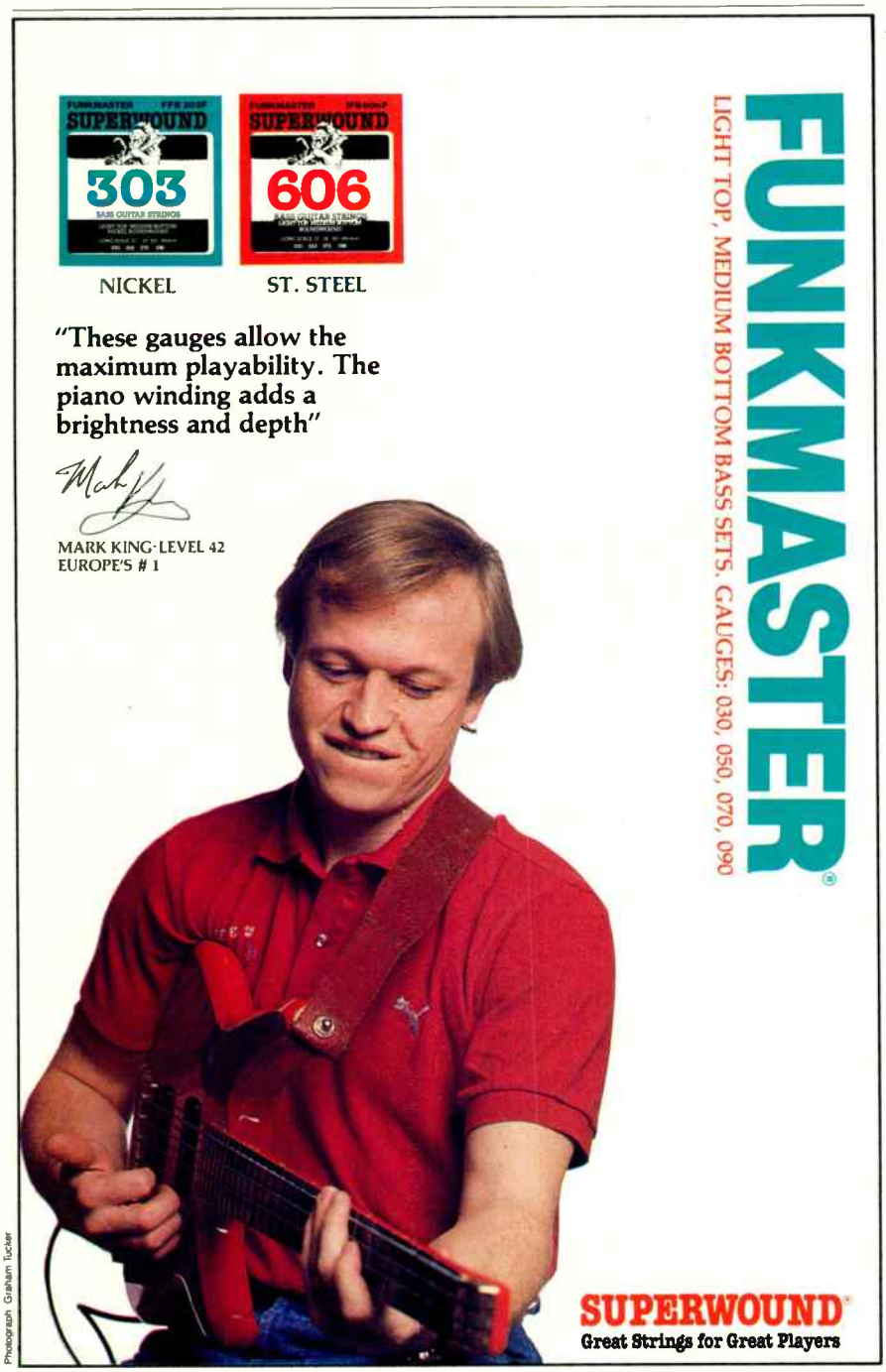
WYMAN: I think he's getting too much like Keith. And one Keith's enough. To have a Keith in the band is great, but to have a Keith and a Keith Mark II gets a little strange for me. Musically, he's fine. But it's like Keith and the shadow, in a way. Woody wasn't quite like that when he joined.

(V.G.) #37

■

"If someone can rip off a really hot solo," Keith said, "I feel that I've done my little bit in making him feel comfortable enough to do that. He can trust me to lay it down

continued on page 101



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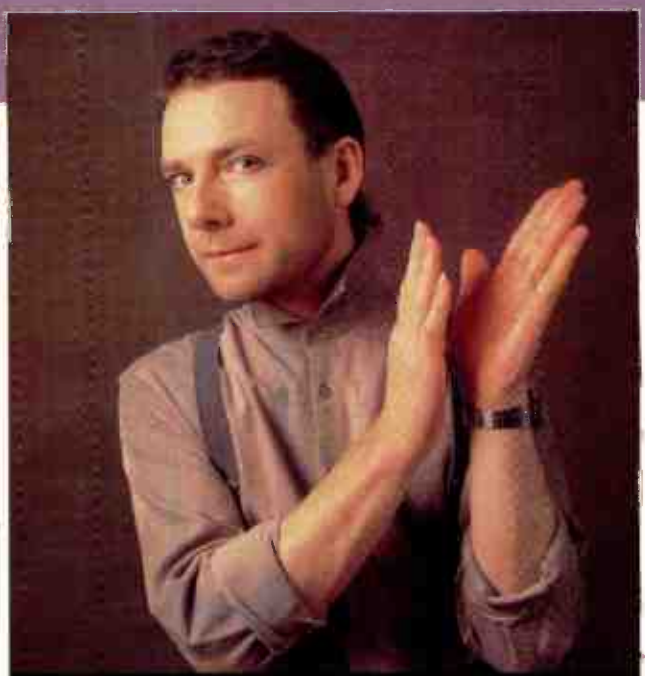
ROBERT FRIPP



"ROCK 'N' ROLL KEEPS YOU YOUNG AND KILLS YOU EARLY."

FRIPP: I find it utterly impossible to play well in Crimson.

SUMMERS: You mean the current incarnation?

FRIPP: It's always been the same.

MUSICIAN: *And why is that?*

FRIPP: What I've always tried to do within Crimson is to have a band, a group, that is not really just a reflection of the four individuals. It simply has an identity all its own. I think Crimson in '81 came close to that idea, though not fully. It was there as a possibility, though, but then after '81 there were elements within the group that found this frustrating and wished for a higher level of self-expression. Within that situation the individuals were going for themselves, so it wasn't really a group.

