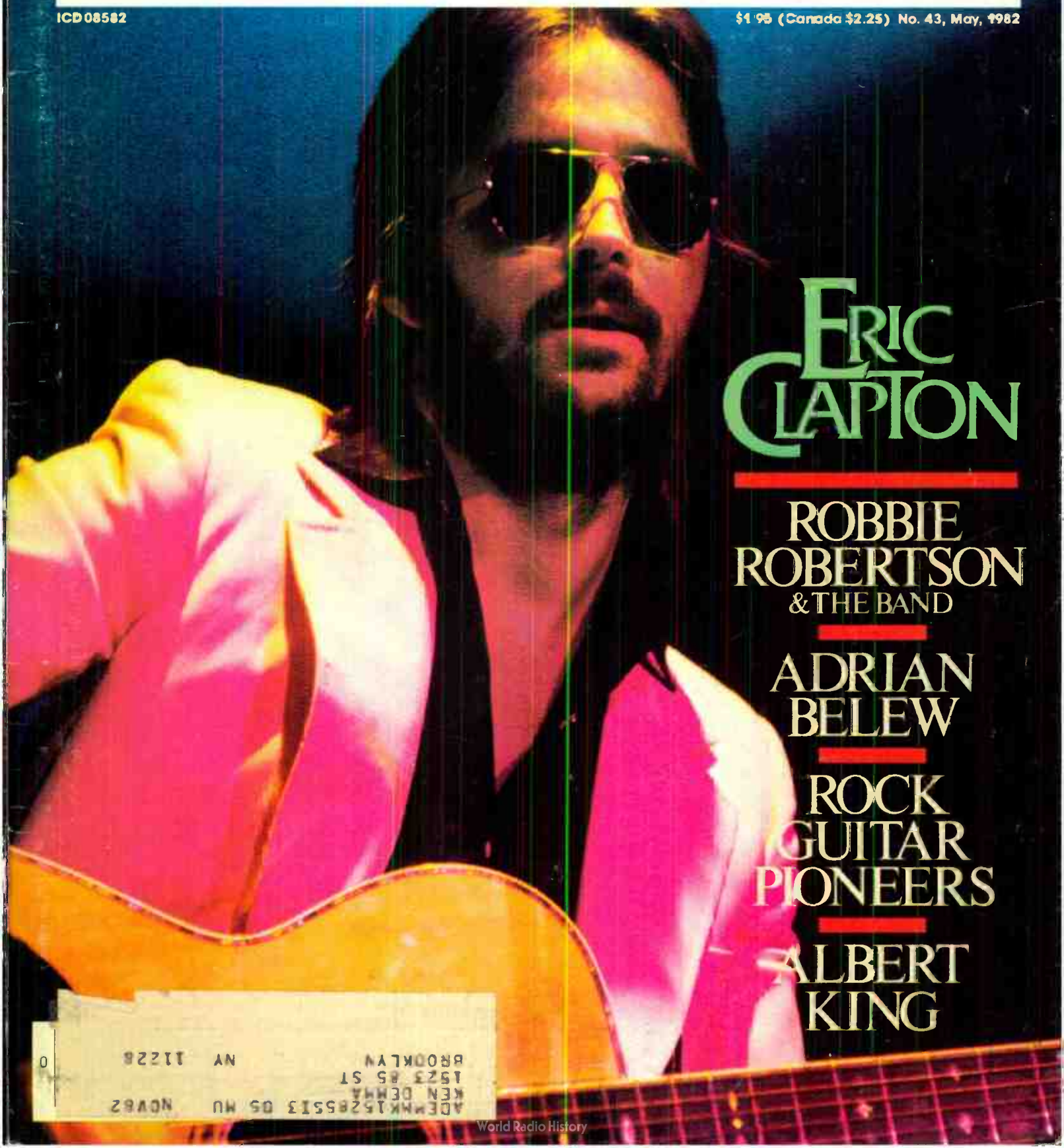
MUSICIAN

GUITAR SPECIAL

ICD08582

$1.95 (Canada $2.25) No. 43, May, 1982



ERIC CLAPTON

ROBBIE ROBERTSON & THE BAND

ADRIAN BELEW

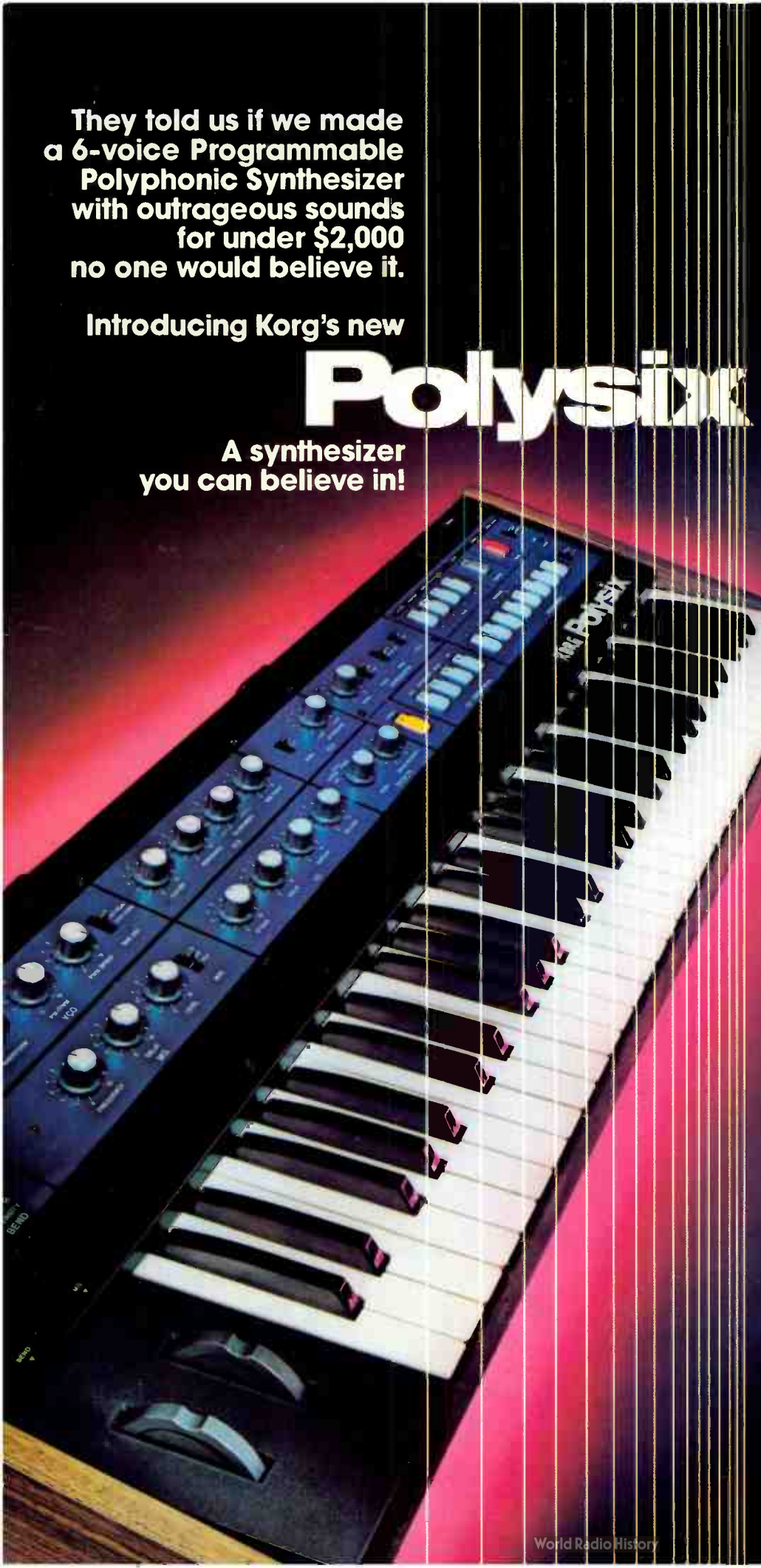
ROCK GUITAR PIONEERS

ALBERT KING

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

Introducing Korg's new Polysix

A synthesizer you can believe in!



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

Six-Voice Polyphonic and Unison Playing Modes–Select either full 6-voice polyphonic or incredibly fat 6-voice soloing playing modes via LED pushbutton switching. Also includes Hold and Chord Memory functions which can create exciting parallel harmonies.

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

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

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

retrievable program libraries. Verify mode ensures accurate recording.

Full Featured Arpeggiator–Creates exciting note sequences in one of 3 patterns, at any

speed, covering 1 or 2 octaves or the entire keyboard by simply playing chords. Latch mode memorizes successive chord patterns for automatic hands-off playing.

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

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

KORG ...we put it all together

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

"If someone developed a low-cost, computerized Monophonic Synthesizer with the fattest sounds around and polyphonic capabilities too, they'd really have a monopoly."

Introducing Korg's Mono/Poly

It's the monophonic that has leapfrogged the competition with features like:

4 VCOs (Each with separate Octave, Waveform and Level Controls)–for fat 4-oscillator

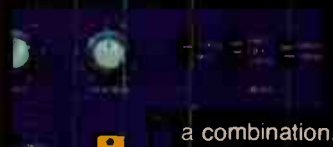
soloing sounds, as well as 4-note polyphonic capabilities.

3 Keyboard Assign Modes–Microcomputer controlled keyboard provides effortless

shifting between unison and polyphonic playing...or a combination of the two. Also includes Hold and Chord Memory functions.

Full Featured Arpeggiator–Automatically creates sequences of notes in one of 3 patterns, at any speed, covering 1 or 2 octaves or the full keyboard. Latch mode instantly memorizes and continuously arpeggiates chords as they are played.

"One-Touch" Presettable Effects Section with Sync and Cross-Mod–Activate, via single pushbutton, 2 different modes of Sync or X-Mod, or



a combination, for the most dynamic sounds. **Exclusive with Mono/Poly!**

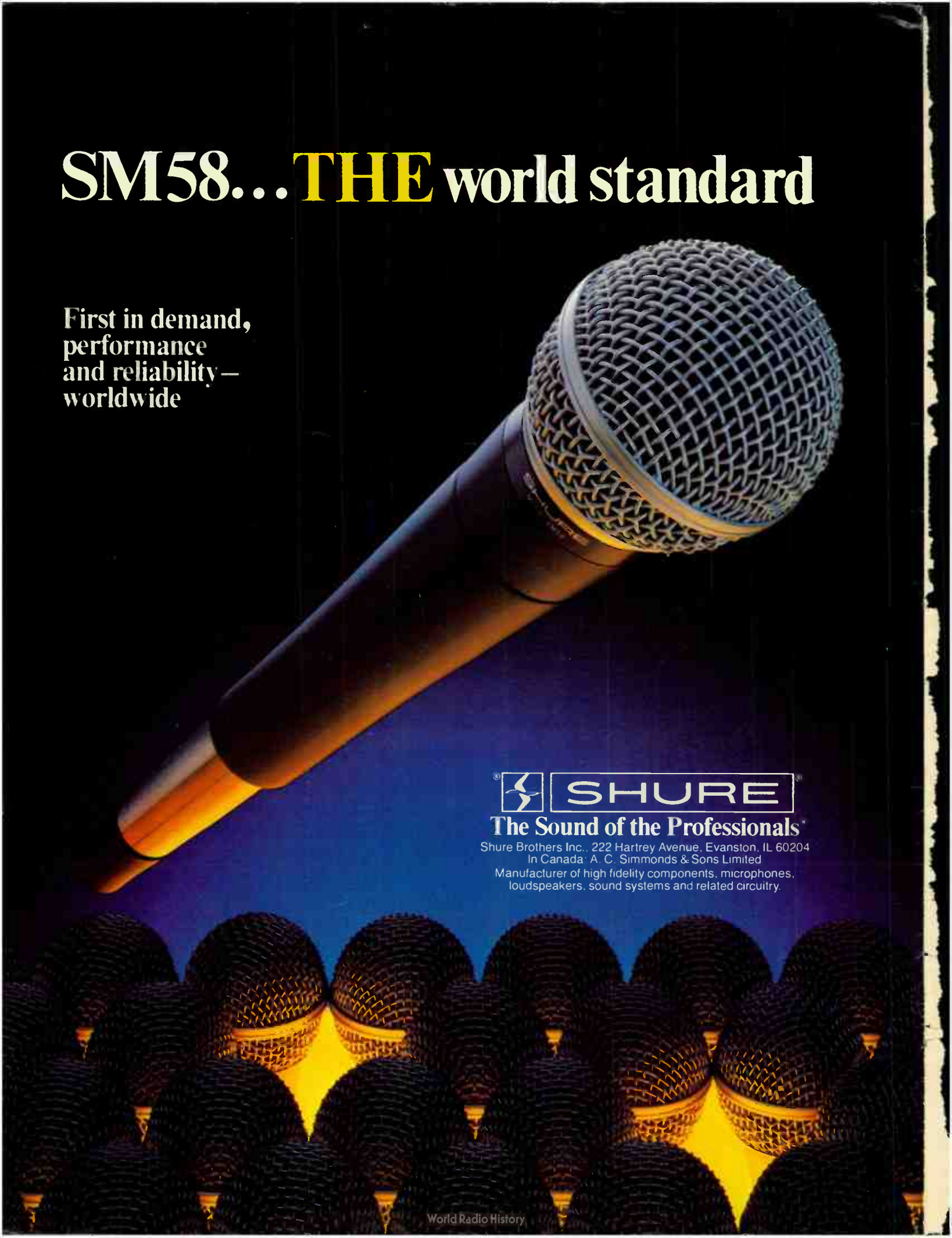
When you add to all this Polyphonic Portamento, assignable Pitchbend and Mod Wheels, a full 44-note Keyboard plus extensive Interfacing capabilities you'll see why the features, sound, ease of operation and price of the new Mono Poly truly make it "the only game in town." Play it at your Korg dealer today. For name of nearest Korg dealer call toll-free: (800) 645-3188.
In N.Y. (516) 333-9100.

KORG
...we put it all together

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

SM58...THE world standard

First in demand, performance and reliability— worldwide



SHURE

The Sound of the Professionals

Shure Brothers Inc., 222 Hartrey Avenue, Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited
Manufacturer of high fidelity components, microphones, loudspeakers, sound systems and related circuitry.

MUSICIAN

NO. 43, MAY, 1982

Eric Clapton has left an indelible mark on the electric guitar in the last two decades as a bluesbreaker, a heavy metal deity, a finder of faith, a legendary Derek, a rock dropout and finally, happily, his own man. A look at Eric's first and greatest love, the blues.

Adrian Belew is just a nice kid from Cincinnati who can make his guitar do things you've never heard before, and who was immediately snatched away by Frank Zappa, David Bowie, Talking Heads and King Crimson. Adrian tells his tale of innocence and how he gets some of his rhino roars and seagull cries.

Robbie Robertson was the guitarist and songwriter in the Band, creating timeless visions of character and intrigue. He talks at length with Joshua Baer about life as a member of the Band, the making of "The Last Waltz," his new cinematic career and getting booed with Bob Dylan.

Table of Contents

Columns & Departments

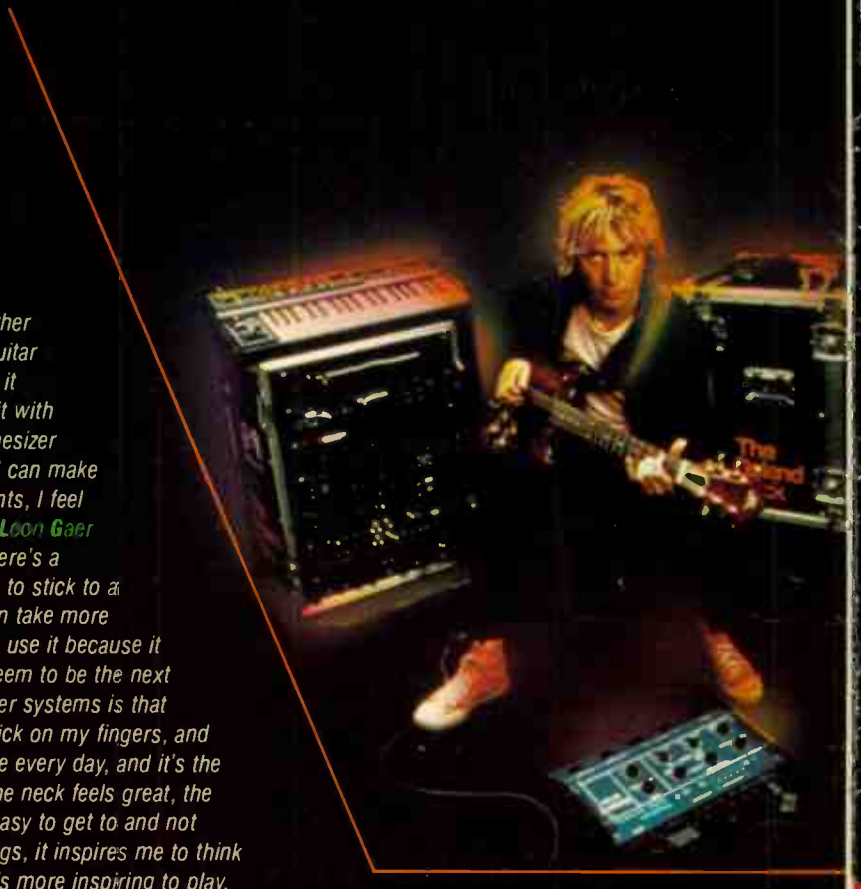
Features

Studios

Cover Photo: John Bellissimo/Retna

Roland

Understanding Technology Series



Robert Fripp "The new Roland GR-300 Synthesizer Guitar is the single most important development in the electric guitar since the Les Paul. Electrically, and as a guitar to play, I find my G-303 a very well balanced guitar. Purely on the electric guitar side, it's remarkably versatile. I would take the guitar out on gigs quite apart from the equipment that goes with it. I would recommend people to play it as a guitar. I'm using it on everything I do. There are very few things I use a Les Paul for. On the road, I simply use the Roland. I do not even take the Les Paul. In terms of running time, I am using the GR-300 25% of the time, purely as synthesizer, and I would use the Hex Distortion facility for maybe another 25% of the time. The Roland GR-300 is really the first Synthesizer Guitar which guitarists can use. You can play it as a guitar, and you can play it with a Module which is sufficiently simple that you can actually work it with your feet while you play at the same time without having to be a synthesizer programmer as well as a guitar player. The most important comment I can make is that it's simple to operate. I don't go along with normal endorsements, I feel the fact that I use Roland in everything I do is its own endorsement. "

Leon Gaer "I guess I use the GR-33B mainly because on so many songs today there's a synthesizer doubling electric bass. With the GR-33B, instead of having to stick to a very simple bass line that a keyboard player can overdub later, you can take more liberties as the synthesizer tracks along perfectly with the bass. I also use it because it is a unique sound, especially in combination with the bass. It would seem to be the next logical step for the bass. The reason I use the Roland system over other systems is that the Roland by far tracts the best. I can slap or pop on it, play with a pick on my fingers, and it tracks perfectly. I have about ten basses and I take the B-33 with me every day, and it's the first bass that I play. The ebony fingerboard allows so much sustain, the neck feels great, the balance is excellent, and the controls mounted on the bass are really easy to get to and not confusing at all. The GR-33B has opened up much more creative things, it inspires me to think of things I never would have thought of playing with a regular bass. It's more inspiring to play, more exciting, more fun. "

Jeff Baxter "I have written so much about the guitar synthesizer in general, and the Roland Guitar Synthesizer in particular, that anything more I could say would not mean much unless you had already tried one out yourself. Quite simply, it's more than a guitar in much the same way the Roland Jupiter-8 is much more than a piano. I feel very strongly about the instrument, not only because of the time I spent in designing and helping Roland create a truly fine electric guitar, but I have seen a guitar emerge from this design process that matches the quality of Roland's synthesizer systems. I am extremely pleased with the tight package. I have put it to the test a number of times in studio and live situations and it has come through every time. The guitar synthesizer gives the guitarist a state of the art tool chest filled with the basic tools needed to create sounds and music. Sometimes a subtle halo one can add to a guitar sound with the synthesizer interface can be the difference between a frustrated producer or a happy one. It could be the difference between a band that sounds just like any other band, or a band that's something more. If you like what it did for Donna Summer, the Doobie Brothers, Barbra Streisand and even Dolly Parton, you might like what it does for you. Enjoy."

Andy Summers "My guitars are really important, and I'm really fussy about them. The one guitar I use is a '63 Fender Telecaster that I've had for about seven years. The other guitar I use is the Roland G-303 Guitar with the GR-300 Guitar Synthesizer. I love it. As we go on I hope to be able to use it a lot more. But you can't just come up and use it on any number. I think it's best to write music for it. I used the GR-300 on "Don't Stand So Close To Me" from the Zenyatta Mondatta LP. On the verse and choruses up to the guitar solo I used the guitar part of the instrument, and for the break, switched to a fully synthesized sound. It's fantastic. The GR-300 also has a duet function so you can tune it to any interval you want. Those chords I play through the middle are tuned to 5ths. Then we put that through a flanger, the compressor, a bit of echo, and it sounds amazing. I turn the VCF up with a volume pedal, and the filter opens up to this beautiful swell. I've always had this sound in mind, so I was looking for it. We're living in 1981 now. It's totally legitimate to use these things. "

Jimmy Page "At the moment, I'm in the studio working on a film sound track, and for it, I'm using all kinds of Roland equipment. In addition to the TR-808 Rhythm Composer and Rack signal processing equipment, I'm using the Roland GR-300 Guitar Synthesizer; in fact, I'm using two of them connected by the US-2 Unit Selector. For guitars, I'm using both the G-808 and the G-505 Electronic Guitars. As for how I like the GR System—I'll just let the music speak for itself.

GR System

Subject:
Professional Insight
On The Roland
Electronic Guitars

We wrote the book on the Electronic Guitar, and these two pages are taken from it. To receive the entire 28 page book and learn all about the Electronic Guitar, its potential and its place in your future, send $4.00 (check or money order) to: The Roland Electronic Guitar Book, RolandCorp US, 2401 Saybrook Avenue, Los Angeles, CA 90040.

Roland

We Want You To Understand The Future

MUSICIAN

Co-Publisher/Editor
Sam Holdsworth
Co-Publisher/Ad Director
Gordon Baird
Assoc. Publisher/Advertising
Gary Krasner
Art Director
Sam Holdsworth
Managing Editor/N.Y.
Vic Garbarini
Promotion Director
Paul Sacksman
Staff Photographer
Deborah Feingold
Associate Editors
Jock Baird Rafi Zabor
Contributing Editors
David Breskin Robert Fripp
J.C. Costa Brian Cullman
Dave Marsh Dan Forte
Sales/Promotion
Scott Southard Richard Ellis
Jonathan Merritt Jamie Pitman
Advertising Sales
Ross Garnick
Production Manager
Jane Winsor
Production
Laurel Ives
Hartley Ferguson
Typography
Don Russell
Administration
Hyacinth Amero
Michelle Nicastro
Mary Ellen Cataneo
Main Office/Production
31 Commercial St., P.O. Box 701
Gloucester, MA 01930
New York Advertising/Editorial
MUSICIAN, 1515 Broadway, 39 fl.
N.Y., N.Y. 10036 (212) 764-7400
Contributors
Lester Bangs, Crispin Cioe, J. D. Considine, Chris Doering, Bill Flanagan, David Fricke, Peter Giron, Geoffrey Himes, Kristine McKenna, Jon Pareles, Ebet Roberts.

Chairman And President: W.D. Littleford. **Executive Vice Presidents:** Gerald S. Hobbs, Jules Perel. **Senior Vice President:** Patrick Keleher, Art & Design Group. **Vice Presidents:** William H. Evans Jr., Treasurer, Lee Zhito, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel, Ann Haire, Circulation. **Secretary:** Ernest Lorch. **Corporate Manager:** Robert Lewis, General Manager of Publishers Graphics.

Musician, Player & Listener (USPS 431-910) is published monthly by Amordian Press, Inc. P.O. Box 701, 31 Commercial St., Gloucester, MA 01930. (617) 281-3110. Amordian Press, Inc. is a wholly owned subsidiary of Billboard Publications, Inc., One Astor Place, 1515 Broadway, New York, N.Y. 10036. Musician, Player & Listener is a trademark of Amordian Press, Inc.

Second class postage paid at Gloucester, MA 01930 and at additional mailing offices. Subscriptions $18 per year, $34 for two years, $48 for three years. Canadian, add $1 per year; elsewhere, add $6 per year. U.S. funds only. Subscription address: Musician, Box 989, Farmingdale, N.Y. 11737. Postmaster send form 3579 to above address.

Manuscripts and artwork are welcome, however, we assume no responsibility for their return, although all due care will be exercised. Current and back issues are available on microfilm from University Microfilms Intl., 300 N. Zeeb Rd., Ann Arbor, MI 48106.

We've cut the cost of your electric bill.

Here's what it comes down to—a new line of electrics, with innovative design and all the quality that's made Yamaha famous. Priced so you can afford them, even if you're not famous.

Each instrument features new pickups and unique electronics. The new, thinner necks are designed for easier playing. Here's a sampling of specific features:

The SBG-500's laminated body construction and its hot, gutsy humbucking pickups deliver a rich, full sound that cuts through.

The SSC-500's three single-coil pickups (individually selectable) and unique coil tap switch offer the versatility of either a bright, crisp sound, or a hotter, richer sound.

The BB-400 bass features an increased-mass bridge for better sustain, torque-adjustable tuning machines, and a wide-range, split pickup.

The SHB-400's two new hot pickups and its coil splitter switch give you the choice between a bright single coil, or a fat, humbucking sound.

So while we've cut the cost of your electric bill, we haven't taken away what you need to generate high-voltage electricity. For more information, write: Yamaha, Box 6600, Buena Park, CA 90622. (In Canada: 135 Milner Ave., Scarb, Ont. M1S 3R1). Or plug in at your Yamaha dealer.

Because you're serious.

YAMAHA

LETTERS

MILES SMILES

This month's issue (#41) is especially interesting because of the wonderful interview with, and other writing on, Miles Davis. You have given us a realistic view of this great artist; I have never read about Miles in this informal way. Miles is a concept—beautiful article!
Tony Jupo
Levittown, NY

SHAMELESS MUSICIANS

I would like to thank you for the most open, relaxed interview with Miles Davis I have ever read. Cheryl McCall should be commended.

I would like to point out something concerning a statement by Rafi Zabor in "Discography of a Champion." He states that Miles' *Big Fun* album, and specifically the cut "Great Expectations," puts Weather Report to shame. If he would take time to listen again. he would notice that the last half of "Great Expectations" was "borrowed" from Joe Zawinul's "Orange Lady," which Weather Report recorded on their first album. The point is, I don't think anyone can put great musicians like Weather Report or Miles Davis to shame.
Name Withheld
Mesquite, TX

UP WITH FOSSILS

After reading your Genesis article by J.D. Considine in your March issue, I was left with mixed emotions. I found the comments by actual members of Genesis to be interesting and it doesn't surprise me that they want to try something different after all these years.

However, J.D. Considine seems to have a bad attitude about symphonic rock. He seemed to take every chance to remind us how "fossilized" bands like Yes, Genesis and ELP are. Not everybody thrives on the laid-bare sound that permeates the airwaves these days.

abacab is a good album, no doubt about it, but *The Lamb, Selling England, Trick Of The Tail*, etc. were great albums because they were unique. *abacab* wanders into areas already explored by Ultravox and others. We all enjoyed Genesis when they were unique, which they are not now. Too bad.

Have J.D. Considine borrow that "used Kleenex" from his buddy, Nick Lowe. They can get together on weekends and blow each other's noses.
Mike Kelso
Topeka, KS

DEVO DREAD

Congratulations to Kristine McKenna on one astute Devo interview. I salivated when she asked if the interchangeable Spud Boys would "rather see the world go to hell than be proven wrong." Congrats also to Devo on their terrifically evasive answers.

In the same February issue, critic J.D. Considine distinguished himself by offering Devo advice on marketing strategy, suggesting in his review of *New Traditionalists* that the Smart Patrol from Akron air on Saturday morning TV next to the Flintstones. But might not kiddos weaned on Devo films, accepting as givens the most extreme wryness of their uncles, be a generation to be feared?
John Camp
Dallas, TX

SUBLIME

Thank you for the piece on Marianne Faithfull, she is a great and very beautiful woman. "Dangerous Acquaintances" is an excellent record and I really love her strange and exciting voice. She is sublime.
Paulo Antonio
San Paulo, Brazil

RUN TWICE

I want to thank Mr. Vic Garbarini for writing the finest magazine article I have ever read. His approach to the Ringo interview was perfect from a musician's point of view. Being a drummer myself, it was really great to finally get to hear how the drummer of the world's most popular (and greatest) band felt about their music. Thanks again and *please* keep up the good work.
Steve Harber
Conyers, GA

THE LAST DETAIL

Thank you for Geoffrey Himes' recent article on the Rossington-Collins Band. I have read every article on Lynyrd Skynyrd and the RCB that I could get my hands on and this was the most informative one by far. The detail was fabulous, especially about Ronnie Van Zant's tombstone. On a recent trip to Florida I visited Ronnie's gravesite and it was just as you described it. Really informative pieces like that truly separate your magazine from the rest. Southern Rock is the best; more articles on these gifted musicians!
Skip Hart
Greenville, PA

REVERSIBLE REFERENCE

Rafi Zabor is to be commended for his brief but astute review of a neglected masterpiece—*Kew. Rhone.*, by Peter Blegvad, John Greaves and Lisa Herman in the March issue.

I'm curious to know if Mr. Zabor tried reading those lines he quoted ("Peel's foe, not a set animal, laminates a tone of sleep") backwards. Composing that kept me out of trouble for weeks.
Peter Blegvad
New York, NY

OSTRICH TIME

The only thing I find more disturbing than the resurgent interest in 60s rock 'n' roll is the demographic crap shoot rock 'n' roll has seemingly become. Emerson once said: "All my best thoughts were stolen by the ancients"—with the ghost of 60s rock 'n' roll alive and well, I sympathize with today's rockers who face the same dilemma.

While the early 70s gave us a case of 50s nostalgia, it appears that the early 80s will give us a case of 60s nostalgia. Are the times really so bad that we have to stick our heads in the sand, longing for the "good old days"? If this kind of mentality prevails, society will never catch up to present day realities. It has been said that those of us who are ignorant of the past are condemned to repeat it in the future. But what fate awaits those of us who are ignorant of the present?
Rick Niva
Mansfield, OH

TO GO, WITH A SIDE OF FRIES

I've been reading every issue religiously for two years now, and I have a few suggestions. Number one, if you must cover so much rock music, please offer us insights into people who aren't going to be featured in some more teeny-bopper-oriented rag. This can be achieved by presenting us with people like Eno (which article and interview way back was an excellent example of this), Fred Frith, Steve Hackett, Peter Blegvad and John Greaves.

Even more important, PLEASE give us an in-depth interview with Barre Phillips, acoustic bass extraordinaire; also an interview with Mr. Manfred Eicher would give us much needed information of the man with ears of gold. Your magazine has, in the past, made me aware of several people without whom I couldn't live, but recently, nothing. Please don't be the next music magazine to make an attempt to become the musical equivalent of *People*.
Name Withheld
Hackensack, NJ

CHRISTGAU RECONSIDERED

Dave Marsh's kind words for *Christgau's Record Guide* are much appreciated, but I'd like to clear up a few factual questions. As I tried to make clear in my introduction, the *Guide* isn't really an anthology; well over half of it was first published in book form. Though I don't indicate which reviews are newly written, I do state that I've reconsidered every record I had doubts about and stand by every judgment. As the co-editor of a competing consumer guide, Dave knows that the most important thing to do when you're reviewing records is to listen to them first.
Robert Christgau
New York, NY

STRATOCASTER:
WE BROUGHT BACK THE GOOD OLD DAYS.

Photographed at the Country Club.

Fender Vintage Stratocasters. To call them "new" isn't quite accurate. Because we went back to the original blueprints and meticulously reincarnated two guitars that helped to shape musical history.

You can choose from the '57 pictured above, or the '62 with rosewood neck. Both in the original tweed cases. Both classics. See the Vintage models—and the complete line of Stratocasters—at your Fender dealer now.

Fender®

THE SOUND THAT CREATES LEGENDS

FUN BOY THREE. BEYOND THE SPECIALS

Amidst English fear and loathing, three Special survivors sing of hope, racial understanding and an end to the lunacy.

By Toby Goldstein

As they sit in Chrysalis Records' New York publicity office, recovering from transatlantic jetlag, it is likely that Fun Boy Three, the first offshoot to rise from the ashes of the Specials, would choose to forget their former band's frequent labeling as Britain's great checkerboard hope. Throughout its three-year existence, the seven-member Specials epitomized a fusion of black and white culture, punk and ska music, and blended middle-class confidence with working-class independence and style.

Musically somewhat schizophrenic and full of surprises, the Specials came to prominence for their clever, usually uptempo blend of syncopated ska rhythms bonded to the exuberant anger of punk. Lead singer Terry Hall and lead guitarist Roddy Radiation were alumni of Coventry punk bands, and Hall's steely-voiced stage presence left no doubt of the rage he projected in songs like the teenage-romance-gone-wrong "Too Much Too Young." The Specials were at their most effective when they used the appealing rock-steady dance beat to underscore their diatribes against conventional society, as in the working world of "Rat Race," or a crooked manager, on their first single, "Gangsters."

As they grew more successful, the group evolved away from its good-time image, and on their last single, "Ghost Town," at least a few of the Specials chose to present their views with deadly calm. Their outspoken dedication to unity and brotherhood triggered an ugly response from the violent pole of Britain's right-wing. Incidents between warring youth plagued the Specials at many of their concerts. They were never able to separate art from life, and ultimately, one of their number was twice made a victim.

Guitarist Lynval Golding, a reflective man with a heart-rendingly forgiving nature, was first attacked by London toughs almost a year ago. His plaintive song, "Why," on the Specials' *Ghost Town* EP questioned the purpose of that confrontation. Following the Specials' dissolution in late 1981, Fun Boy Three released their first single, a darkly textured, spare and rhythmic chant called "The Lunatics Have Taken Over The Asylum." They were to have made a promotional visit to America in January.

RITA RIFF

Fun Boy Three overlay monasterial vocals and African rhythms to form their own working-class tribal stew; Lynval Golding, Terry Hall (below) and Neville Staples (above).

But on the sixth of that month, in a nightspot in his hometown of Coventry, Golding was nearly killed by a group of whites in a totally unprovoked knife attack. The suspects have since been arrested, but for a full day, Golding was kept in intensive care, and his wound was only a fraction of an inch away from slashing through his jugular vein. Lynval bears several angry scars along his neck that still impede full movement, and he is understandably fearful of venturing into crowds, but at least he is alive, unlike many other victims of the mindless racial and class-centered attacks which have become rampant throughout the U.K.

"We were told how violent New York is," says Terry Hall, "but I feel safer walking around the streets of New York than I do somewhere like Coventry. Considering the size of the place, Coventry is the second most violent city in Britain. Good job there aren't any guns in Coventry, or it would wipe itself out."

"I don't know what's gotten into people," adds Golding, whose home was robbed while he recovered in the hospital. "I think it's unemployment and desperation. Before, on a Saturday afternoon, kids could go into a disco and it would keep them off the street. That doesn't exist anymore. Coventry is a motor town. It's got factories where they make Rolls Royces. But when you have people from all over coming somewhere

SIX CYMBAL SOUNDS WITH ONLY ONE THING IN COMMON ...PAISTE.

Each Paiste cymbal line, indeed each individual cymbal, possesses its own feeling and sound color. The full range of Paiste cymbals offers you the opportunity to personalize your music and expand your creative horizons.

The Rude
It's raw. It's powerful. You don't play it...you tame it.

The 2002
Forceful and brilliant...a favorite of the world's top rock drummers.

The 505
For range and flexibility, the 505 is the best value on the market.

The 404
Provides professional sound characteristics at an economical price.

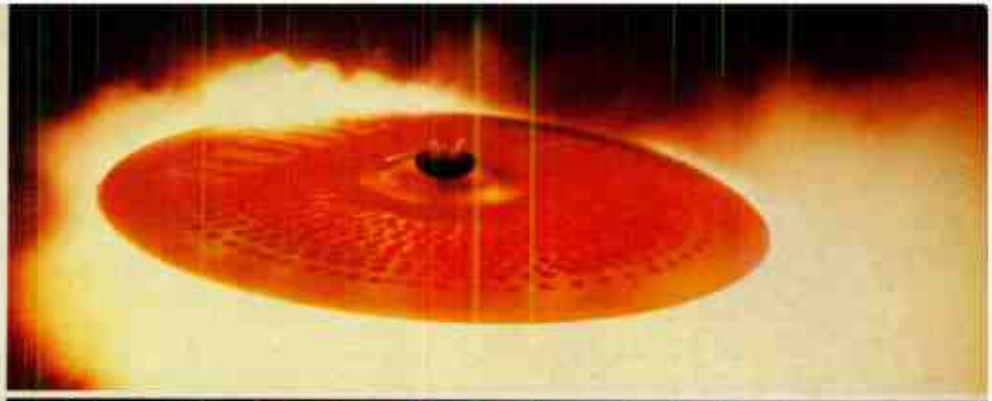
The Formula 602
Crisp, cool and mellow sounds...perfect for jazz or studio work.

Sound Creation
The essence of cymbal perfection spotlighting a multitude of tonal colors.

Write us today for our 296-page Profile III book featuring the set-ups of the world's famous drummers and a 60-page full color Cymbal Manual. Just send $3.00 in cash or money order for postage and handling to: Paiste America, P.O. Box 1027, Dept. PM-1, In Canada: Paiste Canada Ltd/Ltee, 7750 Route Transcanadienne, St. Laurent, Quebec H4T 1A5.

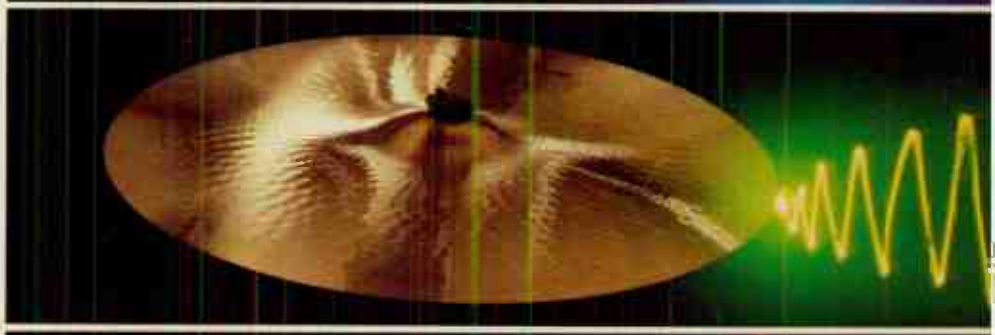
PAISTE

RUDE



2002

505



404

FORMULA 602

SOUND CREATION

because there were plenty of jobs, and now they're all out of work...."

The group's heightened awareness of its relatively fragile place in the world makes increased sense when the trio speaks about living in Britain's Detroit. Just as Detroit's Was Brothers can pinpoint an American nightmare inside a dance beat on their recording of "Tell Me That I'm Dreaming," so on their new album Fun Boy Three address homegrown crises in the cold-hard-facts narrative of "Best Of Luck, Mate." In their successful debut single, "Lunatics," the group conveys the helplessness of being Europeans caught between superpowers and cruise missles: "Go nuclear, the cowboy told us."

Musically, Hall, Neville Staples and Golding's group replaces the sprightly Jamaican horns of the Specials with monasterial harmonic overlays. Instead of recording with a conventional rhythm section, Fun Boy Three use a simple rhythm box as the foundation of each song, and dissect one drum kit between the three members. Their unique method results in the infusion of African tribal rhythms into songs like "Life In General." They are equally democratic compositionally, pulling forthright, uncomplicated lyrics out of a group stew. Given a song's title and theme, everyone contributes a set of words, and the finished product uses each man's best lines.

The Specials may have been the first of a wave that recharged mid-60s island music for young Britons, and went a long way toward popularizing reggae among white Americans, but according to Fun Boy Three, their trend-setting group was built to self-destruct.

"Jerry (Dammers) picked people for the way they looked," says Terry Hall flatly. "We all realized it was contrived, because we were seven different individuals, seven different fashions if you like. Then we had to put on suits and suddenly become one, which doesn't happen without it being false." In contrast to their stylized two-tone image, Fun Boy Three look like the unlikeliest of work-mates. Terry Hall, who has managed to defy gravity and get his stick-straight fair hair to stand up and fan out like palm fronds is dressed in fringed buckskin suede. Robust Neville Staples, a large man with dreadlocks, wears a set of Roots jogging clothes. Lynval Golding, speaking softly behind large glasses and a cropped Afro, is dressed anonymously.

"We knew it had to end because all contrived fashions come to an end very quickly," states Hall. "Natural things, like mountains, go on forever, but houses get knocked down."

It was more than dress style that knocked the Specials apart, however. The group found it almost impossible to continually live up to the praise they received for their concerts. "To have to drink a bottle of whiskey before you go onstage is not right," Golding reveals. In contrast, Fun Boy Three do not foresee themselves touring extensively, and will perform only when they feel comfortable doing so.

The factor of class, which helped the Specials widen their audience, also contributed directly to their undoing. The infamous class structure pervades Britain to a much larger extent than America. British youth are raised, educated, employed and befriended in rigid social castes. Even in the pre-Thatcher era, when the country was more superficially liberal, one class has rarely felt at ease socializing with another. It's far from confidential that of the Specials, Hall, Staples and Golding came out of a low stratum of society. Middle-class Jerry Dammers found it a natural choice to preach and moan about life's injustices, while the philosophy of Fun Boy Three is based on an attempt to get results by taking control.

Says Hall, "You can say that our success is ironic, but to us, it's the working class making good, because we don't feel hypocritical at all; we've lived through it."

Neville: "The Specials started about four years ago. We were on the dole then anyway. We were unemployed. When we did our first tour with the Clash, we

continued on pg. 18

Next time
you feel like going
into the local music store
and playing a Bach Strad,
even though you
have no intention of
laying down any cash —
go ahead.
We understand.

Vincent Bach

The Selmer Company
Elkhart, Indiana

The Future Starts Here.

With the TASCAM Series 30 which encompasses multitrack technology of such impressive flexibility, possibility and capability, that its remarkably modest pricing is merely a welcome bonus.

It's all the result of TASCAM's characteristic blending of good sense and revolutionary thinking. The melding of the practical with the blue sky. The incorporation of electronic advances which are both better and less costly.