(Vic Garbarini) #74 Dec. 1984

▲

It is difficult to convey to anyone who has not experienced the strain involved in touring for, say, a continuous period of two years, how dangerous the process can be. Twenty-eight airports in thirty-one days, yet another hotel in a depressing industrial city, poor diet, incessant emotional, mental and physical exhaustion with only one's will as driving force; no continuity other than pressure, impermanence and movement. What can be a remarkable education in moderation becomes crippling, sometimes permanently and occasionally with finality. The physical mental and emotional fatigue in the touring musician is a major contributing factor to the control of artists by the industry and the psychological distortion evident in so many artists: rock 'n' roll keeps you young and kills you early.

#29 Jan. 1981

●

No one wanting a comfortable way of life would join a touring band; in fact, as soon as one has discovered what is really involved only an idiot would do it.

While washing this morning something a celebrity said to me recently came back: "Give the public what they want." This is sheer nonsense. What is meant by anyone who says this is: 1) Give the public what the industry wants; 2) Give the public what it has been given before; i.e. I am lazy, I am conservative; 3) I wish to clean up.

The Western approach of fighting to conquer the instrument is so out to lunch. The instrument is a friend to work with in a total social setting, in which children and gardening and music are all of value and reinforce each other. The idea of leaving that setting and going off to play at people from raised daises is so queer. *#37 Nov. 1981*

MUSICIAN: *Where is rock music headed in the 80s, in your opinion?*

FRIPP: The music of the 80s is the music of collaboration. This has to do with the change in the size of the unit of organization, from the dinosaur to the mammal, the small intelligent mobile unit. It's easy to see examples of this in all the New Wave bands in New York. There's a very mobile network of musicians that change around all the time, a very alive sense of movement that I find quite refreshing. increasingly in the 1980s as the large and successful bands collapse under the weight of their own superstructures, the small bands will work together and thrive, constantly changing personnel.

(Vic Garbarini) #19 Aug. 1979

■

MUSICIAN: *How long will it take your audience to understand what you're doing?*

FRIPP: Two to five years, right? [*general laughter*] Seriously, it takes about that long to disseminate. It's like throwing a rock in the middle of a lake and waiting for the ripples to get to shore. And in our industry, I've noticed it takes two to five years for an idea to be accepted.

JOE STRUMMER: God, that's depressing. Our records will be deleted by then!

FRIPP: King Crimson only made money *after we broke up*. After six years of hard work we had a deficit of $125,000. When we disbanded the records went on selling, and that's how we finally made money.

FRIPP: When I first heard about punk back in '77 I'd been waiting for six years to hear that kind of commitment; to hear some geezer hit a drum as if *all he wanted to do in his life was hit a drum*. And to me it was all a great political statement. Because the movement I'd been part of went off course.

MUSICIAN: *What went wrong?*

FRIPP: It went off because a bunch of working-class guys tried to move up to a middle-class level of income by aping middle-class traditions. Supposedly technique was important but it became a facile technique—it wasn't real.

STRUMMER: Happy people don't create anything. I find creation hinges on being well-fucked-up.

FRIPP: I think we're dealing with two different things here. If you suffer it does create friction and that gives you energy, but there are some kinds of suffering that are not necessary. Like the geezer who gets into coke and it gives him trouble, or he's used to having his picture in the paper so he's paranoid at the end of the week when it isn't there.

STRUMMER: Yeah, pride and vanity get you nowhere.

(Vic Garbarini) #33 June 1981

DEBORAH FEINGOLD

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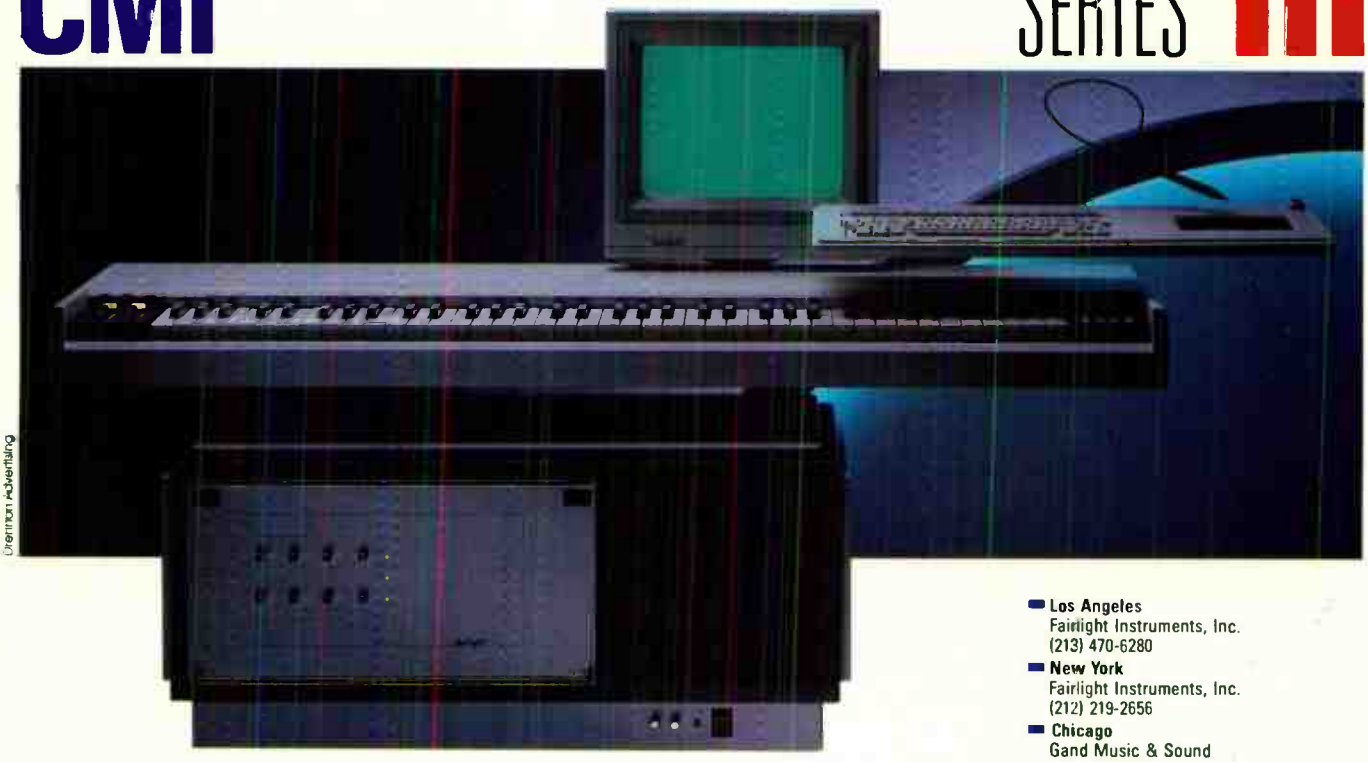

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1877: The microphone is invented.

Developed by Alexander Graham Bell, Thomas Edison and Emile Berliner, it was patterned after the human ear itself. The first of many attempts to capture sound as we really hear it—a goal that took more than a century to realize.

1896: The first synthesizer.

Thaddeus Cahill's Telharmonium weighed 200 tons! A touch-sensitive keyboard drove a complex labyrinth of motors, pulleys and alternators.

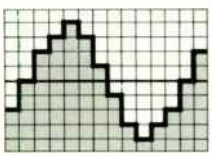
1924: The dynamic loudspeaker.

The design first developed by Chester W. Rice and Edward W. Kellog has changed very little over the years. But today's broad frequency bands and increasingly complex audio signals are challenging the loudspeaker like it's never been challenged before.

1925: The vacuum tube amplifier.

The collective work of Edison, John Flemming and Lee DeForest. Transistors later came to replace tubes, but audiophiles have never been entirely satisfied with what they heard.

1958: The advent of digital.



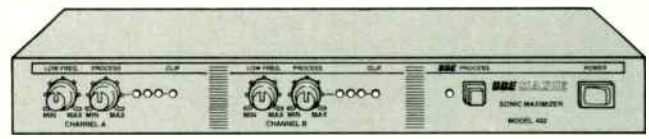
Working at Bell Telephone Laboratories, Max Matthews developed a computer program for creating and storing audio waveforms as digital data. Today, digital technology is widely available to musicians and consumers through innovations like user sampling devices and CD players. To hear the sound, however, it's still necessary to translate it back into the analog domain. And that's where problems develop.

1978: The BBE breakthrough.

When you put a power amp and a loudspeaker together, something has always been lost in the interface. That's where phase and amplitude distortion develop, due to "miscommunication" between amp and speaker. And that's why amplified sound has never had the dimension, depth and realism that the human ear can hear all around it in nature. That is until Bob Crooks made an important discovery—BBE. BBE is the vital "missing link" between amplifier and speaker. It analyzes the action of both—automatically and on a continual basis. It applies the phase and amplitude correction that's needed to make the sound come through the way you and nature intended it. The difference is easy to hear. Improved low-end definition and punch. Cleaner high-end transients. Better mid-range presence. *In short, unprecedented clarity.*

1984: BBE on stage.

Major P.A. companies like Stanal Sound and Best Audio made BBE part of their touring systems. And when the entertainment industry



gathers for such events as the Grammies and the Academy Awards, BBE is there, making sure the sound is as special as the occasion itself.

1985: BBE in the studio.

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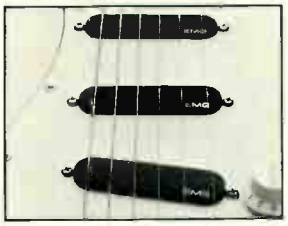

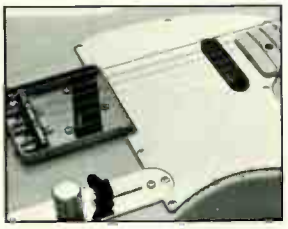

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album because I didn't like the sequencing, it didn't sound right to me. I had to buy those records back from the record company. [*Laughs*] I bought 200,000 *Comes A Time* albums. I paid a buck each for 'em. [*Pause*] I ate it. I made a sequencing mistake, and ate it. And I expect the same out of other people who make mistakes.

(Cameron Crowe)# 49 1982

▲

YOUNG: You've got guys making Pepsi commercials, then the same guy goes across and does the video with the same guy who is in the Pepsi commercial! What's the difference? What are you selling? Somebody comes up with a great song, you're listening away and then you're watching TV and you hear the same song in a commercial! You say, "Oh those assholes, man, they sold me down the river. There I was believing this song and now they say it's *not* really what I was dreaming it was. It's some fuckin' product!" I say if you're going to give a song to a commercial, then don't give it to the people. That's abusive. Because if you're making the kind of music I like, you're getting right into people's souls, and the biggest insult you could ever give them is to get right inside their souls and move them and then have them discover when they're watching TV that what they were thinking about in the song is not really it, that it's really this *product*. It bothers me. I don't want to burst any bubbles. I'd rather leave it open for people's imaginations, to dream along....

We started *Old Ways* right after *Trans* and before *Everybody's Rockin'*. We recorded "Real Cowboys" and eight other songs in Nashville. And then I decided, "Hey, I want to put some old rock 'n' roll in there 'cause that's old ways. I want to show some roots. I want to get back." We did a couple of songs like that and we just got carried away. We did a whole album like that. Then I figured, well, this is not the kind of thing that I want to do all the time, and this seems to be a unified thing here so let's just do it. That was *Everybody's Rockin'*. After that, I got back into *Old Ways* again and I said, "This is what I want to do." I handed in the record and they sued me. They said, "We don't know what you're doing. We're scared! You did a *Trans* and then you did *Everybody's Rockin'* and now you want to do a country album. We want Neil Young!" That was confusing to me because I'd always thought that I *was* Neil Young. But it turns out that when I do certain things, I'm not Neil Young. Well, to get sued for being non-commercial after twenty years of making records, I thought was better than a Grammy.

(to Bill Flanagan) #84 1985

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VAN HALEN

MUSICIAN: *How did you do the acoustic guitar intro to "Little Guitars"? It really sounds like bona fide Spanish guitar there.*

VAN HALEN: Aw, yeah, I did a great cheat on that one. Everyone thinks I overdubbed on that. I'll show you what I did. [*He picks up a guitar and picks a single-note trill on the high E string, using his left hand to play the melody on the A and D strings using hammer-ons and pull-offs.*] I did it like that, pull-offs and hammering.

That's all I did, and people are going, "Naw, c'mon, you overdubbed that." Then I show them how I did it.

Classical guitarists can do that, but they finger-pick. I can't finger-pick. No, I definitely cheated. I'm good at that, I'm good at cheating if there's a sound in my head and I want it, I'll find a way to do it. Whether I know how to do it by the book or not, I'll figure out some way. You can ask my wife. I bought a couple of Montoya records, and I'm going, "God...." I actually started trying to finger-pick and I'm going, "Screw this, it's too hard."

Even Ted was blown away. I had a little machine like this and I put it on tape, and I said, "Ted, what do you think?" He's going, "That's not you, I know you can't finger-pick." I said, "Here, gimme a guitar, I did it like this." They all started laughing.

I just do everything the way I want to do it. Period. 'Cause that's the way it's easiest for me. Why make it hard on yourself? I mean, who is the God of Guitars who says it has to be held this way or that way? If in the end result you get the same noises and the same whatever, do it however you have to do it. Instead of following the book, I just stumble on things. It's not like I'm creating anything—just through mistakes I come up with things, I guess. And then I like it.

MUSICIAN: *Do you think you'd still be playing the same way if you were back in the clubs?*

VAN HALEN: I think so. I was playing this way when we were playing clubs, and I remember what I used to do, too. Because nobody ever used to do *this* before [*he picks up his guitar and does some fast, two-hands-on-the-fretboard playing*]. After I somehow stumbled on it, when I would do a guitar solo and do that stuff, I'd turn around because I didn't want anyone to see how I was doing it [*laughs*]. I'm going, "Not until we get signed, I don't want anyone to know!" [*Laughs uproariously*]

Actually, it was my brother who told me, "Turn around when you do it. These bastards are going to rip you off blind." And he was right! There was a band called Angel who tried to rip us off, and luckily we just got signed. They tried to go in and do "You Really Got Me."