The result is a line of recording tools which can create a business or expand one with a minor outlay of capital. Or that a band could use to put themselves at the top.

A highly capable and versatile system within the reach of the artist or producer, composer and arranger, the churchman, adman, and multi-image maker who has yearned for the creative freedom that comes with owning his own studio.

AN EMPHASIS ON RELIABILITY.

No advanced feature is worth much when it's down. So we engineer our advances for reliability.

Series 30 utilizes proven high speed integrated circuitry throughout. Electronics that are well understood worldwide. All run within their design limits. Not on the ragged edge.

Bipolar 15 volt D.C. power supplies insure against hum and radio interference. This results also in a +15dBV maximum level for all outputs. For 25 dB of headroom. A generous buffer against distortion and overload.

TWO SERIES 30 MIXERS.

The proven M-35 and the new M-30 shown here. Both are the product of ten years of evolutionary development and experience.

Input LED's plus Buss output VU meters with overload LED's combine to let you see and control just what's going on all along the signal path.

Mic inputs on our mixers are balanced. And you get plenty of attenuation for control of your input signal. And, our Parametric Sweep type Equali-

zer can bail you out of all sorts of mixing trouble with minimum effect on audio quality.

Multiple patch points in the signal path make these mixers notably flexible and expandable. You can add cue systems, monitor systems, EQ systems and sub mixes as you need them. Right out of the TASCAM catalogue.

THREE SERIES 30 TRANSPORTS

Our all new model 38 recorder/reproducer. It has every function of our time-tested 80-8 and is the lowest cost half-inch 8-track ever built.

The 38, like the 34 4-track and the 32 half-track, uses full-size 10-1/2" reels. And like the other two, allows simultaneous record on all tracks.

All three are built on the same rugged 1/2" transport. So the 1/4" 32 and 34 are 8-track tough.

These transports represent 25 years of continuous mechanical refinement, built around the latest electronics, and have full Simul-Sync functions plus optional dual-process dbx*.

Circuit driven, four digit FL counters provide more accurate "zero return".

And the Series 30 Recorders deliver the convenience of "dump edit" along with an optional foot-operated remote punch-in/punch-out switch.

COME TRY IT OUT FOR YOURSELF

The Series 30 brings professional capabilities within range of more people than ever before. It represents a unique opportunity to expand your art and your work capacity. As a conversation with any TASCAM owner will confirm.

For details, just visit your TASCAM dealer. Or, write us.

7733 TELEGRAPH ROAD, MONTEBELLO, CA 90640

TASCAM Series 30.

*dbx IS A TRADEMARK OF dbx, INC.

had to run back to Coventry to sign on the dole or we wouldn't get our thirteen quid a week (about thirty dollars) to survive on."

Terry: "We're not taking the snob's approach. We're talking about ourselves, how we grew up, the kind of schools that we went to, the kind of places we were born in. We'd rather forget about it all, because we've had enough of it. That's why we want to reach the same kind of people as ourselves, to get them out. Not to make them feel more depressed by moaning all the time. People in Britain have been told for years, ever since the Sex Pistols, that there's 'no future,' and there *is* a future; you've just got to discover it within yourself.

"Anybody can do anything. When I was living in my first house, it had gas lamps, and didn't have an inside bathroom until I was twelve. I didn't think I'd be in a pop group, I didn't think I'd be on television when I got kicked out of school. But I made myself do it."

The latest single of the trio, a spirited reworking, complete with scat singing, of Sy Oliver and James Young's "It Ain't What You Do, It's The Way That You Do It," projects their inspirational attitude. They aren't about to allow any limitations of background, color, or for that matter, sex, to temper their optimism. "It Ain't What You Do" was recorded with a female trio called Bananarama, who, in January, were on the dole, and six weeks later were on national television's *Top of the Pops*.

Similarly, while the black-white Fun Boy Three lineup may infuriate certain parts of Britain's population, as Terry Hall dryly says, "I don't look around and think, hey, I'm in a group with two black guys!"

"To me, there's good and bad in every race," says Golding. "To learn that blacks in America wouldn't play the Specials on a black radio station is a bit weird. I think the sooner the people who run all these stations understand that what we're trying to do is cut down that barrier—and *they* are the people who won't let tastes expand—the better it will be."

Interjects Hall, "Even the charts here, you've got 'black oriented music.' That's pure racism, because it's saying that black people have got to hear one thing and white people another.

"Nobody can put their fingers on us and say 'Fun Boy Three is rock or it's pop or it's blues or it's jazz.' It can't be put into any little box, and that's that." If in the months to come, Fun Boy Three can achieve its goal of breaking through to the U.S.'s still largely polarized musical audience, it will be able to claim kinship with those very few, among them Sly Stone and Jimi Hendrix, who did transcend the boundaries of color that shield our music-sensitive ears. M

MAXELL IS PLEASED TO PRESENT AN EVEN HIGHER PERFORMANCE TAPE.

If you're familiar with Maxell UD-XL tapes you probably find it hard to believe that any tape could give you higher performance.

But hearing is believing. And while we can't play our newest tape for you right here on this page, we can replay the comments of Audio Video Magazine.

"Those who thought it was impossible to improve on Maxell's UD-XL II were mistaken. The 1981 tape of the year award goes to Maxell XL II-S."

How does high bias XL II-S and our normal bias equivalent XL I-S give you such high performance? By engineering smaller and more uniformly shaped epitaxial oxide particles we were able to pack more into a given area of tape. Resulting in a higher maximum output level, improved signal-to-noise ratio and better frequency response.

To keep the particles from rubbing off on your recording heads Maxell XL-S also has an improved binder system. And to eliminate tape deformation, XL-S comes with our unique Quin-Lok Clamp/Hub Assembly to hold the leader firmly in place.

Of course, Maxell XL II-S and XL I-S carry a little higher price tag than lesser cassettes.

We think you'll find it a small price to pay for higher performance.

IT'S WORTH IT.

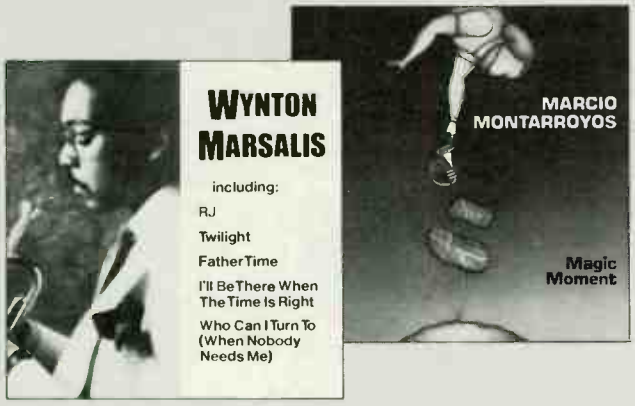
Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074

THE RIGHT STUFF is the fearless exploration of new horizons.

Like Weather Report expanding musical boundaries on their new album, "Weather Report." Or Charles Earland taking the electric organ into new areas of jazz and funk on his latest album, "Earland's Jam."

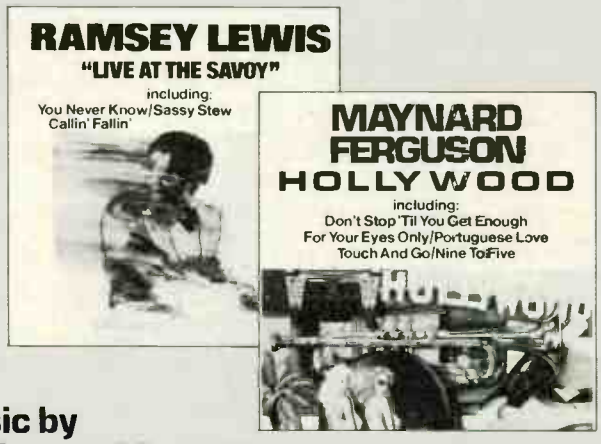
THE RIGHT STUFF is the ability to impress from the start.

Like 20-year-old Wynton Marsalis, who, on the strength of his debut album, is being hailed by critics as "the symbol of the new decade." Or Brazil's hottest session player, Marcio Montarroyos, whose unconventional use of the fluegelhorn on his debut album, "Magic Moment," holds listeners spellbound.



THE RIGHT STUFF is the continuing quest for new heights.

Like Ramsey Lewis performing "Live At The Savoy" with an all-star lineup. Or famed trumpeter Maynard Ferguson reaffirming his superstar status with "Hollywood"—his spectacular new album produced by Stanley Clarke.



THE RIGHT STUFF is new music by Weather Report, Charles Earland, Wynton Marsalis, Marcio Montarroyos, Ramsey Lewis and Maynard Ferguson.

ON COLUMBIA AND ARC RECORDS AND TAPES.

ARC

Give the gift of music.

ALBERT KING

THE BLUES IS SERIOUS BUSINESS

Blues great Albert King never disappoints a crowd; he communicates real-life emotion, stays contemporary and gets the job done without the smoke bombs and the glitter. A look at the life, the music and some of the pet peeves of the King.

By Steve Boisson

It was a flower-powered Friday in February at the Fillmore West, 1968 and the place was jammed for a bill with Jimi Hendrix, John Mayall & the Bluesbreakers (with Mick Taylor), Soft Machine and a little-known bluesman named Albert King. Playing for his first all-white audience in a sea of fine guitarists, Albert smoked the bill and stole the show. Jerrold Greenberg wrote in *Rolling Stone* of that fateful night: "The least contrived, certainly the most old-fashioned of the three, Albert King was nonetheless the only consumate artist among them, the only man who could play on the full emotional range of his audience with as much facility as he used to sustain a note on his guitar."

Burning other acts that dare to share a bill with him is a lifelong habit to Albert King, and woe to the hapless group that is given top billing. Albert never fails to raise a powerful musical objection that they have the damn billing turned around! One night at the Fillmore, Albert destroyed the Doors, leaving the crowd chanting for more even as the curtain opened on the headliners. He ate flashy young stage-stealing guitarists for breakfast. One night, the battle of the Kings, B.B. vs. Albert, was fought before rabid Fillmore blues freaks and Albert was so far ahead that B.B. was forced to try to shoot it out during Albert's second set. No less an authority than Michael Bloomfield sat amazed in the audience as B.B. surprised Albert by walking onstage with Lucille; Bloomfield reported, "Albert burned B.B. down!"

Don't mess with the big guy. For him music ain't no fun 'n' games. His line of blues is serious business. Just look at his hands, those giant hams of his thumbs; to meet him is like shaking hands with a fullback. His unique guitar style results partly from his superhuman ability to bend notes. While most guitarists shift positions on the fretboard, Albert just keeps to one; if he's got to go up two entire steps, hey, no problem. He just bends. Two different strings up a whole step? Comin' right up. Albert also skips a pick (probably too small to hold onto anyway) and beats the string with the meat of his thumb. Albert once confessed that he was trying to copy T-Bone Walker, but what he invented sounded very little like T-Bone, most likely because he plays so "wrong-handed."

The salad days of Albert's career followed the 1966 success of his epic Stax/Volt LP, *Born Under A Bad Sign*. He had Booker T & the MGs (with the Marquis Horns) as a backup band and did the label tours with Sam & Dave, the MGs and Isaac Hayes. Somehow Albert, unlike most black artists of the era, just crossed right over to the white audience and developed a powerful groundswell following, particularly among young guitarists. Cream covered "Born Under A Bad Sign" and molded their "Strange Brew" in the form of Albert's "Oh Pretty Woman." His primordial "The Hunters" was borrowed by everyone from Led Zeppelin to Ike & Tina Turner to Blue Cheer, and used daily as the theme song for Abe "Boco" Kesh's seminal radio show on KMPX.

Bill Graham immediately recognized Albert's ability to make an impact on his

audiences and made ample use of Albert at both Fillmores, exposing him farther and wider than any other bluesman. His hits included "Crosscut Saw," "As The Years Go By," "Breakin' Up Somebody's Home," "Don't Burn Down The Bridge," "Angel Of Mercy" and his ode to his guitar, "I Love Lucy." After the blues became less fashionable among whites and the Crossover King was sent back to the black airwaves, he did just fine. Albert's uncanny ability to take the same guitar phrase and stick it into some new backing track and not have it sound cliched kept him alive and working and making records, released on Utopia and Tomato after Stax let him go (Albert is presently without a label, hint hint).

At 58, repeating his familiar contention that he's going to retire, Albert seems to have managed his old trick again: using the threat like a favorite guitar run and setting it into some new updated situation. Well, Albert *has* had quite a succession of band members lately and the music business in the 80s is tough stuff, but Albert is a tough guy and can still, as he says on his *Live At Montreux* album when Rory Gallagher raids his stage, "hang these young boys up by their toes."

MUSICIAN: *As a beginning player, was your unorthodox approach to the instrument—the upside down tuning, your infrequent chording—were these*

THE NAME OF THIS BAND IS TALKING HEADS. THIS IS A SPECIALLY PRICED TWO-RECORD SET. IT IS A LIVE HISTORY OF THE GROUP FROM 1977 TO 1981. THE NAME OF THIS BAND IS TALKING HEADS.

THE NAME OF THIS BAND IS TALKING HEADS. THIS IS A SPECIALLY PRICED TWO-RECORD SET. IT IS A LIVE HISTORY OF THE GROUP FROM 1977 TO 1981. THE NAME OF THIS BAND IS TALKING HEADS.

1977-1979

1980-1981

ON SIRE RECORDS AND CASSETTES. MANUFACTURED AND DISTRIBUTED BY WARNER BROS. RECORDS, INC.

PHOTOS: JOHN DALTON, LYNN GOLDSMITH DESIGN: M&CO. NEW YORK

things tough when you started to play with other musicians?

ALBERT: I rehearsed to myself seven years before I played with anybody. And when I did, I started my own little band. But I didn't have nobody to teach me no chords, no reading, no nothing. I played only by ear and what I learned I learned myself. Later years is when I learned to read it, arrange it, produce it. And the guys I played with didn't know any more than I did. We didn't know but two or three tunes and we played them slow, fast, medium. (laughs) But the same tunes, you know?

MUSICIAN: *Who were your early musical influences?*

ALBERT: Coming up I listened to the real soulful musicians—for-real musicians like Blind Lemon, Lonnie Johnson, Mercy Dee. You remember Mercy Dee? The old keyboard player? The blues changes that we're making today, Mercy Dee was making back when I was ten, eleven years old. And he played to as big a crowd, I would imagine, as we play to today. And there was no electricity. But I'm talking back from the old school, and my childhood days. It was just for-real music being played out of mostly country people.

MUSICIAN: *Did you listen to a lot of other types of music besides blues when you were young?*

ALBERT: Yes, I listened to other music. After I got up in my twenties my favorite bands were Benny Goodman, and Woody Herman and the Dorsey Boys.

MUSICIAN: *How did you develop your own style?*

ALBERT: I don't really know. I just developed it because I didn't want the strings to hurt my fingers. That's true. So that's how I came about that.

MUSICIAN: *Did you ever play with a bottleneck?*

ALBERT: Never did. I *listened* to the bottleneck. That was fine. But all of the gadgets seemed corny to me. What I wanted to do on the guitar I wanted to do with my hands. Then it would be for real. It would be right there everlasting. Suppose you played through one of these fuzz boxes or something and it blew up? Then you're lost. Know what I mean?

MUSICIAN: *Did you ever want to be a fast guitar player?*

ALBERT: At one time I wanted to be a fast guitar player. I wanted to use a pick. But now I'm glad I *didn't* learn how to use a pick. 'Cause every time I got the pick and started playing, the pick was sailing across the house and I was right back to where I started from. So I just gave it up. I said, "I'll just stick to what I've got. I know I'm not going to lose this thumb." This thumb ain't going no place. (laughs) 'Less somebody cut it off, you know.

MUSICIAN: *How long have you been using feedback?*

ALBERT: Long as I've been playing guitar. Long as I've known what it's all about. It ain't nothing but sustain. You can

Anything Less Is Just Baling Wire

Dean Markley

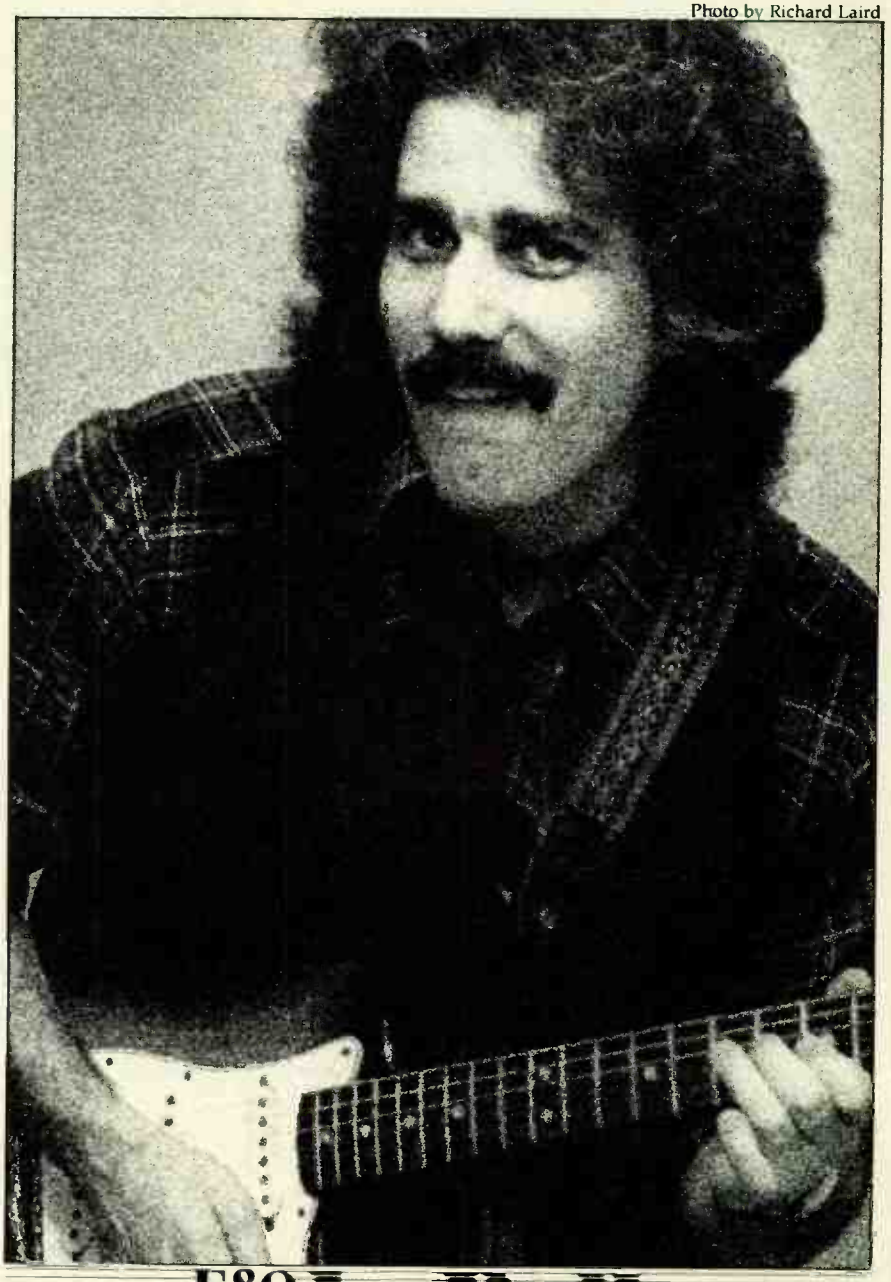
Strings

*Barbed Wire gets the point across.

DEAN MARKLEY STRINGS 3350 Scott Blvd. #29 Santa Clara, CA 95051 [408] 988-2456

LA BELLA'S MUSICIAN of NOTE

Photo by Richard Laird



STEVE KHAN

Born: April 28, 1947

Home: Born in Los Angeles, resides in New York City.

Profession: Musician, and insane *General Hospital* fan.

Earliest Musical Experience: My father, Sammy Cahn, singing and playing his hit medley ... played piano at gunpoint from 5-12 yrs. of age; was a terrible rock drummer from 16-19; made a commitment to the guitar at 20.

Major Influences: Anyone who ever had a distinctive sound and a unique style.

Latest Musical Accomplishment: Solo acoustic guitar album, *Evidence* (Arista/NOVUS); Steely Dan's latest, *Gaucho;* and soon, *Steve Khan Songbook* (Plymouth Music).

Keynotes: Four albums for Columbia: *Tightrope; The Blue Man; Arrows;* and, *The Best Of.* The *Wes Montgomery Guitar Folio* (Gopam Music) ... and, being part of Billy Joel's success with *The Stranger* and *52nd St.*

On Today's Music: With the exception of a few far-sighted musicians and composers, today's music stinks! For me, Allan Holdsworth is doing the most interesting things on the electric guitar, and Ralph Towner is the same to the acoustic guitar.

On Strings: On my electric guitars I've been using the LaBella 60P-T set; and for my acoustic, the 790P-M set. These strings are made for the musician who's too lazy to change strings ... that's me, and these strings really last.

Wish I'd Said: "I'm livin' in my own private Idaho."–The B-52's

E&O Mari LaBella

E. & O. Mari, Inc.–38-01 23rd Avenue, Long Island City, New York 11105

If your passion is music, your strings should be La Bella.

do that with no amplifier, if you know how.

MUSICIAN: *During the 50s you played drums for Jimmy Reed.*

ALBERT: Yeah. That was a good time. I was living in Gary, Indiana. I had left my band in Arkansas—couldn't get the guys to do it right—so I just took off. I sold my guitar and took off to Indiana. I had a job working for the Central Railroad, but I would play with Jimmy Reed at night.

MUSICIAN: *Then you left Jimmy Reed to audition for yourself.*

ALBERT: For Parrot Recording Company in Chicago. Al Benson. And I made a couple of 45s over there. Didn't get no money. The record sold big. But it paid off later. It began to start a name for me, you know.

MUSICIAN: *Did your experience as a drummer change the way you heard music?*

ALBERT: Well, I know when a guy's playing on meter or off meter. I know where the point lines are supposed to be. I know where the rolls are supposed to be. I know when a guy's supposed to play loud or soft. The average drummer you see today doesn't know this, and this is the first thing he should *already* know. The average drummer you see today, all he does is concentrate on how to be fast—no coordination.

MUSICIAN: *One of my favorite drummers was the late Al Jackson, whom you played with on many Stax recordings during the mid-60s.*

ALBERT: Al Jackson was good. He was a good studio drummer and he had good ideas. He and Steve Cropper and Booker T and Duck Dunn were all part of changing my music style. Going into a kind of modern blues.

MUSICIAN: *Your albums are consistently up-to-date. Do you scan the radio to keep abreast of what's hip?*

ALBERT: Well, no, I don't do it like that. Maybe you got a friend who's a songwriter. Well, I'll listen to his stuff. Maybe out of his tape of five or six songs he might have two in there that've got the sound; that've got the good feel to it with the get-up-and-go thing, you know. And I'll pick those and learn 'em, and record 'em. Then maybe somebody else might come along with three or four more. Or maybe I might write one or two and that's the way I mix it all up. That's how I come by staying with the times.

MUSICIAN: *What modern blues players excite you today?*

ALBERT: There aren't any that excite me. Not no modern blues players.

You've got to know how to play the blues. There's no time for being a showoff. You got to really get down and play what's being played and try to make your sound understandable...at all times. I don't care what you're playing.

MUSICIAN: *So you really see a shortage of good young blues players...?*

ALBERT: Well, I'm going to say this, and

continued on pg. 30

FACES

Oliver Lake's Jump Up

J. GEILS

In keeping with tradition of a bumpy, fifteen-year rock 'n' roller coaster ride to the top with their warp-drive energy and basic comedic instincts still intact, the J. Geils band kicked off their headline appearance at Madison Square Garden behind a high school marching band in full regalia. Gently ushering the somewhat intimidated band members and majorettes to the exits at each side of the stage, Peter Wolf, vocalist, frontman and toastmaster for the evening's festivities, leads his five bandmates into sizzle 'n' burn renditions of "Just Can't Wait" and "Come Back" from the pivotal *Love Stinks* LP. Those of us who can remember as far back as J. Geils' formative days in Boston and New York during the early 70s have come expecting to see all of the standard entropic changes that are a natural by-product of existing as a high energy band for well over a decade. Wrong again, nostalgia-breath. Geils and company only reinforce the classic axiom from Thoreau: Things do not change; we change.

The white-hot vitality and passionate commitment to form and lifestyle that carried J. Geils into their primary orbit as hard-charging urban rhythm 'n' blues blasters still burns pure and unalloyed. Recent precision-tool updates to the band's overall sound by Wolf and Seth Justman (keyboards, production, arrangements and hit singles) are in evidence: admittedly more of a "transparent" sound with synthesizer textures subtly layered onto Magic Dick's signature harmonica screams and J. Geils' carefully sculpted lead guitar lines. Apart from the rare lull provided by newer, more experimental material ("River Blindness") or the odd ballad ("Teresa"), the set proceeds at the standard Geils tempo: fast and a whole lot faster.

Peter Wolf, shedding costumes like a Las Vegas ingenue, swaggers around with unconscious authority, dancing with loose-limbed grace and punctuating musical peaks with his legendary frog squat/hop. During slightly overdone political and socio-romantic raps targeted straight at the Geils demographic, he manages to sound jive without *being* jive. These invariably lead to provocative old/new combo medleys like "Musta Got Lost/Love Stinks" and "Piss On The Wall/Hard Drivin' Man." For the oldsters in the crowd, chestnuts like "Whammer Jammer," "Looking For A Love" and "First I Look At The Purse" are clumped together in a manic nostalgia meltdown that brings the set to a close. Four legitimate encores—the current smash "Centerfold" has the whole crowd on its feet and singing along with the hook chorus—and into the famous human pyramid with Justman perched on top of his sweaty counterparts, arms raised high in triumph. This hyper-symbolic gesture might seem clichéd, but the hard-won humor at the core of J. Geils' longevity makes it work. They've *earned* it — *J.C. Costa*

J. Geils

STEVE KAGAN/PHOTO RESERVE

OLIVER LAKE

Impossible! That's Oliver Lake up there bouncing around the floor of Soundscape in nigh-top sneaker/booties, hair in dreadlocks, strumming his alto as though it were a guitar when not deploying it for bluesy, minor pentatonics and ripping R&B vocalizations. Hold on, now he's even singing, wailing reggae vocals as if he'd just arrived from Jamaica.

This is quite a departure for the solemn saxophone virtuoso who spent years developing one of the most acrid, poignant and interesting points of view of the entire avant-garde, one of the mighty quoins of the World Saxophone Quartet. But with his band Jump Up, Lake brings you to your feet, dances you around the room, takes you to the Caribbean and 42nd Street, lifts you on a wave of polyrhythms and gently sets you back down, unharmed but elated. Lake now has the young master drummer Pheeroan Ak Laff churning out rhythms that are in the pocket but far from mechanized, and a string section—guitarists Alphonia Tims and Jerome Harris (who played bass with Sonny Rollins) and electric bassist Bill Grant—straddling a middle ground between reggae, funk and jazz, with allusions to Hendrix generously sprinkled in. And by investing the compositions and vocals with irony and wit and his horn work with just enough bitter-sweet edge, Lake convincingly brings the whole popping, jumping, swaggering collage to fruition. You can read in the smile on his face that he's also having one hell of a good time doing it.

Like the other avant-funk bands of the 80s (Prime Time, Blood Ulmer, Ronald Shannon Jackson), Lake's Jump Up maintains an elemental bluesiness and earthy celebration that allows the music to function on an artistic as well as physical level. Okay, there's obviously some commercial intent here, but you can actually sit back and enjoy the rhythms, colors, vocals and humor of Jump Up without being bombarded by visions of popcorn and bubble gum. Jump Up draws solidly from a wealth of Afro-American traditions. I'd love to see Lake break into the coffers of popular music. The potential's there, another blast of fresh air for a new era of fusion. —*Cliff Tinder*

JR. WALKER

How was the only West Coast joint appearance by Sam & Dave and Jr. Walker & the All Stars on New Year's Eve? Do you really need to ask? It was halfway through Sam & Dave's closing set before I remembered that I was there to *review* the event (and hadn't jotted down a single note). By the end

KIRK WEST/PHOTO RESERVE

Jr. Walker

of the evening I *had* to write because I completely lost my voice yelling out requests (these guys had a lot of hits).

So much for jaded rock journalists. This was the music I grew up on, music I danced to in high school. And this was not a couple of comedians wearing shades and stingy-brims; this was the real thing—soul music, in the hands of two of its greatest practitioners.

Even though Sam & Dave got their start in Florida and recorded for the Stax label in Memphis, while Jr. Walker came from Indiana and recorded in the Motor City, this was a logical and appropriate bill. What the two acts have in common is their gospel roots—the sweaty, rural, tent-revival sort. And the two bands were so evenly matched that they alternated opening and headlining status with each of their four shows at San Francisco's Old Waldorf.

With the recent resurgence in rock 'n' roll sax, Jr. Walker stands out as

possessor of the tone that everyone (most notably David Sanborn) seems to be after. Foreigner was wise enough to realize this when they hired Junior to play the tenor solo on their hit "Urgent." Among his set of funk classics such as "Shotgun," "Road Runner," "Cleo's Back" and "Pucker Up Buttercup," Walker included *his* version of the stadium rocker, turning it into a gritty, soulful *tour de force*.

This would have, in fact, been the highpoint of his 45-minute set had it not been topped by Walker's famous rendition of the Marvin Gaye tune, "How Sweet It Is To Be Loved By You," which proved that all the world loves a good shuffle. Throughout the set, bobbing and weaving like a prize fighter, Walker showed just what triple-scale reed players like Sanborn and Tom Scott are lacking—that aggressive, over-the-top style he virtually defined in the mid-60s.

What Walker does with his horn, Sam & Dave do with their voices—they go for it. Opening with "I Thank You," Sam Moore and Dave Prater fueled the fire Walker started, with hits like "You Don't Know Like I Know," "Soothe Me," "When Something Is Wrong With My Baby," "Hold On, I'm Comin'," and, of course, "Soul Man." Like the All Stars, Sam & Dave's crack back-up band not only supported but propelled the front men, just as Prater's gruff delivery comolemented and stimulated Moore's high, piercing wail.

It was a bit unfortunate that such a stirring, infectious show had to take place at a sit-down rock showcase club like Bill Graham's Old Waldorf. But the sold-out crowd—a mixture of young whites, blacks of all ages and San Jose Chicanos (it resembled my high school reunion)—wasted no time in creating their own dance floor wherever they could. They danced in, around and on top of the chairs and tables, and by the end of "Soul Man" a couple dozen were dancing onstage with Sam & Dave. Also dotting the crowd was a healthy contingent of local musicians—those who were lucky enough to *not* get a gig this New Year's Eve. — *Dan Forte*

DEL SHANNON

Casually dressed in a grey and white shirt and dark corduroy pants, with his hair down over his forehead, Del Shannon looks like a young Ozzie Nelson. He has the same bemused and unaffected style, and he takes over a stage with the ease of a man walking into the kitchen for a late-night snack: hmmm, no milk in the icebox, guess I'll just strap on this guitar and play a few tunes.

During his heyday (from 1961 to about 1965) Shannon was remarkably popular but was more or less an anomaly—his songs didn't sound like anything else on the radio. Not as orchestral or stylized as Gene Pitney (whom he sometimes resembled) or as gleefully innocuous as Freddy Cannon (who sometimes resembled him), he was closer in spirit to the manic intensity of Mitch Ryder (but without Ryder's R&B mannerisms and roots—it's hard to imagine a "whiter" sounding singer than Shannon). With his flat, Midwestern voice and unabashedly straightforward phrasing, he sounds like a precursor to Neil Young. When Smokey Robinson and Brian Wilson went to falsetto the result was yearning and tender; when Shannon reached up for notes he sounded dangerous, possessed. Like Lou Christie (one of the great goofballs of all time), his falsetto made him sound insane, and it's what made "Keep Searchin'," "Stranger In Town" and "Runaway" so haunting: that this man, seemingly so calm and sane—good family, probably goes to church, drives a Chevy—has been driven *out of his mind*.

That edge is still there, though the best of his new songs sound fresh, strong and emotional but never dangerous. His voice is richer and a bit deeper now than it was before, and his singing has actually improved, filled with an energy and a self-assurance that belie his 43 years. At a recent concert, he looked younger than about half the audience (an odd mix of the curious, the oldies revivalists, and new wavers come to pay homage to the daddy of the wacko Farfisa sound). Shannon maintained a healthy respect for his own achievements and neither played down his past nor played up his future possibilities: he performed virtually every song he's known for and more than half the songs on his new Tom Petty-produced album, seldom differentiating between them. His new songs, especially "Life Without You," "To Love Someone" and the beautiful (if unfortunately titled) "Sucker For Your Love," are strong and sound like top-flight Tom

Del Shannon

EBET ROBERTS

Petty songs (the debt may be the other way around). With his slightly reggaefied remake of "Sea Of Love" on the charts, Shannon has a new lease on life and a new chance to build back the career that dropped away from him in the mid-60s. It's just a shame that his first bid for a comeback should be through the redoing of an oldie instead of via his own songs; Shannon deserves more than a cult or an oldies following, but with the feast and famine of the times, it's hard to tell what he will wind up with. — *Brian Cullman*

PETER CUNNINGHAM

THELONIOUS MONK 1917—1982

Legends, those intricate webs of half-truths, reflections, unlogged history and romanticizations, are easy to come by in the jazz world. This is especially true because jazz is an extension of the black oral folk tradition. Historically, it has been performed by a variety of local musicians who often received regional, but rarely national acclaim, and its basis of existence has been improvisation. Thus, what was original one night may well be emulated the next, leaving the originator with no distinctive voice. The music, like the culture in which it developed, is temperamental, mercurial and extravagant in its waste.

Thelonious Sphere Monk, who passed away on February 5, 1982, was one such legend whose skills were temporarily squandered before being retrieved as a national treasure. He was a member of the young group of musicians—Parker, Gillespie, Christian and Clarke—who started a cultural revolution at Minton's in the late 30s and early 40s. During late night jam sessions at the Harlem Club, with Charlie Christian playing through his nicotine-stained amplifier and various horn players sitting in, Monk formulated his hide-and-seek melodies and unique home-made chord progressions. He was the pianist and the composer, yet because of their technique, Gillespie and Parker emerged full blown in the public's mind as the progenitors, not the co-conspirators, of bop and modern jazz. Unfortunately for Monk, legend-seekers needed cogent, glamorous and polished products. His music alluded to the uncertainties, fragmentation, repetition and painstaking moments of the creative process.

But Monk carried on, vowing to create even more different melodies. He suffered from general neglect, and a six-year revocation of his cabaret card from 1951 to 1957 prevented him from performing in New York. Despite these pitfalls, Monk established himself as the most important jazz composer after Ellington and before Mingus. He wasn't as prolific as Ellington, but the melodies possess the same timeless quality and flexibility for individual expression as a twelve-bar blues, which means his songs sound fresh and vital upon each hearing.

Despite his death, Monk's music will live on. He was one of the few composers to formalize developments during the post-swing and bebop eras. He distilled the elements of jazz until he had its most indispensable properties, creating awesome and even more potent harmonies, melodies and rhythms. He fully understood the most somber and highly prized virtues of an egalitarian and democratic art form—the delicate balance between complete freedom and discipline. He expressed that understanding with an economy of phrase that always left room for others to respond. He fully digested the elliptical piano styles of Ellington and Basie as well as the haughty swing of stride pianists like James P. Johnson and Fats Waller. He played inside and outside the rhythms developed by these musicians, suspending time and then conflating it. But he never lost the beat, as his use of space, silence, clusters of notes, percussive barrelhouse-type chords and unusual intervals always enveloped a headlong rhythmic momentum. He was an originator of what has become an eclectic school of blips, bleeps and brays.

In the midst of all this Monk dared to swing, and in the silences of his wry, angular and quirky structures his music breathed. There were echoes from children's games, the shouts of Holy Roller preachers and their congregations' response, the squawks of bar-room scuffles, the percussive sweaty grunts of the work song, and the informed blues-drenched whistles of street-corner-rag-popping shoe shine boys. The music stayed funky and direct, but its logic and vision always seemed to have reverberations somewhere else. Monk's music will remain with us and in the jazz vocabulary because these reverberations helped to extend a rich tradition of black music from Africa to the blues to jazz. His music presented the styles as a continuum, devoid of labels and barriers. And, most importantly for a music bent on personal human expression, Monk always spoke the truth. — *Don Palmer*

you can call me a critic, or you can call me jealous, or whatever...but I'm the type of person that when you ain't *doin'* it, I won't pat you on the back.

The younger kids nowadays, it's so easy for their heads to get big. And lots of kids, you see, they either have to be half-drunk or high or hopped up or something to play. And that's so wrong, man. That is so wrong. Now you might cut that out of your article, but it might do some of the young kids some good. But now I'm going to tell you something. What they call blues; what they were playing—Mike, Paul, even to Jimi Hendrix—there were so many things they were leaving out. But yet they were big.

MUSICIAN: *What were they leaving out?*

ALBERT: The basic part of the blues.

MUSICIAN: *Which is?*

ALBERT: Which is playing your full time, or playing your full chord, or playing your blues where they can *understand* it instead of floor-showing. Now Jimi Hendrix, that record he put out, "Foxy Lady." That wasn't blues, but it was big. Well, okay, everybody said, "He's a hell of a blues player." Now wait a minute!

The first time I saw him after he left Tennessee was here in San Francisco. He had this hot record out. Bill Graham had John Mayall and myself and him on the same show. And I hadn't seen him in about five years then. So I went back in the dressing room and saw him and we laughed and talked and hugged one another. I was glad to see him.

And that *night* I taught him a lesson about the blues. He had a row of buttons on the floor, and a big pile of amplifiers stacked on one another. And he'd punch a button and get some smoke. And punch a button and get something else, you know, and hit another button with his foot. Then when he'd get through playing he'd take his guitar aside and ram it through his amplifier or something, you know. (laughs)

But when you want to really come down and play the blues, well, I could've very easily played his songs, but he couldn't play mine. Not just him, there are a lot of players I know. I can play their songs, they can't play mine.

MUSICIAN: *Did you ever hear Hendrix's recording of "Red House"? A slow blues?*

ALBERT: I think I heard it one or two times. It wasn't anything but some lyric that didn't mean anything about life. That's what blues is about: life.

MUSICIAN: *So you're saying that a lot of the younger players concentrated too much on the solos and didn't put enough emphasis on the vocals, the lyrics, the whole content of the song?*

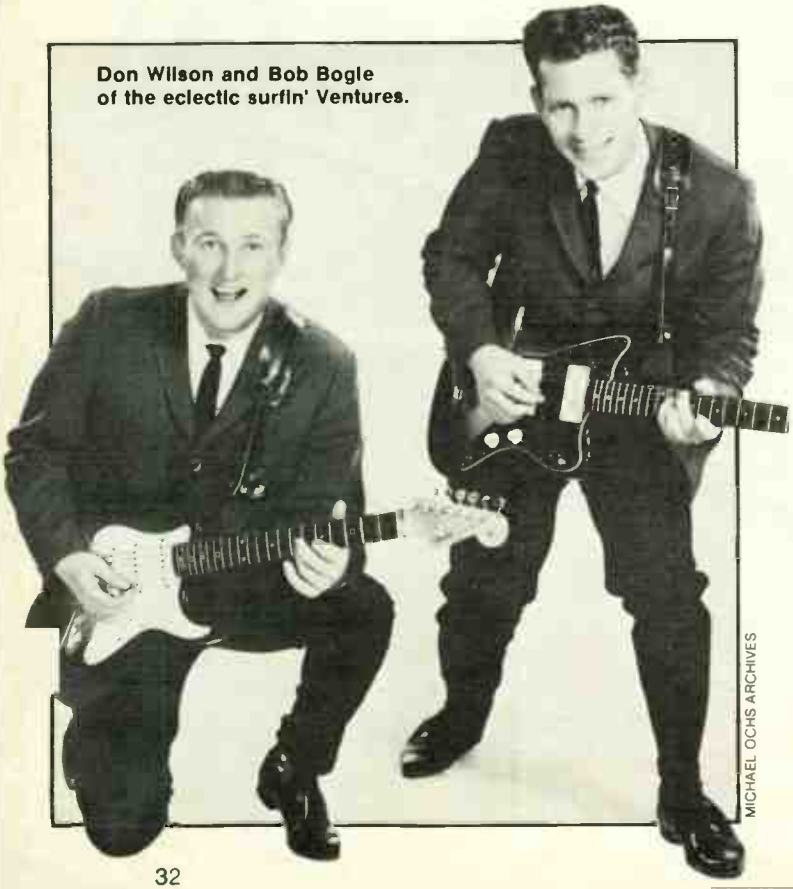
ALBERT: Right. The songs that I sing—you can very easily get the meaning. Like you might say, "What is this song about?" How many blues guitarists can explain what their songs are all about? That's where it's at.

continued on pg. 90

THE PIONEERS OF ROCK GUITAR

An affectionate survey of the inventors of a genre, those anonymous, mythical wild men whose playing electrified the first generation of rock 'n' rollers.

By Dan Forte



Don Wilson and Bob Bogle of the eclectic surfin' Ventures.

MICHAEL OCHS ARCHIVES

Just listen for a moment to the original recording of "Rock Around The Clock" by Bill Haley & the Comets. Cut in 1954, the record was the first rock song by a white band to hit number one on the pop charts (in 1955). Whether or not this makes Haley & Co. the "inventors" of rock 'n' roll is, of course, debatable, but that's hardly the point. Because "Rock Around The Clock" definitely had a lot going for it—a prominent, snappy backbeat; fun, easy to remember lyrics; and one of the great guitar solos of all time.

So who was that guy anyway? The image most guitarists have of the Comets (imprinted by movies like *Don't Knock the Rock*, 1957) is that of guitarist Frannie Beecher playing his black Gibson Les Paul. But, according to 71-year-old Milt Gabler, who produced most of Haley's Decca recordings including "Rock Around The Clock," Beecher joined the band after the player of that outrageous solo, a guy named Danny Cidrone, died.

Danny Cidrone, one of the great unsung pioneers of rock guitar. May his name live forever.