See, I was star-struck. You know, "Hey, our rock band just got signed!" So I played this guy from Angel our album a month before it was going to be released, and a week later Ted Templeman calls me and he goes, "Did you play that tape for anybody, you asshole?" I'm going, "Yeah, wasn't I supposed to?" "I told you—Damn! I never should have given you a copy!" And I'm going, "Why, what happened?" Well, he had heard from the tour manager with Aerosmith that a band called Angel was in the studio trying to rush-release "You Really Got Me" before we could.

So I'm glad I turned around for a year or two.

"When we were going to school studying to learn the basics," recalls Alex Van Halen, "they used to call us musical prostitutes because we were playing songs that had no fancy chord changes but only the basic I-IV-V. They used the premise that, 'because my thing has nineteen chord changes and two meter changes, my thing is music and yours stinks.'

"Well, I say stick it. For all intents and purposes, it's much more difficult to write a song that's memorable, that people can sing along with, using only the basic I-IV-V as opposed to applying your musical skills to bend things out of shape."

Of course, there's a certain irony to Alex Van Halen having to defend his music on the grounds of musicality, for both he and his brother, as well as Michael Anthony, come from households where music brought home the bacon. Jan Van Halen was a professional clarinetist and saxophonist who started his sons on piano lessons at age six, while both of Anthony's parents were professional musicians and he started playing trumpet in the second grade. (David Lee Roth, on the other hand, comes from a long line of doctors and other socially respectable types, proving that there's one in every family.)

Edward Van Halen seems to be a natural in the truest sense of the word. Alex reports that "when Ed first picked up the guitar, he could play better than the guys at that time who had been playing for years. My dad, who's been a professional musician all his life, says Eddie plays like Charlie Parker, only he doesn't need the drugs."

● *(J.D. Considine) # 47 Sept. 1982*

"Put it this way," says Valerie Bertinelli, "I know who his mistresses are and they aren't female. My only threats are the guitar and the synthesizer."

EDWARD: I'm not saying I'm an unsocial asshole, but I don't need humans a lot. I got my wife. I got my brother. I got my parents. I got [engineer] Donn [Landee]. That's it, concerning deep humans. Donn, he did a lot to get me mentally healthier, to be able to let all that stuff out and not worry. I have some things on tape that would clear the room.

"See this?" asks Alex, indicating a jagged brown scar on his left forearm. "Hey, I bet fifty grand for this. You put your arms together and drop a cigarette in the middle. *Four hours* of smelling burned skin. It was like fried chicken after a while."

For four hours they sat there with a burning cigarette between their arms?

"Not a cigarette. Two packs. It burns and burns and burns. The first guy to move his arms loses.

"Dave used to have an expression that carries a lot of truth. We aren't this way because we're in a rock band. We're in a rock band because we are this way"....

MUSICIAN: *Ever worry what your mother might think of some of Roth's lyrics?*

EDWARD: I don't know what the lyrics are.

Another area where Eddie Van Halen is different is his attitude towards money. In his view, it distorts the artistic process, so he doesn't think about it. He did not, for example, receive any payment for his arranging or guitar solo on "Beat It." This was, of course, one of the all-time great guitar solos, an electrifying moment on the best cut of an album that has at this writing

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Pete Townshend,
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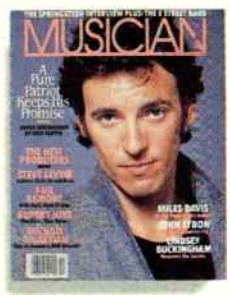

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you've crashed your cars, and now you say, 'That's not the way to do it!' *I* want to go through it. I want to have the fun of doing all that, go through the experience."

Listen, I've had more opportunities than you have for extremes in experience, and I can assure you that none of them are futile. They're all worth doing! They're all valuable. I'm *not* saying, "Stick to the chosen patch, wait until I tell you." That's not the way of the West. I really believe in the value of demonstrated experience—as long as you react to it, you know.

MUSICIAN: *One experience I would imagine you would hesitate to call worthwhile was the tragedy in Cincinnati. At Monterey there was a feeling of expansion and sharing, while at Altamont literally as soon as you went in, there was a feeling that there was something wrong in the atmosphere, a selfishness. It was everybody out for themselves. Could you feel that at Cincinnati?*

TOWNSHEND: I think what's really ironic about Cincinnati was the fact that it was such a beautiful concert and such a beautiful crowd, such a wonderful atmosphere inside. And I think the shock that not only the band experienced, but that the audience shared, was finding out what tragedy had happened outside, which a lot of people didn't realize.

I think Cincinnati needed to happen. And I'm not saying this just to comfort the relatives of the people that were lost and try to give it a meaning where it has none. It did need to happen, in the same way that John Lennon's death has a purpose. It has started us thinking. And I think it could only have happened to the Who. I think only the Who could have survived it, and have survived the investigation and the self-examination that obviously went on afterwards.

And you know, in the past, I have said that there were elements of responsibility that we adopted. Asshole lawyers threw that responsibility back into my face, and tried to turn that into a device that merits me working for the rest of my life to pay for some relative's grief. That's the lousy part of it, to be quite honest. I think it's a really weird American attribute, the fact that human life is valued in money. Sick, really sick.

If you take those two incidents, Altamont and Cincinnati, and measure them up against Woodstock or Monterey, I'm afraid we would come up with the same answer both times.

At Monterey, somebody stole the money, and we let them get away with it. At Woodstock, the fences were broken down and LSD was put in the water supply. It was put in the coffee. I saw a man fall off

World Radio History

a telegraph pole and break his back before my very eyes. That was the first big incident that I saw at Woodstock. And he's been in a wheelchair ever since.

And somebody is going to say, "Why should eleven kids die for something as dumb and stupid and transitory as rock 'n' roll? So you can screw fourteen-year-olds? So you can snort coke whenever you fancy it? So you can go through with some machination?" Of course not. It's not for me, or for my freedom or my indulgence, or for my bank balance that eleven kids died, but as an example to all of us within the rock 'n' roll framework that it's *not* perfect, that *we're* not perfect, that we've got lessons to learn, that we shouldn't sit on our laurels. We shouldn't be *complacent.*

MUSICIAN: *What would you say is your greatest strength, and what's your most serious flaw?*

TOWNSHEND: The best aspect I have is an ability to accept life as it is, and accept people as they are, without judgment or prejudice. And I think my worst attribute is a tendency toward self-destruction...because I think it would be a glamorous thing to do. Actually, if I could only apply the principles that I apply to everyone else to myself, I'd be in good shape. I could happily sit down with a man who had murdered 500 people, and actually grow to love him. But I can't forgive myself my own weaknesses.