Cidrone's electrifying guitar break—with its aggressive attack, sixteenth-note runs, blues bends and boogie bass lines—seems to come out of nowhere, which was exactly the case in more ways than one. Since there was not really a genre known as rock 'n' roll prior to the mid-50s, the only role models for rock guitar players came from other styles. So for the most part people like Cidrone (as well as Fran Beecher) were improvising, not just their solos, but a brand new art form. Haley, Cidrone and Beecher (not to mention saxophonist Rudy Pompilli and the rest of the Comets) opened the Pandora's box of rock, as evidenced by the records that reached number one on the pop charts before and after "Rock Around The Clock." In 1955 Bill Haley squeezed his way to the top between the likes of "Cherry Pink And Apple Blossom White" by Prez Prado, "The Yellow Rose Of Texas" by Mitch Miller and "The Ballad Of Davy Crockett" by Bill Hayes. In 1956 Elvis hit the top twice (with "Heartbreak Hotel" and "Don't Be Cruel"), as did the Platters ("My Prayer," "The Great Pretender"), along with a tune by Kay Starr called "Rock And Roll Waltz." It's no wonder kids ripped the seats out of movie theaters when "Rock Around The Clock" was featured in the film *Blackboard Jungle*.

This article takes a look at the rock guitar innovators of the 50s and early 60s, players like Scotty Moore, Carl Perkins, Eddie Cochran, Duane Eddy, Lonnie Mack, and the Ventures, who were playing lead guitar before the Eric Claptons, Michael Bloomfields and Jeff Becks made the term a way of life. Absent, you will notice, from the list above and the remainder of the story are Chuck Berry and Bo Diddley. They, too, are indeed innovators and have been copied probably more than all the others put together—which is precisely why they aren't discussed at length here. By now Chuck's and Bo's styles are familiar to all rock 'n' roll aficionados, through the recycling of the Stones, the Dead, Johnny Winter, George Thorogood and your neighborhood bar band. As for Cliff Gallup, Billy Mure and Jorgen Ingmann, that's another story.

The most influential guitarists of the era immediately prior to the dawn of rock 'n' roll were the most popular players of the day: Les Paul, Merle Travis and, most of all, Chet Atkins. Chet's version of Merle's fingerstyle "Travis picking" and Les Paul's sound-on-sound guitar pyrotechnics were featured on some of the first hit records to spotlight the electric guitar and had an effect, to varying degrees (depending on how sophisticated the pupil was), on nearly all of the young pickers who were to give rock 'n' roll its punch.

Ironically, Chet Atkins produced several of Elvis Presley's early records for RCA but played only rhythm guitar on the sessions, leaving the solos to Scotty Moore, long an Atkins admirer. Moore took up guitar at age eight, playing country, bluegrass and "just anything." In the early 50s in Memphis he had a group called the Starlight Wranglers with Bill Black on upright bass. "We played primarily country," he recalls, "but from playing honky tonks and what-have-you, you had to play everything—even though you did it with basically a country

band. We just called it honky tonk music."

Along with Travis and Atkins, Scotty lists B.B. King and jazz legend Tal Farlow as early influences, along with "everybody I heard." This mixture of country and blues is, of course, what Sun Records' Sam Phillips was looking for when he teamed Moore and Black with Elvis Presley in 1954. On their first session together, the trio cut "That's All Right" and "Blue Moon Of Kentucky." "This was the first opportunity, without my really knowing it, that I had to really mix it all up," says Scotty. "I mean, it wasn't a planned thing. But I loved blues and I loved country, and I played *some* fingerstyle a la Chet and Merle. And with the few instruments we had, you just did everything you could to make it sound bigger, you know."

Since guitar makers weren't yet aware of the burgeoning rock sound, the electric guitars they were making were targeted mainly at jazz (the Gibson line) and country (the Fender Telecaster). (The Gretsch hollow-body electrics seemed to be used by players in both fields.) On the Sun sessions with Elvis, Scotty Moore used a hollow-body single-cutaway ES-295 gold-top, about the size of an ES-175, with two single-coil pickups.

Carl Perkins helped popularize the Gibson ES-5 "Switchmaster" fat-body with three pickups. Perkins, who wrote and originally recorded "Blue Suede Shoes," "Matchbox," "Honey Don't" and other classics, played rockabilly in the style of Scotty Moore but with a sharper edge, more bite. Primitive delivery with sophisticated chops.

Another rockabilly player with a style all his own is James Burton, who came to living rooms all over the country throughout the late 50s and early 60s as part of Ricky Nelson's back-up band on the *Ozzie & Harriet* show. Burton, who later went on to lead Elvis Presley's band from 1969 until the King's death in 1977, cut his first record at the age of fifteen, "Susie Q" by Dale Hawkins. He took up guitar at thirteen, went professional a year later, and played in the house band of the *Louisiana Hayride* radio show.

"This was the first opportunity that I had to really mix it all up. It wasn't a planned thing. But I loved blues and I loved country and with the few instruments we had, you just did everything you could to make it sound bigger."

—Scotty Moore

James' first electric was a Fender Telecaster given to him by his parents. That very same axe was used on all the Ricky Nelson hits he played on, along with countless other sessions, and he still owns it today (one of a dozen Teles in his collection of some 60-odd guitars). Burton's unique style of bending, and combining flatpicking and fingerpicking (the basis of Albert Lee's style and many others) stems from his previous training on dobro and steel guitar.

James Burton played on such Ricky Nelson hits as "Hello Mary Lou," "Believe What You Say" and "Travelin' Man," but the guitarist on Ricky's first two LPs and early hits ("Stood Up," "Waitin' In School," "Bebop Baby," "Boppin' The Blues") was country star Joe Maphis. In a recent interview in *Guitar Player* magazine, Maphis was asked about making the transition from C&W to rock 'n' roll. "I would put that old guitar on the back pickup and romp on it," he said, "playing rock or anything they wanted. I tried to put in some specific rock licks, but it was basically Joe Maphis. A lot of lines I was playing were just country licks." One of Joe's favorite licks involved sliding up on the bass strings and pinching off a high single note on the treble strings. He used this technique on many of Nelson's more rockabilly-flavored uptempo numbers.

One of the wildest of the rockabilly groups was the Rock 'n' Roll Trio, lead by Johnny Burnette (vocals and acoustic rhythm guitar) and featuring brother Dorsey Burnette on upright bass and Paul Burlison on Telecaster. As the Fabulous

MICHAEL OCHS ARCHIVES

Scotty Moore did many groundbreaking solos for Elvis.

Thunderbirds' guitarist Jimmie Vaughan said of Burlison in a recent interview: "To me, he made the whole thing up—the rock 'n' roll wildman. I still haven't heard anybody play wilder than him, as far as rock 'n' roll or rockabilly."

Burlison, now 53 years old, played guitar in a country band in Memphis in 1951, with their own radio show over KWEM in West Memphis, Arkansas. It was there that Burlison met blues great Howlin' Wolf, whose radio show occupied the slot following Paul's country band. "We got done with our show," remembers the guitarist, "and old Chester [Burnett, the 'Howlin' Wolf'] was standing in the lobby. He said, 'Hey, man, you want to pick the blues with me?' I said sure. See, he had a guitar player named Willie Johnson who played in his band on weekends, but they were all working in the fields during the day and couldn't get off to play the radio show. And another guy named Smokey Ball, who had a song on Sun called 'Signifying Monkey,' also played in a country group, and he'd come down to the station every day to play the blues, because he liked to play the blues like I did. So Smokey would play the piano, I'd play guitar, and Wolf would play his harmonica. But we had to go to a studio *behind* the studio my band played in, and Chester couldn't even call our names out. See, blacks and whites just didn't play together back in '51."

Paul Burlison made his way into rock history when he cut the original version of "Train Kept A-Rollin'" (later covered by the Yardbirds with Jeff Beck, Aerosmith and others) with the Burnette brothers in 1956. This was the first session on which Burlison employed a new guitar sound he'd stumbled upon literally by accident. "Quite a few months before we went to Nashville to cut the album," he details, "I dropped the amplifier when we were doing a show up in Philadelphia; the strap on the top of the Fender Deluxe broke and it fell to the floor. When we started playing, it sounded fuzzy, but it wasn't enough to stop the show. So Johnny looked around and grinned and we just kept on playing. When I got back to the dressing room I took the back off the amp and looked at it, and what had happened was one tube had slipped about halfway out. So I pushed the tube back up and it worked fine; pushed it back down and it'd get fuzzy. I decided to use it on 'Train Kept A-Rollin',' and after we recorded that I had engineers calling me from all over the country asking how I got that sound."

"Train" also employed a rather unorthodox lead guitar tech-

MICHAEL OCHS ARCHIVES

Duane Eddy twanged his way to guitar immortality.

nique, with Burlison playing octaves up and down the neck by doing pull-offs with his thumb and index finger simultaneously on the high and low E strings (the first and sixth strings). Like all of his recorded solos, this was totally improvised. "We just played what we felt," states Burlison. "And Johnny was screamin' on the thing, and I was fuzzing away, and Dorsey was slapping the bass. It was just the way we felt at the time."

When the band recorded "Tear It Up," they employed a studio drummer. Burlison recalls: "We played pretty loud, and I couldn't hear the drums. I looked over at the guy and he was playing with brushes—because he was a swing drummer, you know. I said, 'Man, don't play good, just play loud!'"

One of the first instrumental singles featuring guitar to dent the pop charts was organist Bill Doggett's "Honky Tonk," which climbed to number two in 1956. Billy Butler's tasty guitar head, based on the vocal line to Jimmy Reed's "You Don't Have To Go," should be in the vocabulary of any guitarist, regardless of genre. The song is still a juke joint standard, played by C&W groups, blues bands, jazzers and rockers everywhere. As Steve Miller told an interviewer in 1970: "The basis of my sound was from Bill Doggett's 'Honky Tonk.' Once I learned that, it opened doors to the music that I play now. My sound is based on that kind of progression and style."

One of rock's most underrated lead guitarists was the late Eddie Cochran, famous for "Summertime Blues," "Sittin' In The Balcony," "Three Stars" and numerous others. According to Eddie's nephew, Bobby Cochran, who plays guitar in Bob Weir's band, Bobby & the Midnights, Eddie played a Gretsch Chet Atkins hollow-body and was influenced quite a bit by Atkins and Travis. "I think a lot of that style comes from them," says Bobby, "like those descending pull-off runs on 'Twenty Flight Rock.' But Eddie was really a great guitar player. I heard some tapes of him doing some songs he'd written where he's playing sort of chord melody style. And it took me years to figure out what he was doing on songs like 'Sittin' In The Balcony.'"

In 1960 Eddie Cochran was killed in a taxi cab accident in London which also injured rockabilly singer Gene Vincent. Today the two are still idolized in Europe, where every scrap of tape that can be unearthed has been released and rereleased. The guitarist playing lead on most of the classic Vincent sides is Cliff Gallup, whose bluesy rockabilly licks (with plenty of reverb) can be heard on "Be-Bop-A-Lula," "Race With The Devil" and "Woman Love." Jimmy Page has cited Gallup as a primary influence.

Like Eddie Cochran, Buddy Holly's lead guitar work was largely overshadowed by his singing and songwriting. But, while he was nowhere near as facile as Cochran, Holly had an aggressive, rhythmic attack and clear Stratocaster sound, as is heard on his breaks on "That'll Be The Day," "Looking For Someone To Love," "Rock Me Baby" and many others.

By the late 50s the electric guitar was already becoming fashionable. The best of the instrumental guitar LPs to come out of this period were the Supersonic Guitars albums by one Billy Mure. Mure, now 65, was already in his late thirties when he recorded such classics as *The Supersonic Guitars Of Billy Mure* and *Supersonics In Flight*, which featured a band of some of New York's finest studio guitar players: Tony Mottola, Al Caiola, Bucky Pizzarelli, Don Arnone, Tony Guttuso and Al Casamente, with Billy's treble-boosted leads soaring over the top. Unlike so many LPs churned out by studio players (then and now), Mure's solos had a gutsy street sensibility setting him above and beyond the more transparent commercial attempts. Songs like "Limehouse Blues," Marie" and "Pennies From Heaven" may not be your normal rock 'n' roll fare, but in Mure's hands, they jumped off the grooves. His "Guitars In Space" is so hot it's almost laughable.

"I would say I was one of the first rock 'n' roll guitarists," Billy told me from his vacation home in Florida. "The first feeling of rock was on an Ames Brothers record called 'Rag Mop' [a number one hit in 1950]; that was one of the first solos I played and I tried to get a little bit of a rock feel. I listened to Chet Atkins a lot and some of the jazz players, like Jimmy Raney and Tal Farlow, but I really did not get too deeply involved in that. I think I was more commercial minded. When rock came, I felt that was my bag, because it was commercial. A lot of the other guys didn't want to bend in that direction, whereas I saw a new era coming, and I was flexible. So at the outset I was one of the very busiest guitar players in the business."

On his four Supersonics albums (two for RCA and two for MGM) Mure played a Gretsch through a modified Ampeg amp and utilized tape reverb. The resultant sound is indeed supersonic, even by today's standards.

In 1958 two guitar instrumentalists with simple but unique styles hit the charts: Link Wray with "Rumble" and Duane Eddy with "Moovin'n'Groovin'" followed shortly by "Rebel Rouser." Both used tons of tremolo and reverb, but while Wray worked primarily off chords (in the case of "Rumble," first position D, E, A and B), Duane Eddy usually played a single-note melody on the bass strings. With his hollow-body Gretsch on the bridge pickup, it was dubbed "twangy guitar."

"We played pretty loud, and I couldn't hear the drums. I looked over and the drummer was playing with brushes—he was a swing drummer. I said, 'Man, don't play good, just play loud!'"

—Paul Burlison

Wray hailed from North Carolina and grew up listening to blues. "Rumble," one of the most menacing songs in the history of rock, was improvised one night at a record hop when someone from the audience asked Link's band to play a stroll. Link revealed a more country side to his playing (albeit gonzo country) with his follow-up instrumental, "Rawhide." (On "Rumble" he played a Les Paul through a Premier amp; on "Rawhide" he used a Danelectro masonite "longhorn.")

Duane Eddy, who grew up in Arizona, cut "Moovin'n'Groovin'" when he was nineteen, and with subsequent hits such as "Rebel Rouser," "Forty Miles Of Bad Road," "Because They're Young," "Boss Guitar" and "Dance With The Guitar Man," he has sold more than sixty million records to date worldwide. "Moovin'n'Groovin'" was based almost entirely on his playing

The Rock 'n' Roll Trio: (l.tor.) Johnny Burnette, Dorsey Burnette and Paul Burlison, rockabilly kingpins.

a single bass note and using the Bigsby vibrato bar on his Chet Atkins model Gretsch to bend it up and down. "Rebel Rouser" was more melodic, however; in fact, it could be called the first melodic rock instrumental hit featuring guitar. The formula was usually the same: Eddy stating the melody, low and lazy; his band, the Rebels, clapping and whooping in the background; and a raunchy sax solo by Jim Horn. "I don't improvise on records," he explains, "because I am the 'artist,' and somebody has to establish the song. If I were a singer I wouldn't improvise, I'd sing the song and let the musicians do the rest. As an instrumentalist I have to play the song, so it doesn't leave me a lot of room to improvise." It was certainly effective, inspiring a legion of kids to take up electric guitar.

Eddy, in fact, was an early influence on what was to become the most popular instrumental group of all time, the Ventures. Bob Bogle and Don Wilson (who were working as bricklayer and hod carrier, respectively, in Tacoma, Washington) were inspired by Duane Eddy and Chet Atkins, whose recording of Johnny Smith's "Walk—Don't Run" provided them with the basis of their first record, a multi-million seller. The Ventures were the first band to popularize the concept of a combo built entirely around guitars. With the addition of Oklahoma-born Nokie Edwards (who joined as bassist but soon switched to lead guitar with Bogle moving to bass) they released thirty-some albums in the 60s, sometimes recording four in a year, including hits like "Perfidia," "Lullaby Of The Leaves," "Diamond Head" and a surf remake of their first success retitled "Walk—Don't Run '64." Edwards, like Wilson and Bogle, was influenced by Chet Atkins as well as by Les Paul. "I used to get these Les Paul records," he says, "and I didn't know then that in the recording process he had speeded them up—not to mention overdubbing several guitars." Determined to play what he was hearing on the records, Nokie developed his unorthodox style of picking with his fingers as well as a thumbpick and combining country licks, jazz licks, blues licks and just about everything else. One of his most amazing solos is on the Ventures' version of "Caravan."

As big as the Ventures were in the States, the Shadows were not far behind as far as audiences in England were concerned. Their biggest hit in Britain was their version of "Apache," featuring the echoing Stratocaster of Hank Marvin, who nearly every British guitar legend names as their initial inspiration. But the version of "Apache" to score in America (reaching number two in 1961) was by one Jorgen Ingmann from the Netherlands. Ingmann was sort of a cross between the Ventures and Les Paul, a master of sound-on-sound. According to Jeff "Skunk" Baxter, who was a big Ingmann fan when he was learning to play guitar, Jorgen played either an Epiphone or Gibson 3-pickup hollow-body, "like a Switchmaster," and the drums on "Apache" were actually the processed sound of Jorgen's wife tapping on the back of his guitar.

The Ventures' Fender guitar sound helped inspire the countless instrumental combos of the early 60s surf era, but the inventor of the genre was Dick Dale. Originally a country and western singer, Dale is one of the most unorthodox guitarists ever—playing a right-hand-strung guitar left-handed (upside-down). Dale, who was himself a surfer, sought to create a sound that musically conveyed the feeling and sound of surfing. For this he used a guitar setup customized for him by Leo Fender—basically a Stratocaster strung with the heaviest gauge strings money can buy, played through a Fender Showman swimming in spring reverb. Dale's sound was full, frantic and above all, fast. His first hit was "Let's Go Trippin'," from '61, followed by "Surf Beat" and "Miserlou," a Mideastern melody gone berserk, with showers of descending sixteenth-note glissandos (later immortalized by the Chantays' "Pipeline").

In the early 60s, instrumental guitar music was everything, an energetic alternative to the teen idol pap of Bobby Vee, Bobby Vinton, Bobby Rydell and all those other Bobbys. Riding the crest of surf music, guitar instrumentals like "Hideaway" by Freddie King enjoyed a renewed popularity. King, whose "Hideaway" had crossed over from the R&B to the pop charts in 1961, rereleased his all-instrumental LP, *Let's Hide Away And Dance Away*, as *Freddie King Goes Surfing*. The album is a *tour de force* of hook-filled twelve-bar blues, including "San-Ho-Zay," "The Stumble," "Side-Tracked" and on and on.

Freddie King recorded for the King/Federal label out of Cincinnati, which was home turf for a gifted young white guitarist named Lonnie Mack (who in fact backed Freddie on a couple of sessions). Lonnie grew up in the hills of Indiana and like most of the rock 'n' roll pioneers, listened to and played both blues and country music. "I think they're about the closest musics there are," he told me a couple of years ago. "They're the earth musics of the white and black people. And rock 'n' roll is kind of a little bit of both. I used to listen to the radio when I was a kid, and I found this one black station—that was me. Listened to the gospel music on Sundays, you know."

In 1963, at the tail end of a session by a female vocal group called the Charmains, Lonnie and his band recorded an instrumental arrangement they'd worked out of Chuck Berry's "Memphis, Tennessee." "Memphis" (and for that matter instrumentals like "Wham," "Lonnie On The Move" and "Sa-Ba-Hoola") is one of those impossible-to-improve-on classics and one of the first examples of a direct thread between a rock hit and the sort of lead guitar playing later exemplified by Clapton, Bloomfield, et al. Playing a Gibson flying V through a Magnatone amp (with true vibrato instead of the tremolo found on most amps), Mack displayed a style centered on a full yet biting tone and a no-holds-barred attack full of bluesy bends. It has rarely been equaled for sheer excitement and intensity.

Space doesn't permit details on all of rock's first guitar hotshots—Dave York's bare bones playing with Johnny & the Hurricanes, Phil Upchurch's "You Can't Sit Down," "Sleep Walk" by Santo & Johnny, a dozen one-hit surf combos, and, above all, Steve Cropper's stellar playing with Booker T & the MGs—but all of the above musicians helped draft the blueprint for the guitar's role in rock.

And if you can learn a cross-section of their repertoire of licks—say, "Honky Tonk," "Memphis," "Hideaway," "Walk—Don't Run," "Rumble" and every other sixteenth note in "Rock Around The Clock"—you can probably gig steadily for the next twelve years. M

Obsession with Excellence...

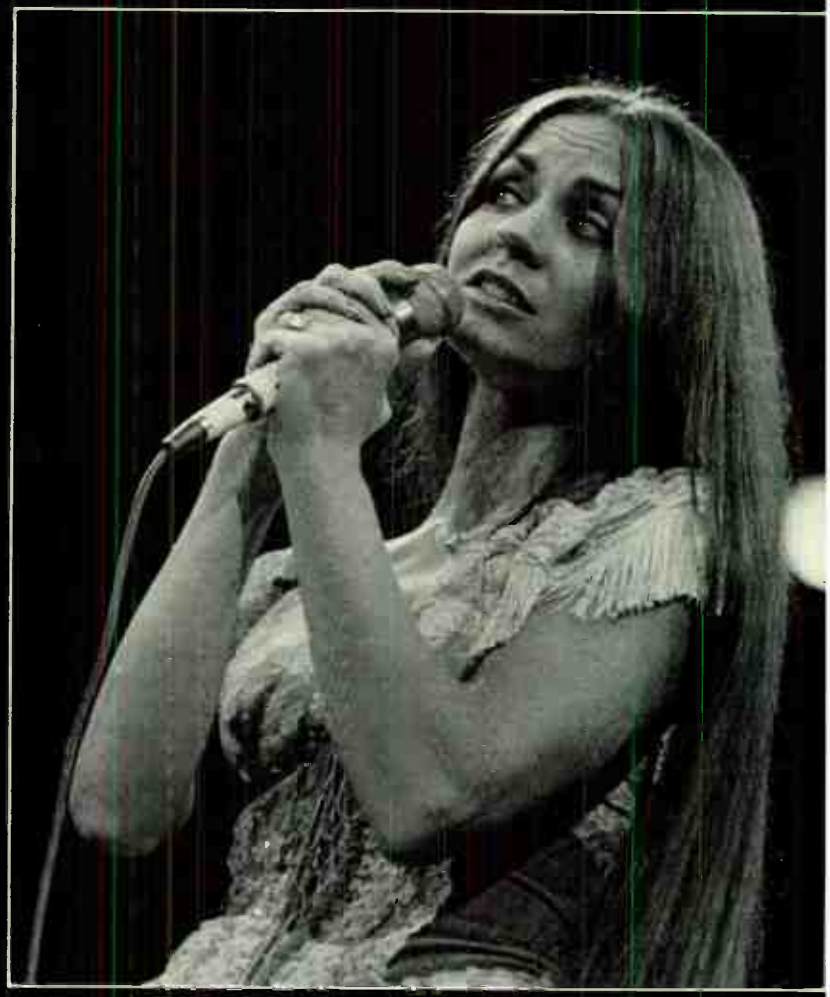
"The PL80 is the *only* mike I'll use!"

The consistently high quality of Crystal's standing-room-only concerts is a demonstration of her obsession with excellence and it says a lot about the equipment she chooses to use.

The PL80 was designed for entertainers. Entirely new applications of available computer-assisted technology were used to ensure that the PL80 performed exactly as it was originally designed to. Extensive field testing with groups like Journey and stars like Crystal Gayle were used to check the designs every step of the way. That is Electro-Voice's obsession with excellence.

The result is an entertainer's microphone that sounds exactly like you want it to. Its crisp high end and modest bass boost enhance a performer's voice without compromising the performer's vocal quality. And it sounds that way *on stage*, not just in a sterile test environment.

"I've used a lot of other mikes in my career and without doubt the PL80 gives my voice a truer sound than I could ever get using any other microphone." That is Crystal Gayle's obsession with excellence, and her statement says it all! Give your voice the sound it deserves. Get your voice a PL80 at your Electro-Voice PL microphone dealer!



Crystal Gayle insists on using the Electro-Voice PL80 microphone.

Electro-Voice
a gulton company

600 Cecil Street, Buchanan, Michigan 49107

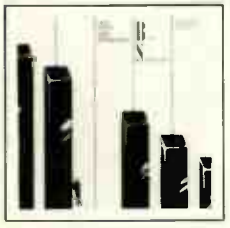
In Canada:
Electro-Voice, Div. of Gulton Industries (Canada) Ltd.
345 Herbert St., Gananoque, Ontario K7G 2V1

Jazz Lives!

ON ANTILLES RECORDS AND 1+1 CASSETTES

ORNETTE COLEMAN
Of Human Feelings
New excursions with the founder of "harmolodic funk". Ornette's first digital recording features his current touring band Prime Time.

JOANNE BRACKEEN
Special Identity
A brilliant trio recording from the highly acclaimed talent critics have compared to Keith Jarrett and Chick Corea. Features Jack DeJohnette and Eddie Gomez.



BEN SIDRAN
Old Songs For the New Depression
Ben's own story of the piano greats titled "Piano Players" highlights this pure quartet lesson of less being more featuring Marcus Miller, Buddy Williams, and Richie Cole.

THE HEATH BROTHERS
Brotherly Love
An infectious and straight ahead set from the first family of jazz. Percy and Jimmy lead a spirited quintet featuring Stanley Cowell, Tony Purrone and Akira Tana.

ANTHONY BRAXTON
Six Compositions Quartet
A beautiful exploration by one of contemporary music's most far-reaching improvisors with help from Ed Blackwell, Mark Helias and Anthony Davis.

THE PHIL WOODS QUARTET
Birds of a Feather
Perennial poll winner Woods. fans the flames of bebop with his quartet featuring Hal Galper, Steve Gilmore and Bill Goodwin.

BIRELI LAGRENE ENSEMBLE
Routes to Django
This marks the recording debut of the 15 year-old European Gypsy guitar sensation who many are comparing to the late Django Reinhardt.

AIR
80° Below '82
An innovative version of Jelly Roll Morton's Chicago Breakdown shows why this group won the Record of the Year Downbeat Critics Poll 1980. AIR is Henry Threadgill, Fred Hopkins and Steve McCall.

Antilles®

A division of Island Records, Inc.

Pro-One... Look into it!

Have you looked into synthesizers? Not the toys sold in department stores or radio shops, but a real musical instrument! The Pro-One from Sequential Circuits has more features at a lower price (only $745!) than any other professional monophonic, single-voice synthesizer.

You don't necessarily need to be a keyboardist to play the Pro-One; especially with features like the built-in sequencer, arpeggiator, repeat, drone, glide, and double-modulation.

The Pro-One can also be used as a sophisticated signal processor for any other instrument by plugging a microphone or pickup directly into the back panel.

If this is your first synthesizer, use these "buzz words" as a comparison guide and don't be discouraged; the Pro-One is remarkably easy to understand and grow with.

Sequential Circuits has been designing state-of-the-art synthesizers for years, starting with the first fully programmable polyphonic synthesizer — the Prophet-5. It's no wonder the industry and musicians alike have dubbed the Pro-One "clearly" superior. Look into it and see for yourself!

The new standard in monophonic synthesizers! For more information, see your dealer, or write Sequential Circuits, Dept. I, 3051 N. First St., San Jose, CA 95134.

NEIL ZLOWZOWER

FARTHER UP THE ROAD

ERIC CLAPTON

Few musicians have been more misunderstood, more overburdened with great expectations and more erroneously worshipped than Eric Clapton. He has worn the fastest gun in the West and lived to laugh about it. He helped invent the power trio and then did all he could to bury it. He has been the subject of the most-quoted piece of graffiti in rock history, "Clapton is God," yet has consistently

By John Hutchinson

rebuffed all attempts to erect a cult of personality. Clapton remains in many ways an enigma, but one thread ties together the eighteen years he has been in the spotlight: the blues.

Clapton cut his teeth on the records of Blind Lemon Jefferson, Son House, Skip James and Blind Boy Fuller, but his first love was always Robert Johnson. It was his interest in authenticity that brought him to the Yardbirds in 1964, and his fear that the group was going too far into mainstream pop that prompted his departure the following year. His one-year stint with John Mayall's Bluesbreakers established him as a genuine blues voice. Mayall recalled, "Eric's a great guitarist, but he's not a leader, and he doesn't want to be a leader. He just wants to be left alone to play. With the Yardbirds he just wanted to play guitar, and it was the same with my band. Later on he was put on a pedestal but all the time he just wanted to be unknown and to play. He's a sweet, nice, retiring guy."

Like his mentor Robert Johnson, Clapton then did what every legend must do: he locked himself in a room for a year with only his guitar and hammered out his own style, speeding up the traditional blues licks into pyrotechnical and showy brilliance. (Legend has it that during this time he and Stevie Winwood talked of doing a band together, but Stevie joined Traffic.) Clapton then took up with bassist Jack Bruce and explosive drummer Ginger Baker to form what is still one of the best hard rock bands ever, Cream.

For two years and four epic albums these three young bulls locked horns, their often wildly divergent goals erupting in offstage (and occasionally onstage) arguments. *Fresh Cream*, *Disraeli Gears*, *Wheels Of Fire* and *Goodbye* reveal Clapton in his new robes, the high priest of electric guitar. Thrust into the forefront, Clapton responded with some of the most amazing and original guitar playing in rock's hyperbolic history. The lack of a chordal instrument behind him may have pushed Clapton to places that he might never otherwise have gone, as Bruce's aggressively inventive bass taunted and inspired him. By all accounts, Clapton did not relish the trio format and after leaving Cream began a concentrated investigation into playing rhythm guitar.

This, more than any other factor, was the reason Blind Faith, the supergroup of Clapton, Winwood, Baker and bassist Rick Grech, was a letdown for the legions of Cream fans. Their music was not more inspired guitar acrobatics over a docile backup group, but instead was lyrical, chordal and, in the context of the carnival atmosphere of 60s rock, very restrained. Rather than igniting the band, Clapton composed his serene "In The Presence Of The Lord" and converted to Christianity.

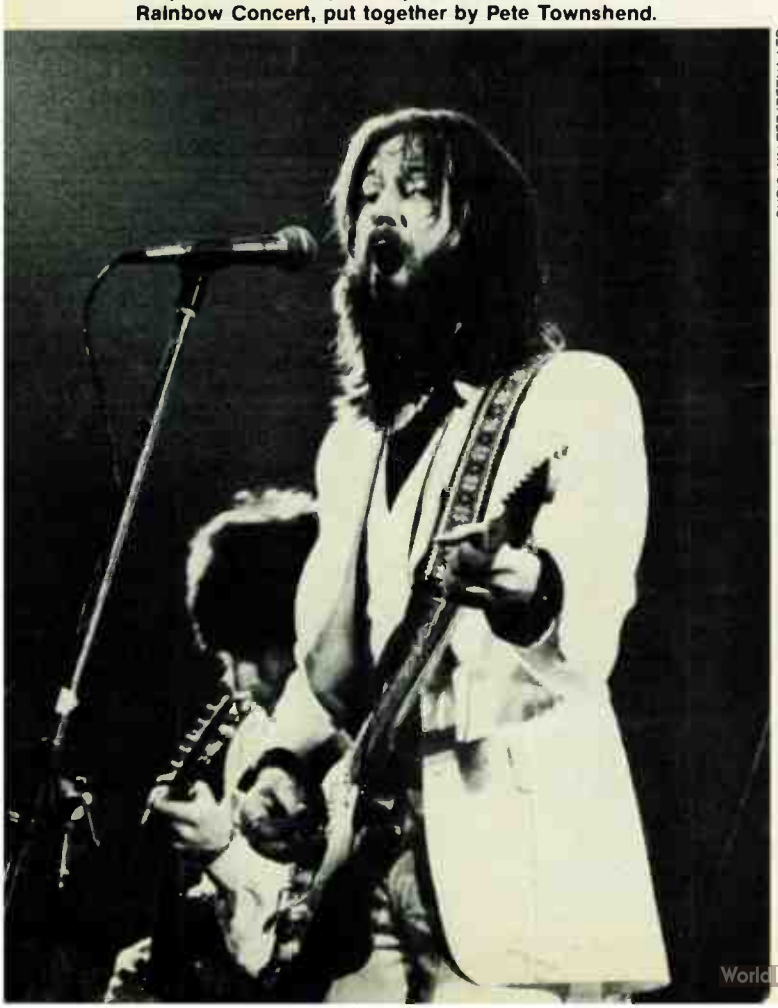
Clapton showed no signs of repentance when he joined Delaney and Bonnie Bramlett on tour and used them for his first solo album. Clapton the soloist was muted; Clapton the

songwriter/singer/arranger, presider over a large orchestra of friends, was the show. His fans were further infuriated and bought Deep Purple and Mountain records. His version of J.J. Cale's "After Midnite" made the AM charts and Leon Russell's slick L.A. friends were all over the album. "Eric, come home," pleaded his followers.

Three of these sidemen became the nucleus of Clapton's next project: drummer Jim Gordon, bassist Carl Radle and pianist Bobby Whitlock became the Dominos; and Eric, not wishing to trigger the sort of "supergroup" follies Blind Faith had engendered, became Derek. The result was *Layla*, an album that reconnected Clapton's blues with sophisticated song forms in a raw, pain-soaked, masterpiece. His love affair with George Harrison's wife Patti was shattered when Patti returned to her husband; Clapton deserted his religion and embraced heroin. "Layla" and "Have You Ever Loved A Woman?" reveal bare wires and a sense of complete desperation that connects instantly back to Robert Johnson's few eerie recordings. Clapton fought back and married Patti in 1979, but no happy ending was remotely possible on *Layla*, four sides of brilliant music, with special guest Duane Allman giving some of his best.

Typically, with the god of guitar resurrected, the multitudes again awaited more magic, and Clapton refused to oblige them. From 1971 to 1973, he remained in isolation, until Peter Townshend put together a concert for him at the Rainbow Theatre. The Rainbow Concert was more interesting as rock event than as rock music. Clapton again gave his pursuers the slip when he released *461 Ocean Boulevard*, with a "laid-back," survivalist return to religious conviction. This LP became a blueprint for his slickly produced series of best-selling albums which gave him singles like "Lay Down Sally," "Cocaine," "Willie And The Hard Jive" and "I Shot The Sheriff." All these are marked by a restraint, a dilution of some gloomy spirit that might otherwise overwhelm Clapton. Again the critics snorted that Clapton had dozed off and was resting on his laurels.

Clapton ended his post-*Layla* isolation in 1973 with the all-star Rainbow Concert, put together by Pete Townshend.



CHRIS WALTER/RETNA LTD

Another Ticket, however, heralded a new turn for Clapton. Far less glossy, the songs are both intimate and simple, with earthier warmth that recalls the Band's early recordings. Despite its marked contrast to 1981 studio excesses, *Another Ticket* sold quite well. Clapton used the simpler format to reinforce his first and greatest love—the blues—and began playing more lead guitar, to the delight of his audiences. Unfortunately this new development was interrupted when a collapse from a serious ulcer ended his last tour and Clapton laid low to recuperate. (During this hiatus, the wolves came out in the form of several bogus managers who claimed to be handling Clapton; Roger Forrester is his real manager.) Clapton's label, RSO, has quietly fallen by the wayside, but a new LP on Clapton's own Great Records is being recorded as you read this and will appear along with a tour in the early fall. In the meantime, a Clapton duet with Jeff Beck on *The Secret Policeman's Other Ball* is filling the airwaves.

Eric Clapton remains a mysterious, charismatic figure, and no account of his past contributions to rock can offer much of a clue as to what he'll do next. Don't count him out, though. Just when you've given up on him, he'll produce his best work.

MUSICIAN: *Throughout your career, your fans have been prone to hyperbole. Do you see yourself as the world's best blues and rock guitarist?*

CLAPTON: No. It's a bit unfair on a musician to be put in that position, and it can cause a lot of tragedies if you end up being labeled like that. It's a nice accolade to get, but you have to forget it quickly.

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 29, and so on.

MUSICIAN: *Why did that change?*

CLAPTON: Because I survived.

MUSICIAN: *You don't still identify with his fatalism?*

CLAPTON: I don't think that he was a fatalist. He was just a very naive and innocent man; he got ripped off, and blown away.

MUSICIAN: *Did you ever play with your back to the audience, like Johnson?*

CLAPTON: Yeah, I used to do that, with Mayall.

MUSICIAN: *Because of Johnson?*

CLAPTON: Yeah, of course.

MUSICIAN: *You used to say that you wanted to put a Johnson song on every album. I suppose that idea turned out to be impractical.*

CLAPTON: I felt like doing that until the Stones did "Love In Vain." Then I thought, "I'll let them take up that burden now."

MUSICIAN: *How much do you think that you owe to black music?*

CLAPTON: Nothing.

MUSICIAN: *That's a peculiar thing to say—why not?*

CLAPTON: Well, we're all in the same boat.

MUSICIAN: *So you don't see any distinctions between yourself and them?*

CLAPTON: No, I don't, at all. I think that it's a very condescending attitude to think that you owe anybody anything for what you do. The hardest confrontation I ever had was when Howlin' Wolf tried to teach me to play "Little Red Rooster." He was saying to me, "Listen, son, you've got to learn this because after I'm gone, someone's got to keep this alive." Part of me fought this, and I thought, "No, I'm not taking that!"

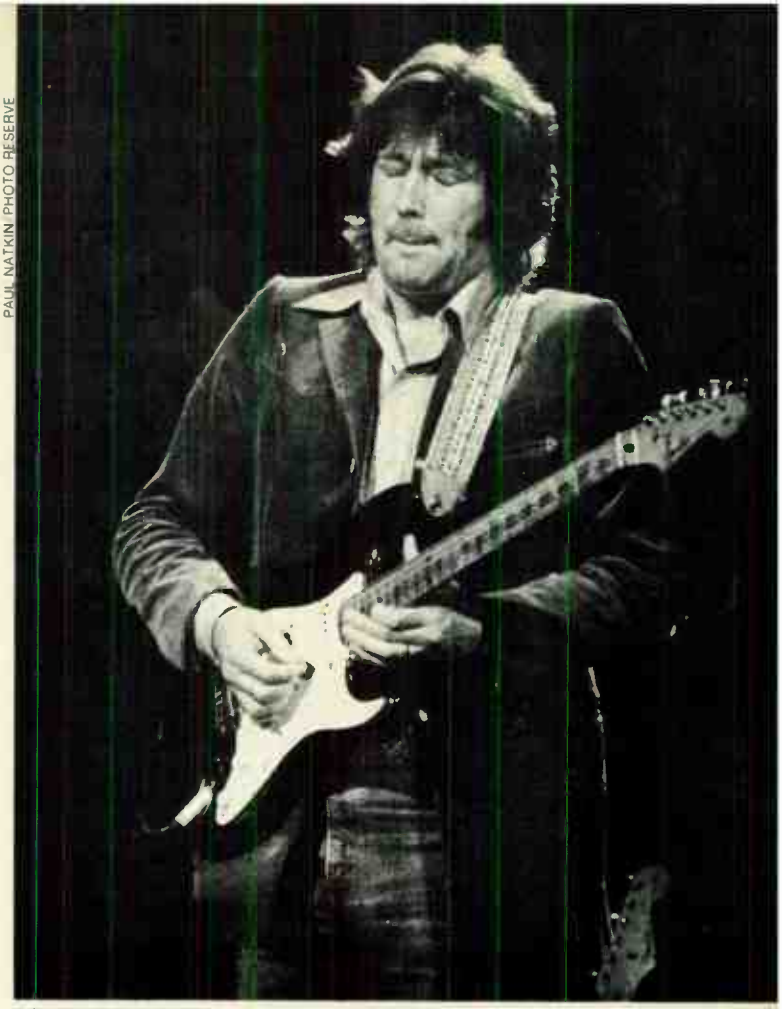
MUSICIAN: *Do you see yourself, then, as a continuation of a thread that leads right back to Robert Johnson, and even beyond him?*

CLAPTON: Yeah.

MUSICIAN: *Consciously?*
CLAPTON: Consciously and subconsciously. Whenever I really get depressed, when I've lost my way and want to know exactly what I should be doing, I always turn, at this point in time, to Muddy Waters. I always find in him a great well of spiritual comfort—the man is strong, you know. And that is where I belong.
MUSICIAN: *You toured with him a couple of years ago. How did that go? Did he not feel upstaged or anything?*
CLAPTON: No, it was great. He adopted me: I'm actually his son!
MUSICIAN: *Do you see him frequently?*
CLAPTON: No, I don't see him enough. I'll see him this time, though, when we're over in America. But he's getting on now, and he can't do as much work as he would like to do. He's a wonderful man, "Pops," he's me Dad! When I was completing this last album—I recorded a whole album in England, and I thought, "Well, what would he say if I played this to him?" It was all a bit...lyrical, and I'm sure that although he would have been polite and nice about it, it wouldn't have pleased him.
MUSICIAN: *Would* Slowhand *and* Backless *please him?*
CLAPTON: No, I don't think so.
MUSICIAN: *How do you look for your blues material? For instance, would you think of someone like Blind Willie John-*

The first time I met Jimi Hendrix, he was very, very flash. He asked if he could play a couple of numbers with Cream. Well, he just stole the show! From then on I just started to watch him, and I toned down.

son, and say to yourself, "I must put one of his songs on my next album"?
CLAPTON: No, I don't. Some songs just stand out. Blind Willie Johnson, since you mention him, is very difficult to do. One of his songs that I would like to have done is "Nobody's Fault But Mine," but it is almost impossible to play. I dare you to find a slide player who can do that!
MUSICIAN: *Do you have any favorite albums that you go back to, time and time again?*
CLAPTON: Oh yeah—*The Best Of Muddy Waters,* and *The Best Of Little Walter.*
MUSICIAN: *Do you not listen to B.B. King that much?*
CLAPTON: Oh yes, but he's very sophisticated. He's always been that way; the first album of his that I bought had strings on it, and that was before he did *Live At The Regal,* when he was still on Crown Records. He's great, though, he's the best technician of that style of playing. But I prefer earthier stuff.
MUSICIAN: *How about the future? Do you think that you will become bluesier in, let's say, ten years' time?*
CLAPTON: I'll be satisfied just doing gigs. The size of the venue often dictates what kind of music you play; if you're playing to 4,000 people you can play pretty much what you want to, but if you're playing to 20,000, there's a chance of a riot if you don't play what *they* want you to!
MUSICIAN: *Who do you really want to appeal to?*
CLAPTON: You'd have to come to one of our rehearsals to get the answer to that. You appeal to yourself, to the driving urge to make music that's within you.
MUSICIAN: *Would it disturb you if you lost your popularity?*
CLAPTON: No, I don't think so. I would just take it that I had lost my way as far as the public was concerned. But then, after all these years, I'm surprised that I'm not just flotsam and jetsam! When I go onstage, though, I do give it all that I've got.
MUSICIAN: *It shows. You often look drained and exhausted after a really good number. I remember, though, that you looked quite hurt on one occasion last year, when a London audience didn't respond to your obvious efforts.*
CLAPTON: Yes, then it does hurt. You can be rejected so many times, and London really is the place for it! Every time I


PAUL NATKIN/ PHOTO RESERVE

Clapton, shown on a recent tour, admits he uses his popular numbers to earn the right to play the blues.

walk on a stage in London I'm looking for it, waiting for it, and if, after three or four numbers, there's nothing coming back, I say to myself, "Okay, sods. I'll just play for myself and the band, and it doesn't matter if you like it or not." Usually it ends up as a pretty poor performance. In England they are very jaded; they see too much of what is loosely called the new wave, which I think is a very negative and self-destructive form of music. It doesn't seem to want to exist or further itself.
MUSICIAN: *So you are very conscious of audience reaction and participation?*
CLAPTON: Yeah. When it's good, it's incredible. Here in Ireland it's amazing. Last night, for example, a young girl ran onstage and said,"Play 'Wonderful Tonight'!"—and I told her that we had already played it. She said, "Play it again!" I remember the days when you could actually do that, as a reprise, when you could play the favorites again.
MUSICIAN: *Does "Wonderful Tonight" mean a lot to you in that respect?*
CLAPTON: Yes, it does, especially when you don't even have to sing it, when the whole audience does it for you.
MUSICIAN: *It strikes me that you have been playing a fairly popular choice in concert recently.*
CLAPTON: Yes, it's a sort of cross between what I want and what others want. You see, I get a lot of pressure from the band to play songs like "I Shot The Sheriff," which I didn't even like when I recorded it—I didn't want it on the bloody album! I didn't think that it did justice to Bob Marley's version. And it makes you hate your job if you've really got to do something you don't want to do.
MUSICIAN: *Listening to the gigs on Saturday and Sunday nights, I notice that you seemed to be playing the other songs in order to earn the right to play the blues in public.*
CLAPTON: That's true. During the last five or six years I have been striving to maintain a commercial profit level that will allow me to step back into the blues. It never seemed at any time that just playing the blues would be a viable proposition,

financially; I have a lot of expenses. Just keeping the band going is an expensive business—most blues musicians in America use pick-up bands, and don't pay them when they are not working.