(Vic Garbarini) #46,47 Aug., Sept. 1982

STONES from page 86

behind him. I've done my bit if he can lean in there and not worry about anything else. Trust in me to carry the foundation for it. That's the job. Among guitar players there's still a lot of that 'fastest gun in the West,' that you're not really playing guitar unless you're going *wee wee didley didley.* That's great, but it's not what it's about. What it's about is, can you cover it from A to Z? Can you hold it down? It's more comprehensive than just making the most noise with the spotlight on you. I've had the spotlight on me enough. It's not really important to me. With the Stones, Mick can be a half mile down the other end of a stadium with the wind blowing, and all he's got to do is lean back and it's *there.* The greatest satisfaction I get is being able to say, 'Go ahead and do it and trust us,' and to have that amount of trust fed back. You don't have to think. You just say, 'Do whatever you want—don't worry about it. We're still standing.'"

In late 1985, *Dirty Work,* the Stones' long-awaited multi-million dollar debut for CBS, was finished. The record company blanched when they saw the writing that decorated the proposed inside pocket. "Something on the inner sleeve went a little bit too far for them," Jagger laughed. "They objected to the word *cunt.* So we tempered some of the language."

This hold-up led to a rumor—denied by CBS, Lillywhite and Jagger—that Columbia had rejected the Stones' original mixes. "If I thought an album had four singles on it and the record company said there were *none,*" Jagger chuckled, "I'd be quite interested to hear their point of view. But no record company has ever told the Rolling Stones about mixes! And I don't think they ever will. CBS is not really equipped to say that. I mean, I almost wish the record company was hip enough to say, 'That's a great mix' or 'That could use a better mix.' I'm afraid those kinds of record companies don't exist. I don't feel they have the-...*equipment,* you know?"

(B.F.) #91

▲

Jagger turns serious on the subject of creative responsibility: "Though I don't want to offend anyone, if you're an honest person you tend to offend some people sometimes. It's unfortunate if I've offended people, but that's the way I felt at the time. It doesn't mean it's my *creed.*

"'Under My Thumb'—which is the one they always quote—is about a girl who's been really pushy. People don't bother to listen. It's about a girl 'who once had me down.' So it's not quite the misogynist view. English people don't take life quite so seriously; they always have the tongue in cheek.

"There can be stuff that you think will be taken in the wrong way or is too heavy. But I'm a great believer in trying to put out all the stuff you do that's any *good.* That's the thing about rock 'n' roll. People understand writing about personal relationships, cars and food; but once you start to tread heavier water they question it."*(B.F.) #78*

●

"It's not like I'm nineteen anymore and I just want to get this band in front of people," Jagger sighed. "This band has done everything it set out to do and more. I have accomplished everything I wanted. The Rolling Stones is everything I wanted it to be and more. I'm very proud of the band and I'm kind of proud of my own achievements with the band. But I do deserve to keep myself alive by doing other things." He paused. "That doesn't mean I have to leave the band."

(B.F.) #91

■

MUSICIAN: *Your vocals have gotten stronger and more confident over the years. Would you like to sing more often with the band?*

RICHARDS: I've always enjoyed singing, but that wouldn't leave Mick with much to do.

(V.G.) #62

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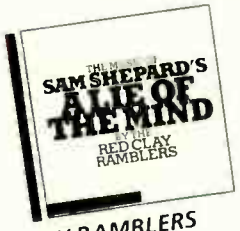

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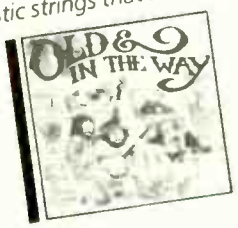

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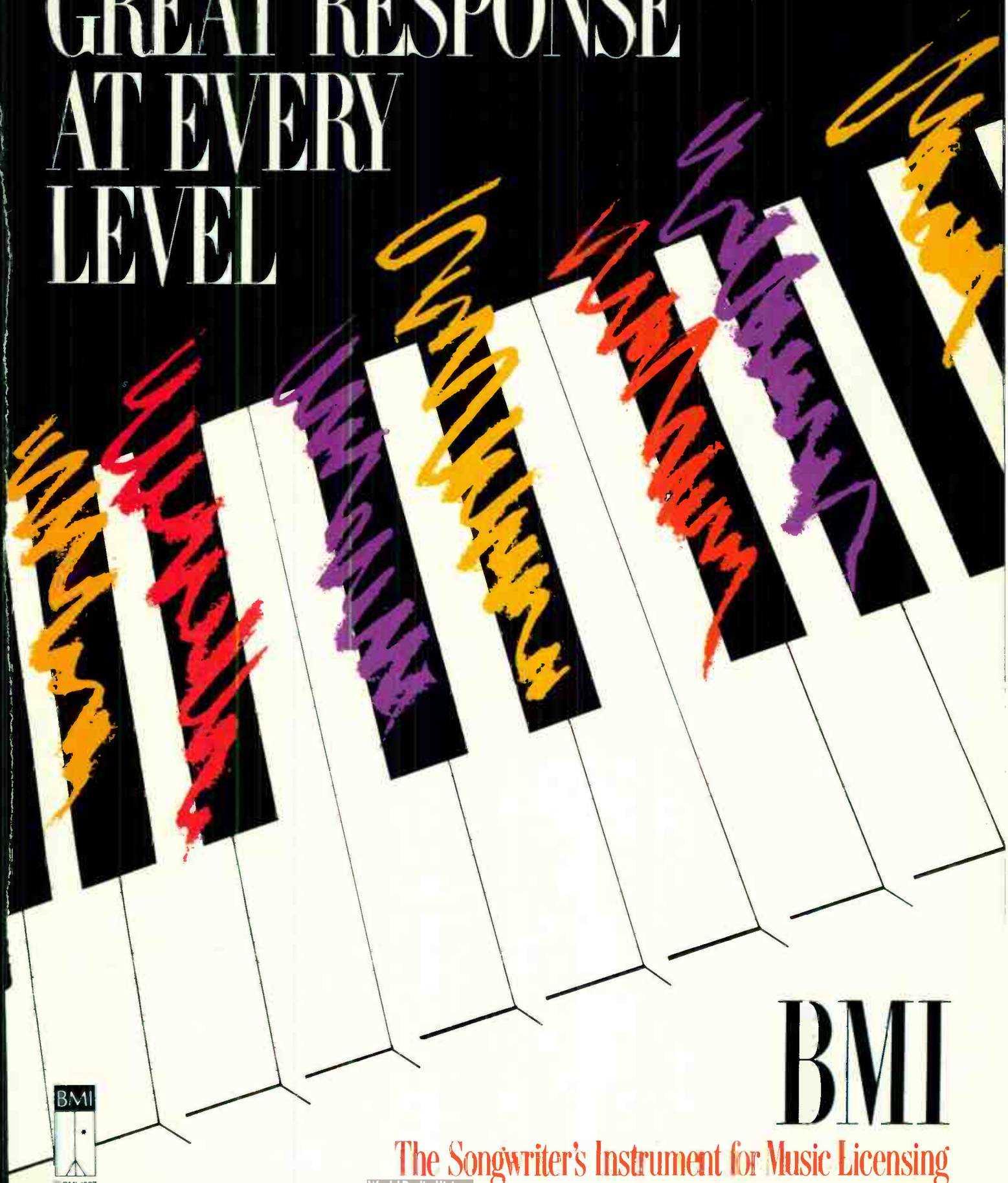