MUSICIAN: *Could you name some of your favorite songs? "Layla," I suppose....*

CLAPTON: You mean my own? No, not "Layla," because I have to play that all the time.

MUSICIAN: *I felt, though, that in your last two performances you played "Layla" better than ever.*

CLAPTON: That's because the band has learned to play it well; it's quite difficult, as there are a lot of changes. I think it's better on the record, though.

MUSICIAN: *Most of the songs on your new album,* Another Ticket, *are your own compositions. What are they like?*

CLAPTON: Well, one is a bit of a novelty, but they are all very bluesy. A couple of them are exceptionally bluesy. I don't really want to talk about the album though, because it's past. It took a long time to make that album because I was totally fed up with writing ditties and pleasant melodies, and I thought it was time for me to reconnect myself with what I know best.

MUSICIAN: *Is that why you went back to Tom Dowd, to get a harder feel on the album? Glyn Johns' productions were more commercial than Dowd's, weren't they?*

CLAPTON: Yeah. Glyn Johns was always very aware of what he was selling.

MUSICIAN: *The live* Just One Night *was almost like a resume of your albums of the previous few years, as if you were summing up in order to start afresh. Is that how you saw it?*

CLAPTON: Yes, although I didn't really want to record it. There's a natural shyness about me when I'm playing onstage; for me it's something that should only happen once, you know, and then it's gone.

MUSICIAN: *Was the album put together from several shows?*

CLAPTON: No, it was one show. We did it two nights, and recorded both. I think they chose the one I didn't like.

MUSICIAN: *Did you first meet Henry Spinetti and Dave Markee during the* White Mansion *sessions?*

CLAPTON: No, I met them at a demo session, when we went to lay down three tracks—wait—that's right, I *had* met them before. Yeah, it was at the *White Mansion* sessions. They were great, they were nearby, and we just clicked.

It took a long time to make *Another Ticket* because I was totally fed up with writing ditties and pleasant melodies, and I thought it was time to reconnect myself with what I know best.

MUSICIAN: *Why did the Americans leave your band?*

CLAPTON: Well, although I worked with them for five years, I never really got the feeling that I was part of their unit; they kept themselves to themselves, and I was always a little bit separate.

MUSICIAN: *Ever since your time with Bonnie & Delaney, you have done a good deal of singing. Do you see yourself now as a guitarist, or as a singer/guitarist?*

CLAPTON: As a guitarist. I could never make it on my own as a singer if you took my guitar away from me.

MUSICIAN: *All the same, your voice has improved over the last few years.*

CLAPTON: Well, I don't lose it as much. When I first started singing, I used to lose it about once every two days—I was gargling and so on.

MUSICIAN: *Do you take anything for your voice now?*

CLAPTON: No. I've got a few calluses!

MUSICIAN: *I'd like to delve just a little into the past. Was your nickname, "Slowhand," coined when you once broke a string playing with the Yardbirds, and the band stood behind you while you changed it, doing a slow handclap?*

CLAPTON: Once?! No, it was a nickname given to me by Giorgio Gomelski, the Yardbirds' manager—he thought it was very funny!

MUSICIAN: *Did you enjoy your time with John Mayall's Bluesbreakers?*

CLAPTON: Yeah, it was a great time.

MUSICIAN: *Your playing was very mature for your age, yet you must have been only about twenty years old....*

CLAPTON: Yes, but there was no shyness about me then. I had a little following, which went from club to club in England. That was my little clique, and I felt tough with them. It wasn't a big national thing, it was only fifteen or twenty people—like a gang. You know, it was what you were like when you were in your teens or twenties; you were just one of the lads, you were a bit tough!

MUSICIAN: *Your playing was so hard.*

CLAPTON: That was just an extension of my personality.

MUSICIAN: *You've become more lyrical, more reflective, since then. Is that because you've matured?*

CLAPTON: Obviously! I must have matured...I hope I've matured. I don't want to frighten people!

MUSICIAN: *You were disillusioned with Cream for a while. Are you still?*

CLAPTON: Yeah. Then I was going through a very strange phase, when I thought that I knew exactly what was right. And perhaps I did, perhaps I didn't. But both the other two (Jack Bruce and Ginger Baker) thought that they knew as well, and we were all going in parallel lines, different directions and gradually spreading out.

MUSICIAN: *All the same, Cream was amazingly popular and influential.*

CLAPTON: I think that was pure accident. It stunned us, and we leaped in and took advantage of it. When we saw that in America they actually wanted us to play a number for a whole hour—one number—we just stretched it.

MUSICIAN: *When it worked, though, it was very good!*

CLAPTON: Yes, but when it got to the stage that everyone else was starting to do the same thing, we thought, "Hey, wait a minute, we've started a precedent here," and it's something that I'm personally quite ashamed of.

MUSICIAN: *Why?*

CLAPTON: Well—because it was taking a liberty.

MUSICIAN: *Did your style of playing alter after you took acid?*

CLAPTON: I don't think any of us ever took acid until about halfway through our time with Cream. We were watching people take it, and saw what we could get away with.

MUSICIAN: *How about Hendrix? What influence did he have on you?*

CLAPTON: He quieted me down.

MUSICIAN: *As a contrast?*

CLAPTON: No. The first time I met him, he came to a concert in London that the Cream was playing. He was very, very flash—even in the dressing room—he stood in front of the mirror combing his hair, with his Hussar's jacket on, and asked if he could play a couple of numbers. I said, "Of course," but I had a funny feeling about him. He came on then, and did "Killing Floor," a Howlin' Wolf number that I've always wanted to play, but which I've never really had the complete technique to do. Ginger didn't like it, and Jack didn't like it—they had never heard the song before. It was just—well, he just stole the show! From then on I just started going to watch him, and I toned down.

MUSICIAN: *Did you think then that he was the best guitarist around?*

CLAPTON: No. But I don't think that he would want to be known as the best.

MUSICIAN: *What do you think of* Layla, *the album, in retrospect? Do you think it's a masterpiece?*

CLAPTON: It's great, but I don't know that it's a masterpiece—it's very rough.

MUSICIAN: *But the roughness is a good point: the music is very raw and heartfelt. Even after ten years, the passion of the album is still very moving.*

CLAPTON: Yeah, the passion covers it.
MUSICIAN: *Nizami, the Persian poet who wrote the story of Layla and Majnoun, is also credited with the lyrics of "I Am Yours"; did he write them or inspire them?*
CLAPTON: It was a poem he wrote.
MUSICIAN: *How did you discover Persian poetry?*
CLAPTON: In a book that was given to me by a Sufi, an Englishman who had become a Sufi. The story in the book struck me as being just like what I was going through.
MUSICIAN: *How did the band, the Dominos, relate to what was going on in your mind at that time?*
CLAPTON: Well, the Dominos lived in my house for about eight months before we went to America to record the album, and we did nothing but play the whole gamut of blues, R&B, and rock 'n' roll; eventually I started to introduce little bits of my own songs. So they were there in strength, and they knew exactly what I was feeling.
MUSICIAN: *Did the dope and drink fundamentally contribute to the tone and atmosphere of the album?*
CLAPTON: That all came on about halfway through. We thought we had it made, then suddenly it became a double album, and we had to keep it going.
MUSICIAN: *Why did the Dominos fold—the strains of touring?*
CLAPTON: I don't think we really had anything left to say to one another.
MUSICIAN: *What did Duane Allman contribute to "Layla"?*
CLAPTON: He wrote the riff! I just had the main body of the song, and it wasn't enough. It needed an intro, a motif.
MUSICIAN: *And Bobby Whitlock added the piano?*
CLAPTON: No, that was Jim Gordon. That was a thing he had written on his own, that he was going to do for his solo album. I found out during those sessions that Jim Gordon was going in early every day and recording his own songs. He was a keyboard man and a guitarist, as well as being a drummer. He actually made an album while we were making our own!
MUSICIAN: *I have often thought that you and George Harrison are, in a way, kindred spirits. There seems to be a parallel between you, as if you were heading for the same goal, but by different routes. Does that sound absurd?*
CLAPTON: No, absolutely not. We're very different, because he has a very strong sense of rejection of the material world, whereas I want to face it and fight it, but musically we *are* kindred spirits. That's what joins us together, because he loves what I do, and he can't do it, while I love what he does, but I can't do it. I mean there's no way I could play the slide the way he does: he's fantastic, the first man who had the idea of playing a melody, instead of just trying to play like Elmore James. He's achieved that, and just doing that is enough.
MUSICIAN: *How about Richard Manuel? You once said that he was a "soul brother."*
CLAPTON: Yeah, he is. We just hit it off, and cause trouble together.
MUSICIAN: *Do you ever think of playing with members of the Band again?*
CLAPTON: Oh yeah—but it's so far. They all live in California, and in order to see Richard I have to go through a whole circuit of people that I don't particularly like, who drain your energy; and by the time I get to him, he's already in the same state, and we're not good for one another at all. You see, he's usually holed up somewhere, doing whatever he wants to do.
MUSICIAN: *Your versions of J.J. Cale's "After Midnight" and "Cocaine" were both very successful. Do you know him well?*
CLAPTON: He's a very shut-off man: I don't think many people could get to know him well. It's just something to respect, because he doesn't let anybody get very near to him.
MUSICIAN: *Any thoughts about the death of John Lennon?*
CLAPTON: I could never bring myself to handle the situation the way Yoko did—she has a completely Oriental way of dealing with it, which is beyond a Westerner's understanding. My immediate reaction was one of anger, but that's settled now. It's all in the past. Yeah, I admire that woman so much.
MUSICIAN: *Your wife Patti, what influence has she had?*

continued on pg. 106

MICHAEL PUTLAND/RETNA LTD

Eric Clapton's Equipment

In the six years Lee Dickson has been on the road with Eric Clapton he's watched Eric experiment with countless guitars. But in the end, Slowhand is inevitably drawn back to his true love—the Fender Stratocaster. "Sometimes he'll go back and dabble with a Gibson Explorer, or a 335, or a Les Paul, but he always comes back to the Strat," explains Dickson. "There's something about the Strat sound that's perfect for him. Plus, he can get everything out of a Strat that he can from a Les Paul or a Telecaster, so why depend on another guitar?" According to Dickson, Eric's main arsenal for both stage and studio consists of three vintage Strats. "His favorite is a black '56 Strat. Then there's a brown '57 model that we use as a backup, and a '54 with raised action in an open tuning for slide tunes." All three have been subject to only minor modifications, such as installing five-way pickup selectors in place of the original three-way knobs. The pickups themselves are all the original models, though California *wunderkind* Seymour Duncan is sometimes called in to repair and rewind them. "Eric's been known to pick up his '68 Gibson 335 or his '58 Les Paul in the studio, but very rarely," reflects Dickson. "When he was recording *Another Ticket*, Eric went through a number of guitars trying to get a particular sound on 'Rita Mae.' He finally settled on the 335, but that's the exception that proves the rule." Onstage, Clapton relies on a Music Man 130 amp, played fairly clean, without reverb or vibrato. He also utilizes a Music Man cabinet, sporting two 12" JBL speakers. He has a full stack, but actually plays through only one cabinet, with the second unit held in reserve as a spare. Eric uses effects boxes sparingly onstage. Outboard equipment includes a classic Vox Cry Baby wah-wah pedal, Boss Chorus, MXR Analog Delay and a specially acapted Leslie "with its guts torn out," explains Dickson, "and rewired for guitar."

He uses Ernie Ball Regular Slinky strings exclusively on all his electric guitars, and he certainly gets his money's worth from each set. According to Dickson, "Eric doesn't like to have his strings changed unless it's absolutely necessary. He may go a couple of weeks breaking top E strings before he lets me change the set. Personally, I believe they lose a lot of their brightness, but Eric says he likes the feel of old strings. ...At least I can *clean* them every night, so they last longer."

Clapton usually brings his stage amps into the studio and then divides up the two amps and two cabinets so they can be used in stereo. He also employs a variety of combos, ranging from very old Fender Tremoluxes to current Music Man 110s and 210s. For acoustic strumming, Clapton favors vintage Gibson J-200s and Everly Bros. models, and "more old Martin Dreadnoughts than you could count." During their last Japanese tour, the Clapton band switched to using AKG microphones in their stage setup.

Finally, we asked Lee if he could offer any further insight into why, after championing the Gibson sound throughout the 60s, Slowhand made the radical shift to Fender. "Well, Eric says his Les Paul is an incredibly beautiful guitar," reflected Dickson, "but that's the problem—*it's too easy to play*. He feels the Stratocaster makes him work harder, and that's important to a dedicated player."

ADRIAN BELEW

The eager innocent adrift in the royalty of avant-rock has come up with some of the most startling and texturally lyrical guitar sounds being made today. Bend it, slam it, turn it inside out, feed it back and work those magic fingers.

By Chris Doering

King Crimson on record produces a seamless web of sound, but onstage the band is clearly comprised of four distinct individuals. There's Tony Levin, looking like a mad professor with his shaven head and his Stick, Bill Bruford filling the air with polyrhythms, all the while grinning like a puppy, and Robert Fripp, sitting on a stool surrounded by banks of electronics, hunching over his guitar like an accountant over a ledger, except during his solos, when he takes on the aspect of a candidate for a lunatic asylum.

But who's the guy in the pink suit, grinning like a madman, singing like a choirboy in heat, and what is he doing to that Strat? He seems to physically pull the most extraordinary sounds from it at every moment, from banshee screams to elephant talk, from police sirens to seagulls. He can jump from ringing chords to howling feedback in an eye-blink, and as you watch him play high, chiming chords behind the nut, bend notes by grabbing the head of the guitar, and crouch in front of his amp. Shaking the guitar back and forth to draw screaming war whoops out of the speaker, the guitar seems to become part of his body. He fits perfectly into the odd-meter mosaic of "Discipline," but every time there's a space in the music it sounds like the ghost of Hendrix has returned to haunt the stage.

The guy in the pink suit is Adrian Belew, moving into the spotlight as the front man for King Crimson and as a solo artist (his first album, *The Lone Rhino*, has just been released on Island Records) after five years as a touring and studio sideman for Frank Zappa, David Bowie and Talking Heads. As the concert progresses, to the extreme delight of about 1,200 University of Chicago students, it becomes increasingly clear that, while each of its members makes a vital and unique contribution to the music, it is Belew's instinctual approach and his natural exuberance that balance the superabundance of technical expertise, and make King Crimson a rock band.

What makes this man's music unique is neither effects nor the "tricks" he uses to get many of the strange sounds that pepper his playing. Any flash guitarist worthy of the name possesses roughly the same arsenal of equipment and technique, but Belew uses these devices not to add interest to a stream of recycled blues cliches, but to bring the electric guitar into the realm of the avant-garde, while remaining true to the spirit of rock 'n' roll.

Growing up in Cincinnati, Ohio, Adrian started as a drummer at age ten. By the time he was sixteen he was in a band. "The band was doing well," he remembers, "but somebody had to write songs. I had to stay home for two months with mononucleosis, so I borrowed the guitar player's guitar on the basis that I'd polish it for him. I started right off the bat doing everything all wrong, all the odd stuff, because no one ever told me you couldn't do that. Not long after that, Hendrix came out. That's when I switched from wanting to be a songwriter/guitarist to trying to extend my guitar playing. The early Jimi Hendrix things that had all the backwards tracks on them, that sound just knocked me out, and the first thing I tried to do was make that sound on the guitar."

Belew spent his summers and weekends listening to records, picking out little details from the background of classic Motown singles and Beatles songs like "Tomorrow Never Knows" and "I'm Only Sleeping." After high school, he moved into a succession of Holiday Inn bands, an experience that proved so unrewarding that he gave up the guitar for two years "because I couldn't stomach the thought of playing that for a bunch of businessmen. So I started playing the drums again." When he finally returned to the instrument in the mid-70s, he bought a Strat and decided to get serious. "I started trying to break my old habits and find my own style. I knew I had to move into other territories, just look at things differently."

It was in Nashville that Frank Zappa heard Belew singing and playing with a lounge band called Sweetheart. He took Adrian's number, but didn't call for a year. By that time the road grind was getting to be too much, and Belew called his wife to tell her he was coming home. She replied that Zappa had called with an invitation for Adrian to join his band.

"My whole experience with Frank was very enjoyable," he says. "As a self-taught musician, it was the first time I really got an education from somebody. Most of our three-hour show was brand new, and we worked on it for three months before we ever played out. I watched Frank build these songs, and I saw how you can take a single line and by harmonizing it correctly, really fully orchestrating it, turn it into a true event.

DEBORAH FEINGOLD

Some of these things would start out as a little piece of something and end up an eight-minute epic.

"Frank taught me this little effect called bagpipe guitar, where you play kind of a bagpipe-sounding scale and you pick with the pick against the fretboard. It gives you this real high-end kind of sound, and it's effective if you do that and then play something similar in fifths on another track. I did that on 'Mystery Kid' from the Garland Jeffreys album *Escape Artist*, and on 'Man In The Moon' from my own album."

Zappa made Adrian responsible for some of the theatrical parts of his show, which could get fairly extreme, especially when four New York shows coincided with Halloween and the

DEBORAH FEINGOLD

filming of the *Baby Snakes* movie. "Our road manager Phil Kaufman's job was to find us all Halloween costumes. I was wearing this paratrooper's jump suit all tour, and he went out and found the most remarkably corresponding WAC outfit that looked just like my paratrooper outfit, only it was a dress. Nice, tight fitting thing, looked like the Andrews Sisters. So Halloween night they said, 'You're going to have to wear this every night for the next four nights while we film.' I put on this WAC uniform and went out, and all I remember is thinking, 'I'm in a *dress* out here in front of all these people. This is bombing, they don't like it, they're not catching it,' you know? It was the most awful feeling. I did three songs, shaking my little butt in front of the audience and stuff, and I ran offstage. I felt really embarrassed. But after the concert everyone, the sound crew, the film crew, ran up and said that was the greatest thing they'd ever seen. So the WAC outfit was an integral part of the show from then on. That's what happens when you're an uneducated musician playing with Frank Zappa—you end up wearing a dress!"

Adrian appears on the live portions of Zappa's *Sheik Yerbouti*, but he missed the studio sessions because he was already on tour with David Bowie. At Brian Eno's suggestion, Bowie came to the band's Berlin concert, and hired Adrian while he was offstage during Zappa's twenty-minute guitar solo. "They gave me some tapes to learn, things like 'Heroes' and some of that period when Robert Fripp and David were working together. A long time after that, Eno and Bowie were laughing about it and saying, 'It's really funny how Adrian played some of that stuff, because he didn't know that it really couldn't be played'; it was never played that way in the studio, it was all done by tape editing."

Tape editing was also a very important part of Bowie's *The Lodger*, Belew's first studio album. "The album was to be called *Planned Accidents*, and that was the basic approach to the recording. David and Brian would say, 'We're not going to let you hear the song, we're not going to tell you what key it's in, or anything about it. We're just going to turn it on, and you'll play from beginning to end.' It was a very unique approach. I liked doing it that way. It kind of puts you on the spot, but a lot of good things came out of that. Most of the cuts, like 'Red Sails' and 'Boys' were done that way."

Adrian's first meeting with Talking Heads was a casual backstage encounter at a Bowie concert in Madison Square Garden. It wasn't until the tour was finished and he was home in Springfield, Illinois putting a band called Gaga together that Bill Jansen, the saxophone player, played him *Fear Of Music*. "I flipped over it, thought it was fantastic. So we went to see them three times on their tour. The third time was at McComb University, where all the students were wearing 'Fear of McComb' badges. They asked me to sit in and play 'Psycho-Killer' for an encore, so I mainly just faked it until I came up to the big wild freak-out ending and then just went crazy on the guitar. That was my first real connection with them."

The connection was renewed when Gaga was opening for Fripp's League of Gentlemen in New York, and Adrian was asked to play on *Remain In Light*. The League of Gentlemen tour was over, so the band waited for Adrian to record his parts, all in one day, and then he drove for twenty hours, home to Illinois. "I later found out that they (Talking Heads) were at a point where they were kind of stuck, and they really didn't know what they had going there. They had a lot of good rhythm tracks, no vocals, and didn't know exactly what to do. I came in and just breezed right through these things, because they sounded great to me. The studio, Sigma Sound, was a great sounding room for feedback guitar, and it was one of those days, my guitar was doing things just right. Brian and David sat in the control room, and I ran through the whole gamut of sounds in order to check that everything was working perfectly. They got real excited by it and so did I. For 'The Greatest Curve,' Brian wanted me to play real low notes and then go as high on the guitar as I could, so that's what I did. We just guessed where the guitar solos might appear around the melodies. They'd just play the track for a while and I'd jump in where I thought maybe the solo would be. I was so enthusiastic about it, they said, 'Maybe we've got something here,' and continued on. I'm sure they would have continued anyway. I'm not as much on that album as people think, really. I think I get more credit for it than I should."

All I remember is thinking, "I'm in a dress out here in front of all these people." I did three songs, and ran offstage. That's what happens when you're an uneducated musician playing with Zappa.

That one day of recording led to Adrian's participation in the expanded Talking Heads tour. His searing feedback solos on "The Great Curve" and "Crosseyed And Painless" are highlights of the double live Heads album, and some of the best examples on record of the Hendrix influence on his playing. As the notes dive and swoop over the driving rhythm section, the feeling is that this is the natural progression from *Cry Of Love*. "I love to bend and stretch, it's my favorite thing to do. If there's a secret to it, I think it's in the way I equalize my solos. If I turn on my Big Muff, for instance, I'll also turn on an MXR 10-band Graphic Equalizer at the same time, which basically boosts the bass and mid-range and brings out the harmonics and stuff a little better."

Meanwhile Gaga's tour as opening act for the League of Gentlemen resulted in Adrian's becoming a member of the group that would continue the legacy of King Crimson. "For me, Robert and I playing together is like two sides of the same coin. There's a common ground that we meet on, and part of that comes from the fact that I was aware of his playing for so many years. I loved Robert's playing forever. Plus the fact that we both love fuzztones and sounds that are similar. Beyond that there are two different approaches. With songs like 'Discipline,' Robert and I will sit down and work out guitar duets which are basically his idea. Then I just have to sit and perfect them, since it's a style of playing that I'm not used to doing. The things that have rhythmic feels and a looser feeling are generally some of my germs. I go for the sounds and the real loose, undisciplined playing, and he goes for the real precise picking. Robert's very fast and very precise, and knows what he's doing. He really can tell you all the notes he's playing. I usually don't know what I'm doing, I just look down and say, 'Magic fingers, do your stuff.'"

In concert, the wisdom of Fripp's choice is apparent. Adrian is a natural front man, who seems completely at home in the Crimson environment. "I was always the singer and lead guitarist for lots of bands, so it's really back to being what I used to be, except it's a much heavier band than I ever fronted before. It's been a really scary transition. At first I was very insecure about it, because first of all, I don't play odd time signatures all that often. We never tell you that we're playing in 17/8, but we are. But I know the lines that we're playing and I know the transitions.

"That was one part of it. The second part that scared me was the role of being the lyrical spokesman for such a heavy group of musicians. I knew that, the music being of such complexity and having such an advanced outlook, you couldn't just come along and say the same old things. It was a problem trying to figure that out. It was good for me to do the first album. In retrospect, I wish I had done less of the rapping thing that everyone says sounds like David Byrne, and more real singing, like "Matte Kudesai" and "Frame By Frame." I'm not such a great narrator. I'm a better singer, I think.

"I try to be excited and exuberant onstage, and I genuinely am, because I love what we're doing. But I sometimes focus it in Robert's direction, if I can think of it, to try and get him to loosen up a little bit, because I know he's capable of it. People have this image of Robert Fripp which...is true and it isn't. It's not the complete Robert Fripp. When I was first getting to know him, our band, Gaga, was opening for the League of Gentlemen in Cincinnati. We were upstairs in the dressing room. I barely knew Robert, still searching for some basis of friendship there. A guy and his girlfriend came in the dressing room, and were trying to convince me that I knew them from years ago. I didn't remember them. The whole time, Robert is behind them across the room, so between this girl and the guy I can see him. And he keeps pulling his pants down. I'm looking between them, not even paying attention to these two people. They'd eventually see me looking between them and turn around, and he'd have his pants up. He'd pull them right back up, they'd just kind of look at me really queerly, like, 'What are you looking at?' It was so incongruous with my mental picture of Robert Fripp, the serious avant-garde composer and conceptualist, that it just flipped me out."

"Thela Hun Ginjeet," one of the "rapping things" on *Discipline*, got Adrian in a lot more trouble than mere critical disapproval. He was walking around the streets near the studio where the album was recorded, which happened to be in the very worst part of London. Suddenly he was surrounded by a gang of toughs, who grabbed the tape recorder from him. They were not overly pleased to hear phrases like "He held a gun against me" on the tape, and it took some very fast talking to convince them that Adrian was not an undercover cop. When they finally let him go, he walked around the corner and ran into two policemen. When they heard he was coming from a recording studio, they very matter-of-factly told Adrian, "You're carrying drugs," and proceeded to search him and file a police report before letting him go. "So what you hear in 'Thela Hun Ginjeet,' the very first time you hear me out on the street, and from there you hear me back in the studio after the real occurrence. That's why it doesn't make a lot of sense, 'cause I was so nervous. I really thought those guys were going to kill me."

But according to Belew, the Hendrixian feedback that frames the story is no chance event, but rather the result of a nearly exact science of sound. "The running sound behind the rap on that song is a kind of feedback where I go back to the amplifier. I have to face the amplifier, and the feedback is between the pickups and the amp, and also involves the chorus unit of my Roland Jazz Chorus 120 amp. I've discovered that by switching between the chorus and the vibrato, speeding it up, slowing it down, I can get different effects that way. Different angles will make it change pitch, and then you can shake it back and forth." In concert, this effect turns into a real warlock's dance. As Belew manipulates the different angles, and the resultant pitches, with geometrical precision, the magical potential of the electric guitar is revealed.

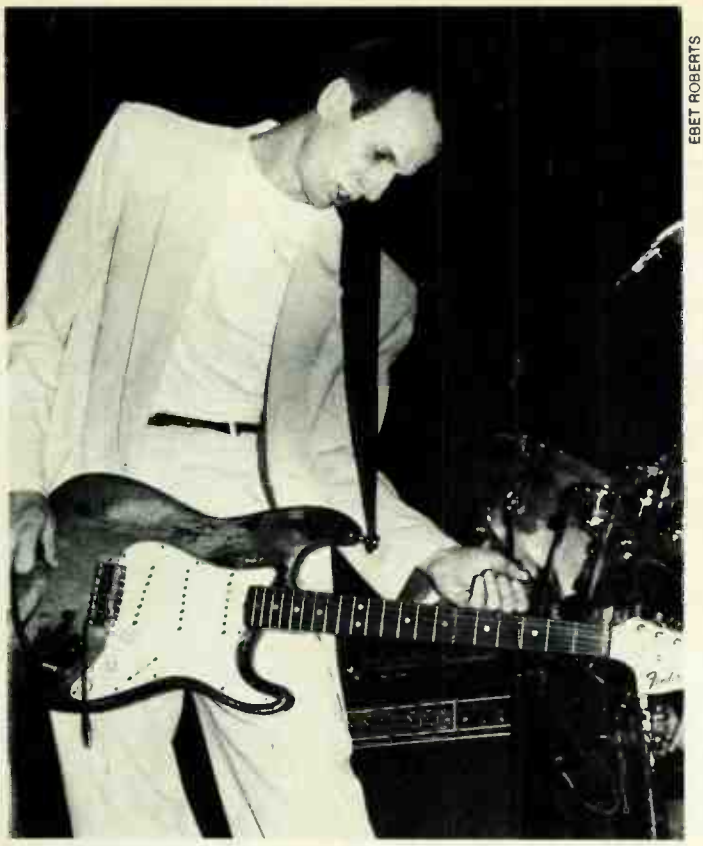
"I debated for a long time whether or not to even offer 'Matte Kudesai' to the band, because I thought it was too simple. When I was writing that I was thinking of a John Lennon-type song, where it's real blunt, honest, simple, just a direct statement. I played the melody on slide guitar at rehearsal one day and everyone said, 'Let's do it,' so I finally came forward with the lyrics.

"I use a slide for the seagulls at the beginning of the song. I play up around the pickup area, it's a way of swelling each note in, and I have a little delay on it. In the opening line, there's a note that hangs there for a long time and feeds back. Every day when we do our sound check I have to figure out where that note occurs in that particular room. Then I mark with a piece of tape where I'm going to stand that night."

David Bowie and Brian Eno would say, "We're not going to let you hear the song, we're not going to tell you what key it's in. We're just going to turn it on and you'll play from beginning to end."

Adrian's slide technique has been developing since the mid-70s, and he now has perfect intonation, as his playing on "Matte Kudesai" shows. I can do it with my little finger, but I get a better trill overhanded, like a steel guitar player."

To get the sound of "Elephant Talk," he uses an Electro-Harmonix Big Muff fuzztone, and an E-H flanger, set to bend the pitch of the notes. "I use the volume control to bring it in,



EBET ROBERTS

Belew uses a vast palette of tonal colors and visceral groans and bends from his beloved Strat.

and then slide the note up the neck."

"Elephant Talk" also contains a very Frippish solo in the bridge, one of the very few examples of Adrian's linear melodic style. Why doesn't he play more linear solos? "There are two reasons, actually. I've been trying so hard to stretch the realms of guitar solos a bit by using more sounds, where you just throw a bunch of colors on. The other reason is it takes a certain kind of feeling to the track that I'm playing to for me to feel free enough to play a linear solo. I really like it when the track has a certain amount of space to it. It's more like you're playing around a singer, where there's something going on and you play an answer to it."

Once you've heard how far Belew has already expanded the boundaries of guitar solos, the simplicity of his equipment is truly amazing. His main guitar is a '67 Fender Stratocaster, with 50s pickups and a tremolo bridge installed by Seymour Duncan. He also uses a new Ibanez Strat, and a fretless Musicmaster. He has used the same Roland Jazz Chorus 120 amp since 1977, the year it was introduced. "I have a little pedal board which was built for me by David Bowie's road crew. It's simply eight on-off switches and a little mixing console. If you plug a flanger into channel one, it appears on channel one at the footpedal as an on-off switch. It doesn't affect the sound, it's just a convenience. I use an A/DA flanger, and two Electro-Harmonix flangers. One of them is mounted on my mike stand, so I can get an effect I call regeneration feedback. I hit the guitar and turn up the volume knob on the flanger, and it starts regenerating this effect. Then if you start changing the rate and width of it, it starts sounding like jungle insects. If I get the rate set just right and then start turning it slower, it will make a sound like one of those jungle birds. I also have an Electro-Harmonix Big Muff, and a Graphic Fuzz for kind of a tube amp distortion. It basically boosts the bass and mid-range, and it brings out the harmonics a little better. I have an MXR compressor which I leave on all the time. When you're using it for chords, it has that breathing sound, where the notes pop out. The setting I use is sensitivity full up and the other knob at three o'clock. I also have a Roland Analog Delay, and an MXR ten-band graphic equalizer.

"All this stuff is going to be altered pretty soon, because I've been speaking with the Roland people about building me a special pedal board which will have a sixteen-memory microcomputer, so I can set up a number of effects and give them a number, like you do on a Prophet 5. I'm real excited about it. My aim is to eventually have it so that I don't have to look at the floor anymore. I hate that. I like to keep constant eye contact with the audience or the other players, and it really bugs me to be looking down and stepping on pedals."

Both Fripp and Belew use the Roland Guitar Synthesizer, with the GR-303 guitar. "The more expensive model I thought wasn't nearly as good, and Robert felt the same way. I used it on 'The Sheltering Sky' from *Discipline*, but that's about it. The problem is, I still love the Stratocaster. I have a real personal kind of emotional relationship with my Stratocaster, it fits me. For instance, to get that high, pinging sound like on 'Elephant Talk,' I hit behind the bone. You can bend notes up there too, and do little things like that. When I play that little area up there, my Stratocaster has a real nice little chord that I don't get on every guitar. I also bend notes, when I'm feeding back, by bending the neck against the body, grabbing the upper horn and the head of the guitar and pushing in opposite ways. The sound really gets in your body when you do it that way.

"The feedback and the little tricks like playing behind the bone and right-handed fretting, all that stuff goes out the window when I pick up the guitar synthesizer, but it opens up a whole other realm for that reason. I just bought one of their Stratocaster models, and I'm having it worked on by Seymour Duncan to see if I can get it closer to my guitar, because it's not very close to a Stratocaster to me. The neck feels different, the volume knob's in the wrong place, and the tremolo is just awful. What you really need to do is take your own guitar that you love and have it transformed into a guitar synthesizer. Then you've got it made."

Adrian's solo album, *The Lone Rhino*, like many first albums, has been a long time coming. The final catalyst was a meeting with Island Records owner Chris Blackwell, which took place while Belew was at Compass Point Studio in the Bahamas, recording Chris Frantz and Tina Weymouth's *Tom Tom Club*. "The making of the *Tom Tom Club* album was wonderful. I went to the Bahamas for three weeks with my family and had a great time. The only bad thing was the song 'Genius At Love.' That tune started out as a seven-minute groove, and it had a double fuzztone guitar signature throughout, and two extended solos. I have to say they were maybe the two best solos I've done on any record. And the engineer erased them, I would have to think on purpose, because he never liked it. I started playing the day I arrived, and the first thing he said to me was, 'No distortion, man.' The day I arrived in the Bahamas to do my album, Chris and Tina left an hour before I got there and left me a copy of the tape with a note that said, 'Oh, by the way, sorry about the solos in "Genius Of Love," Steve erased them.' That was a weird way of finding that out."

Adrian appears, not only on *Tom Tom Club*, but on Jerry Harrison's *The Red And The Black*, and David Byrne's *The Catherine Wheel*. "I was real excited by *The Catherine Wheel* when we were doing it. David, I felt, was really on a roll, I could see he was really into it, really going strong. My equipment was lost in transit from England, so I had none of my own effects or anything, which worked out okay. I really wanted to do something for David that was unusual. I was doing things like playing the guitar with a Tropicana bottle, retuning the guitar,

Robert Fripp's very fast and very precise, and knows what he's doing. He really can tell you all the notes he's playing. I just look down and say, "Magic fingers, do your stuff."

Listen to Jay Graydon, Steve Lukather and Dean Parks and You're Listening to Ibanez

UE400
MULTI-EFFECTS
19" rack mount
Compressor
Phaser
Overdrive
Stereo Chorus/Flanger
External Effects Loop
Insta-Patch patching matrix
Remote FET footswitch panel

UE405
MULTI-EFFECTS
19" rack mount
Compressor Limiter
Stereo Chorus
Parametric EQ
Analog Delay
External Effects Loop
Insta-Patch patching matrix
Remote FET footswitch panel

AD202
ANALOG DELAY
19" rack mount
Delay, Doubling, Stereo Chorus and Flanging modes
Headroom indicator
Complete delay modulation controls
Separate dry and delay outputs

LUKATHER

DEAN PARKS

Just listen to the playing of studio greats Jay Graydon, Steve Lukather and Dean Parks and chances are you're listening to the sound of Ibanez effects.

Each of these guitar monsters uses the Ibanez UE400 and UE405 Multi Effects Units and the Ibanez AD202 Analog Delay in his bag of studio tricks. Why? Because they're clean, quiet, versatile and most of all, they sound great.

Wherever you play–live or in the studio–use the next generation in effects–Ibanez.

Ibanez

The Studio Effects Connection

For a full-color catalog send $2.00 to: IBANEZ Dept. M
P.O. Box 469, Bensalem, Pa. 19020 327 Broadway, Idaho Falls, ID. 83401
In Canada-6355 Park Ave., Montreal P.Q. H2V4H5

anything I could to to stretch myself."

The title cut of Adrian's album, *The Lone Rhino*, contains one of his strangest sounds. "I had the rhino sound in 1979, in fact that's when it was recorded, we used the tape of that sound on the album. It's a much more complex sound to make, it concerns miking and a lot of other things. I took the slide and turned it to an oblique angle and hit the guitar, then turned up the volume control. I used a flanger to give it a breathy feeling."

The song "The Lone Rhino" was written in David Bowie's house in Switzerland. "It was one of those tunes that comes in your head at three o'clock in the morning. I wrote the lyrics down, memorized the tune and later worked it out on the guitar. I've always been fascinated with rhinos. I went to London once with my wife Margaret. She was standing on the other side of this rhino pit, and the rhino was out in the middle. I was looking at this rhino, thinking, 'Gosh, I love this animal,' and it looked at me and walked right over to me. It stood there in front of me, and I bent over and started petting it. I was rubbing its horn and all over its face and everything. People were gathering around, my wife was taking pictures, everybody was kind of freaked out, it was really a strange thing. My wife came over and was really excited about it, and bent over the pit, and he bucked his horn at her and ran off. I know there's some kind of connection there. The purpose of the song is to alert the people who are killing rhinos to cut it out."

The Lone Rhino is unmistakably Adrian's album, since he wrote and produced it, but it's also the album Gaga never got to make. "I just felt like it was the right thing to do, to get these people and play together again. I've known Cliff Mayhew from when I was growing up in Cincinnati. I always wanted to work with him because he's got very good melodic feeling, excellent technique and great intonation on fretless bass. Christy Blye plays piano and Bill Jansen plays sax. I really think that Bill is probably the most individual, unique talent that I know of. A lot of my guitar approach comes from things we worked out. There was a point with our band where Bill and I were getting on to this type of playing together where you just start, you don't know what each other's going to do, but we were really good at reading each other. Very ESP-like.

"The *Rhino* album represents to me a five-year chunk of my life where I went from being in bar bands and playing songs like 'Stop It' all the way up to now, where I'm creating things like 'Man In The Moon.'"

"Man In The Moon" is in some ways the most personal statement on the album. "My father died in 1970, and I was certainly not ready for him to leave. He was pretty busy all his life and I hadn't seen enough of him. This bothered me for years, I wanted to make some sort of statement about it. In the Bahamas, we rented a house for the band, and it had this broken concrete pier that went out into the ocean. One night I was standing there in the pre-dawn, looking out over this great horizon of ocean and beautiful sky, and I had kind of a surrealistic experience. I saw his face in the moon, and I felt like I was being lifted into the air. It was a feeling like my father saying to me, 'The family is gone, but you have a family now and you have to be strong, this is your time to play Dad.' It touched me and I couldn't put it into words then."

The song wasn't actually finished until the final days of mixing the album in L.A. "I sat out there behind the studio and cried while I wrote the lyrics. It flipped me out because it just poured out there at nine o'clock in the morning." By accident or design, the result is perhaps the most complete fusion of words and music on the album, the surging rhythm and backwards 'bagpipe' guitars providing a perfect setting for the surreal lyrics.

"I'm extremely glad it's on the album, it's my favorite song. I like the piece that my daughter and I did also. That's one of those transcending moments where something accidental occurs and you get it on tape. Our little boy, Ernie, is two-and-a-half, and we have a little girl, Audie, who's four-and-a-half. Audie went into the studio one night in the Bahamas and said, 'Dad, I want to play piano.' The tape was running, and I walked over and held my foot on the sustain pedal. I remember thinking, 'Maybe if I hold my foot on the sustain pedal, she'll play something pretty, with a little space in it.' And she did. I saw Gary Platt, the engineer, running around in the studio, switching things around, and I thought, 'Oh no, he's not getting this on tape, and it's really a transcendental moment.' It did get on tape, so I used it. I went back in the studio and put down a little violin kind of guitar thing. That made me feel really great. I thought, 'This is the end of the album for me, me and my daughter on the album together.'

"What I'm really shooting for someday is to get to the point of combining pop and avant-garde. I think a lot of people are trying to do that, but that's really my goal in music, to get to that point. I still look at the days when there were songs on the radio like 'Strawberry Fields.' That's a very off-the-wall, experimental song. *That* is what I wish they would be playing on the radio now, so I'm trying to do that in my own way. To get those things to happen and to get it played on the radio would be wonderful."

Meanwhile there's a new King Crimson album to write and record, new guitar tunings and techniques to explore, and some dreams for the future, including producing an Ohio band called the Raisins, making an instructional video on advanced guitar techniques and the use of effects, and recording with Paul McCartney. The last one isn't as far fetched as it sounds, since Belew was the first Westerner to record with the Japanese Beatles, Yellow Magic Orchestra. "It would be great to have this really bizarre avant-garde thing going on with a beautiful melody over the top of it. It'd be wonderful, I think. McCartney's got a great handle on the wonderful melody part of it. What if he just linked that together with a kind of an off-the-wall approach that maybe I could offer?"