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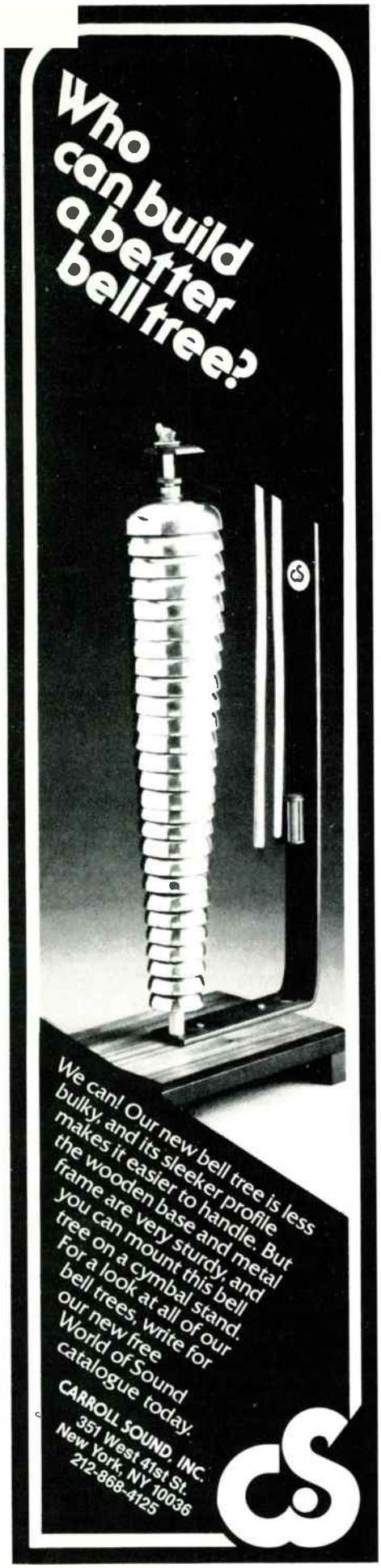


rhythms. Of the two Muddy Waters albums in the premier Chess release, *Live At Newport 1960* is the more important, documenting the blues patriarch's historic performance before a young white audience at the Newport Jazz Festival, and backed by a rocking combo featuring James Cotton, Otis Spann and guitarist Pat Hare. The most delicious ringer in the bunch, however, is Little Milton's *We're Gonna Make It*. Milton Campbell is an underestimated and estimable soul-blues vocalist and a tough guitarist. He did his best work for Chess, and his first album for the label shows him shining on a variety of material, from Ben E. King's "Stand By Me" to Harold Arlen and Johnny Mercer's "Blues In The Night."

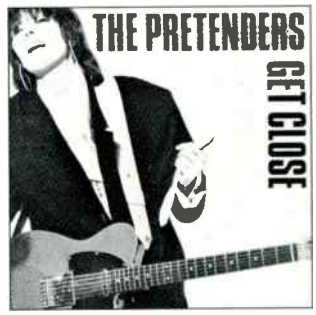
The seven remaining Chess releases are less compelling, but none is unworthy of attention. *Memphis Slim, Muddy Waters Sings Big Bill Broonzy,* and a collection of Broonzy and Washboard Sam tracks showcase the mellower Chicago blues style of the Bluebird era. *John Lee Hooker Plays & Sings The Blues* serves up the Detroit singer's intense boogie style effectively, though there are better one-record collections of his solo work. *Go Bo Diddley,* his second album, should be heard if only for the manic "Say Man." For the timid, there are two compilations: the soundtrack of *Rock, Rock, Rock,* featuring Chuck Berry, the Flamingos and the Moonglows, and a superior volume of blues classics.

In all, this is an auspicious bow for the MCA/Chess program. An accompanying press release notes that as many as a hundred more Chess albums may follow. The thought makes the mouth water.

– Chris Morris

PRETENDERS

Get Close
(Sire)



Get Close, the Pretenders' fourth album, is deceptively complex. At cursory listen a dashed-together collage of dreamy ballads and midtempo rockers celebrating domesticity, it's really leader Chrissie Hynde's most blatantly desperate and ambivalent set. "It's cold to leave a woman / With family on her own," she sputters in "Chill Factor," a slab of brutal white soul, and fear of loneliness and rejection pervades every moment on this complex collection. The album's upbeat detours, "Don't Get Me Wrong," a tentative yet strident celebration of infatuation, and Meg Keene's hopeful "Hymn To Her," hint that heartbreak lurks a chord change away. Even the wistful "When I Change My Life," an acoustic guitar-driven ballad fueled by the singer's resolve that better days are in sight, seems thwarted by her fright that she might not be up to it.

Desperation sometimes yields greatness, but it usually leads to muddle. Indicative of the latter is "Light Of The Moon," the worst song Hynde has ever recorded. Written by Bowie sideman Carlos Alomar, it's so abysmally dumb ("color the wind / And search deep within") that it's easy to miss the spunky pair that follow it—"Dance!" (the exclamation point signifies both command and promise) and the yearning "Tradition Of Love." On the LP's second side, Hynde toughens her performance and her writing. Kicking off with the hard-popping "Don't Get Me Wrong," she soon segues into the uncharacteristic but successful funk foray "How Much Did You Get For Your Soul?," a slap at Michael Jackson in particular and rock commerce in general.

The album climaxes with a headlong crash into Jimi Hendrix's bracing "Room Full Of Mirrors." The only number here that features last year's band members, it's also where *Get Close*'s disparate strands tie together. The Pretenders' funked-up version also exemplifies Hynde's militant 80s version of a righteous 60s sensibility. Though she breaks through the stifling mirrors and "now the whole world is here for me to see," she's not completely free: Broken glass flies around her and cuts deeply. "Roomful"'s message about finding freedom by searching for personal truths is a heady one, but along with such dreams loom responsibility. Faced with that, maybe you'd feel desperate and ambivalent too.