Adrian Belew is certainly on a roll right now. He's quite possibly the greatest sonic innovator on guitar since Jimi Hendrix, he seems to be everyone's favorite session ace, and he's already played in two of the best bands of this short decade. How does a boy from Cincinnati turn into one of the major influences on the way rock sounds in the 80s? I'm still not sure, but perhaps the answer is contained somewhere in the following anecdote.

"My aunt Rhodie lived in Pinar, Kentucky. Her friends all called her Toad. She weighed maybe three hundred pounds, and she was a funny person, a hilarious off-color wit. We used to go out there when I was five for these family get-togethers that would go on for three days with loads of food and everybody playing poker and drinking beer. People would come from different parts of the country. I was little Stevie Belew to everybody then, and I had these little pants with the elastic waistband. Aunt Toad would say, 'Come here, little Stevie,' all my relatives sitting around, 'Let Aunt Rhodie see what you've got in your pockets.' I'd walk over and she'd feel in my pockets and go, 'Whoop!' and pull my pants down. I'd run off screaming and crying. Five minutes later, 'Come here, little Stevie, let Aunt Rhodie see what you've got in your pockets.' And I'd say, 'Unh unh, no, you're not going to trick me.' She'd finally talk me into it, and I'd go over and she wouldn't do anything, just feel around in my pockets and say, 'Oh, yes, that's nice.' So I was once again a sucker, you know. Because five minutes later she'd say, 'Come here, little Stevie, let Aunt Rhodie see what you've got in your pockets.' I'd come over, and, whoop! down would go the pants and off I'd go, screaming and crying. And there's a lesson about life in there somewhere. I'm not sure what it is, but...she was a funny woman." M

I later found out that the Talking Heads were at a point where they were kind of stuck. They had a lot of good rhythm tracks, no vocals...I came in and just breezed through; they sounded great to me.

Thanks for the Memory

TUSC Introduces the world's first 2 channel amp with a built-in pre-programmable memory.

Tusc Tube Amplifiers were designed by professional musicians for the discriminating artist. Features such as programmable overdrive and parametric equalization settings with memory not only allow for a wider range of tonal possibilities, from screaming leads to the mellowest jazz in town, but also enables the musician to recall these settings during his performance by remote footswitch. In addition to its remarkable memory other features include: two channels, channel 1 + channel 2 strap switch, master volume, treble boost, pre and post reverb, stereo input for guitars or keyboards, pre-amp line out, premium Fane speakers, ¾" plywood construction with rugged vinyl covering and removable wheels for portability.

Tusc has an amplifier to fit any playing style....Remember here at Tusc we can't afford to forget the musician.

For more information, call or write:

Tusc International Sales Office, Dept. M
3 Oval Drive, Central Islip, N.Y. 11722
(516) 234-3800, 234-6741 TWX: 510-227-4901

TUSC "The warmest sound under the sun"

WYNTON MARSALIS

THE NEW VOICE IN JAZZ

Fiery, fluid and charismatic, young Wynton has cut a swath through the jazz jungle with his breathtaking chops, his sensitivity and his surprising maturity.

By Joe Blum

I remember the feeling I used to get waiting all week to hear Monk or Trane, the feeling of excitement and anticipation; history was in process, about to be made or not made. As years went by this feeling subsided and going to clubs became more routine, like someone would say, "Hey, let's dig McCoy, Joe Ford's playing with him," or "Mingus is at the Gate, let's see who he's got." So I'd check things out and sometimes be pleased, sometimes not, but it seemed I had passed the age for adolescent exuberance. Since hearing Wynton Marsalis I believe I'm about to reenter that world again, having gone through a rite of passage for my own mid-age. Once more I'm waiting tensely in the wings for history to be made.

When Wynton's group first hits, they are *there*, right on top: execution, unity, phrasing. Everything is solid and sure, without the sense of groping you get from many contemporary groups. Marsalis is standing squarely on both feet. He sounds like he's done all his thinking before coming to the gig and is now totally ready to perform, present, communicate. He approaches the horn with a smooth and rapid (though legato) attack; any pauses are more for breath and spacing than for rumination. He may be searching, but he's not doing it onstage. This strong and assertive energy affects the whole

DEBORAH FEINGOLD

group, keeping everyone sharp and on top of the beat. Wynton says what he has to say, then gets off and lets the group play; his presence is relaxed and unobtrusive. The group will shift tempo and mood in an unannounced natural fashion which keeps the ideas consistently moving forward, whether the genre be hard-bop or post-Miles polymodal. Even in the slower passages the flow is there, no getting bogged down in sentimentality, no drifting off. Straight-ahead jazz from this twenty-year-old from New Orleans.

I first heard Wynton with Ronnie Burrage at Seventh Avenue South, a group which also featured his brother Branford on tenor and soprano. The following night he played with the New York Hot Trumpet Repertory Company which features trumpeters of no mean persuasion such as Olu Dara, Malachi Thompson and Lester Bowie, but it was Wynton's name I heard repeated at least a dozen times around the audience. Somehow a presence gets felt. Disregarding such questions as whether stars are made or born, or just where greatness lies, it is certainly possible to get aware of a presence. The audience at Seventh Avenue South received Wynton more as an honored guest than just another talented young man.

Like every first-rank hard bop trumpeter since Clifford Brown, Marsalis has come up through Art Blakey's band. Hired, like Lee Morgan, at the age of eighteen, Marsalis fulfills the personal and mythological requirements for the next hero with a horn. Such a young man must have a full, proud sound and chops of steel, be lean as a panther, all coiled musical muscle, and he must be recognizably on a quest. He can use the materials he finds along the way—as Marsalis uses Clifford, Hubbard, Woody, Miles—but he must also have an important something of his own. Well, Marsalis fits the bill—his trumpet sound is truly heroic and his technical bravura exceeds that of most of his predecessors—but even at this early stage, he threatens to be a lot more than a thrilling genre player who does it, ages, is replaced. It's there in his obvious intelligence, even in the immaculate way he dresses onstage, and in the palpable aura—you really must see him live—of future accomplishment that surrounds him. He looks like he's going to be a source, himself.

When talking to Wynton Marsalis you feel a warm disarming personality which gives little hint of the controlled energy and intense concentration which take over once he is onstage. I asked him if he really does all his thinking beforehand. "No. I don't know what I'm gonna play until I hit, but I work on making my transferal quick. I'm listening to the music, what the guys are playing. I'm confident, I know what I'm doing. But even if I don't know, I'll pretend I know; I'm concentrating on the whole continuum so I don't get lost. Sometimes you don't have anything to say, which means you should cut yourself short, but I don't always. Sometimes I'll go for something far and it comes off and I get really surprised, but that doesn't happen as often as I'd like, I'm just not at that level of spontaneity yet. The real work is afterwards, when you sit down and see what you have to do. Playing itself is easy, it's the thinking afterwards, the moving forward which is difficult. Getting the right inflections is harder than the technical stuff, but that just comes with time."

Wynton stressed the importance of listening, of general musical awareness and musicianship, as he described his experience playing with Art Blakey & the Jazz Messengers, a group he joined when he was just out of high school. "Before I went out with Art I had never even heard the Jazz Messengers, never, but it was a gig and I just tried to do it. It took me maybe a month to settle in. If you're a musician, you learn tunes! Bobby Watson helped me, he was the musical director. Guys like Art Blakey make you feel comfortable with the music; if I were to mess up a tune, he's not gonna get mad, he's gonna sit behind the drums and laugh, 'cause that's how we play the music. But there's other kinds of mistakes you don't make, like playing out of tune or being unaware of your surroundings, of what the other musicians are doing—what I call 'missing the music.' A lot of guys stand on the side, egos all blown up because they've learned one of Trane's cadenzas. The band is playing and they come up and play whatever they've practiced on top of it. They're not really listening; if the drummer shifts time or the piano player throws some different changes, they're lost. They have no business up there, really. It's essential to know what every member of the band is playing at all times, not every exact thing, but to know what's happening. Jazz is a music which must be studied thoroughly, not out of a book but with both ears. When I hear somebody play, that's my first question—'Are they listening to the band?'"

How do you get the confidence to play with Art Blakey at the age of eighteen? Well, it helps to have a father who's a full-time working musician like Ellis Marsalis. It also helps to have played with the New Orleans Philharmonic. Wynton played ball like other kids and wanted to be a doctor or lawyer, "something respectable." But at age twelve he settled into playing trumpet and lost all desire for anything else. How come? "I've always wanted challenges, and it's so hard to play. The harder something is, the more I want to do it. Maybe

"A lot of guys stand on the side, egos all blown up because they've learned one of Trane's cadenzas. They come up and play whatever they've practiced on top of what the band's playing. They're not really listening. They have no business up there, really."

not the playing itself, but the thinking, the struggle, the development. My heroes were Miles, Clifford, Bird, I read about them. Growing up black you're liable to have different heroes from Spiderman or Superman." Wynton stopped playing ball and became a very serious music student whose days were now filled with lessons, rehearsals, gigs.

"I didn't work with a jazz band until my junior year in high school, although I had played. Branford and I played together all along, but mainly in funk bands. There weren't that many people to jam with; I was staying home, listening to records, playing with my father—that was my built-in rhythm section. The kids played funk, which is fine, but not that many people were aware of jazz—*that* disappointed me. Especially the black community, you would think there'd be more people listening. New York might be better as far as that goes. But New Orleans has a rich cultural thing which just doesn't exist anywhere else. There are certain things that we do, routines like the 'second line.' Now the rhythm for the second line (sings rhythm) is the basis for all jazz rhythms, all rock rhythms, all rhythms that are played with a set drum—you can hear it anytime you put on an Ellington record, a Miles record, a Monk record, you can hear this beat. So I grew up around that. Even when I was eight or nine years old, before I could play, before I was even interested in playing, I was with the Fairview Baptist Church brass band, I was in the environment. There were things people would do just sitting around, call and response things—'we gonna party on Mardi Gras day'—things like the 'second line.' Everyone knew that stuff and growing up with it of course affected me. Someday I might write some music around this, not just now. There's a cultural togetherness that's hard to describe, and even though the musicians might not necessarily be jazz musicians, they're good musicians!

"As to why the jazz audience isn't larger, of course promotion has a lot to do with it, but there's also the sense of inferiority which has been engendered in black people and keeps them from freely identifying with their highest achievements, and then the way the black Church looks down on jazz as being too worldly, that hurts. New Orleans is a good place to live, but for working it's sad. Just like anyplace else, I guess, the brothers make less money. Even our funk band was making less than the white band that played opposite us, the same music. The funk bands don't offer much room for trumpet solos, but I'd Bogart a few. Mainly I'd just play my parts, sing some background vocals, although I can't sing."

Funk band one night, New Orleans Civic Orchestra another night, and yes, the New Orleans Philharmonic! He played the Haydn Trumpet Concerto at age fourteen, and the Bach Brandenburg Concerto No. 2 at the age of sixteen. Wynton describes these teenage years as being unbelievably busy but happy, even if he got lonely sometimes with such a rough schedule. Although he sees himself truly represented as a jazz player, his involvement with European music is real and ongoing. He even expects to do a classical record in the near future, probably with the Prague Chamber Orchestra. To do

ANDY FREEBERG

Marsalis joined Art Blakey, then toured with Herbie Hancock, Ron Carter and Tony Williams.

justice to both forms is a feat of concentration seldom encountered.

"The European experience is very different from the American experience, so the music is different. I can play it because I know my music is just as hip, so I don't have to change my basic attitude. I take it for what it is and enjoy it. My approach has to change to the extent that I have to put myself in that place, to understand the philosophy related to it, which is complex. It's hard to play both forms, very demanding, but I stay at home and practice—I don't go out that much. The classical attack on trumpet is different, the sound, the conception. But it's rewarding, and you get treated so much better when you play classical.

"I respect Gunther Schuller, but I generally don't care for any 'third-stream' music—I don't believe the two musics should be mixed. They're already mixed. Any further mixing (of jazz) cuts down on the African elements which are essential—why water it down? Classical music might profit, they get themes from jazz musicians all the time without giving them credit, especially American composers. They need the thematic impetus, although they won't admit it. Listen to all the improvisational sections, trumpets doing smears, things like that. Jazz is self-contained, it has its own history, it just doesn't need these influences exerted on it, it has its own emotional impetus. I like classical music for what it is, but I see it as a separate form.

"I do listen to other musics—Brazilian, Latin, African, Indian, Japanese—I don't know them that well, but I listen to them. I don't do it to influence my own music. Whatever I need to draw on is already in the music, in jazz. It's up to me to bring out a way of looking at it which is different. I don't need to use Japanese influences, for example, to make my music sound different. If it falls in, it falls in, but I don't look for that. I like it for what it is, I don't like mixtures. Fusion, as far as I'm concerned, is just a fabrication to sell records. Basically you have cats playing a solo on top of a funk beat. Let's make no mistake, it's not on the same aesthetic level as jazz; the audience gets confused because the record companies keep putting out fusion records and calling them jazz records. It's another example of compromising the black artist."

The past two years have seen Wynton go from Tanglewood to the Kool Jazz Festival, from funk bands to Art Blakey's Jazz Messengers, from there to a tour with Herbie Hancock, Ron Carter and Tony Williams, a contract with CBS Records and appearances in Europe and Japan. The morning I came by, his phone rang so much he had to take it out of the room so we could talk. The album on CBS, *Wynton Marsalis*, has gotten a lot of publicity, and it's natural to think of all the prodigies whose careers suffered because of too much attention at an early age. Will success spoil Wynton Marsalis? Perhaps not. "I'm not self-conscious about all the attention I'm getting; I know who I am. I've spent years trying to develop myself mentally, studying the music. I like being appreciated, but I know how far I have to get. A lot of people don't realize the extent to which the pressure exerted by the other guys who have played forces you to be humble. You can put on any kind of air, one of the great examples is Miles. People think he's arrogant, but that's not how it is. If he weren't humble, he would never put himself in situations where cats in the band know more than he does; he's figuring out different ways to play. The guys that are around me can play, they know more than me. I'm not worried about what people are going to say, I'm concerned about finding things to play that are original. I'm not self-conscious because I'm studying and learning. If someone likes what I do, good; if not, that's their opinion and they're entitled to that.

"The only thing I dislike is when people criticize without understanding the subject. There are rock critics, for example, who have the audacity to judge a jazz album. Now I'm a musician and I'd never judge a rock record. I might dissect it or analyze it, but I wouldn't judge it. Then there's the other extreme, critics who know a lot about the music, take it apart, but are concentrating only on the elements of the music which they know. It's fine to say, 'Miles squeezed a low B-flat on "My Funny Valentine" in concert,' but someone else has squeezed that low B-flat too! Musicians know that. I don't mind adverse criticism, but we should remember it's all personal opinion."

The CBS album was begun in Tokyo on tour with Hancock, Carter and Williams, then completed in New York with a different rhythm section. Brother Branford is also on the album and is part of Wynton's present group. Wynton is also recording an album, *Fathers And Sons*, which includes his father Ellis on piano.

"I'm getting my writing together, I'm starting to study composition with Hale Smith. I'm a student, I believe in studying. I'll sketch out tunes in my mind, sketch the whole thing out. I'm not avid about writing out a whole lot of music, I like to be able to tell a cat, 'This is your part'; if it's too hard I'll write out most of it. When I'm writing I'm thinking of the whole group. If I get a melody, I think, 'What setting can I put this in so it can have the maximum effect on the audience?' That's the problem of music, the problem that Beethoven had to figure out, the problem that Bird had to figure out: how to get what they were doing across to an audience. Musicians don't play for just musicians; a lot of people have said that, but it's bullshit. If you're gonna play for just musicians, you won't eat!

"The dilemma exists when you're up there and half the audience just doesn't know that much about music and your job is to convey something to those people *without* watering the music down. That's the responsibility. When I know people are responding on some higher level than just tapping their feet and saying, 'Crazy,' and acting hip, when I feel they're being touched by the musical message, are aware of what that is, that gives me a big boost. Because jazz is some profound music, and it has to be accepted on that level. Whether people listen, that's their prerogative, but the job of the musician is to make the music accessible, again without watering it down."

We talked awhile about the New York Hot Trumpet Repertory Company, Lester Bowie's answer to the World Saxophone Quartet. By the end of the performance I had seen, the group had rounded out to nine trumpets and were

continued on pg. 89

The new King Trombones

New models. New features. Renowned tradition. Now King is pleased to present seven new trombone models which incorporate our latest advancements. These include a new Student model, 4 new Professional models, and 2 new Symphony bass models. And, in addition, many new features are now available on previous models too.

An elegant gold brass bell. Its extra percentage of copper provides a warmer, darker sound with better projection.

A new "F" lever. For maximum comfort and ease of playing, a new "F" lever has been designed to be operated in front of the bell brace.

A carefully engineered new trigger mechanism on the 2 new Symphony bass models. Newly designed, it is actually an in-line dual trigger operated by thumb and middle finger. The specially built adjustable spatula gives your hand a customized fit.

And, as always, the famous King slide. All models feature this industry standard. It is straightened by hand, not machine. So meticulously gauged, in fact, that the tubes run on a true parallel.

King Trombones. The best of tradition and new features. It's all here. One-piece inside and outside, drawn slide tubes. With inside tubes that are chrome plated. And valves that are finely honed to such close tolerances, they won't leak internally. There's even a curved bell brace that says King with every note you play.

King trombones are made the traditional King way with many steps painstakingly executed by hand, from the lapping of slides through final buffing and polishing.

New King Trombones. They're everything you expect of a King. And a whole lot more.

King Musical Instruments, Inc.
33999 Curtis Blvd., Eastlake, Ohio 44094

Play your best with a King

THE BAND

THE ROBBIE ROBERTSON INTERVIEW

BY JOSHUA BAER

Saying goodbye to the business of making music is not a gesture many musicians can afford to make. Breaking in, getting heard, making a name, building an image—these are the usual concerns of a performer, and they usually take everything he's got. Once a career is flying, it takes special courage and a rare sense of timing to bring that career to a close. In 1976, the Band had been performing together for sixteen years: eight years in taverns, burlesque bars, honky-tonks, supper clubs and football victory parties, followed by eight years in concert halls, amphitheaters and stadiums. They announced that they would perform their final concert on Thanksgiving night at Winterland in San Francisco and that several "friends" would be joining them. The concert was billed as "The Last Waltz," and a film would be made of the occasion.

The concert came off as planned and the film, *The Last Waltz*, was released in 1978. Directed by Martin Scorcese (*Mean Streets, Taxi Driver* and *New York, New York* were his best known films at the time), the film was an extraordinary musical and cinematic statement. It showed Paul Butterfield, Eric Clapton, Neil Diamond, Bob Dylan, Emmy Lou Harris, Ronnie Hawkins, Dr. John, Joni Mitchell, Van Morrison, the Staples, Ringo Starr, Muddy Waters, Ron Wood and Neil Young joining the Band in a celebration of saying goodbye, of putting the final touch on the Band's sixteen years together.

At the center of the celebration was Robbie Robertson. He had written most of the Band's songs and had always been the Band's lead guitarist, so it was natural to expect his role in *The Last Waltz* to be a strong one. What was not expected was how well Robbie Robertson looked on film, how he lit up the whole picture with his guitar playing, his tales of life on the road, his magnetic presence. Reviews talked about how the camera flattered him, about natural acting ability; some executives even offered him a role behind Sylvester Stallone in *F.I.S.T.* But there was another story behind the emergence of Robbie Robertson. Robertson had always been very good at whatever he did. The story was how well he had managed to keep it a secret.

He started playing guitar and writing songs at thirteen, in Toronto, Canada. Ronnie Hawkins, the King of Rockabilly, recorded two of his songs when he was fifteen. At sixteen, Robbie joined Ronnie Hawkins & the Hawks. By the time Hawkins & the Hawks parted company a few years later, Robbie was the lead guitarist of a very hot little band which featured Levon Helm on drums and mandolin, Rick Danko on bass and violin, Richard Manuel on keyboards and drums and Garth Hudson on organ, saxophone, accordion and anything else that was handy. Bob Dylan heard the Hawks and asked

"We had been everywhere three times. We had done everything three times. If we had decided to keep it going it would only have been for the money, and the Band has never operated that way. We wanted one last statement, and it was more than I expected it to be."

ROBBIE ROBERTSON

HOWARD ROSENBERG

them to accompany him on his world tour. He had some ideas. He wanted to try rock 'n' roll. The Hawks obliged him. In 1968, they reemerged in Woodstock, New York as the Band, and came out with their first album, *Music From Big Pink*.

No one has ever known exactly what to make of the Band, and no one knew what to make of *Big Pink*. The album sold well, but raised questions. Who were these guys? Where did they get this act of coming out of nowhere and playing so well? The songs had a full-blown, seasoned quality—they were the kind of songs a group produces during its prime, not on its debut album.

When the second album, *The Band*, arrived in 1969, *Time* and *Newsweek* threw around phrases like "country rock" and "backwoods Bach" but missed the point: the new kids on the block weren't kids at all, but an ensemble of talented, mature musicians who had a handle on a sound that came right out of the heart of America, did good things to your soul and then turned around and went right back where it came from. For more. And in the middle of that sound was the man who was writing the lyrics, arranging the songs and bringing them to life: Robbie Robertson.

Eight albums followed over the next nine years. No attempts were made to set up Robbie Robertson as a genius, a wizard of songwriting or the brains behind the Band. The Band didn't do things that way. Its character was ensemble first, personalities later. But to the listeners who fell in love with the Band's music, it came as no surprise that Robbie Robertson's star should emerge so brightly in *The Last Waltz*. After all, didn't he produce the picture? Recognition was meant to happen—an overdue event which could not be held back. When *Carny* (which Robbie produced and acted in) came out in 1979, it became apparent to the friends and fans he had made over the years that the magic had not ended with *The Last Waltz*. Robbie Robertson's touch was all over *Carny*: the light, the characters, the problems, the solutions; the picture was like a three-dimensional version of one of the songs off *Stage Fright* or *Cahoots*. And when Martin Scorcese's *Raging Bull* arrived in 1980, everyone who loved the music again had Robbie Robertson to thank.

He is not your run-of-the-mill, garden variety star. Much of what he will be remembered for is yet to come. If there is a common thread to the things he's done, it's his ability to have positive influence on an event from behind the scenes, or perhaps from the edge of the scenes. The world of entertainment needs more people like him but, of course, there aren't any.

The following interview took place on the afternoon of February 2, 1982 at Robbie's large brick house in Los Angeles. *The Last Waltz* had just been rereleased by United Artists Classics and was enjoying a stronger second run, especially in New York, than its original release. Robbie looked healthy and seemed relaxed during the four-hour session. He has a deep, warm voice with an edge to it that gets sharp when he talks about things which disappoint him. He laughs easily. He has large hands which look Indian and have long guitarist's fingers. Whether they're empty or holding a cigarette, they're almost always in the air, moving in time to whatever he's saying.

MUSICIAN: *The Band's songs are laced with stories, voices, questions, dreams—they present quite a contrast to the ballads of war, peace, love and revolution that people were listening to during the late 60s and early 70s You were quoted in a 1969* Newsweek *article as saying, "Where we come from, we don't hate our parents." And while other groups were calling themselves Moby Grape or Vanilla Fudge or the Velvet Underground, you wanted to be the Crackers, then the Honkies and settled finally on just the Band. Did the Band consciously move against the prevailing popular currents of that time?*

ROBERTSON: When we were getting ready to make *Big Pink*, there was a very strong thing going on about how, if you were fucked up, it was because it was somebody else's fault. It was your mother or your father, or the last generation. It got obnoxious. We never had that relationship with our parents. We were separated from them and we used to sit around and we would talk about our parents—we missed them—and we would laugh about the funny things they did. We made our first album and we thought, "Well, that's what we do, that's kind of the way we play and that's the kind of songs we write," and we took a picture in there with all of our mothers and fathers. We did it as kind of a nice gesture—it had something to do with the kind of songs that were in there. I don't know. Not very much of it was consciously clever or rebellious or against the grain. It was just kind of where we were at.

MUSICIAN: *Was there a conscious attempt on the first three albums not to match up names with individuals in pictures? It's hard to tell who's who.*

ROBERTSON: It was just natural. We never thought about it

until people pointed it out. It was just the ensemble attitude.
MUSICIAN: *In preparing for this article, I asked friends of mine what they had thought when they first heard* Big Pink. *Many of them said their first impression of* Big Pink *was that they thought they'd heard the music before but then realized they hadn't and wondered why it sounded so familiar.*
ROBERTSON: Now that *was* a conscious effort. We were trying to do a type of timeless music. We were thinking, hopefully, you could listen to this in twenty years or fifty years; we'd admired so many people whose music had lived on, regardless.
MUSICIAN: *There's a quote in one of the press releases: "We've always had a lot of pain and struggle to everything we've had to do. We were never surprised at our success because we were working at it too hard."*
ROBERTSON: Well, we had been around so long already. Can you imagine? We were together eight years before we were successful.
MUSICIAN: *"The Rumor," "Daniel And The Sacred Harp," "The Shape I'm In" and "Stage Fright" all evoke a sense of loss, of sacrifice. In one of the songs on* Street Legal, *Bob Dylan says, "Sacrifice was the code of the road." By the time the Band recorded* Stage Fright *(the album), had events evolved to the point that the five of you were beginning to feel as though you'd lost something?*
ROBERTSON: You mean in terms of innocence?
MUSICIAN: *Had life stopped being simple?*
ROBERTSON: Yeah. I hate to answer with a yes or no like we're in court, but it's true. We had something that we were experimenting with and it was only ours—it had in one sense been shared in a way that you feel wonderful about, but then it gets taken and it gets talked about and—mentally, healthwise, success was not the best thing for the Band. It confused people. It brought out where people were striving or pushing. The inspirational factor had been dampened, tampered with in a certain kind of way. The curiosity wasn't as strong. We didn't compensate for it, we didn't try. We just did what we did and, rather than it being a consistent thing for a period or something, it was not the center anymore. It was spread out and watered down in a kind of way where we were then thinking about tours and posters and things like that. It comes with the package and nobody was surprised, but it was not uplifting.
MUSICIAN: *You're talking about the concerts and the traveling?*
ROBERTSON: I'm talking about the way you deal with the situations, what it drives you to. Some people, it drives them sane. Some people, it drives them crazy. Some of them, to drink. And some of them, it drives them into a hole. And so it tampered with the thing that—I don't know. Everybody was so easily satisfied before and then it got harder to do what we did at ease. It was the nature of the combination of the guys in the Band—it disrupted something in the creative process. It got harder to get back to that point, and we couldn't do it as consistently.
MUSICIAN: *And yet* Rock Of Ages, *which followed* Stage Fright *and* Cahoots, *has that timeless quality you spoke of earlier.*
ROBERTSON: *Rock Of Ages* happened to be a particularly good time for us to do an album—it was right to do it on New Year's Eve, it was right to do it with Allen Toussaint (laughs). When he was working on *Rock Of Ages* with us, it was the first time he'd ever seen snow in his life! I mean, he became *ill* just looking at the weather. I'd wanted to do something with either Allen Toussaint or Gil Evans. They were the two people that did things that sounded like what I was hearing. I met with Gil Evans and we talked about it. I'd still like to do something with him. I think he's brilliant and does something that nobody else does.
MUSICIAN: *Did* Rock Of Ages *exceed your expectations?*
ROBERTSON: Yeah, in some cases it really did.
MUSICIAN: *It seems as though, with the albums, you would always move away from the solo and toward the harmony, especially on the first three records. Often it's difficult to figure out who's playing which instrument or who's singing which vocal. The Band really was an ensemble, and this was despite the fact that each member had no small amount of individual talent. Was that deliberate?*
ROBERTSON: Yeah, it was. We didn't have to talk about it that much. We'd been together already a long time so everybody kind of found their little notch and could fill up the vacant spot. All the time the guys would say, "Why don't you sing this song?" Because I got to sing the song to teach them the song and it happened hundreds of times where they'd say, "Good, you sing this song." But it wasn't as much fun for me as saying, "No, *you* should sing the song, and *you* should do the chorus and *you* do the high harmony," and then hearing it and saying, "Actually, I think if would be better if *he* did the high part and then *you* came in."
MUSICIAN: *Did you ever take any of the lead vocals?*
ROBERTSON: I sang every once in a while on certain things. I sang on the first album, that song "To Kingdom Come." And I sang "Out Of The Blue" on *The Last Waltz*. I did a thing on *Islands*—just here and there. But I avoided it as much as possible because I didn't think it was healthy. I write the songs, I play the guitar, I do this, I do that, all of a sudden it's going to be...
MUSICIAN: *The Robbie Robertson Medicine Show.*
ROBERTSON: None of us really wanted that. In most cases they could sing the songs better than I could. And in a lot of cases it wouldn't have mattered. But it was healthier to keep the ensemble thing—it really made the Band the Band.
MUSICIAN: *What happened when Garth hooked up with the Band? Did he really give the rest of you music lessons?*
ROBERTSON: We had known Garth for a while and had gone to hear him play in little clubs—jazz clubs he was playing in or else with the rock 'n' roll band he was with—and he was just a kind of phenomenon to us. I mean the range of music that he knew. So when we finally talked Ronnie Hawkins into hiring Garth, we thought, "That's it." But Garth came with a stipulation, you know, that he would be our music teacher at the same time as joining the band and that we would *pay* him for being our music teacher. Now, put in that kind of way, you say, "Wait a minute, is this guy saying that we don't know enough?" Or "Is it a prestige thing?" We didn't get it. We didn't know what it was. But he came with the band. And he gave us music lessons. And we paid him for the lessons.

Mentally, success was not the best thing for the Band. It confused people, they were striving or pushing. The inspirational factor had been dampened, the curiosity wasn't as strong. We didn't compensate for it, we didn't try.

Actually, in the period and for years after that, a tremendous amount of our musical sophistication—if there is any—really came from Garth's background. And with the kind of chord structures and harmonies that we've used and combinations of instruments and which one on top in the melody and which one on the bottom—a tremendous amount of that comes from Garth, if not all of it. So, at the time, we thought it was some kind of gaff, and had to go along with it because we wanted him to play in our band. Eventually it fizzled out; we would do it when we were practicing or learning some new songs. We'd get stuck and we'd say, "Hey, Garth. How do we do this?" He'd always have the answer.

I don't know about now, but there's no question in my mind that, at the time, Garth was far and away the most advanced musician in rock 'n' roll. He could just as easily play with John Coltrane as he could play with the New York Symphony Orchestra as he could play with us as he could play with Minnie Pearl. He was just remarkable. He could listen to a song and tell us the chords to the song as it went along, I mean, songs with complicated chord structures. It widened our

The Band on Record

Pre-*Big Pink* recordings by the Hawks exist, but finding them is not easy. You might look for a Ronnie Hawkins & the Hawks album—"It may be called *Mr. Dynamo*," according to Robbie Robertson—released "around 1959" by Roulette Records. The Hawks (without Ronnie Hawkins) released two singles for Atlantic—"Leave Me Alone" and "Stones That I Throw"—before turning into the Band and hitting their stride with *Music From Big Pink*.

Music From Big Pink (Capitol) is a big, strong collection of songs, a record that goes to work on you the moment you hear it. "I Shall Be Released" (by Bob Dylan), "Tears Of Rage" (which Richard Manuel co-wrote with Bob Dylan), "The Weight" and "Chest Fever" (both by Robbie Robertson) are the classics, but each number has something to appreciate.

The Band (Capitol) was recorded in 1969, much of it in Sammy Davis Jr.'s poolhouse in Los Angeles. The material bears no trace of southern California—"We could have recorded it in Timbuktu," says Robbie. Many of the Band's in-concert classics come from this album: "Rag Mama Rag," "The Night They Drove Old Dixie Down," "Up On Cripple Creek," "Across The Great Divide," "The Unfaithful Servant" and the incredible "King Harvest." The instrumentation is forceful and exact, the singing brings tears to your eyes, and Robertson wrote or co-wrote every song.

Stage Fright (Capitol), recorded in Woodstock in 1970 and released later that year, retains all the simple strengths of the first two albums, but carries an extra burden. The sense of loss, of misplaced simplicity, is so strong you could almost cut it with a knife. You feel for the people behind this music, but the sorrow of success gone sour has never sounded better. Robertson wrote or co-wrote every song.

Cahoots (Capitol) was recorded in Woodstock in 1971. It casts about with a certain recklessness: "Life Is A Carnival," "When I Paint My Masterpiece," "Shootout In Chinatown," "Smoke Signal" and "The River Hymn" are among the Band's more accomplished individual songs, but the sense of "an album with character," is not nearly as intact as it was on the first three records.

Rock Of Ages (Capitol), a two-record in-concert album recorded live in New York on New Year's Eve, 1971-1972, is the one Band album everyone should own. With a great horn section, horn charts by Allen Toussaint and innumerable smoking solos by individual Band members, *Rock Of Ages* sets out to say it all and ends up doing it.

Moondog Matinee (Capitol) was recorded in 1973 at Bearsville, New York. It's a back-to-the-roots album that doesn't sound like one; the songs carry all the punch of the first three albums and are even a little better recorded.

Planet Waves (Asylum), though not a Band album, bears mentioning because the Band appears on the album with Bob Dylan. The album was recorded in three days in November 1973. The guitar/piano/vocal arrangement on "Dirge" is special; the album as a whole is not.

After The Flood (Asylum), released late in 1974, is the in-concert album documenting the 1974 Band/Bob Dylan tour. The most notable thing on the album is Bob Dylan's voice, which sounds like it's being carried off by wild horses every time he reaches the end of a verse. *After The Flood* succeeds as a live album but can't touch *Rock Of Ages* in terms of captured electricity.

The Basement Tapes (Columbia), a remixed collection of previously unavailable (except on bootleg) songs recorded by Bob Dylan and the Band in 1967 and 1968, came out in 1975. "Tears Of Rage" is the quintessential shared moment between the Band and Bob Dylan; "Too Much Of Nothing," "Million Dollar Bash," "Tiny Montgomery" and "Please Mrs. Henry" all go to show what a fine time there is to be had in writing the best songs of your life and recording them with your friends. There's a sense of knowing when to laugh, when to cry and when to be silent that pervades this important two-record set.

Northern Lights/Southern Cross (Capitol), the Band's first studio album of original material since *Cahoots*, was recorded in 1975 at their Shangri-La studio in Zuma Beach, California and released later that year. It's almost a great album and almost a disappointment; the concentrated, seamless power of the early records comes and goes. "Forbidden Fruit" and "Acadian Driftwood" are unforgettable classics.

Islands (Capitol) came out in 1976 and is pretty much what you might expect from the Band's last album on their Capitol contract. You just get the feeling that the Band's minds were elsewhere, which they were.

The Last Waltz (Warner Bros.) was where their minds were focused. While the concert took place at Winterland in San Francisco on Thanksgiving, 1976, the album did not arrive until the film's release in 1978. It is a stunning, live album. Rick Danko's singing on "Stage Fright," Richard Manuel's singing on "The Shape I'm In," Garth Hudson's saxophone solo at the end of "It Makes No Difference" and everything Levon Helm does—vocals, drumming, mandolin—makes you wonder if the Band's last night just might have been their best.

scope, and it was just a lot more fun. We could do things. If we picked up something that we wanted to do just like the version we'd heard, and we wanted to use the same harmony that they did in the horn section or background, we could do it. It wasn't like a guessing game, like we'll miss something and use the excuse that we're doing our own thing. No. We wanted to understand exactly how the sound was made, that cluster of notes or something so we could do that and it would help us with something else later.

MUSICIAN: *What finally turned out to be his motive behind the lessons? Didn't it have something to do with making his joining a rock 'n' roll band a little easier for his family to swallow?*

ROBERTSON: Garth comes from a very sophisticated musical background; the conservatories, the training, and for him to take up with a rock 'n' roll band was like throwing it all away or something. He didn't care that much. He did the lessons just to satisfy his family.

MUSICIAN: *How did "The Genetic Method" evolve? Was it out of the organ work at the beginning of "Chest Fever?"*

ROBERTSON: In concerts, we would do "Chest Fever," Garth would play the intro to it and then he got bored playing the intro so he'd play something else and then he would change *that*. When we were doing *Rock Of Ages*, we had it planned out that I was going to look at my watch at midnight and I was going to tell Garth, "It's midnight," and we were going to do "Auld Lang Syne." But, because we were anxious about this, we started a little bit too soon, so he had to play and play and play, killing time waiting for midnight. It became a musical piece in itself. So I asked Garth, "What are you going to call this thing? I mean, you can't call it the intro to 'Chest Fever'; it's longer than the song."

MUSICIAN: *It became a regular part of the concerts after that?*

ROBERTSON: Yeah, it became a chance for the rest of us to take a breather. Garth would just go out there and fuck up everybody's heads for a few minutes.

MUSICIAN: *I don't think I've ever seen a performer look happier than you looked in* The Last Waltz. *What was it about the concert that made you so happy?*

ROBERTSON: Well, first of all, this dream—I was watching the direct reality of this dream right before my eyes. I knew I only had to do it one time (laughs). And so far so good, as we were going along. I mean, we had to learn twenty-some-odd songs we'd never played before in our lives, so every time out of the chute it was like throwing the dice. It's hard enough to remember our own stuff, let alone everybody from Joni Mitchell to Muddy Waters.

MUSICIAN: *Once the Band had decided to stop performing, how did you arrive at the decision, not only to end that era with a concert, but to script and produce a feature film of that concert?*

ROBERTSON: It wasn't any brainstorm. It happened more accidentally, really, and we never looked upon it as an end to an era. It was just our band, our own predicament. We had done it for sixteen years, and there was really nothing else to learn from it. But if you have a choice, I mean, anybody would sooner go out with a celebration like that one than on some sour note.

MUSICIAN: *Was the idea of filming the concert an idea that you introduced to the rest of the Band?*

ROBERTSON: Yeah. The initial reaction was it was a great idea to be able to document this in some kind of way, even if it was just for some sort of musical archive, but there were so many complications already, musically, technically, with the concert, that nobody really wanted to be bothered with it that much. Everybody was really like, "Well, fine, as long as it doesn't get in the way too much..." I mean, at first, nobody was that excited about the idea. Levon was concerned about our other responsibilities and thought we might be short-changing some other things by having to concentrate on the film. Which was what made me think that we had to get somebody who could really handle it.

Thanksgiving, 1976: *The Last Waltz* concert with operatic set and *Gone With The Wind* chandeliers. MARK MANDER

MUSICIAN: *When you started rehearsals for* The Last Waltz, *how long had it been since you'd performed?*

ROBERTSON: You know, I'm not really positive. I don't think it was like a long, long time but it had been a few months.

MUSICIAN: *It wasn't the final concert on a tour?*

ROBERTSON: No.

MUSICIAN: *Was there a sense of euphoria? Of letting go?*

ROBERTSON: It was a tremendous relief. Not that it was bad or anything, but it was just—you get anxious to move on with your education in life and with things that you want to do, and dreams....

MUSICIAN: *You don't want to retrace steps.*

ROBERTSON: Not if you can help it. I mean, if you're lucky enough or else have enough ideas just to keep you floating where you don't have to do the same thing over and over, you can keep teaching yourself more things. It's really an extraordinary opportunity. It was a euphoria of some sort. But mainly also the idea of the concert and that things were clicking and that when I looked around I could see all these people, not just the artists, but some of the greatest cinematographers in the world: Martin Scorcese on the sidelines, Michael Chapman with the lighting, Boris Levin who figured out the look of the stage for the concert.... It was just a thrill to look around at the audience too; the audience came dressed for the occasion. They didn't have to, but they took it upon themselves.

MUSICIAN: *Although there was a lot of enthusiasm, the concert never got too loose or spontaneous.*

ROBERTSON: I didn't want it to turn into a jam session.

MUSICIAN: *Exactly. It sounded as though you had been playing with Neil Young, Van Morrison or Eric Clapton for years. Was that because the material had been well rehearsed, or did everything just click?*

ROBERTSON: With some of the artists, we had a chance to do some rehearsing. With some of them we didn't have much of a chance at all. Mostly, it was just a special night—one of those times when it was hard to go wrong.

MUSICIAN: *You mention in a press release that nobody turned you down when you asked them to come and play. Did you have particular songs in mind for each artist when you called them up?*

ROBERTSON: Some of them, and some of them not. I mean, you didn't call up people and say, "Okay, here's what you're gonna do." It wasn't like that. And it wasn't that people didn't turn me down in the thing, I mean, that sounds a little presumptuous. It was just a matter of telling people what the idea was and that I felt honored that they would participate in the occasion, if it was convenient for them, because some of them were on tour, some of them were halfway around the world. All kinds of complications.

MUSICIAN: *How about Emmy Lou Harris and the post-concert song you did with her at the MGM soundstage—was "Evangeline" what you specifically wanted to do?*

ROBERTSON: I'd written "Evangeline" as part of *The Last Waltz Suite*. We did it in the concert and we did some of the other things from the suite at the concert too. But when we were done, it's like all of these artists represented an element of popular music in their own right, like Muddy Waters represented blues, Neil Diamond represented Tin Pan Alley, and when we were all said and done, there were a couple of influences on our background that we had missed. We hadn't got to point out gospel music and we hadn't got to point out country music. So that's how we came to the conclusion of doing "The Weight" with the Staples and "Evangeline" with Emmy Lou Harris. Emmy Lou Harris was fresh and kind of represented a new school of the country music thing and also she's very photogenic. She has a great relationship with the camera.

MUSICIAN: *In the film, during "Evangeline," there's some smoke with blue and orange filtered lights playing on it—*

ROBERTSON: That smoke was ice. It was ice that Scorcese had done to diffuse the thing a little bit.

MUSICIAN: *To make it a little less hard-edged?*

ROBERTSON: Yeah. The song was about this area in the Everglades, that bayou where you visualize it in a misty way, so he was just kind of going with the song.

MUSICIAN: *I read that you and Martin Scorcese wrote a 300-page shooting script which choreographed every camera movement to the lyric and music changes.*

ROBERTSON: Well, he did, really. What I did was give him the information on all the material. I would let him know how the introduction to the thing went, what instrument it was, and then he had all the lyrics to the songs and I would say who took the solo, or how it was traded off. So what he did, he had this thing made up where, on the side of the page, he wrote in all the lighting, the camera moves that he was going to try his best to get during the concert because, when there's an audience there and everything, you can't just do whatever the hell you want.

MUSICIAN: *You can't exactly control events.*

ROBERTSON: No, you can't. So that's why we did the sound-stage things too, to kind of balance it. To say, "It isn't only this. This isn't the only way to look at it. When you do it *this* way with one camera just like you'd shoot a movie, you get much more of an opera feeling."

MUSICIAN: *It creates a certain illusion. There's a visual equivalent of magic in what he's doing.*

ROBERTSON: Yeah, well, it's magic *because* he knows what he's doing. I don't know anybody else that does, really. When it came time, after we knew who most of the artists were going to be and we were getting to the point where this was something that'd be worthwhile documenting in a manner that wasn't lame, I started to go through books on directors. I wrote down Martin Scorcese's name and, when I ended up, that was the only name on the list.

MUSICIAN: *I read that you and he looked at John Ford's* The Searchers *while you prepared for* The Last Waltz. *Was that to get a sense of the rich lighting?*

ROBERTSON: Yeah, Marty likes that three-stripe Technicolor look. We also looked at a lot of other stuff. Visconte things—*Sense, The Leopard.* We looked at Sergio Leone's *Once Upon A Time In The West*, Michael Powell's *The Red Shoes*, Vincent Minelli's *Cabin In The Sky*, and we looked at a bunch of music films. I don't think we ever made it all the way through one.

MUSICIAN: *How is it that you were able to put a deliberate end to your relationship with the road when so many other artists have just kept going until it killed them?*

ROBERTSON: I don't know. It's one of those things that to answer it sounds like you know something that nobody else does and I don't think that's really true. A lot of people go on forever and ever and it doesn't kill them and they do better all the time. For other people it doesn't work that way. And some people do it until they're asked to leave. With the choices of the above, I thought, "Gee, I'd rather do something really special, and in a thankful manner." Just to give some kind of thanks, to give something *back* to the situation.

MUSICIAN: *One segment of* The Last Waltz *is like a crash course in the blues. Paul Butterfield does "Mystery Train," Muddy Waters does "Mannish Boy," then you and Eric Clapton trade guitar solos on "Further On Up The Road." How much rehearsing went into that particular segment?*

ROBERTSON: We ran over it a couple of times with Eric; I think we got a chance to run over it once with Muddy. It was done in San Francisco at the hotel—the Japanese one—the Miyako. They got that place downstairs, a reception room where they have Japanese bar mitzvahs or something. We tried three or four songs with Muddy Waters. I really wanted to do "Forty Days." But Butterfield said there's nothing in the world like Muddy Waters doing "Mannish Boy." I mean there's nothing like it if you don't drive the poor man until he has a heart attack. And Butterfield wanted to do this breathing exercise where he holds a note for five minutes. So we ran over them and it was easier for us to do "Mannish Boy." The reason we did "Mystery Train" was because we had this version that

Low tech, high quality; the Band did much of their best work in their own intimate basement studio. ELLIOTT LANDY

we liked—

MUSICIAN: *The one on* Moondog Matinee*?*

ROBERTSON: Yeah. Junior Parker had done the original version and he was one of Butterfield's heroes, so we decided to combine these two things. It took Butterfield—it was a little complicated for him to get used to our version but he finally did.

MUSICIAN: *Both Muddy Waters and Ronnie Hawkins have a reaction that's distinct from the other guests'. It's definitely not a Neil Young or a Van Morrison kind of reaction.*

ROBERTSON: (laugns) Yeah, I know. They both thought, "What am I doing here?" is what they thought. But in the meantime they hold their own as well as anybody does the whole night.

MUSICIAN: *When did you first hear Eric Clapton play blues guitar?*

ROBERTSON: I heard the records from England. I wasn't very impressed, at the time. He got better. I remember Sonny Boy Williamson saying, "God, I went to England. Those kids over there, they buy me everything, they treat me like God and they all want to play with me and they're terrible. They can't play worth a shit."

MUSICIAN: *Wasn't that in reference to the Yardbirds?*

ROBERTSON: Yeah. He said, "But they all want to play so bad that you can't say too much about them." But he told us stuff. He said, "They don't get it. They don't get it yet." But it did develop into a particular kind of rock 'n' roll for them. Cream certainly didn't end up sounding like Sonny Boy Williamson.

MUSICIAN: *During* The Last Waltz, *you and Eric Clapton are a study in antithetical styles. You're in motion during your solos; you pronounce the solos with your body. Clapton stands there; smooth, sort of silk-like, and lets his fingers play the guitar. Do you think he's one of the greats now?*

ROBERTSON: Yeah, I do. He's one of the greats because he was great before they figured it out. He was already there. I was much more guitar-conscious before *Big Pink*. But when I started writing those songs, I didn't want nothing getting in the way of the song. I wanted the songs to be the thing, the translation of those dreams or those stories. But if you ever heard stuff I did with Ronnie Hawkins—there was only a couple of people around even playing that way in those days. Nobody even knew that you used different kinds of strings. They couldn't figure it out. "How do you make that sound? Is it with a slide or with your finger?" It was still that much of a mystery.

MUSICIAN: *How much did you have to do with Butterfield's band during that pre-*Big Pink *period? Didn't you play together in Chicago?*

ROBERTSON: Yeah, I went. One time we were going to play in Texas and we were going from Canada. Levon and I left and the other guys were coming in a few days later. This is post-Ronnie Hawkins. So we were going to Texas and we stopped in Chicago, Levon and I, just to stop somewhere and also we thought we'd hear some music on the way. I didn't know Butterfield. I knew Bloomfield because I'd played on a couple of John Hammond records and Bloomfield was the piano player on the record because he wasn't too good then. I mean he was okay but he chose to play the piano. So when we went to Chicago, I called Bloomfield. We went to this club where Butterfield was playing, and Bloomfield had told him something—I don't know what—so he asked me if I would get up and play with him. So I got up to play, and he left the stage! Butterfield. He left me up there with his band. To try and figure out what the hell to do. But then I got to know him, over the years.

MUSICIAN: *For the amount of time he spent making it and promoting it, the movie* Renaldo & Clara *was certainly more important to Bob Dylan than the albums he was making during that period, and I don't think it's going too far out on a limb to say that* The Last Waltz *meant more to the Band than your last two records. Is recorded music no longer the only place to make a major musical statement? Has the focus of our culture shifted to such an extent that film is now the desirable medium?*

ROBERTSON: Not unless somebody does a lot more homework and figures out how to do it. Because I think it's embarrassing, what people's concept is of the way music should look. Like if you see these things on cable TV, somebody will come on and sing their latest song from their album—Kim Carnes, or whoever. And you see these film things; it's the dumbest shit I've ever seen in my life. It's like jeans commercials with somebody pretending they're singing a song. I mean, are we regressing? What in the world has gotten into people's heads? I watched this thing that Hal Ashby did with the Rolling Stones a few weeks ago, the cable thing on TV.... Not there. Thank you. Good night. And to watch music on TV, to see somebody who you even think is great—you see it and you think, "That's it? I wish I hadn't looked." It's awful. That Rolling Stones thing, it was terrible. Dumb-looking, childish, no concept, nobody had any ideas. They thought you get a bunch of cameras and everybody's there shooting and you figure out what cameras.... Come on. That's not it.

I sang every once in a while on certain things. But I avoided it as much as possible because I didn't think it was healthy. I write the songs, I play guitar, I do this and that, it was healthier to keep the ensemble thing—it really made the Band the Band.

MUSICIAN: *Are you going to be working in that area?*

ROBERTSON: Only for the fact that it annoys me so much. Even on shows that try to do something half decent—*Saturday Night Live* tried. I never wanted to do that show but Lorne Michaels is from the same hometown and for a year and a half they called and bugged us about doing that show, and I said, "What for? I mean, why? It's going to be the same old shit." He said, "No, we're going to use more cameras and we're going to do this and we're going to rehearse more. You guys will play more music than anybody's ever done on the show before." Which we did. And they tried. They had cameras up above and cameras underneath and they had all these shots figured out and they tried very hard to do something, but it still wasn't good enough. I mean, it's just an attitude. TV directors don't know how to do it.

MUSICIAN: *One of the truly magic things in* The Last Waltz *is how well the camera knows the faces of the members of the Band. There are some very private angles—it's like you had been watching each man's face for sixteen years, those images were inside you and the camera came and found them.*

ROBERTSON: That had a lot to do with Scorcese. He said, "Hey, listen, I've seen that audience shot. I want to look at it from where we have never seen it. When someone is singing, like Levon sitting at the drums, we all see him from here. I want to see it from *there*, you know, to get inside the thing in a way."

MUSICIAN: *That's true; you never see the audience in* The Last Waltz.

ROBERTSON: It's bullshit. It's like hype. What are we, trying to convince people that the audience liked what was going on?

MUSICIAN: *There are some great moments between songs, and just when songs are about to end....*

ROBERTSON: That's what Marty says. "Where people don't know where they are or what's coming next—that's the kind of stuff I want to see." There were things like where Eric Clapton's strap breaks on his guitar. Normally they say, "Well, you cut that part out." Scorcese said, "Are you kidding? When have I ever seen Eric Clapton's guitar fall off?" Martin Scorcese is constantly thinking of those shots, of the magic. Like when the camera comes down on Bob Dylan's head. Or that one angle on Muddy Waters through the whole song. And then at the very end when we hit the last chord, that's the only cut—when you see Muddy Waters do this (makes a beckon-

ing motion with his hand)—whatever that means. That's what's great about it; I don't know what it means. I think Marty was so smart in that stuff because they could have gone back into the dressing rooms. But he said, "I don't want to know what people do behind that curtain. I want to know, but I don't want you to show me." In that Rolling Stones thing, they come on and then they're back in the dressing room. They let the air out of the mystique right away.

MUSICIAN: *It's a lot more exciting to imagine somebody sitting back there drinking Jack Daniels than it is to actually see them do it.*

ROBERTSON: It lets you down.

MUSICIAN: *That leads into* Carny, *which is such a rich, wonderful yarn. All I could think about the first time I saw it was how much like your music it was. The carnival, the voices, the traveling, the fears....*

ROBERTSON: That was the parallel for me, too.

MUSICIAN: *Could you say a little about how making a picture affected you, say, as opposed to recording an album?*

ROBERTSON: Well, it wasn't like, "Gee, should I do this or record an album?" It just came down to what story I wanted. And I liked that story. It was personal for me because when I was young, before I went off on my rock 'n' roll adventure, I worked in a carnival. I left that experience and it just stayed with me. It's one of Americana's very special, creepy, wonderful things. In all of the images and pictures and stories that you tell, there's no way of avoiding the traveling carnival. It's a conglomeration of freaks and hustlers and illusions and lies. There's such a parallel in a lot of ways to rock 'n' roll music. It never really changed much for the carnival, only that the carnival turned into local fairs and cattle shows and became clean-cut. The origin of the traveling carnival was this thing that everybody wanted to get rid of. They wished it would just evaporate.

MUSICIAN: *Like the gypsies.*

ROBERTSON: Yeah, it was like that. Everybody fucked with them, they got it from every angle. Everywhere they'd go, you got to see about somebody, you have to pay somebody because you're in somebody else's neighborhood. As it goes on, the squeeze just becomes tighter. When I read the script, I was thinking about using the writer for some other project I was working on. I read the script by accident. It had been

Conversations With Danko and Helm

By Geoffrey Himes

MUSICIAN: *How was the Band able to achieve such a perfect balance of instruments? Everything fit together so well...*

DANKO: If I'm playing with five people on stage, everyone should find his own space inside the song. That way you can hear everything, and you complement each other in a way that goes beyond harmony. The trick is concentration.

MUSICIAN: *But what if people get in each other's way?*

DANKO: I don't play with people like that. When the ego gets involved, it prevents people from paying attention to their space or to anyone else's space. When people start taking parts, they covet space and (clicks his fingers) that sinks them. But when the puzzle becomes unanimous — boom! (Rick throws up his arms and grins.)

MUSICIAN: *With a group that played together as long as the Band did, was there a problem with things getting stale?*

DANKO: For the first sixteen years of my life, I ate with my parents every day. Now I love my parents, but it got old sitting around the table — the same stale jokes. Then I separated from that and played with the Band for sixteen years. Once again it was like eating around the table every day. Now, when I get back together with my parents, it's wonderful. When the Band plays again, it'll be for all the right reasons.

MUSICIAN: *You co-wrote "This Wheel's On Fire," but didn't do that much songwriting before your solo albums...*

DANKO: It just didn't seem as necessary. It was hard to get anybody's attention. It's hard to sell a simple idea, but once you've sold it, it just rolls down the hill like a snowball. People don't understand how complicated the Band's music is until they sit down and try to play it. The Band is like rare jazz. I tried to make my own music a little easier, mainly so people would understand my songs.

MUSICIAN: *Do you enjoy working small clubs now that you're out on your own?*

DANKO: It's a great feeling, because you're right there in people's laps. You either cut the mustard or go home.

MUSICIAN: *I noticed you've switched from the fretless bass you used in your Band days to a fretted instrument.*

DANKO: I'm playing rock'n'roll now. Steel on steel is better than steel on wood for this situation. It also gives me more freedom to concentrate on my singing, because when you play fretless, you really have to be listening. With the Band, the fretless just melted into what we were doing. You kind of slide around, playing a little softer with more half-shades.

MUSICIAN: *When I saw you in D.C. you were bouncing all over... you looked like you were on the verge of collapsing into laughter.*

DANKO: We've been living in California for seven years now, and it wasn't till I got back here that I remembered what spring fever was all about.

MUSICIAN: *In the Band's music the individual parts were always selflessly folded into the ensemble shape of the song. Did that ever restrict you?*

LEVON: There's only a certain amount of room in anything, a song included. There's some things that just won't fit. You're supposed to not do those things and do the things that will fit. That's supposed to satisfy you. If you feel hemmed in, if you feel you have to play down minor changes in the middle of a major progression (laughs), you'll have to find someone who'll put up with it.

MUSICIAN: *But doesn't it get frustrating to not stretch out and show off what you can do?*

LEVON: We're not there to do what we want to do. We're there to do what we're supposed to do.

MUSICIAN: *As a rhythm section, the Band couldn't have been tighter. Where did that rapport come from?*

LEVON: It's just time. After you've played with someone for a few years, it's like being neighbors with them. You can anticipate a lot of their movements. It makes you able to judge how a musician's going to play. You know how he's going to treat a certain section of the song or even more importantly, his attitude towards the song.

MUSICIAN: *You were the first Band member to do a solo project; you got to fulfill every musician's fantasy: to join Booker T & the MGs. Was it a big change to have all those name musicians, rather than doing a more personal statement?*

LEVON: With the RCO All-Stars I felt strength in numbers. It's just a hell of a lot more fun to cut up anything with your friends, no matter how good or bad you do it by yourself. The better it is by yourself, the more lonesome it is. The worse it is, well you know how that is. The main reason the All-Stars didn't go faster and further and longer was too many chiefs and not enough Indians; too many schedules and too much outside advice.

MUSICIAN: *You were unbelievably convincing in* Coal Miner's Daughter. *Did you prepare for the role by living in Appalachia for two months, or did it just come to you?*

LEVON: It was pretty easy. You got someone combing your hair, someone telling you what to wear, and someone telling you what to say. They make it real soft. The hardest part was when they wanted me to sing "Blue Moon Of Kentucky" (drawls). Now as you may recall, Bill Monroe first did that song, and Elvis Presley had a good shot at it, too. I asked that producer how he'd like to follow Monroe and Presley! But I did it anyway.

MUSICIAN: *It seems that you like to work.*

LEVON: I don't worry myself about songs and production. I just play drums in the rhythm section. When I'm working I feel like I'm successful. When I'm not, I feel useless as hell. And it's pretty hard to be a solo troubadour with a set of drums on your back. A drummer needs at least a bassist and a guitarist to even talk about music, so you're already talking about a crowd.

MUSICIAN: *It seems significant that both you and Rick Danko, the rhythm section, are the ones to form bands and hit the road.*

LEVON: Rick and I need to get out there on the road (laughs). Right now I'm trying to get some calluses back on my hands and toes and live up to my union card.

around for about five years. I read it and I talked with the writer and told him that I cared about the subject matter. But I said, "You're not going to get this project off the ground, nobody's going to make this movie." So we sat down and rewrote it, went to the studios and it was like I went and saw three people and three people said, "Yes."

MUSICIAN: *Just like that?*

ROBERTSON: It wasn't difficult at all to get it off the ground. There were other complications that came into it later—I was pretty happy with the movie, although it wasn't what I really wanted out of it. It could have been a classic, classic movie, but the storytelling wasn't right and actually, when it came down to it, we didn't shoot the script.

MUSICIAN: *Was* Carny *given a fair chance?*

ROBERTSON: The reviews for the most part were very good. I mean, on that end, too arty. When they start to like it too much you get concerned that, "Oh my god, it's art time," and it's really not art time. When Lorimar Films released *Carny*, they went out of business. So it didn't really come out. The movie wasn't really released. The company only spent $146,000 to release the film *throughout the whole country.*

MUSICIAN: *Did the rock press and what it thought of your music ever count for anything with the Band?*

ROBERTSON: We were well received, to the point that I didn't think they knew what they were talking about. I didn't think it was that good. I wasn't convinced. I had my own feelings about the situation and they missed a lot of things and later on caught them. There was a guy—Greil Marcus—who used to surprise me quite often because he wrote things and then came back later and wrote other things and wasn't afraid to say, "I was looking here and I was distracted in looking here and I totally missed what I came for."

MUSICIAN: *Do film critics carry more weight with filmmakers than the rock press does with musicians?*

ROBERTSON: Definitely. And in the theater more than films.

MUSICIAN: *When I think of classic Band numbers, I hear the individual voices: Levon singing "The Night They Drove Old Dixie Down," Richard singing "The Shape I'm In," Rick singing "Stage Fright." Would you write a song with a specific person's voice in mind?*

ROBERTSON: Maybe a little bit.

MUSICIAN: *Did you hear Rick singing "Stage Fright" as you wrote it?*

ROBERTSON: Not before I really had the song. I thought maybe, but I didn't know for sure. I thought maybe Richard could do it better.

MUSICIAN: *For the most part, you'd feel who was right once you started hearing them sing it?*

ROBERTSON: Yeah, and they knew too. There's no question that Rick can sing "Stage Fright" better than Levon. Or that Levon could sing "The Weight" better than Richard. You know what their sound is and what they can do and you try to make the best arrangement you can. When you're not sure, you have one of them sing one half and one of them sing the other half.

MUSICIAN: *Did something happen once an album came out where you felt an obligation to perform the song the way it was on the album?*

ROBERTSON: We tried very hard to make the live performances like the records. I've heard so many people's records that are great, then I've heard them in person and it's a big letdown. We thought it was a cop-out, to do the songs and do a big long solo in the middle. If you're going to do a different version of the song, then do a different version, but we tried very much to show that we could do it as good as we could on the record. A lot of people said, "Well, shit, you might as well listen to the albums as go and hear them because they sound like their albums." But we were *trying* to sound like the albums. We were trying not to be disappointing in comparison to the albums. And when we wanted to do another flavor, that's when we did *Rock Of Ages.*

MUSICIAN: *In a* Rolling Stone *piece on the history of the Band, Jonathan Taplin talks about hearing "The Night They Drove Old Dixie Down" for the first time, and about your telling him that you wrote the song at Levon Helm to let him know how much the events in the song meant to you.*

ROBERTSON: First of all, I never wrote the song for Levon—that came after. I never sat down and said, "Now I'm going to write a song for Levon." After I got a handle on the song, on what the song was about, then I thought, "Geez, this would be a good song for Levon to sing, because a lot of these things in the song I've heard him say in his own words." I thought he could sing it, obviously, with more sincerity than some Canadian guy. But I think it was a little embarrassing for Levon to hear that I wrote this song "for" him or "at" him or because of him. It makes you embarrassed to hear stuff like that. It was a great thing to be able to do for my friend, in a way, but it was accidental, too. I'd had the song for a while—I didn't even know what it was about or what it was called. I was just kind of humming it—I had a couple of words here and a couple of words there.

ELLIOTT LANDY

The members of the Band all doubled on other instruments, some of them quite strange.

MUSICIAN: *Is that the way you would write them, over a period of time like that?*

ROBERTSON: Whatever way I could get them. Sometimes I'd think of the title first. Sometimes the first line, sometimes I'd get all the chord structures, sometimes I'd just have the chorus. There's nothing clever. I've found that you sit down to write a song and, what the answer is, later, is that it's all I could think of at the time. If I could have thought of something better, I would have, but that's all I could come up with that day.

MUSICIAN: *Where did you meet Levon? Where did you first hear him?*

ROBERTSON: In Toronto. He was with Ronnie Hawkins & the Hawks. They were all from Arkansas. It was Ronnie Hawkins & the Hawks and then there was this little kid playing drums. He looked like a little kid—you couldn't believe this guy was the drummer. And he was terrific. Terrific to look at and great to hear—terrific all the way around. So I knew him. I became a little bit friends with him before I was with Ronnie Hawkins. After I joined Ronnie Hawkins, that's when we became close.

MUSICIAN: *When Ronnie Hawkins asked you to join, was part of the reason you were happy to do so because you knew Levon was going to be there?*

ROBERTSON: Yeah. There was something—a very secure feeling about it. I felt that eventually about all the members of the Band. They're all unique characters you could read about in a book. Very, very different from each other. I mean the difference between Garth and Richard, the two keyboard players—millions of miles.

MUSICIAN: *When you started out, did it ever occur to you how long you'd be together?*

ROBERTSON: Never thought about it. I was sixteen.

MUSICIAN: *When did it dawn on you that you had something that was a cut above the other bands you'd heard?*
ROBERTSON: We all thought we were doing something special way back, early.
MUSICIAN: *I'd like to get some background on "King Harvest"; how it was written, how it became a classic....*
ROBERTSON: "King Harvest" was part of the theme of that project, of that album (*The Band*). When I was writing most of the songs for that album it was that time of year, and at that time of year Woodstock was very impressive. Everything turned red and orange and it just made you think this breeze was coming in—it was quite noticeable. It made me think of how this was the culmination of the year for so many people. And then the history in the background, our forefathers—that's when it all came down, whether the year worked out or not. So, thematically, in that record, I kept coming back to that, and "King Harvest" was the most focused of any of the material as far as coming right out and saying it. "This tells us whether we're happening or not."
MUSICIAN: *Was "King Harvest" a fairly easy number to arrange or did it take a lot of work?*
ROBERTSON: It wasn't easy. It's a little bit complex in the chord progression of it. There's a sifty feeling we were trying to get. It's like subtle and bold at the same time. Parts of it have these different elements. It was something that when we were done with it we were quite proud.
MUSICIAN: *How about "Rag Mama Rag"?*
ROBERTSON: "Rag Mama Rag" was like, "Well, this is an extra one and if we don't have anything better to do we might as well cut this one." It didn't have very much importance to it until after we recorded it. It showed something else that we could do: Richard plays the drums, Rick played violin—we got to show something else that we do in a style that doesn't exist. You know—"Name this music!"
MUSICIAN: *How about "The Weight?"*
ROBERTSON: "The Weight" was another one that after we recorded it, it became what it was. It was like, "Okay, this doesn't have a very complicated chord progression, it's just kind of traditional, so we'll cut that when we get stuck for a song." And then we cut it and we thought, "Gee, it's kind of effective when you hear it back at you like that." It happens sometimes. A song takes on a character after you've done it.
MUSICIAN: *And "The Unfaithful Servant?"*
ROBERTSON: Another chapter in the story. All these things happened—obviously there's a Southern element.
MUSICIAN: *Is there some kind of freed slave thing going on?*
ROBERTSON: It takes place in that kind of period. Those things are not said, but you envision things going on when people lived a lifestyle like that. When you used to be able to call somebody an unfaithful servant was obviously out of a period that we don't live in.
MUSICIAN: *It's unusual for people writing songs to be able to allude to things as successfully as you did. Usually statements are made: "I want you," or, "I need you," or, "Where will I be without you?" You never did that. You talked around your subject—alluded to it as if it were something that couldn't be spoken about.*
ROBERTSON: Sometimes you find when you say something too directly, it lets you down. So, sometimes a little bit of vagueness—I don't mean abstract-wise—I mean just by telling the story, but you don't tell it in a way like, okay, here's a story: "A guy comes out and gets killed and they dig up the body a year later and they find it's a different guy." You can tell the story without it being so....
MUSICIAN: *You don't have to hit somebody over the head with it.*
ROBERTSON: Yeah. That's not what's the most interesting thing about it anyway. What's interesting was that there was this amazing-looking stone in the middle of the desert. Well, what's amazing is not the stone. It's the people that come and look at the stone and talk about the stone.
MUSICIAN: *Or talk to the stone.*
ROBERTSON: Yeah, that's where your story is. In some cases I just took for granted that this is taking place in another time that I can write about, that I know about. I was more relaxed with things that I was sure felt that way.
MUSICIAN: *"River Hymn" has that quality. So many of these songs we've been talking about evoke that bygone era, that "other" time. Where do you pick up this sense of the past?*
ROBERTSON: To me it was something that, because it happened, because I'd read about it, I seemed to know more. And it was precious, that time. It was a time when the family was family-oriented, the buiding of this country was going on.... I could pick it up and imagine it. Things that you read that somebody's writing about now—it really sounds like jelly bean time in comparison to when you read about something that happened twenty or fifty years ago. There's so much more season to it, so much more character. What are you going to write about now? Okay: "Then they came back home and they watched TV." It's not quite the same as, "The whole congregation gathered on the banks of the river," All of a sudden you think, "My God, I can imagine it. I can see it." It's like this isn't exactly the way it looked, but this is a way of *imagining* how it looked. I'm going for the feeling. Not how clear the lines are.
MUSICIAN: *From one of the interviews in* The Last Waltz, *it sounds as though the Band was a lot closer at one point to becoming Sonny Boy Williamson's band than Bob Dylan's band. How much time passed during those events? You were in West Helena, you looked up Sonny Boy Williamson, you jammed with him, made plans, went back up north, then you heard that he had passed away, the call came from Bob Dylan and you and Levon flew out to play with him at Forest Hills....*
ROBERTSON: It was about two months. We were playing in a club near Atlantic City, just earning some money and killing some time.
MUSICIAN: *What was the first concert with Bob Dylan like?*
ROBERTSON: It was just strange. People were upset by his wanting to play rock 'n' roll. The music wasn't very good.
MUSICIAN: *Did you get to practice before the concert?*
ROBERTSON: We got to rehearse some. But we were rehearsing with these other guys, Al Cooper and Harvey Brooks. We just did it. It wasn't much and I complained about it at the time, quite a bit to Bob, saying, "This isn't what it is—go out there and fumble through these tunes—this isn't it." I was foolish enough to think that if we played the songs good, that they wouldn't boo. It didn't matter. We got so we played real good with him and they'd boo it as a ritual. I mean, it's really incredibly commendable of Bob Dylan, because everybody was saying, "Get *rid* of these guys, they're destroying your career."
MUSICIAN: *Did he tell you to play loud?*
ROBERTSON: No. We've never played loud. But we weren't controlling the sound system. They had the system turned up real loud.
MUSICIAN: *How much did you modify your style for the larger audiences?*
ROBERTSON: We worked on it and we got to understand the material better. We found a way of performing it that Bob liked very much. He had a feeling of a surge of power and volume, and he was drilling these songs into the audience. He wasn't just subtly flipping them out there, he was drilling at them. And he liked that, he liked doing that. He would scream when we played; as soon as we started playing, he started screaming. He had never sensed that surge of volume and power, so when it was there, it just made him, you know, shoot for the heavens. We got so we could do it pretty good and it was eventually quite a feeling to think that we didn't change nothing. You think, well, you modified your thing and came around and finally the people liked it. No. We didn't change nothing. We did a tour in '74 and we played the same way as we did back then. I thought, "Oh my God, here we go again! It's tomato time again." But everybody thought it was fine. So it was quite a feeling to think that the world came around and we didn't. Or we couldn't.
MUSICIAN: *Did Bob Dylan ever say to you in so many words what he thought he was doing when he broke away from the*

Robertson convinced Dylan to tighten up his early electric shows, but still the tomatoes flew. JIM MARSHALL

The things that you read now sound like jelly bean time. Today it's "They came back home and watched TV." That's not quite the same as "The whole congregation gathered on the banks of the river."

folk music and jumped head first into electric rock 'n' roll?

ROBERTSON: It was just what he wanted to do. He never discussed it like it was any big deal.

MUSICIAN: *When the audiences were booing and throwing tomatoes and people were telling Bob Dylan to get rid of you, did you just decide that this was the way things were going to be for a while?*

ROBERTSON: I thought that eventually he was going to come and say, "Listen, Robbie, we tried and I guess it's not working out. Because it's just us, and then there's the rest of the world. And we seem to be the only ones that believe it, so I don't know if that's enough." But he never did. He never caved in. I must say it was truly amazing. Everybody later on said, "Hey, I always said that it was a great combination, you guys. You worked together like a hand in a glove." Everybody said that. It wasn't true. Because I was very sensitive about it in the beginning when people were saying, "Get *rid* of these bums. These bums are killing you."

MUSICIAN: *Obviously you didn't see it as a long-term arrangement.*

ROBERTSON: It didn't really matter to us. We were already a band and whether we played with Bob Dylan or Sonny Boy Williamson or by ourselves, it didn't matter.

MUSICIAN: *Were there any particular concerts with him that you remember?*

ROBERTSON: Just somewhere that they were so vicious. There was a place in England where the people actually attacked the stage, attacked Bob and had him, like, down. People had things like scissors in their hands. It was quite frightening. I mean, you were thinking in terms of instruments as weapons, that you're going to have to knock somebody's head off. "I hate to break my guitar, but...."

MUSICIAN: *Were these split concerts or all rock 'n' roll?*

ROBERTSON: No, it was split. It was called "half and half," but the second part was a lot longer and the songs were longer and the ordeal was longer. Everything. You had to wait for the people to stop booing to start the next song.

MUSICIAN: *Were you there when he tuned his guitar for an hour and a half?*

ROBERTSON: That was in Paris. He actually couldn't get it in tune. It had the wrong strings on it or the neck was out, or something had happened and he would get it in tune in one chord and he would change chords and it would be totally out of tune. And he couldn't get it in tune with his harmonica. He was really trying to get it in tune. But the people saying and yelling things were making it worse—his concentration. It wasn't a smart-ass thing on his part. He was trying to get it in tune and genuinely was missing.

MUSICIAN: *Were you writing songs during that period?*

ROBERTSON: Yeah, *Big Pink* and some of *The Basement Tapes*.

MUSICIAN: *You say in an article, "Bob taught me a certain liberty, he broke down the whole tradition of songwriting before my very eyes."*

ROBERTSON: What it meant for me was a sense of relief in a way, because he wrote more poetry-oriented things than I did. But that just made me think I could write these stories and not feel like that every song I'm writing is, "There was a tall oak tree and a bad one broke..." and that everything was like, "Once upon a time...." I was inclined to write songs like that and it didn't make me feel as self-conscious about writing

SIGMA

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

Each Sigma instrument is individually inspected and adjusted by CF Martin craftsmen at our Nazareth plant . . . . an important point when considering an imported guitar. And once a Sigma guitar leaves Nazareth, Pennsylvania, the Martin commitment to quality continues with a full one year warranty from date of purchase.

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

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

them, after he had already disrupted the whole thing in the way that he did. When I was writing, I thought, this is only going to work if Jimmy Rogers was singing it. I would have songs I'd be embarrassed to tell people. It broke down that barrier, and I wasn't embarrassed after that because he just kind of opened up the door.

MUSICIAN: *Did the Band move to Woodstock initially to be with him after his accident?*

ROBERTSON: That was one of the things. He had this accident and we were kind of concerned. A broken neck—it wasn't like he was bruised up a little bit. And at the time we were getting ready to do another tour. So we didn't know about that and he wanted us—all of a sudden he got this sense for once of not being all by himself in a situation. And we were not feeling well in New York City. It was tough at that particular time. We couldn't afford it and it wasn't fitting into our lives after a while properly. So Bob Dylan and Albert Grossman and certain other people that had known Woodstock said, "Why don't you try this out for a while? Come up, you can play some music, we can do this and that and finish *Eat The Document*...." So we kind of dwindled up there one at a time. We found that we could concentrate. And at the same time the tour faded away. That didn't seem to be an interesting idea after a while. Then we got to making *The Basement Tapes*. We were quite busy. We thought it was coming pretty good. Bob was writing songs—bing! bang! boom!—they were coming out faster than he could type them.

MUSICIAN: *How did it happen that the Band did that world tour with Bob Dylan but did not appear on* Blonde On Blonde *or* John Wesley Harding?

ROBERTSON: Well, a couple of things. On *Blonde On Blonde* we were touring at the time and Bob had just gotten a bunch of material. And he'd gone to Nashville and recorded a few things, trying out this idea of whatever he was trying out. Then he asked me to go to Nashville with him for the rest of *Blonde On Blonde*. But to take everybody from where they were to go to Nashville was over-complicated. It was not practical. *John Wesley Harding* and *Music From Big Pink* were recorded at just about the same time. He had recorded *John Wesley Harding* and he said, "Okay, now maybe you and Garth can put on the other instruments." But we got used to hearing it like that and it was pointless. He thought he was laying down the tracks was the way he first thought of it. Then it became something else. When I heard *John Wesley Harding* I liked it very much. I thought it was unique and I thought it was the right kind of unique after *Blonde On Blonde*.

MUSICIAN: *It was a kind of refuge. It gave you the feeling that this was where he went after the accident, after all the acclaim and after all the booing and tomato throwing. Who moved West first, you or Bob Dylan?*

ROBERTSON: Bob Dylan was living out here. He had a house—he was out here temporarily for some reason—I can't remember it now. I came out here for some business things I was dealing with at the time and also I had gotten very tired of living in the country and I wanted a change. So I came out here and it was a while before I saw him. Then eventually we talked about doing the (1974) tour together.

MUSICIAN: *Was that how you got back together for* Planet Waves*? Because of the '74 tour?*

ROBERTSON: Yeah, it was. We were going to do this tour and he had a few songs written and he thought, "Do you think it's possible that we could cut this album before we do the tour?" So we went in and tried to do it. It wasn't the best circumstance to be making an album under. We were rehearsing songs for the tour and preparing and figuring out how we were going to do it and it was like in our spare time we were making an album. We made it real fast, like three days. Some of it we got pretty good, but in all due respect to the songs I don't think we had the opportunity to concentrate as much as we could have. There was nothing but the distraction of preparing for the tour. It was the first tour he had done in eight years.

MUSICIAN: *Is there any way to encapsulate what knowing him and sharing a life with him has meant to you?*

ROBERTSON: The only thing that I know for sure is that it doesn't matter with certain people that you've gone through certain things with—periods of time pass but I don't feel any further away from them. Like, if I don't see Bob Dylan for a while or I don't see one of the guys in the Band for a while, it doesn't get any further away from me. Because of our experiences together. Musical and personal. Maybe it's because I cherish them that much. Or maybe because we did achieve something after all in finding a timeless quality.

MUSICIAN: *Do you miss the road, now that a certain amount of time has passed since you said goodbye to it?*

ROBERTSON: No, I don't miss it at all.

MUSICIAN: *Do you see the other members of the Band?*

ROBERTSON: When I can. Everybody's scattered around the country. Levon's in Arkansas sometimes, Rick is living in Woodstock, Richard is living in some art colony up north. I saw Garth a couple of nights ago. I hear from them or we run into one another.

MUSICIAN: *Do you see yourself as a person who was once a member of the Band or do you see yourself as a member of the Band forever?*

ROBERTSON: I can't think of anybody or any combination of musicians that I would rather play with. If someone said, "Listen, you can pick out anybody you want," I would choose them very quickly over anybody else. Strictly because of their talent. So in that sense I don't think I'm an ex-member of the Band. But I don't feel like we have to do something or we don't have to do something. It's okay with me. And I want to do what I'm doing now, what I'm working on now.

MUSICIAN: *Could you say a little about some of the projects?*

ROBERTSON: I'm producing the music for Martin Scorcese's new film with Jerry Lewis, *King Of Comedy*. One of the things which I hope to do is Sergio Leone's *Once Upon A Time In America*. It's still being cast. This would be acting, in that. I'm hopeful that it's going to work out. And then I'm doing *Insomnia* with Martin Scorcese, end of this year, beginning of next year.

ELLIOTT LANDRY

It's about a circle of people who.... well, it's hard to describe. I'm acting and producing on that one.

MUSICIAN: *Is it generally the story that attracts you to a project?*

ROBERTSON: Or the characters. Hopefully both.

MUSICIAN: *On "Ophelia", Levon sings, "Why do the best things always disappear?" Why do the best things always disappear?*

ROBERTSON: I don't know. I've never been able to answer that question. But it seems like they just do.

MUSICIAN: *Maybe the question is, where do they go?*

ROBERTSON: That's probably the best way to think about it. I don't know. But I'm looking, and as soon as I find out, I'll get back to you. M

RECORD REVIEWS

Graham Parker

Another Grey Area (Arista)

Whether you were expecting more of the white-knuckled intensity that made *Heat Treatment* or *Squeezing Out Sparks* so vital and compelling, or a complete departure from his angry pub-rock roots, Graham Parker's first Rumourless album is going to disappoint. *Another Grey Area* is just what its title says: not quite a departure but not really a continuation, neither a success nor a full-fledged failure.

As such, it's quite tempting to lay the album's inadequacies at the feet of producer Jack Douglas, who does his damnedest to make the studio players behind Parker sound like the Rumour. Perversely enough, the extent to which he succeeds is one of the album's major weaknesses. The arrangements and overall sound are remarkably close to what the Rumour used to do behind Parker; the only problem is that the closer Douglas gets, the more obvious the difference between the Rumour and the session band becomes. Not only did the Rumour have more of an edge, but there was a sense of personality to their playing. Even their mothers couldn't tell the contributions of some of these guys.

Even then, the band's blandness wouldn't have been a liability if Parker was singing with the same sort of barely controlled fury that cauterized his earlier work. But aside from the brittle sarcasm of "Big Fat Zero," none of Parker's songs on *Another Grey Area* merit that sort of heat treatment. Instead of wanting to get back, the perspective offered by most of the eleven songs here seems content with merely getting by. Some of these songs are some of Parker's best ever—and intensifies my feeling that *Another Grey Area* could have been a great album. Even so, there are some moments of brilliance equal to anything on Parker's previous albums: the eerie shimmer of "Can't Waste A Minute"'s closing chords against Parker's gripping vocal; the way "You Hit The Spot" simmers with desire from opening backbeat to its Stax-style ending; the sudden burst of velocity in the title track when Parker's voice is supported by tough, Philly soul harmony vocals.

In the long run, Parker without the Rumour is like the Three Stooges with Shemp Howard instead of Curly—not as good as the original lineup but by no means a complete waste of time. Whether Parker will continue with surrogate Rumours or begin to totally rethink his sound remains to be seen, and both courses hold interesting possibilities. Let's just hope they result in music a little more rigorous and individual than this. — *J.D. Considine*

Van Morrison

Beautiful Vision (Warner Bros.)

Beautiful Vision is overly mystical and romantic in a chivalric sense (women always lead Van Morrison back to God and to spirit). Like *Common One* and *Into The Music*, it's not about falling in love but about staying in love, not about finding faith but about maintaining faith once it's been found. And, in true Blakean tradition, it's about the union of body and soul, of sensuality and spirit. Like any good Irishman and like most Americans, he wants it all and wonders, deep in his heart...why not? If there's a heaven, why would you want to be anywhere else? And if Ray Charles isn't there, why would you want to be there at all?

Beautiful Vision extends the sense and the language of *Common One* by taking it out of the epic and into the everyday (the way *Moondance* brought the vision of *Astral Weeks* down to earth ...but in such a way that the streets sparkled). It's a simpler and more inclusive album, filled with bagpipes and with haunting folk melodies (similar to the airs that breathed through *Veedon Fleece*) and with a lovely sense of humor: where Van goes off on a mystical tangent in "Dweller On The Threshold" and starts to go too far with some cosmic argha-wargha, the horns begin playing "The March Of The Siamese Children" from *The King and I*, and Van drops back down to earth, smiling; and on "Scandinavia," a delicate instrumental that closes the album, Van interjects elegantly sloppy piano chords, pecked out like a pixilated Erroll Garner.

There are some problems with the album: it's got a terrible "cosmic" cover (not as bad as the cover of *Hard Nose The Highway* or *A Period Of Transition*, but bad, nonetheless); the melodies, as always, seem to have been breathed rather than written and are stunning, but the lyrics are somewhat clumsy ("Come right in, she said to me / I saw you knocking with your heart" makes me wonder if Van hasn't been reading a little too much Edgar Allen Poe); and when he tries too hard to promote a vision or a worldview without ambiguities or particulars, the spirit without the flesh (as on the title cut), it feels like he's talking to himself, trying to convince *himself*, and the song curls up on itself.

Still, as with the best of Van Morrison's albums, the whole is greater than the sum of its parts. When he just lets the music and the power come through him (which is most of the time), it does. It does, and it swings. This is the Church of Lord Buckley of The Latter Day Saints, all welcome. "Send me your Bible," Van sings, following immediately with, "send me your guitar." I'll join his church anytime. You bring the Gideon, I'll bring the Strat. — *Brian Cullman*

Adrian Belew

The Lone Rhino (Island)

The best thing about *The Lone Rhino* is that it delivers in all the ways you'd least expect. Considering Adrian Belew's reputation as a guitar *wunderkind* specializing in squeals, honks and other noises, you might expect his first solo album to sound like an abridged version of "1,001 Sounds You Never Knew Guitars Could Make." And certainly, *Rhino* is chock full of nutty

sounds, ranging from the growling of a "Big Electric Cat" to the lonely call of "The Lone Rhinoceros." But Belew isn't out to make his own version of the Soundways' Wildlife series, and there isn't a single effect on the album that sounds like it's just there to show off.

Instead, they seem to be what Belew builds his songs out of. "Adidas In Heat," for example, is peppered with sound gags and multi-level puns, but never rolls off course because its momentum is geared to Belew's comic overplay, so what would have ended up as corny hash in someone else's hands hits home like a string of brilliant one-liners. It's this same cartoonish intensity, backed by some truly inventive guitar playing, that keeps "The Momur" buzzing like a good-natured nightmare; Belew consistently laughs at his own jokes, instead of expecting us to marvel at how witty he is.

Not that Belew doesn't indulge in wordplay for its own sake. Lines like "The waitress is waiting for the waiter to wink/She checks on her checks and drinks on her drink" appear frequently enough to make the instrumentals a blessing. Yet even the worst offenders are delivered with such charm—and set to such delightful melodies—that it's hard not to grant Belew the appreciative groans he seeks.