Get Close turns out to be a split decision as well. At its worst, Hynde and producers Jimmy Iovine and Bob Clearmountain act as if tasty licks add up to sturdy arrangements and craftsmanship can compensate for missing inspiration. And even at its best, this seamless,

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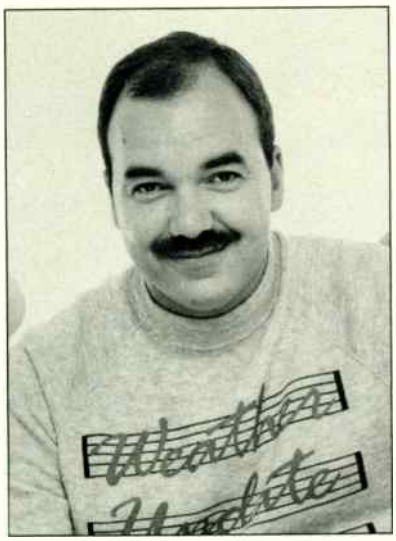

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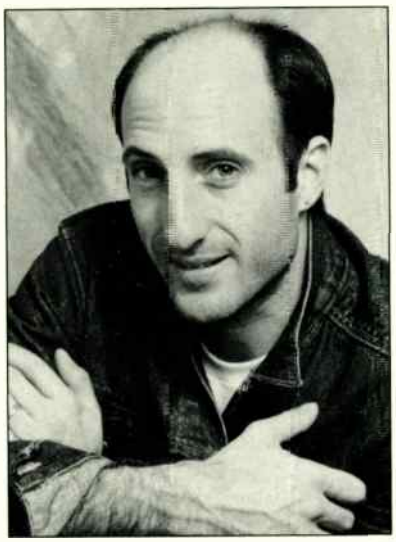

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somewhat conventional pop entertainment bears little resemblance to Hynde's earlier, harsher, ground-breaking work. *Get Close* works more often than not, but I prefer the Chrissie Hynde whose musical edge cuts as deeply as her lyric one. – **Jimmy Guterman**

PSYCHEDELIC FURS

Midnight To Midnight
(Columbia)

On their cacophonous 1980 debut, Britain's Psychedelic Furs offered sloppily-prepared food for thought, mixing punk obnoxiousness with a sense of broader possibilities. Later they acquired enough polish to pass for a conventional pop band and began carving out a respectable, if unsensational, artistic niche. This is where we find them snugly nestled today; proficient as hell, yet not very satisfying.

In any case, *Midnight To Midnight* is a treatise on the ever-popular anguish of amour, rendered in a suitably sophisticated Roxy-Bowie style. "It feels like love / But it don't mean a lot," sighs Richard Butler in "Heartbreak Beat," leading off atop a towering wall of AM sound. Before you've recovered, he charges into the catchy "Shock," proclaiming "I don't call it love," in tones of dignified distress. By the time he confesses, "There's a shadow in my heart / Where the rain never stops," on the cut after *that*, you've got the picture loud and clear.

This constant lamentation might be rewarding were Butler willing to be more expressive. No longer a second-rate Bowie clone, he's matured into a valid Presence, sporting a weary cigarette rasp that hints of nights spent pursuing the thrill of it all. But he never takes off his shades, either, keeping an emotional distance that leaves his music dead at the center. If such studied detachment constitutes a statement, it's not an interesting one. Old master Bryan

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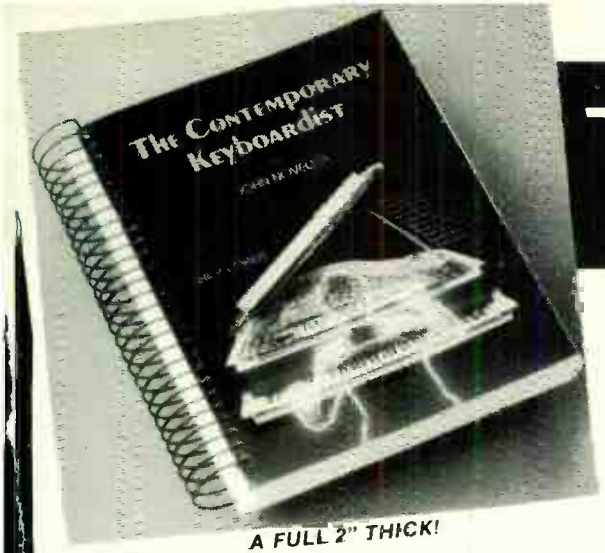

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Ferry worked the same turf with greater success because he was willing to make a fool of himself, something the big Fur would never consider.

Put Butler under a microscope and you'll detect the snarls and sobs of a more demonstrative singer. Or check out "Angels Don't Cry" and discover the sort of pretty, sentimental song embraced by Elton John. Cooler commercialism usually rules, however, whether the groove is a moonlit stroll ("No Release") or an "Addicted To Love"-type swagger ("Torture"). And while it's tempting to read deeper meanings into *Midnight To Midnight*, this well-crafted LP is really just a piece of product, with little to say. Bah! – **Jon Young**

JOHN ZORN

The Big Gundown
(Nonesuch/Icon)

Mention Ennio Morricone to most pop fans, and the only association they're likely to make is with the twangy guitars of his spaghetti Western soundtracks. Considering that *Once Upon A Time In The West* did as much as certain surf hits to establish rock guitar's vocabulary, that's understandable. But assuming that such scores represent the whole of Morricone's music is as silly as figuring that Elvis Presley's career can be summed up by a curled lip. Not only do Morricone's film scores range far beyond Westerns, those stylistic tics aren't even his most interesting features.

Just ask John Zorn, whose *The Big Gundown* offers a wonderfully incisive interpretation of the Italian composer's movie music. Artfully drawing upon a wide range of work, from such familiar extravaganzas as "Battle Of Algiers" and "Once Upon A Time In The West" to such lesser-known gems as "Metamorfosi" (from *La Classe Operaia Va In Paradiso*) and "Erotico" (from *The Burglars*), Zorn makes a strong case for Morricone as a melodicist. But he shows

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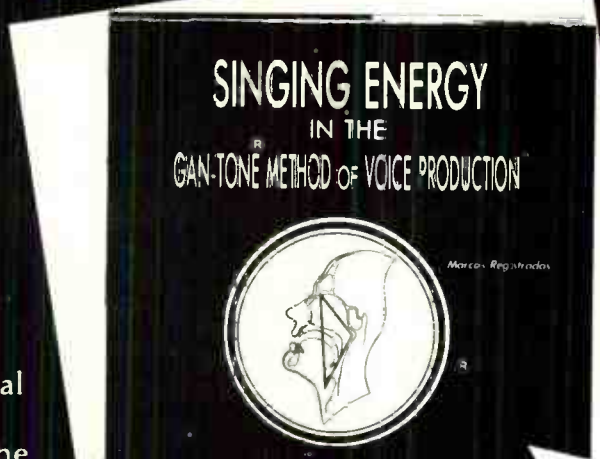

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Robert Gansert has been a performing vocalist for over twenty years, and has been featured in numerous concerts and recordings. His work has been internationally acclaimed. He is currently a noted instructor at the Carnegie Hall studios.