That *The Lone Rhino* leaves us willing to indulge Adrian Belew his slightest whimsy is probably his (and his album's) greatest asset. In an age when performers are appreciated more for their ideas or technical prowess, it's refreshing to find someone who can be liked as a person as well as an innovator and virtuoso. — *J.D. Considine*

Ornette Coleman
Of Human Feelings (Antilles)

In Ornette Coleman's continuing game of hide and seek with the world, he's found for the moment. We don't hear nearly enough of him but this is his fourth new album in five years and his third in his guitar/funk idiom. A gentle man who habitually plants bombs at the foundations of perception, Coleman has scrambled the genes of the music again: another innocent and warm-blooded mutation. In the harmolodic sweepstakes I'd rate *Human Feelings* above *Body Meta* and below the pivotal *Dancing In Your Head*, though learned friends have seriously maintained that it's the best of the three: best organized, most cleanly executed, sleekest in the water. Well, maybe. The body count is secondary; anything Ornette does is heartbeat.

continued on next page

Reggae's New Crop

By Crispin Cioe

New reggae labels and new reggae records—some recently recorded and some rereleased on domestic labels for the first time—have been sprouting in Babylon lately, a tribute to reggae's faster-acting, longer-lasting and far deeper groove. This new crop of album releases reflects reggae's danceability quotient, rather than its pop-top forty possibilities.

Heartbeat Records is a new sub-label started by Boston-based Rounder Records. First up is **Linton Kwesi Johnson**'s *Dread Beat An' Blood*. This 1978 performance is prime Johnson, full of dark harmonies, *heavily* percolating bass lines; the poet's *cinema verité* takes on oppression in contemporary England and, by extension, the world. Johnson is no Rasta visionary—lines like "the people's will must reveal" are more purely political than religious—and his only parallels in recent American pop culture are Gil Scott-Heron and the Last Poets. This album is a good place to start listening to the man, because it's less produced and more wordy than his later work, like *Bass Culture*, yet still has the essential beating pulse **Mikey Dread** is a popular DJ in England and Jamaica who has toured America with the Clash and has even produced the noted Waspafarians. *Beyond World War III* is culled from a 1980 Stiff Records import, along with two brand new cuts. Mr. Dread is a true dubster who sings over his inventive grooves in a pleasing nasal tenor. The music here is attractive, surprising and quite solid; even a partial rip-off like "Jah Jah Love (In The Morning)," which clones Hugh Masakela's "Grazing In The Grass," has a bouncy character all its own. *Some Great Big Youth* is a collection of songs first released on **Big Youth**'s own Negusa Negast label. Like Peter Tosh, whom Youth resembles slightly in vocal timbre, this singer/dub-toaster's mixes have taken on a somewhat preachy tone lately, occasionally overshadowing the music with sermons. On the other hand, here's a guy who knows how to build a monster groove. This isn't the most adventurous album in Heartbeat's current line, but it's got some very strong tracks, especially the surging "Get On Up" and a beat-twisting rendition of Lennon/McCartney's "We Can Work It Out."

Alligator Records, known for its exemplary modern blues releases, has diversified into reggae recently, with consistently great results so far. **The Mighty Diamonds** first hit in the mid-70s with a sound that combined lilting, sweet three-part vocal harmonies and hard-edged, often militant lyrics. Their latest, *Indestructible*, is quite modern, production-wise, without losing the Diamonds' unique vocal blend. The album includes several recent Jamaican chart hits, like "Pass The Kouchie" as well as several subtly weird dance tracks produced by new Kingston *wunderkind* Augustus "Gussie" Clark: "No Crying, No Bawling" has a curiously cutting and minimal mix, with some eerie phasing effects. **Black Slate** is a young, self-produced, English-Jamaican group with two albums out on Alligator. Their first, eponymous LP is a 1980 release that showed promise from a then-raw sextet; the band improves spectacularly on the more recent *Rasta Festival*, which is a very fine album indeed. There are a couple of great songs here. Watch this group!

Until recently, Shanachie Records had been known strictly as a traditional Irish music label; now the imprint has joined the reggae sweepstakes with **Rita Marley**'s *Who Feels It Knows It*, which features a certified dance floor hit, "One Draw." Ms. Marley's obviously a fine singer, having recorded and toured with her late husband for years, but here she proves herself to be a good songwriter and arranger as well (she penned the hit). While the album is by no means syrupy, it's sweet as heck, sometimes verging on soft, middle-of-the-road reggae. For dub fanatics, Shanachie's first Ja release from last year is highly recommended, *Rockers Meets King Tubbys In A Firehouse*, minimalist instrumental skank arranged by the genius of the genre, **Augustus Pablo**.

On the major label side, **Third World** hooked up with Stevie Wonder, the producer, for two cuts on the new *You've Got The Power* (Columbia), and except for one of the Wonder-shaped tunes, it's the Jamaican sextet's most straight-ahead reggae album in quite a spell. They've eschewed their usual Hendrix/fusionoid peregrinations in favor of more direct rhythmic statements, the level of production/arranging/songwriting craftsmanship is high throughout the LP, and Wonder's ideas, keyboard parts, and presence are felt as an integral part of

continued on next page

the band. Stevie's touches, while certainly not reggae-derived, don't dilute Third World's strong musical essence. **Black Uhuru**, whose second album last year, *Red*, put the Sly & Robbie-produced vocal trio on the international map, have a new live album, *Tear It Up—Live* (Mango), recorded on their most recent European tour; frankly it's a mixed blessing. On one hand, the sound quality is predictably boomy on the low end and occasionally tends toward mud in the midrange—the curse of most live concert-hall recordings. On the other hand, the vocal and band performances sound heartfelt; furthermore, all but one of the songs here are older, so you're getting a chance to hear some of the group's early Jamaican hits.

Toots Hibbert & the Maytals extend their range on *Knockout* (Mango) by including a couple of new songs that are more in the loping, contemporary "rockers" style than Toots' usual 60s soul-based reggae manner. This is a fairly adventurous outing for the Otis Redding-inspired singer, with more overtly sensual love songs included than on past albums. Jimmy Riley is a singer/songwriter who helped pioneer the easygoing "lovers' rock" style that's all the rage in Jamaican music today. There are some undeniably lovely melodies here, along with a hearty portion of old soul tunes.

But by far the kinkiest, and certainly most baroque, album under consideration here is *Raiders Of The Lost Dub* (Mango), a compilation of previously-released, previously well-known tracks (by Black Uhuru, Junior Delgado, Burning Spear, etc.) that have been remixed and echoed out into oblivion, dub-style, by such ranking master-mixers as Prince Jammy, Sly & Robbie and "Groucho" Smykle. This album perfectly embodies the cultural relationship Jamaica has with America, a relationship not unlike the one between Bizarro World and Earth in Superman comics. The album's cover depicts a dreadlocked "Indiana Jones, the only man with the ability and recklessness to undertake the task demanded by his country on the eve of World War III—recover the Lost Dub!"

The original title of the collection was *Fashion Face*, the only cynical words I have ever heard Ornette Coleman apply to music. Of course, even when he thinks he's selling out he's buying back: he is the one musician whose work is not reducible to the terms of this world, with its logic, narrowness and fixity. Like no one I know he puts you in touch with the placeless. He is at once the child who will lead us and a conceptual wizard whose percipience exceeds the normal purview of genius, as if he has perfected a science of unknowing, a way of entering spaces which the smugness of

Grow with the best...

Tapco's expandable, versatile C-12/Series Two Mixing System.

Whatever your requirements, the C-12/Series Two is versatile enough to meet them...on the road or in the studio.

The C-12 is the first moderately-priced twelve-channel stereo mixing console to offer you the flexibility of subgroup mixing. You can route any input signal directly to any of the four subgroups or the main outputs. For example, by putting the drums on one subgroup, lead vocals, background vocals and the rhythm section on each of the others, you can change any subgroup level independently of the master balances you've set on the main channel inputs. You can also use the subgroup outputs to feed a four-channel tape deck, or as separate monitor sends, and still use the main outputs to feed your sound reinforcement system. It also has versatile features such as sweepable midrange EQ, a convenient patch bay, and transformer-balanced inputs. Plus, the C-12 has 48 VDC regulated power available, giving you the capability of using any phantom powered condenser mike currently on the market.

A factory installed transformer-balanced option on all 10 outputs allows you to interface the C-12 with other balanced equipment, such as recording, broadcast, production and fixed installation systems. And the C-12 is expandable. When your needs grow beyond a twelve-channel console, C8E/Series Two Expander modules can increase your capacity to 20, 28, 36 – even 44 channels.

You no longer have to buy more mixer than you need or less mixer than you require. The C-12/Series Two mixing system will take you as far as you want to go. Grow with the best. Audition the C-12/Series Two at your EV/TAPCO dealer.

EV TAPCO
a gulton company

TAPCO
600 Cecil Street
Buchanan, MI 49107

In Europe:
EVSA
Remerstrasse 3
2560 Nidau
Switzerland

In Canada:
Gulton Industries, Ltd.
Box 520, 345 Herbert Street
Gananoque, Ontario K7G 2V1

In Australia:
Electro Voice Australia PTY-LTD
59 Waratah Street
Kirrawee, N.S.W. 2232

In Japan:
Electro-Voice, Ltd.
6F No. 2 Taro Building
2-10 Yotsuya, Shinjuku-ku
Tokyo, Japan 160

knowledge cannot penetrate. In his music irreconcilable opposites—three or four different key signatures for example—exist without troubling each other; it is like the world, and unlike what human understanding makes of the world. There is some Piscean bond between Einstein's relativity and Coleman's harmolodics, a blow against perceptual autocracy, and insistence on an unconditioned, unnerving plurality. It is what the world we have to learn to live in is like, bewildering to ego; that's why I find his music of such value, even to those who don't literally hear it, because it makes transcendent values audible and unavoidable. He is a visionary, a builder, a bee of the invisible.

Yeah, but what's it sound like? It's mostly fast, *very* funky, two drummers, two guitarists, bass, the rhythm section is in the pocket, Coleman takes all the solos and rips the blues up the mainseam, the other standout is bassist Jamaaladeen Tacuma, and I like it best when it approaches the ecstatic repetitions of *Dancing*. As Ornette Coleman albums go, it's a seven out of a possible ten. No, it's an eight, and along with love sweet love one of the things the world needs now. — *Rafi Zabor*

B-52s
Mesopotamia (Warner Bros.)

Rumor has it *Mesopotamia*'s six-song EP was once a full-length LP rejected by the powers-that-be at Warners in favor of this compromise reduced-price mini-album. The band may claim this release was planned in the spirit of recessionary times, but however you figger it, the moral of the story is still: don't let friends produce your albums. Just because the Bs and head Head David Byrne got along famously, that shouldn't have been interpreted as a signal to rush into a creative collaboration. Even if they are all nice people....

Not that this musical meshing of the minds is totally *sans* merit. After all, the B-52s do count such avant-gardists as Nino Rota and Yma Sumac among their own primary influences. And certainly, "Loveland," the first cut, is a distillation of why most people find these Athens (Georgia, *not* Greece) hicks so lovable. Ricky Wilson's classically twangin' geetar, Keith Strickland's precisely clipped percussion, Kate Pierson's cheesy, staccato keyboards, Fred Schneider's goofy asides and Cindy Wilson's eerily evocative oohs and aahs still sound great on the dance floor. But "Deep Sleep," which follows, is the kind of aimless synthetic noodling even Blondie

Introducing the Bose® 402 Loudspeaker.

Now Bose brings the advanced technology of the Articulated Array™ system to a speaker designed specifically for high-quality reinforcement of vocals and acoustic instruments. The 402 Professional Loudspeaker. An affordable and truly portable alternative to the traditional small-group P.A. speaker.

Each 402 enclosure contains four 4½" high-sensitivity drivers mounted on a faceted 3-dimensional baffle. This unique Articulated Array™ system works together with a special Acoustic Diffractor and built-in Directivity Control circuitry to deliver exceptionally uniform room coverage, without the penetrating shrillness of horns or the muffled sound of columns.

Tuned Reactive Radiator slots allow the 402 speaker to produce surprisingly high output levels with low distortion. The matched 402-E Active Equalizer assures smooth, accurate spectral response across the entire operating range of the system. And the TK-4 Transit Kit lets you clamp a pair of 402 speakers (with equalizer) together into a compact unit light enough to carry in one hand!

The 402 Loudspeaker makes it easy for anyone to obtain the outstanding performance of Bose's Articulated Array™ system. Ask for a live demonstration at your authorized Bose Professional Products dealer.

402 Speaker on SS-4 Speaker Stand

402 System Set in TK-4 Transit Kit.

Bose Corporation, Dept. PL
The Mountain
Framingham, Massachusetts 01701

Please send me a copy of the Bose Professional Products Catalog and a complete dealer list.

Name _____

Address _____

City _____

State _____ Zip _____

Telephone ( ) _____

BOSE®
Better sound through research.

can't get away with, and the title track, on which Mr. Schneider tells us to "turn our watches back," tries to state the EP's grand theme and ends up on the cartoon level of Steve Martin's "King Tut."

The B-52s tackle familiar turf on side two, including sweets ("Cake"), beats ("Throw them in the garbage can") and retreats ("Nip It In The Bud"), but their musical style falls somewhere in between Devo's clickety-click synths and Talking Heads' artsy-fartsy meandering, with only the outer shell remaining from their own distinctive flair. On *Mesopotamia*, David Byrne leads the B-52s on an African safari that leaves the gullible Georgians stranded in the jungle. — *Roy Trakin*

Steve Kuhn Quartet
Last Year's Waltz (ECM)

The strengths here are Kuhn's His vocabulary on the piano sweeps through the dissonances of European tradition to the bop stylings of Afro-American music. Throughout this recording, Kuhn pulls off more technical wizardry than most can imagine, let alone articulate. His solo on "I Remember You" is the album's masterpiece, a two-fisted *tour de force* that climaxes with superimposed block voicings. This performance alone should assure Kuhn the recognition that has eluded him for too long. He drives this band, and though on occasion Bob Moses might overplay his role a bit, the ensemble has a cohesiveness rarely achieved by others. Pianist friends have compared Kuhn and Keith Jarrett, noting similarities stemming from the Bill Evans school (Kuhn acknowledges Evans most vividly on "Last Year's Waltz"). To my taste, Kuhn swings harder than Jarrett. Kuhn has made something of his own out of Evans' harmonic language while distilling a different kind of improvisational spontaneity.

Vocalist Sheila Jordan, on the other hand, lacks Kuhn's proficiency. She doesn't swing with the power of Betty Carter or scat like Ella, but don't expect her to. She isn't really a bop-rooted vocalist, but a songstress who embraces melodies and lyrics with a sense of undying conviction (such as on "Turn To Gold" and "The Feeling Within"). Yes, on occasion the lady sings flat, but not as often as some believe. She is so involved in her performance that pitches are more attended to than resolved. Jordan produces sound much the way Bill Evans did; subtly discovering the insides of notes. She is, one might say, an artist of moments.

YOU CAN HAVE A COLUMBIA RECORDS RECORDING CONTRACT

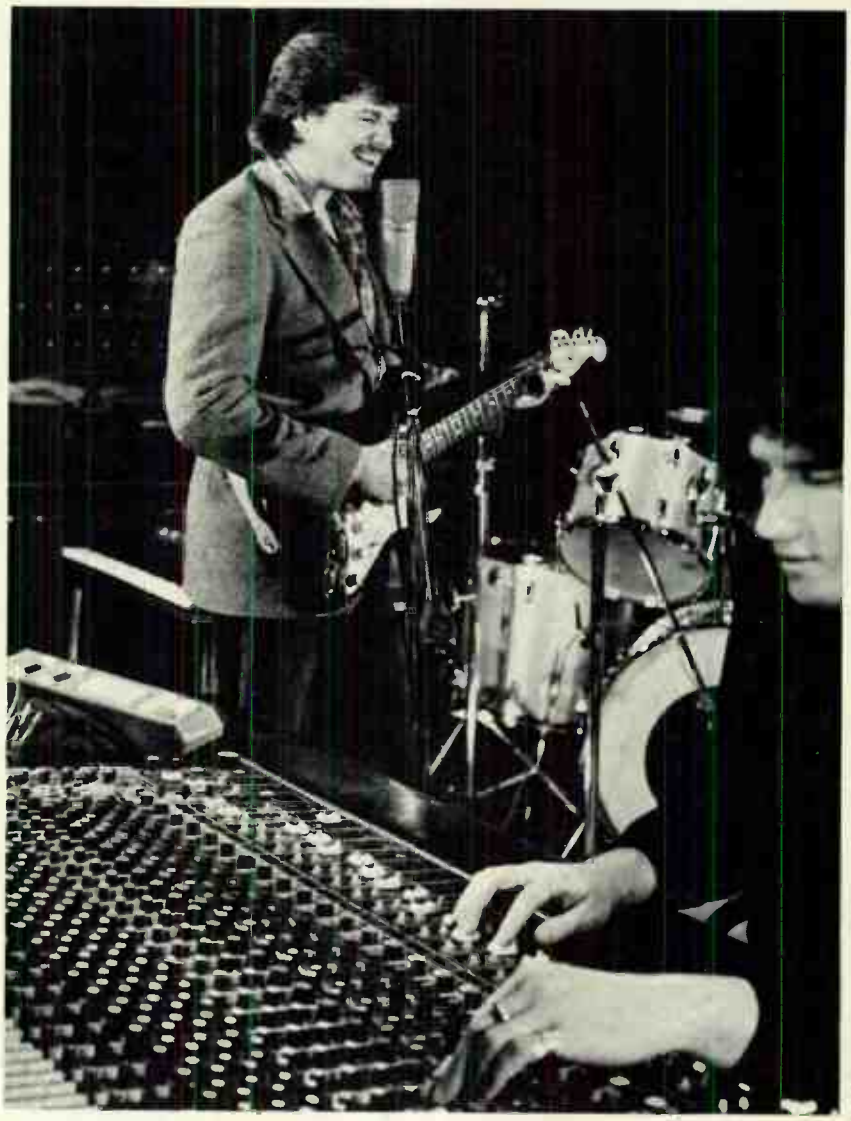
Columbia Records and the American Song Festival® have joined forces to offer talented performers an unprecedented opportunity to receive a fabulous contract to record and release an album.

Columbia Records is looking for new performing talent, and for original record concepts and ideas. **Columbia Records** releases and promotes *all kinds* of music: Pop, Rock, Jazz, Folk, Country, R & B, Soul, Classical, Gospel, etc. No matter what kind of music you perform, there may be a place for you on the **Columbia** label.

In its first 8 years, the **American Song Festival** has awarded over $700,000 in cash prizes to winners of its lyric and song writing competitions. Even more important, hundreds of winning songs have been recorded by major recording stars. Plus grand prize winning songwriters have recorded their own songs for the top labels, and have **#1 singles and #1 albums** to their credit. It could happen to you.

All you need is a simple home demo to display your performing talents. You define the type of music on your tape and the **American Song Festival** finds the right people in your style of music to do an honest appraisal of your artistic endeavor. The top pros in the music industry will listen to your work. Imagine being able to audition for a record company, a music publisher, an artist manager, and a record producer all at once. That's the kind of exposure you could receive.

If you want to further your career and record for **Columbia Records**, the first step on your path to success is to mail the coupon to:



American Song Festival
Recording Contract Search
5900 Wilshire Boulevard
Los Angeles, CA 90036

OR CALL TOLL FREE:
In the Continental United States (except California) **800-421-4212**
In California **800-252-2252**

Send to:
American Song Festival, Recording Contract Search
5900 Wilshire Boulevard, Los Angeles, California 90036

Please send me free details of the Columbia Records Recording Contract.

Name_____

Address_____

City_____ State_____ Zip_____

 MPRC

Technique is relative, as Thelonious Monk knew; he had the perfect chops for playing himself. The same might be said for Sheila Jordan and of Kuhn, who is a very different sort of musician. There are any number of ways to approach the Master of Harmony. When they work, He returns the volley. — *Peter Giron*

Various Artists
Greatest Rap Hits, Vol. 2
(Sugarhill Records)

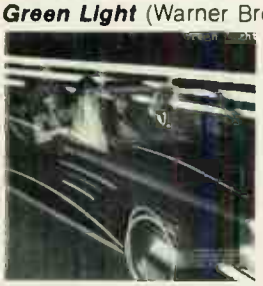
Rap is about unhesitating voices and ace rhymes, funky noises and bracing silences, original music and borrowed music all fit together into a tight glove of rhythm. It's fast but not speedy, self-conscious but not overly theoretical, and it lacks tongue-in-cheek only about its own apparently boundless vitality, which is to say its unconquerably 24-hour party system. As a form, it's grown up most notably on 12" singles, although marginally melodic talking and rapping have appeared on records for years. Real rap roots—the exciting genuine articles—do not include Blondie's "Rapture" (which is rap conventions remade merely into passably catchy pop), but rather Millie Jackson, the Sugarhill Gang's 1979 "Rapper's Delight" and Kurtis Blow's 1980 "The Breaks." The same elemental fascination with unabated human talk responsible for the Psychedelic Furs' linguistic onslaughts or *My Dinner With André* is also at work behind black New York street kids rapping.

If rap means freed spoken voices hooking music the same way restrained sung ones do in pop, then the idea of "cutting"—sequencing parts of existing funk and rock songs into tight gloves of startling familiarity—substitutes the machine for the larynx. The best examples of this have been "The Adventures Of Grandmaster Flash On The Wheels Of Steel" and "Freedom," both of which have something convincing to say about the claims sheer immediacy makes on life's on-going processes. Both Flash extravaganzas appear on *Greatest Rap Hits, Vol. 2*, a trememdously significant record, especially since it also contains the Sugarhill Gang's "8th Wonder" and "That's The Joint," nine dizzying minutes of passionate pizzazz by the Funky Four+1.

Unlike crystalline pop perfection, rap is expansive and needs its open spaces to sustain the grand illusions of itself continuing forever. Last year's *Greatest Rap Hits, Vol. 1* shortened the lengths of the 12" singles it collected and only hinted at the form's possibilities. But this

record, with its uncut masterpieces, functions beautifully as a Child's First Garden of Rap, showcasing Sugarhill's most scintillating voices, its meanest cutting and reveals the individual personalities taking shape in the genre. (Check especially "Monster Jam," in which the forthright members of Sequence, rap's girl group, have a go at Spoony G., rap's Love Man.) Buy this record and listen as a great American funk communications form asserts itself movingly and masterfully, silly with (rap) song. — *James Hunter*

Bonnie Raitt
Green Light (Warner Bros.)



Green Light starts out strong enough with the single "Keep This Heart In Mind" featuring backup vocals by Jackson Browne, no less. A new Bonnie Raitt album, finally. "River Of Tears," a country-flavored number, continues the high. The third track is where reality breaks into euphoria—maybe because the bridge is so reminiscent of Ian Dury's "Hit Me (With Your Rhythm Stick)," and you're wondering what it's doing in the middle of a Bonnie Raitt album. Perhaps it's the inconsistent quality of the material that makes *Green Light* so unlike Bonnie's usual albums ("Willya Wontcha" a prime example). I'm not a die-hard folkie, infuriated that Bonnie has "sold out to rock 'n' roll." But from Bonnie Raitt one expects more than, for example, the Joan Jett-esque "Me And The Boys." Lyrics like: "It ain't like us to hang round this town/The squares just bring us down" are not in her league. Sing rock 'n' roll—please—but make sure it's *good* rock 'n' roll.

This is not to say *Green Light* is a bad LP. From anyone else it would be a small miracle. "Let's Keep It Between Us," a Dylan song (taken from his born-again period, yet) could rank with any Bonnie Raitt track ever—and it leaves the impression that she could do an LP of Dylan covers that would compare with the Byrds! The title cut and "I Can't Help Myself" are also irresistible—as is most of the album, despite its most grievous flaw: Bonnie's voice has been double-tracked, flanged, homogenized and cosmeticized nearly to death, and then, adding insult to injury, sent miles away in the final mix. Come on, Bonnie's voice is her meal ticket, don't hide it.

The band is muscular and fine and we've heard it all before. Producer Rob Fraboni has stripped the studio excesses of his predecessors (Peter Asher and Paul Rothschild) but has shown less judgment in song selection. Win a few, lose a few. No doubt I'll play this album a million more times, but I'll also be waiting for the next one. If Warner Bros. doesn't give Bonnie enough money to take these guys on the road, they're crazy. — *Diane Wilkes*

Various Artists
The Secret Policeman's Other Ball (Island)

Benefit LPs, with their all-star casts (which usually offer the full range from potential greats to utter drips) tend to wind up as pretty spotty affairs. At their best they can be inspiring—like the few high points on *No Nukes*, which both embraced and transcended the literalism of the event. At their worst they can be as rote as Las Vegas celebrity roasts—like most of *Kampuchea*.

Last year's first *Secret Policeman's Ball* LP, for the benefit of Amnesty International, played it safer than a flawed "epic" like *Bangladesh* or *No Nukes*—it was just one record. But *all* its performances were worthy and the best were both musically historic and politically poignant.

Unfortunately, there are no similar revelations on the brand-new *Secret Policeman's Other Ball* LP. As a fantasy-tease there's a three-song, first-time face-off between Eric Clapton and Jeff Beck—a potential six-string flash-fire not possible since the Allman-Clapton

clinches of Derek & the Dominos days. And it could have worked too. The leads of Clapton and Beck are pretty hot, but altogether the band can't keep the tension going even in a four-minute piece. There are a few nice lead runs in "Crossroads" but when Clapton sings, the whole band goes to sleep.

Equally disappointing are Sting's two solo spotlights—"Roxanne" and "Message In A Bottle." Even though his performances are practically *a cappella* (the only accompaniment is some sparse guitar), there's not the slightest touch of intimacy. That shouldn't come as too great a shock—Sting, as the ultimate Aryan hunk, has never been very credible as a vulnerable type.

If you want all the intimacy Sting can't muster, just flip the record over and check out Phil Collins' input. It took Collins' solo record to prove that somewhere under Genesis' suffocating electric blanket of synthesizers was an actual human voice. The crispness of his solo LP and the follow-up Genesis record proved that less murky production equals more emotion for Collins, and that game plan is doubled here. The synth is axed altogether from "In The Air Tonight," letting just a simple piano, acoustic guitar and Collins' clear, high-pitched voice suck you in. The gorgeous "The Roof Is Leaking" with just piano and banjo also tugs the heart strings but these are the only wholly successful tracks on the entire LP. The rest ranges from competently disposable (Bob Geldof almost exactly recreating the studio version of "I Don't Like Mondays") to embarrassingly nostalgic (Donovan grave-picking "Universal Soldier").

The final statement on the politics and artistry of the whole non-event, though, is a clumsy nine-minute reggae version of "I Shall Be Released," which Sting sings as if he thinks being "released" means coming. All in all, even the best of what's here is hardly unmissable—Phil Collins' tender strokes are almost as good on his solo LP. — *Jim Farber*

Charlie Parker with the Orchestra
One Night In Washington (Elektra El)

This particular reissue has artistic as well as sentimental value; as memorabilia go it is far out of the category of napkins signed by Picasso and like trivia. It records the one-time encounter between Charlie Parker and a group of Washington, D.C. musicians known simply as the Orchestra at a local concert which took place in February 1953, and features Bird as the exclusive soloist. The band, under the

direction of drummer Joe Timer, certainly swung, and the arrangements are surprisingly modern for that date, charts being penned by Al Conn, Johnny Mandel, Gerry Mulligan, among others. Although the recording is sufficiently full of the mistakes we might expect from an unrehearsed date, perhaps that gives it character. As Red Rodney indicates in a brief homage to Parker on the last cut, one of the things that made Bird so great was his ability to take all unexpected changes and modulations in stride.

The plastic sax Bird was playing sounds out of tune some of the time, but it could be the recording. However, we do hear everything he's playing full volume and without interference or background noise, and he's playing top form (listen to what he does with "These Foolish Things"). What helps this record is that almost all of the selections are either blues or standards, so Bird wasn't really having to struggle with any new material. As a matter of fact, he was playing without music, and as the liner notes indicate played "straight through sectional solos, full-band tuttis and even the modulations." Certainly not a balanced or polished recording; although the band is good and Bird is flying pretty high, they don't ever quite seem to settle in together. But what would you expect from a one-nighter? We don't hear much of Bird in big band settings, so I'd recommend this for that reason alone. Certainly a must for Parker fans. — *Joe Blum*

Lou Ann Barton — *Old Enough* (Asylum) It always puzzled me why Bonnie Raitt never teamed up with producer Jerry Wexler and recorded a blues-rock album with the Muscle Shoals Rhythm Section. Well, *somebody* finally has, and that somebody is Miss Lou Ann Barton from Austin, Texas. Lou Ann has previously fronted Austin's Double Trouble (led by guitarist Stevie Ray Vaughan) and Rhode Island's Roomful of Blues, but unfortunately never recorded with either. This, her debut album, is as hot as last summer's heat wave in Texas—and as they say down there, it ain't the heat, it's the humidity.

Backed by the MSS boys—bassist David Hood, rhythm guitarist Jimmy Johnson, keyboardist Barry Becket and drummer Roger Hawkins—with the addition of the Muscle Shoals Horns and guitarists Wayne Perkins, Duncan Cameron (MSS studio residents), the Fabulous Thunderbirds' Jimmy Vaughan (Stevie Ray's older brother), and ex-Eagle/co-producer Glenn Frey, Barton, (who is married to T-Birds bassist Keith Ferguson) displays a confidence and assurance that is at first disconcerting but gets to be almost comical—as if she doesn't know that she should be nervous cutting her first LP.

This is pure R&B, and the Rhythm Section digs in as though they're tickled to be playing the music they cut their teeth on. Lou Ann doesn't necessarily have a great voice, but she's one hell of a singer, as evidenced on "Brand New Lover," "Stop These Teardrops," and especially the slow I-vi-IV-V "Maybe." Side two ends with a spirited shuffle called "Every Night Of The Week," which sounds like something the musicians kicked into after the session was finished, just for fun. This is the type of LP you wish had a third side. — *Dan Forte*

The Time *The Time* (Warner Bros.) This salt 'n' pepper group from Minnesota (Prince country) has learned how to play together before entering the Specials/skinny tie derby, and it is their saving grace. Staying mostly with straight funk Rick James-type underlays, the freak-minimalist arrangements use terrific novelty vocals, rap-whispers and synthesizer hilarities to whet audience interest and set up vocalists Morris Day and Terry Lewis.

"Cool," a taut, tounge-in-cheek tribute to sleek, has become their most visible calling card and the album offers a ten-minute version of this and "Get It Up," using the fine instrumental abilities of keyboardists Jimmy Jam and Monte Moir and guitarist Jesse Johnson who takes an extended Hendrixian romp that truly drops the jaw. When the band does two standard soul syrup ballads, the nasal, almost retching, but somehow perfectly-in-pitch vocal dissipates the cliché like a stink-bomb clears Elaine's. This is clearly a Time whose idea has come. — *Jock Baird*

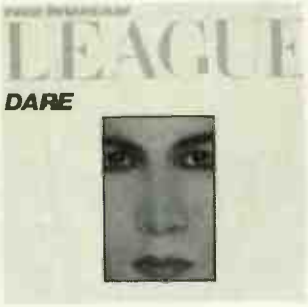
ROCK

SHORT TAKES

By David Fricke

Eye to Eye

The Human League



The Call

The Buggles

Eye To Eye (Warner Bros.) There are overtones of Steely Dan to this duo project, hardly surprising since Dan producer Gary Katz is chief foreman here. The usual Dan sessioneers (Jim Keltner, Chuck Rainey, Elliott Randall) are also present and accounted for. Dashes of fusion jazz mix with the cool strut of synth-pop in keyboardist Julian Marshall and siren Deborah Berg's impressively clever songs. But all perfection and no humor or warmth makes this a little too icy to the touch.

Ian Dury & the Blockheads — *Juke Box Dury* (Stiff America) Stiff's greatest Durys (or is it Dury's greatest Stiffs?) are brought together on one championship vinyl frisbee—the erotic disco bounce of "Wake Up And Make Love With Me," pub-crawlers "Common As Muck" and "There Ain't Been Half Some Clever Bastards," zee big winner of '79 "Hit Me With Your Rhythm Stick," and eight other reasons to be cheerful.

The Human League — *Dare* (A&M) Not AOR or DOR or MOR; more like an ELO holiday without strings. Compared to most of their po-faced U.K. transistor-rock brethren, the League go about their business with a bright step and defiantly irresistible tunes ("Love Action," "Open Your Heart," the massive English hit "Don't You Want Me") in their hearts. Even the mock-serious stuff like "Do Or Die" has more to do with dancing than disaster. And in singing coquettes Joanne Catherall and Susanne Sulley, Abba may have some serious competition.

Dwight Twilley — *Scuba Diver* (EMI America) Twilley plays producer's roulette here, using four different co-producers as well as handling three songs all by his lonesome. Not that you'd notice. Twilley's overdubbed adenoidal whine brings out the believable adolescent tension in his lyrics and the liquid blend of electric, fuzz and acoustic guitars highlights the classic Brit Invasion twists of his tunes. You've heard it all before on albums one, two and three, but who said familiarity always breeds contempt?

The Call (Mercury) Long-distance angst from a new quartet whose use of sparring synths (actually played by guest Garth Hudson) and wide rhythmic spaces recalls the new Genesis, whose sparring guitars suggest the tensile soloing of Mark Knopfler, and whose physical attack measure 8.5 on a Who scale of 10. Particularly intriguing is singer/guitarist Michael Been's vocal resemblance to the thinking man's Joe Cocker, Kevin Coyne. All that and some rather challenging songs, too.

Fingerprints — *Beat Noir* (Stiff) Britain's most underrated pop band goes undercover as Kool & the Gang on the steaming hunk of funk "The Beat Escape" that opens this album, not to mention "Get Civilised" and the more Soft Manoeuvres Depeche League-like "The Chase" which bounce just as hard. Which tends to unfairly overshadow the subtler eccentricities of singer/guitarist/songwriter Jimme O'Neill's smart melodies and black lyrical humor. Music for dancing and thinking, often at the same time.

The Buggles — *Adventures In Modern Recording* (Carrere) Yes originally asked this electro-pop pair—vocalist Trevor Horn, keysman Geoff Downes—to join in the hope they would give the aging band a new wave lease on life. If they had heard this shallow patchy album first (Downes only bothers to play on four of the eight tracks), they would never have bothered. Basically sub-10cc with a rhythm machine and about as progressive as the Jetsons.

The Church (Capitol) The clarion clang of randy electric guitars, harmonies that scale whole octaves in a single bound, songhooks with that reassuring 60s snap...it's the Byrds! No, it's Badfinger! No, it's the Church, four young poker-faced popsters with a winning, familiar but not antique sound. Still it will take more than being from Australia or singer/bassist Steve Kilbey's heavy-breathing vocals (Pink Floyd's Roger Waters meets Psychedelic Fur Richard Butler) to distance them from the rest of the pack.

Huey Lewis & the News — *Picture This* (Chrysalis) More like Huey Lewis & the Snooze if this, the Frisco group's second LP, is any indication. *Picture This* is a vain attempt at AOR-izing West Coast hippie R&B that just comes out bland Boz. The hit single "Do You Believe In Love" is a catchy item, but then it was written by someone who knows about such things, Foreigner-AC/DC-City Boy producer Robert John Lange.

The Professionals — *I Didn't See It Coming* (U.K. Virgin) For those of you who like your Oi! with oomph, don't mind your Sex Pistols minus Sid or Johnny, and have worn your Slade albums to dust, this is the right stuff. Ex-Pistols drummer Paul Cook, guitarist Steve Jones and band crank out truly beautiful noise ("Madhouse," "Kick Down The Doors") with punk spunk and heavy metal muscle. Alternate title: *Biggsy Was A Gas.*

Arlo Guthrie/Pete Seeger — *Precious Friend* (Warner Bros.) Two precious friends, to be exact. The grand old radi-

continued on pg. 88

TRI-FLEX

"THE FIRST NEW APPROACH IN OVER 10 YEARS"

Our revolutionary new Tri-Flex™ (patent applied for) speaker system represents what we feel is the best performing compact speaker system ever offered. This system is based on two accepted acoustic principles...First, that *low frequencies* below 250 Hz are essentially *nondirectional* with directional information occurring in the range from 250 Hz up. Secondly, it is an accepted fact that transducers designed for a *selected bandwidth* can be *optimized* for *maximum efficiency*.

With these factors in mind, the Tri-Flex™ was conceived and designed to produce the remarkable sound pressure level of 102 dB with 1 watt input at 1 meter. Those who have heard the system have been astounded by its compact dimensions and phenomenal performance.

The low end is provided by two 12" drivers operated into a special "slot loaded" bass enclosure, the size of the slots being specially configured to *accept the two extension speakers* **within** for transport. The outboard mid/high range cabinets consist of a specially designed 8" mid range speaker and a new type of driver/horn for the highs.

Power Handling	150W Continuous, 300W Program
Frequency Response	60 Hz to 14 KHz, +-3 dB
Efficiency	102 dB (SPL) @ 1 watt, 1 meter
Dimensions	Bass Encl 31 1/2" W x 17 3/4" H x 18 1/2" D
	Outboard Encl 9 1/2" W x 14" H x 6 1/4" D

Chrome plated folding stands included

With this new and unique system, it is no longer necessary to use small, inefficient loudspeakers that have excessive power requirements, nor is it necessary to use the "crutch" of special electronic equalizers. The complete system is available at a suggested list price of $549.50 *including stands*. We feel that the Tri-Flex™ represents the very best performance available from a compact system, regardless of price.

PEAVEY

PEAVEY ELECTRONICS CORPORATION, *711 A Street, Meridian, MS 39301, U.S.A.* © 2/82

JAZZ

SHORT TAKES

By Rafi Zabor

Luther Thomas

Blues jumped a rabbit, he ran for a solid mile. Blues jumped a rabbit, he ran for a solid mile. Rabbit fell down, cried like a baby child. What? I'm on?

With big guns like Ornette Coleman and the Art Ensemble going off this month, you may well ask what's left to interest the Reaganomic consumer. For one thing a couple of large-scale record companies are taking an honorable fling at jazz, and although time will likely cure them of their folly, there are things to report of them now. The big news from Island/Antilles is Ornette's album, of which you may read elsewhere in this ishyou; the label has also released what I take to be the **Heath Brothers'** best album to date, *Brotherly Love*. I yield to none in my admiration for Jimmy Heath, but despite the enthusiasm of several of my brothers in ink, I've been unable to get with the Heaths' CBS dates, which seemed almost to propose nostalgia for a music not yet past. Jazz is a music you cannot conserve, only create. Which is what happens on *Love*, with the flow and expertise you'd expect from such musicians. Jimmy's warmth irradiates the album, but Percy, Stanley Cowell, Tony Purrone and Akira Tana also shine. A full-bodied, accomplished date. Philadelphia. On pianist **Joanne Brackeen**'s *Special Identity*, also on Antilles, one is assaulted by her almost merciless virtuosity nonstop. Naturally Eddie Gomez and Jack DeJohnette keep up with her steely intensity, though the occasional chart is inexactly executed and I wish she'd let up now and then. She masters a comprehensive modern style and seems determined not to be beaten by anyone. I have a warmer spot in my heart for *Winter Rose* (Inner City), by **Walter Norris and Aladar Pege**, whose earlier *Synchronicity* likewise alerted me to Norris' position as one of the finest pianists in the music. *Rose* is if anything better, and provides melody, interplay and virtuosity galore, though to be fair to Brackeen, I might not be able to pick Norris out of a lineup, while I'd recognize *her* in two notes. Fearless stylists should be saluted.

Nessa's big news is Roscoe Mitchell's endearing *Snurdy McGurdy*, but **Eddie Johnson**, *Indian Summer*, introduces a 60-year-old tenor player primarily out of Hawkins who worked with Ellington and Louis Jordan but spent the last twenty years working computers for the city of Chicago. He is a fully-formed, rather masterful musician, supported well by a fine quintet on a set that shows what wisdom there is in knowing the old forms and playing them from the inside. **Hal Russell**, *NRG Ensemble*, also on Nessa, introduces a 55-year-old multi-instrumentalist who gigged with Bird and Pres and now leads a fine, old-style free jazz band. Since most of the band members double, it's hard to know who's playing what when—Chuck, include a scorecard next time—but if you're on the lookout for unexpected sources of energy, here's one. Seems worth pointing out that only Chuck Nessa would have put these albums out, that they're finds, and that he's done a service to the music. Again.

Other happy rabbits on the bunny trail: from Galaxy: *Ballads By Four*, by **Art Pepper**, **John Klemmer**, **Johnny Griffin** and **Joe Henderson**, the kind of anthology it seems to me almost no one buys but which in this case features a classic-stature reading by Art Pepper of "Over The Rainbow," a tune I would have sworn had no jazz potential; an eloquent, naked performance I expect to treasure. Griffin manages a soothsaying "Smoke Gets In Your Eyes" to help make the album worth the price. Henderson is fine and explicitly Newkish; Klemmer seems less inhumanly virtuosic than usual; and the rhythm section includes Cowell, McBee, Heard, Haynes. **Art Pepper** has *One September Afternoon* (Galaxy) all to himself, and although he maintains the unnaturally high standard he's been setting lately, there's nothing on it to match the scary 'Rainbow."

Continuing straight ahead, **Alvin Queen**, the sharp drummer who produced a splendid date *In Europe* is back with a stronger band on *Ashanti* (Nilva; via NMDS, 500 Broadway, NY, NY 10012), a hard bop date on which shine Bill Saxton, John Hicks, James Spaulding especially, and in the old days it would have been another fine album on Blue Note. You really ought to hear Queen. **Enrico Pieranunzi/Art Farmer**, *Isis* (Soul Note): the reputation of Farmer, one of our finest brass players, languishes because we prefer our trumpeters in the heroic mold, and Farmer's lyricism and odd, stifled tone have less pathos than Miles', but he plays superbly, exclusively on flugelhorn now, and the Italian rhythm section is fine, though Pieranunzi over-comps. **Al Cohn**, **Scott Hamilton** and **Buddy Tate** turn in a "rousing" live date on the two-record *Tour De Force* (Concord Jazz); Cohn is the most fluent tenorist, Tate the most guttural and impassioned, and the young archivist Hamilton sounds the oldest of the three. Go figure. Hamilton plays too well to be put down for anomalous precocity, and of course Cohn and the great Tate are fine. But the adjective "rousing" stays in quotes, where it belongs.

Time we heard from the Out to Lunch Bunch. Prime in the crowd must be **Kings In Exile** (daagnim; 1127 N. Clinton; Dallas, TX 75208), who have come up with that fusion of free jazz and

SOUNDS: A LOT BETTER

HH DESIGNS ... Professional Sound Reinforcement Systems

HH DELIVERS ... Successful Musical Instrument Amplifiers

HH INNOVATES ... High Technology Speaker Components

HH CONCEIVES ... Superior MOS-FET Power Amplifiers

HH Electronic has grown to be Europe's leading and largest innovator of specialist sound equipment for the music business. Why? Because HH has achieved a professional product line-up of over 100 different models, offering unique features and better sound performance. Already many leading musicians, recording studios and sound system users in the U.S.A. have discovered that the HH technology formula works better for them. Now *you* can step up to quality: HH is here in the U.S.A. with a great product line to get you one step ahead in sound.