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his deepest understanding of the composer in his approach to texture and timbre. That may be hard to hear at first, especially since Zorn populates his arrangements with an array of avant-garde instrumentalists stretching from Fred Frith to Christian Marclay to Tim Berne to Diamanda Galas. But it's easy enough to follow, once the listener learns how.

Take the clanging synthesized bells that open the title track. At first they just sound like noise, a nervous ostinato designed to establish the mood; but as tympani and piano bring the musical structure more into focus, it becomes obvious that the bells are, in fact, carrying the tune. Heard in context, this device of Morricone's etches emotional impressions that cinematic images merely complete. But Zorn pushes that practice further, packing so much instrumental detail into his arrangements that Morricone's themes often take a back seat to the energetic eclecticism of the settings.

But while Zorn allows occasional free-form excursions, he also keeps enough rein on his ensembles that their performances never upset the balance between melody and texture which makes Morricone's music so special in the first place. The overall effect is an album that may seem difficult at first, but generously rewards any efforts on its behalf.

– J.D. Considine

ZIGGY MARLEY
& THE MELODY MAKERS

"Hey World!"
(EMI America)

I-THREE

Beginning
(EMI America)

The reggae equivalent of *Roots: The Next Generations*, these latest episodes reveal several absorbing plot developments.

On the second Melody Makers LP, David "Ziggy" Marley makes it clear that he has no intention of either miming Yellowman's slack clowning, or upping the ante in the "sleng teng"/"boops" sweepstakes that threaten to eradicate socially responsible reggae from his homeland. Instead, he's thinking out loud artistically and thematically about his more bluntly moralistic path, while slowly accepting how solitary his bluster sounds in a local scene well-nigh devoured by Babylon.

As on *Play The Game Right*, the best Zig-authored tracks on *"Hey World!"*—"666," "Police Brutality," "Lord We A Come," "Reggae Revolution"—take disarming command of an ambitious range of material, and without sacrificing Ziggy's novel verve. His siblings' backing vocals sound restrained but rich, their tart intonations subtly interwoven with lean strands of ringing percussion, keyboards, horns and brisk guitar, until what begins as simply a ring song ends as nimbly meshed as a madrigal. Granted, their lyrics are memorable more for mood-building power than substantive punch, but there are enough key lines ("Nuff youths a get shot / Ina Brixton...ina Washington...ina Kingston!") to supply evidence of a ripening voice.

What Ziggy and kin really need are peers to trade sparks with. This same lack of synergetic dimension forestalls I-Three's new *Beginning*. As the best female singers of their era, Judy Mowatt, Marcia Griffiths and Rita Marley have excelled on their own and with the vintage Wailers. But instead of fashioning a fresh context for this triad, a huddle of producers (Thom Bell, Grub Cooper, et al.) provide only familiar shades of

continued on page 114

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ORNETTE from page 34

[Coleman's son] Denardo—had its world premiere during Sunday brunch.... "I wrote this piece, dedicated to [Buckminster] Fuller, after I heard him speak at a conference in France," Coleman said. "He had a three-dimensional model of his architectural ideas—he invented the geodesic dome, you know—that he used in his talk. And when he was done," Ornette's eyes brightened, "he folded it up and the sides came together without touching each other! And I thought, "That's what my music is like!'"

(Howard Mandel) #64 Feb. 1984

Coleman, who revolutionized the whole of jazz about twenty-seven years ago—has it really been that long?—has been one of its most elusive and quixotic figures since. Over the years, he has made his sweet nest ever more explicitly in the heart of inadmissable contradictions of key signatures and tempi, with himself as sole unifying principle—like a man courting the most extravagant psychic dangers with only the innocence of genius to protect him.

(Rafi Zabor) #91 May 1986

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World Radio History

AEC from page 78

with music for different festivities. It wasn't art for art's sake. Music had a definite function in people's lives."

Those who have spent some time in traditional cultures know that art has yet to be separated out from the rest of life, and that its presence is accepted both more casually and with greater real respect. One of the refreshing things about the Art Ensemble is its recreation of this attitude.

The members of the band, Malachi Favors in particular, speak of having learned from the ancient world not only through study, but through the re-absorption of its Spirit.

Favors: "Each one of us, I feel, has been visited by the Spirit. For myself, I think that if the Spirit weren't guiding it I don't think I could do it. I don't think it's entirely based on me as a person."

One nice thing about the way the Art Ensemble uses the term Great Black Music is that, unlike some militants of the 60s, they do not seem to be interested in excluding anyone else. The term indicates not sole possession, but the obvious direction of the source. The forms are open for anyone to study and use.

Bowie: "But first, credit where credit is due."

Favors: "A lot of people criticize us for using the term, but as I know history, no one ever gives black people credit for doing anything. No one else is going to say that this is black or African. Even in so-called jazz, people have tried to take that away from us, or say that so-and-so did this, when actually our ancestors did it. That's why we have to stress these terms."

Bowie: "I went and saw this cat with the Senegalese Ballet, he played a song that was 2500 years old and it had the whole of the sonata form in it. Now what were they doing in Italy 2500 years ago? We were always led to believe that all they did in Africa was drums and dance. We never knew about all these cats with circular breathing, reeds, oboes, choirs, everything...*Man* came from Africa, even the scientists admit that! So does the music, that's why it's so strong." *(R.Z.) #17*

REC REVS from page 110

reggae, soca and supperclub soul—the same blank slate.

Better I-Three should submit to full-scale reinvention with a studio concertmaster like Narada Michael Walden. As their frisky, albeit familiar "That's How Strong" and "Jealousy" attest, there are buds still to bloom on this branch of the family tree. Tune in again. – **Timothy White**

BEACH BOYS from page 96

butes and evocative properties to the Beach Boys' ageless music.

Dusk is falling. The limo taking Brian to the concert is on the way. The man of the house must think about dinner for the staff.

"I've looked at the household budget for the week," he says as he strides into the kitchen, "and I've got enough extra money to treat everybody to a tuna melt before the Chicago concert!"

There are enthusiastic nods all around.

"But you know," he mulls, "I'd almost rather stay home. I've got this idea in my head for a song...."

Then he smiles to himself, goes back into the living room and stretches out on the couch, his back to the surf, his beloved nighttime settling in.

(Timothy White) #82 Aug. 1985

DEVELOPMENTS from page 16

Bass Centre in London. As Morgan began talking it up with his customers, who ranged from young turks like Mark King and Pino Palladino to old boys like John Entwistle and Tony Banks, he found himself involved in producing and marketing industry-standard Trace Elliott amps and the gorgeous Status bass line. Now the idea has spread to America, and an L.A.-area branch of the Bass Centre is now open in—where the hell else?—Calabasas, California. So if you're a bassist who wants to Pepsi challenge a Wal, Overwater, Warwick, Zon, Pedulla, Tobias, Fodera and lord knows what other kind of bass, or who simply wants to get a specialist's opinion, call (818) 992-7865 for directions.

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