GET INTO HH TECHNOLOGY
THE LATEST WAY TO GREAT SOUNDS

Please send information on the full HH line.

Name _____

Address _____

_____

City/State/Zip _____

Telephone: _____

HH ELECTRONIC INC. 2500 EAST FENDER AVENUE, UNIT I, FULLERTON CA 92631 TEL: 714-680-4293

Middle-Eastern music you've all been waiting for, and though I should be the last to twit those with odd names, they've got Heinasirkka Dennis Gonzalez, Betel Bill Emery and Tawasakaba Burnett Anderson, and all these guys can play, especially one of the dumbek drummers, who is sensational. The music is not entirely together, but togetherness isn't everything when you're out there. Trombonist **Michael Pierre Vlatkovich** (Thankyou *via* NMDS) has it more together but maybe less visionary for a contemporary big band date, for which he has composed all the impressive material. I didn't know they had this much going in Glendale. Worth a listen. Although I don't have the Material album, I have received *Ism* by **Elliot Sharp** (Zoar *via* NMDS), which includes Bill Laswell and Olu Dara and presents avant squawks, over some really vicious electronic thugs in the rhythm section. Honest, excoriating, ugly: these people want to roon your mind. The finest incorporations of electronic and acoustic sound I've heard in years come from **Alvin Curran**, whose best album is likely *Songs From The Magnetic Garden*, which I recommend unreservedly (from NMDS) though I don't have a copy myself and only heard half on the radio.

Yes, and while we're going goo-ga over **Laurie Anderson**, let's point out please that "O Superman" isn't the only thing she's got on record. *You're The Guy I Want To Share My Money With* (Giorno Poetry Systems *via* NMDS) has more extensive excerpts from her huge *United States*. This woman seems to turn out wholly realized, perfectly self-sufficient units of music whether she's being abrasive or charming.

To go out on a cheer: **Luther Thomas & Dizzazz**, *Yo' Momma*, on Moers Music (NMDS) has nothing to do with the new jazz usually found on that label; is, in fact, a better funk record than Funkadelic's last few; and treats with violence, psychosis and Reagan as high farce. The rhythm section is a multi-limbed groove and Thomas is manic on alto, vocals and rap. Busy, busy, busy. This is enough music to put you away. Maybe it cuts everything else in the column. Fader: **Lightnin' Hopkins** wanted to know *How Many More Years I Got?* (Fantasy). Well, he died t'other month, one of America's most unvarying natural resources, a voice that could either tell no lies or only good ones, and this album is as satisfying as any he made. Some goodbye. Go listen. Ⓜ

Rock Shorts, *from pg. 84*

cal of American folk music and his born-again heir apparent team up for their second live twofer, backed by Arlo's sorely underrated Shenandoah band, and the result is not *Hootenanny Revisited* but an engaging lesson in living tra-

dition. If they had a hammer, Pete and Arlo still could not move the world. But they do have a way of gently beating some sense into the rest of us.

Roy Loney — *Rock & Roll Dance Party* (War Bride) This is truth in advertising. Loney, original throat with cult rockers the Flamin' Groovies, leads some twangin' and thumpin' friends through a program of well-chosen covers (remember the Chicago Loop's "My Baby Comes To Me"?), new originals, and even a couple of old Groovies goodies. The rough edges are left intact, all the better to cut a rug on.

Peter Dayton — *Love At First Sight* (Shoo-Bop) The latest in the current series of provocative Ric Ocasek productions (Suicide, Romeo Void, Bebe Buell), this four-tune twelve-incher shows off the literate penmanship and energetic wallop of Bostonian Peter Dayton (ex-La Peste) and his band. He has a tendency to wear his influences on his sleeve (the Stranglers in "Skintite," dig the opening quote from the Velvets' "Sunday Morning" in "Stuck On The Same Refrain"), but he wears them extremely well. With a tailor like Ocasek, who wouldn't?

Poco — *Cowboys And Englishmen* (MCA) A disappointing followup to last year's Civil War rockudrama, *Blue And Grey*, if only because of the paucity of original material—Paul Cotton's prairie ballad, "There Goes My Heart," a frisky Rusty Young co-write called "Ashes," and the bluegrass breakdown, "Feudin'." Note, however, that they tackle songs like the Everly Brothers' "The Price Of Love" as if they were their own.

Urban Hum (UHPS) — "Spy," the A-side of this Jekyll/Hyde indie 45, is a compelling mix of Silicone Valley dread, paranoiac guitar psychosis and Heart/Motels accessibility, ably performed by some skillful L.A. journeymen. Side B is an amiable, housebroken, Mahavishnuesque fusion watercolor. Choose your poison, from UHPS Records, 1412 Elevado St., L.A.,CA 90026. M

Marsalis, *from pg. 56*

marching up the aisles like a New Orleans procession playing revival-style. Wynton says he wants to keep doing it. "I'd go over to Lester's house, we'd talk all day, he'd fix me pancakes. I'm learning stuff from those cats. I enjoy playing the older styles, but I'm not searching in that direction. As music grows it advances, and through the advancement the beginnings may be further stressed, but more like an underlying current though. I don't want to hit anyone over the head with Louis Armstrong licks, he already played that. The blues, the soul, is already in the music, I don't have to look for it."

Wynton speaks with the highest regard of Hancock, Carter and Williams; traveling with them opened up a world of music. But he says the road itself can be

depressing, long drives, cheap hotels. "Quite frankly, jazz musicians are treated like shit! Like you go on tour, between the time you board the plane to the time you get to the hotel something has gone wrong if you're on a jazz tour—either the hotel rooms aren't right, or the people aren't there to pick you up, or something. Or you go to the gig and the P.A. systems aren't right, or they want to know can you play softer, can you play louder, all these bullshit requests. In classical music people go, 'Oh! These are musicians! Classical musicians, oh, how wonderful!' Which is really strange here in America since jazz is America's highest art form.

"I'm not interested in pursuing a career in politics myself, but there's so much that needs to change. The biggest problem is that history is taught incorrectly. America supplies its own history, they make things up to suit their needs as they go along. Everyone's functioning under misconceptions. What makes black people as great as they are — that's what is constantly being suppressed; black people are afraid to express their true feelings, they'll say what's wanted or expected just to get someone off their back. Then if you do tell someone the truth, you get branded as a radical, a militant, arrogant. It's a dual problem. But they're cutting education funds, which is what we need most, and schools are still segregated no matter what people say. We went from nothing to a little something, but that's rapidly decaying. I'm not indicting anyone in particular, but we should be more aware, do an evaluation of what's happened *since* 1965. The history of black people in this country is a long one, and what we need to do is put the 70s in historical perspective, how far things have to go, not just how far they've come. It seems to me that black people are still undereducated, underemployed—things are really sad. The responsibility lies on all American people, not just black people. It's a question of reeducation, not just of allocation. The cultural stripping and systematic degradation of the black man have left him with a sense of inferiority which keeps him away from jazz, for example, one of his highest achievements. Black people aren't looking for welfare payments, that's a political hype.

"The biggest thing I'd like to achieve in my lifetime would be to enable people to understand jazz in a different light—to understand what's really going on as opposed to the hype. If that could happen, and if the whole racial picture could somehow improve, I'd be a lot less angry and my mind would be at ease. Just that. If I could just play some role in the consolidation of American people I'd be happy. Ever since I was a kid I've been unwilling to accept any feeling of inferiority. I *can't* accept that." M

King, *from pg. 30*

MUSICIAN: *Many of the young blues players of the 60s and 70s were white. How do you explain the noticeable lack of young black blues players back in those days?*

ALBERT: There were plenty of them but they just didn't get exposed. Lots of them didn't try to do anything. They could have done it if they'd wanted to, but they were big to themselves. They didn't worry about how the next person felt. Is this satisfying the next person? As long as it felt good to them. "Well, you can like it or whatever." But that attitude is bad. Me, I've never had that attitude. I've always been concerned about the people who come to hear me play.

MUSICIAN: *You're a very commanding presence onstage. Is there anybody who would intimidate you if they joined you onstage?*

ALBERT: No. If they want to sit in for a few minutes on the last song or something, that's okay. But I don't like my show to be interrupted. It'd be like when you're writing your article. Why come in there and say, "Hey man, write this," or something. Same way onstage. If a man don't know your songs, he can't play 'em.

MUSICIAN: *Yet many blues musicians, like Mike Bloomfield, claim to have jammed with you countless times.*

ALBERT: He did. We had been around

LinnDrum™

The Ultimate Drum Machine

Studio quality digital recordings of real drums – crash and ride cymbals, bass, snare, sidestick snare, open and closed hi hat, cabasa, tambourine, 3 toms, 2 congas, cowbell, and hand claps.

49 rhythm patterns – all programmable in real time with adjustable error correction.

Stereo mixer with volume and pan sliders, plus separate outputs.

Dynamics, song structure, time signature and "human rhythm feel" are all programmable.

Drums are tunable by front panel controls or by control voltage inputs.

Drums may be externally triggered by drum synthesizer pads or any audio source.

Will sync to tape/sequencers/synthesizers.

Programmed data is retained with power off, or may be off-loaded to cassette.

Drum sounds are user-changeable.

Requires no technical knowledge.

Compact size: 11⅝" x 22" x 4⅜".

Suggested retail price in USA:

$2995.

For a free demo record and the name of your nearest dealer, call or write today.

Linn

LINN ELECTRONICS, INC.
18720 Oxnard Street, #103
Tarzana, California 91356
(213) 708-8131

each other so much he'd make me welcome and I'd make him welcome. But we played two different types of music altogether. My music is different from any blues player you hear. My line of blues is different. I've had lots of people try to play like me. And I ain't doing nothing special, to me it ain't nothing special. I guess it's because I'm wrong-handed.

MUSICIAN: *Do you use accessories, despite your distaste for gadgetry?*

ALBERT: I just have a phase shifter (MXR 90), that's all. I just started that lately. And I don't use a guitar cord no more. Got one of those remote control things. Keith is the one who turned me on to it. A year ago he kept after me to get one, and I said I was going to get one.

MUSICIAN: *Speaking of Keith Richards, what was your first reaction to the Rolling Stones?*

ALBERT: It was in London. They were nice guys. They were regular. They helped me a lot, you know, I was like the godfather. Like the old man. We hung out in the dressing rooms and rode on the buses together. That was before they got to be big Rolling Stones. But today they haven't changed. They're really down to earth people. They did so much for the black players. They're for-real people.

MUSICIAN: *Do you ever reach a point onstage where you become more excited than you had expected? When you transcend the familiarity of old material?*

ALBERT: If my guitar's feeling good. Only way that can happen to me is if my band is playing right; sounding good to me. My guitar, my amp is sounding good to me, then I can stretch out and play.

MUSICIAN: *How do you feel about the style of the late Freddie King?*

ALBERT: Well, it was pretty good. Freddie could have been lots more than what he was and lots better than what he was. He had already made his way, you know. Wouldn't keep his head straight.

MUSICIAN: *The death of Mike Bloomfield last year was a tragic loss....*

ALBERT: Wouldn't keep his head straight. You never know what goes on behind closed doors, so you can't accuse him of nothing. But you and I know when a person is not treating themselves right. I'm a living witness. I've never used nothing a day in my life. Never been drunk a day in my life. Never stood up an engagement in 27 years.

MUSICIAN: *How much of the year do you tour now?*

ALBERT: Mostly all of the year. But I won't do it much no more. I'll just work a few months out of the year and then take it easy.

MUSICIAN: *Is being on the road tiring you?*

ALBERT: Well, no. It's training different guys how to play. Once you train them and they learn four or five of your songs then they know it all. Then they get where they don't want to do a damn thing. Then they go and do something against my rules and regulations to get fired—and they know they'll get fired—right away—then I've got to find me some more guys and train them.

Just as soon as *they* get their clothes cleaned, get a little money in advance, learn four or five tunes, then *they* get to slacking up, hunting the short cuts, missing notes, looking at one another on the bandstand and laughing. That I hate. I'll forever hate that. Some nights I don't even feel like picking up the guitar, now, you know, since I've gotten older.

I'm beginning to get away from the guitar more and more every day. I just want to get out of music. Period. Tired of it. Too much of a hassle. M

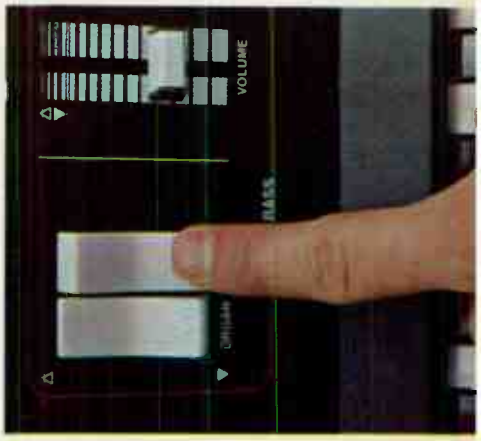
I Love Lucy

Albert's amp is an Acoustic 470. He likes it because "it's got the power and it gives me plenty of highs. Unless we're in a big stadium, I don't have to mike it if I don't want to."

As for Lucy, the original stays at home, which is Lovejoy, Illinois. The one he takes on the road is "a custom-made Flying V from Gibson. It's a real V but it's got an acoustic neck. I like the cutaway 'cause it makes it easy to handle. It's a good guitar to play and the neck is thin and I like it so I just keep playing it."

" HERE ISN'T AN INS'.RUMENT TODAY THAT PUTS IT ALL TOGETHER LIKE HE HOHNER C86."

Says Joe Hedgecock, Gig Musician



"What a guy like me needs today is a keyboard that gives me more than just an electric piano," says popular New York gig musician Joe Hedgecock. "I get that with the Hohner C86. Big organ sound, *plus* a five-octave piano. And a keyboard that can be split for two octaves of gutsy string bass.

"I play an affair, then pick up and go to another. Sometimes it's three in one day. And many of them one-man dates, because the five and six piece band is getting priced out of the scene. Today's keyboard sound must replace two or three instruments.

"This makes the C86 perfect. It weighs just 50 lbs. So I don't need a moving company to lift it. Try carrying one of those heavyweight organs plus piano to dates in order to get the sound variations a C86 gives you and you'll end up with a slipped disc.

"The Hohner C86 is super tough, too. I don't spend my weekends playing and my week nights repairing with Elmer's glue anymore. And this one comes in a neat, beautifully designed package that sells for surprisingly little."

Thanks, Joe Hedgecock. Hohner made the C86 just for you and other gig musicians with your ear for great sound and eye for great value. Try it at your music dealer.

HOHNER UNDERSTANDS

M. Hohner Inc., Hicksville, N.Y.
Hohner Canada Inc., Don Mills, Ontario

THIS YEAR'S NEW EQUIPMENT

A three-day romp through the newest instruments, including the attack of the baby guitars, the American counter-assault, music from rude pink, and other high tech essentials.

By Dan Forte

Most everyone attending this year's NAMM (National Association of Music Merchants) Winter Market Convention—February 5-7 in Anaheim, California—agreed that it seemed a little...slow. Oh, it was huge, all right—with more than 350 exhibitors, ranging from magazine and book publishers to retail stores and manufacturers of guitars, drums, keyboards and all manner of accessories—but the nervous-energy buzz normally associated with such gatherings was conspicuous in its absence, a reflection of the depressed economy that has affected both manufacturer and consumer.

Still, one would have to master the art of being in five different places at the same time to hope to absorb even half of the goings on at this year's show: David Grisman trading mandolin licks with "Mr. Guitar," Chet Atkins (for Gibson Guitar); James Burton talking with David Lindley talking with Eddie Van Halen (the evolution of rock guitar) at Seymour Duncan's booth; jazz legend Ted Greene demonstrating that a Fender Telecaster is not just a great rock guitar.

But the real news in Anaheim—in fact, the convention's reason for being—was the line of new products unveiled, many of which were very promising.

Charvel designs great-sounding guitars to fit even the most warped stage persona.

Gibson's versatile new Victory MV-10 and Fender's new reissue Vintage Telecaster.

In the past couple of years, companies (especially guitar makers) have been concentrating as much or more on cosmetics as on sound. This is refreshing to a point, but sometimes tends to overshadow what's beneath the Earl Scheib finish—most notably in the case of Charvel, which is one fine guitar, with or without polka dots. In the outrageous category, most guitar manufacturers aiming at the heavy metal and punk consumers are still following Charvel down the Banana Yellow Brick Road, although B.C. Rich has come up with a spicy flavor called "rude pink."

If last year's Winter Market ushered in the day-glow era, this year's assortment should be titled "The Attack Of The Baby Guitars." As billfolds get smaller so, apparently, do guitars. Unfortunately, most of these bantam-weights only reinforce the notion that less is less. Two exceptions are Phil Kubicki's miniatures, which accede the quality of craftsmanship found on most full-size electrics (Seymour Duncan pickups are stock), and the models put out by DiMini, who were wise enough to tune them up a fourth, creating a new sound.

Probably the most promising development evidenced at the show, at least for guitar players, was the resurgence of the two vanguards of the electric guitar. Having allowed Japanese companies like Yamaha and Ibanez to beat them at their own game in recent years, Gibson and Fender have apparently decided to fight back, reissuing the classic instruments they earned their reputations on while at the same time introducing some truly significant new models. Besides reinstating some fine hollow-bodied electrics in their Epiphone line (such as the Broadway), Gibson introduced a versatile and attractive solid-body called the Victory MV-2 (with two double-coil pickups) and MV-10 (with three), as well as the Victory bass, which comes with either one or two pickups.

But the big story was Gibson's new Chet Atkins model electric classical guitar, the first solid-body nylon-string classical. With six individual Piezoelectric transducer pickups acting as its bridge (and six trim pots to balance string output), the guitar's sound is remarkably close to that of a traditional classical guitar miked. The single-cutaway body is solid mahogany (about 2½" thick), and even though acoustic resonance chambers are routed inside it, the instrument's weight seems to be its only drawback. Resting it on your knee for an hour would be tiresome enough, but wearing it while standing up (*a la* Willie Nelson, who should place an order for one immediately) would be exhausting.

Fender meanwhile has effectively debunked the argument that the only good Fender is an old (translation: pre-CBS) Fender by reissuing their own Vintage (translation: pre-CBS) series. The

VINTAGE BASSES
LIGHTNING STRIKES TWICE

Photographed at Cherokee Studios

The sound and the craftsmanship of early Fender basses are still respected today.

Now you can own a brand-new instrument that looks and sounds identical to one of our early classics.

Choose from these Vintage models: the '62 Precision (pictured above), '62 Jazz, or the maple neck '57 Precision. Whichever one you pick, you'll be getting a meticulous re-creation from the original blueprints and designs. Lavished with the attention of our most experienced artisans and our most critical quality control experts.

Vintage models even come with the original style deluxe tweed case.

These modern legends are at your Fender dealer's now. Why not come in and get the feel of one today?

Fender®

THE SOUND THAT CREATES LEGENDS

boys from Fullerton have taken on, and met, the challenge of the Japanese copies, who used the specs of old Telecasters and Stratocasters as their blueprints. Included in the Vintage line are a replica of the '52 Telecaster, the '57-style Stratocaster (with maple neck), '62 Stratocaster (with rosewood fingerboard) the '57 maple-neck Precision bass, the '62 rosewood-neck Precision, and the '62 Jazz Bass (with concentric volume/tone knobs for each pickup, as opposed to the two volumes and one master tone on the standard Jazz Bass). Fender has taken care to duplicate every last detail of each model's ancestor, right down to the type of lacquer. And to top it off, each guitar in the Vintage series comes with a beautiful hardshell tweed case as standard equipment.

Personally, if I were in the market for a new Stratocaster I'd lean toward the "Strat," which Fender unveiled a while back, because of its added pickup selection possibilities. Then there's the Lead series—Lead I, with one split humbucking pickup in the bridge position; Lead II, with two Strat (single-coil) pickups; and Lead III, with two humbuckers. Fender's new budget model is the Bullet, which looks like a cross between a Tele and a Silvertone. I'm a little suspicious about its tailpiece assembly that's part of the steel pickguard—especially since the Bullet "Deluxe" is equipped with a more standard bridge/tailpiece. If Fender wants to make an affordable guitar for beginning rockers, why not a Vintage Mustang or Duosonic?

Mixing some very high-quality Gibson and Fender copies with new designs of their own are Tokai, Fernandes and Navigator (by ESP), all from Japan. The Fernandes models are also available with Floyd Rose's patented tremolo (add $400), which will keep you in tune for a thousand miles or the rest of your career (whichever comes first).

One of Seymour Duncan's popular pickups.

There seems to be a movement (led by makers such as G&L, Charvel and Hamer) towards the one-pickup solid-body electric. Hamer's Prototype is one of the newest and best in this class, with its three-coil (one single-coil smack dab against a humbucker) pickup design. Like the one-pickup Charvels, the Fender Lead I, the Dean Baby and several one-pickup model Kramers, the Prototype's pickup is in the bridge position, making it, basically, a lead guitar. No matter what the ads say, the tonal possibilities of a bridge-pickup-only gui-

DOD Electronics proudly presents

THE PERFORMER 500 Series

We consider the new Performer 500 Series to be the finest studio quality effects line available today.

Quality features include:

- FET Switching
- LED Status Indicator
- AC Adapter included
- Unique circuit design for low battery drain
- Three year limited warranty
- Modular plug-in circuit card
- G-10 glass circuit board
- Easy "no tools" access battery compartment
- Rugged die cast metal chassis
- Rubber non-skid bottom plate

Other Performer 500 effects include:

- Compressor Limiter
- Wah Filter
- Distortion
- Chorus
- Analog Delay
- Phasor

See this state-of-the-art line at your local dealer

DOD

DOD Electronics Corp • 2953 South 200 West
Salt Lake City, Utah 84115 • (801) 485-8534

tar are limited (bite, more bite and *Jaws*), and it's just not very suitable for playing rhythm. (I'm sorry, but that's the way I feel, now getoutta here.)

The award for the most affordable straight-ahead guitar goes to the Vantage Avenger AV-310 (by Music Technology, Inc.). This, too, is a one-pickup (humbucker in the bridge position) solid-body, but is also available in a two-pickup configuration—selling for only $225 and $300, respectively. Both feature maple necks, light well-balanced ash bodies and coil-tap switches.

Also in the affordable department, as always, is just about everything coming out of the Peavey plant. Their new T series guitars and basses range in price from $260 (for the T-20 bass) to $425 (for the T-60 two-pickup guitar). They, too, make a "baby" guitar (the 15" scale T-Jr.) as well as an "Electric Case." No, it doesn't open and shut automatically; it contains a 10-watt amplifier with a 5" speaker. (And people laugh at me when I show up at gigs with my Sears-Roebuck 3/4 size Silvertone with the amp in the case.)

Also joining in the quest for the ultimate self-contained guitar is Hondo's Nomad 3X. This surf 'n' turf special features one lead-position humbucker, built-in speaker, external amp jack and a headphone jack. Swell for the beach, maybe, but for the extra baggage of a Pignose you can play a real guitar.

Vox has made a long-overdue comeback; however, we wondered why they were putting out guitars and amps that look and sound nothing like what made the original Vox name famous. While Tom Petty plays a Vox teardrop solid-body and Brian May plugs into a wall of Super Beatle amps, Vox is busy installing DiMarzio pickups in their new neck-through-the-body-design models. If they had an ounce of sense they'd not only build guitars *exactly* like those old teardrop and hexagonal weirdos of the 60s, but start rolling some red Vox Continental organs off the assembly line too.

On the other side of the coin but equally off-base is the new Kramer Duke copy of the Steinberger bass, which everyone seems to agree is their *Munsters* to Ned Steinberger's *Addams Family*—looks about the same, but has none of the qualities that make the original what it is: special.

One of the most interesting acoustic guitars I came across at NAMM was the Morris MG-65E mini-dreadnought. With a 19¾" scale neck, this electric-acoustic (with a CP-7 electret condenser pickup and pre-amp inside the body) spares no expense on the abalone binding and mother-of-pearl inlays. Unfortunately, much of this expense is, of course, passed on to the buyer; the 65E lists for $585 while slightly stripped down models go for $435 and $360. While the guitar is exceptionally easy to play and sounds great when amplified, its one drawback is its lack of projection when played acoustically. This, however, is no problem with Morris' full-sized acoustics. The WE series dreadnoughts—selling for $345 and $440—sound and play as good as they look. And the thin-body MT 1802 cutaway (at $590) is at least on a par with the Washburns of the same size and shape.

I have to confess that I've seen those ads for the strange-looking stand-up steel guitars, the Power-Slide by Melobar, and thought of them as novelty items. That is, until I heard one played. (Of course, the person trying it out was David Lindley, which never hurts.) Originally geared towards C&W pedal steelers, the 10-string Power-Slide has been employed by Poco's Rusty Young. But with their new body designs (Flying V, Explorer, and a sort of reverse Strat—each featuring a slanted fretboard and raised strings) and Bill Lawrence pickups (one or two) their potential as a rock instrument (especially in the hands of someone like Lindley) is limitless. Also, the "sure-grip" playing bars, designed by Melobar inventor Walt Smith, are simply the best.

Seymour Duncan has come out with five additions to his long line of guitar and bass pickups: Jaguar and Jazzmaster replacement pickups, single-coil Soapbars (like those on early 50s Les Pauls), Mini-humbuckers including the Deluxe and the Firebirds (Vintage, Custom, and "Seymourized" replicas of those found on Gibson Firebirds), and the Invader. Seymour's Invader is described as the "gnarliest" humbucker ever made—18,500 ohms, bigger ce-

The secret of power guitar.

This is my STL-3T (T for tapped) pickup; I call it the Quarter Pounder. It has twice the power of a standard Telecaster* guitar pickup.

The more magnetic power your strings have to work with, the more high-frequency tone gets through to your amp, and the brighter and more sharply-defined your notes become.

That's why I use quarter-inch-thick magnetic pole pieces; they give you full tonal response and a biting attack.

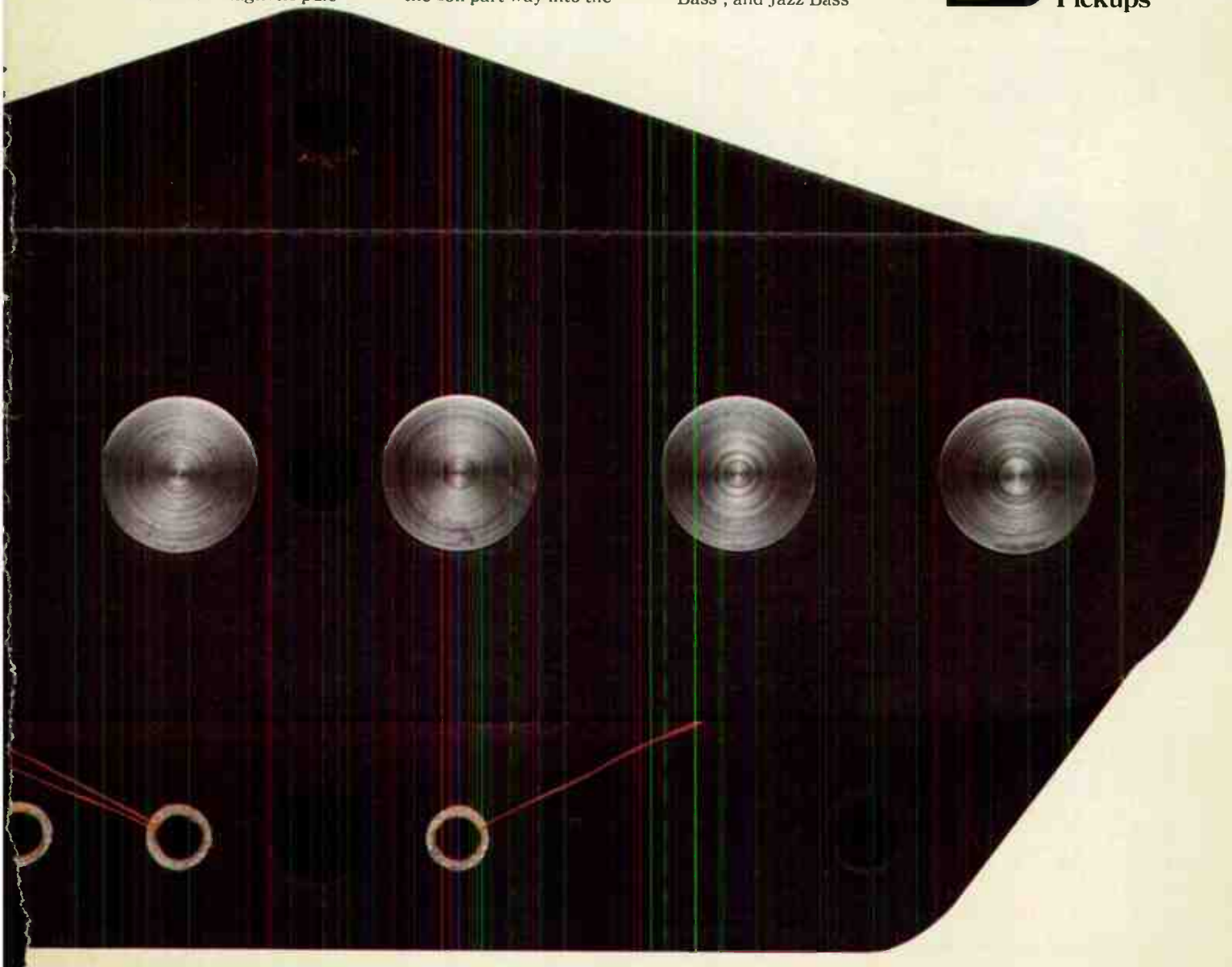
When your strings vibrate they disturb the magnetic field. The 7,000 feet of copper coil windings resist the disturbance and change it into a *hot* electrical signal. Your amp will distort sooner, especially for midrange powerchords.

A hot output can garble the high frequencies, so I tap the coil part way into the winding and bring out a second output wire so you can switch voltages and frequencies for different sounds. The tapped output has less resistance to the powerful magnetic field, and the high end punches through with electric clarity.

You can put Quarter-pound power into your guitar. I make Telecaster*, Stratocaster*, Jaguar*, Jazzmaster*, Precision Bass*, and Jazz Bass* Quarter Pounders, and they fit right into most Fender guitars without alteration. I always give you instructions and wiring diagrams.

My color catalog has full information about my hot, vintage, and custom pickups. Send $2 to Box 4746-P, Santa Barbara, CA 93103.

Seymour Duncan Pickups



*Telecaster, Tele, Stratocaster, Jaguar, Jazzmaster and Jazz Bass are registered trademarks of CBS, Inc. Seymour Duncan is not affiliated with CBS, Inc.

ramic ferrite magnets and big iron screws (1/3" across) for pole pieces. The coils can be split electrically to be in- or out-of-phase, in series or in parallel, with or without the humbucking effect.

The most talked about effects device at NAMM wasn't an effects device at all but a computer that controls whatever effects you plug into it—their combinations, order and output. Roland's SCC-700 Sound Control Center allows the player to incorporate up to seven effects (of any type or brand) in as many as 32 different combinations, plus change the order in which the effects are strung together within those combinations. In other words, the player can effectively "unplug and plug in" effects in different combinations and different sequences by simply pressing a button or stepping on a footswitch. The SCC-700 will sell for between $600 and $700 *sans* pedalboard, under $1,000 with it.

Also from Roland, who seems to introduce three times as many new products as other companies each year, were the TB-303 bass line and TR-606 Drumatics. These keyboard-programmable units allow the musician to program the bass lines and drum licks for an entire song, measure by measure, up to 256 bars long. Sixty-four different programs are possible, with sixteen accessible at a time. Each retails for only $400.

A higher priced drum computer is, of course, the Linn drum machine, which features digital recordings of actual drums in 49 different rhythmic patterns. Linn's new model, which retails for $3,000 (about $2,000 less than their original drum computer) includes the addition of crash and rice cymbals and three tom-toms, as opposed to the two previously available. The machine is perfect for studio and live applications as well as for songwriting.

Although it won't be available through stores until June, Delta Labs introduced their DL-6 Harmonic Controller, which controls their DL-5 pitch shift. What sets the Harmonic Controller apart from simple pitch shifting devices is that once you tell it what key you are singing or playing in it will read whatever notes you hit and stay in harmony, rather than just playing, say, a third above regardless—which is not always true harmony throughout a particular key. The DL-6 alone costs $3,297.

Fortunately, companies seem to be coming to the rescue of keyboardists and their bank accounts. Korg's Polysix six-voice programmable polyphonic synthesizer has 32 programs, tape interface and built-in arpeggiator and sells for $2,000. The Korg Mono/Poly, with four oscillators, has limited polyphonic capabilities and sells for $995. Roland's Juno 6 is a nonprogrammable, six-voice polyphonic synth with a digital oscillator for only $1,300.

Also of interest were: Prophet's touch-sensitive eight-voice programmable polyphonic synth; the Memory Moog six-voice polyphonic programmable keyboard; Octave Plateau's new modular-designed Voyetra One and Voyetra Eight VPK5 polyphonic programmable synthesizers; and Yamaha's CS-70N programmable polyphonic synth, which is designed to replace the CS-80. Yamaha also introduced a small digital keyboard that lists for $1,500 and a portable synth for $250 as well as their impressive Producer Series.

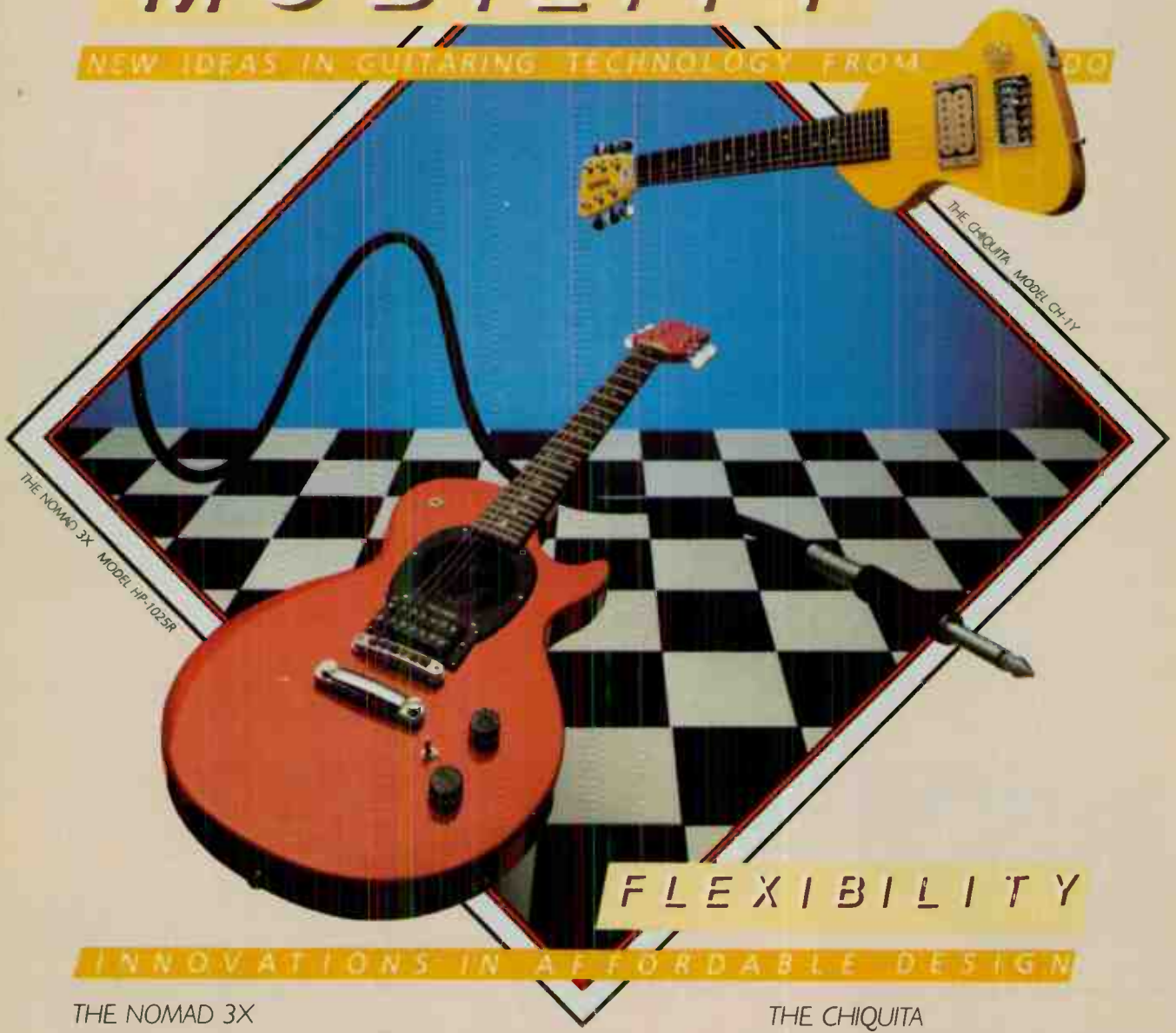
Obviously, this is only a fraction of the new products that debuted at the Winter Market, not to mention all of the old standbys. These are the highlights of what I personally was able to see, hear and try out. The frustrating part is that there's never enough time, even in three days, to take in everything. M

Korg Polysix synthesizer: 6 voices, 32 programs and built-in arpeggiator for under $2000.

Robot rhythm section: Linn's super drum machine and Roland's bass box with 256-bar memory.

MOBILITY

NEW IDEAS IN GUITARING TECHNOLOGY FROM HONDO



FLEXIBILITY

INNOVATIONS IN AFFORDABLE DESIGN

THE NOMAD 3X

Freedom to perform or practice anywhere with AC, DC or 12 volt power. A bridge position humbucking pickup with on board amplification and speaker, is activated by an LED indicator two-position toggle switch. AC-DC may be activated simultaneously creating a powerful high-volume overdrive sustain effect. Other features include a headphone jack and 24-3/4" scale.

The NOMAD'S versatility makes it a natural for any guitaring application.

THE CHIQUITA

The original travel guitar for stage or studio. A revolutionary concept in compact design, the CHIQUITA plays and sounds like quality conventional guitars, at only a fraction of the size and cost.

Used by many of the world's top rock guitarists for practice and performance, the CHIQUITA fits any situation regardless of size restrictions.

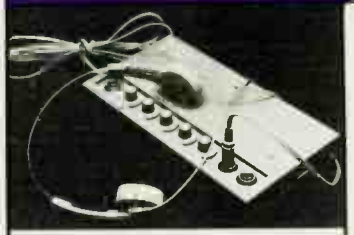
Features include a 19" scale, DiMarzio® pickup option, and deluxe tuning machines, bridge and electronics .

HONDO

HONDO GUITARS, INC International Music Corp. P.O. Box 2344, Fort Worth, Texas 76113 (817) 336-5114

Telex 203936 IMCTX UR Cable INTLMUSIC

Best buys



Yamaha Combo Products has introduced a new line of miniature, portable sound reinforcement components, including this battery-powered Mic/Line Stereo Headphone Amplifier (MA10) and lightweight Stereo Headphones (MH10). Dubbed the Producer Series, the equipment allows musicians the freedom to rehearse and record in complete privacy, whether in a hotel, living room, airplane or automobile. Both the MA10 and the MH10 will be available at retail outlets in May and carry suggested retail prices of $124.95 for the amplifier and $29.95 for the headphones. Yamaha, 6600 Orangethorpe Ave., Buena Park, CA 90620, (714) 522-9134.

Ibanez introduces ease in stringed instrument tuning with the arrival of the TN64 push-button digital quartz tuner. The Micomtune features an illuminated LCD tuning meter, push-button mode selector, A-440 Hz tone, built-in condenser microphone, and a calibration range of 435 Hz to 445 Hz. The TN64 is powered by a single 9-volt battery or most commonly available battery eliminators. Improved circuitry means extended battery life of up to 40% over mechanically metered tuners. Suggested retail price is $99. Hoshino (U.S.A.) Inc., P.O. Box 469, Bensalem, PA 19020, (215) 638-8670, or Chesbro Music, P.O. Box 2009, Idaho Falls, ID 83401.

Takamine announces the arrival of three acoustic electric cutaway models, the J15E Jazz, EF381M and E9 nylon string. The J15E has a fully bound rosewood arched back with matching rosewood sides, arched top, Palathetic pickup system and antiqued tailpiece. The EF381M is a close cousin available in either maple or rosewood with spruce top and the Palathetic pickup system. The E9 is from the Hirade signature classic line and has the Palathetic nylon string pickup system. Takamine, Box 1168, San Carlos, CA 94070, (415) 592-9160.

J. D'Addario announces their new XL Reds copper-coated round wound strings for electric bass, representing a true synthesis of acoustic and electric bass sound. They combine the widest range of tone possibilities of all bass strings plus a superior piano-like brilliance. In addition, the copper-coated strings boast excellent flexibility and will not promote premature fret wear. J. D'Addario and Co. Inc., 210 Route 109, East Farmingdale, NY 11735, (516) 454-9450.

The **Gibson** Company recently announced the introduction of the unique Chet Atkins model classical electric, a handsome "solid body" classic instrument with built-in electronics for amplification. The single cutaway body is built from mahogany, in which acoustic resonance chambers are routed. These chambers are sealed with a spruce top and the instrument is finished in high-gloss with multiple brown and cream colored binding. Six individual Piezoelectric transducers are employed to translate string motion into electrical energy with the option of adjusting the gain of each string separately. The rotation of six individual trim pots mounted in the back of the instrument permits the string-to-string balance of any string set. The look, feel and sound of this guitar make it one of the first genuinely new guitar concepts we've seen in quite some time. Gibson, Box 100087, Nashville, TN 37210.

Ovation Instruments introduces an entire new line of Cutaway Roundbacks. Four models (the Balladeer and Legend models available immediately and a shallow bowl Legend and Custom Legend model to come mid-year) all feature the unique "A"-shaped bracing pattern, the exclusive Kaman Bar™ neck, plus the Ovation built-in acoustic electric pickup system. Allowing free access to the upper frets for expressive chords and lead lines, the new Cutaway guitars from Ovation are a welcome addition for the serious guitarist. Ovation Insts., Box 4, Bloomfield, CT 06002, (203) 243-1711.

Three new **Marshall** 50-Watt Combo Amplifiers, introduced by **Unicord**, are single unit guitar amplifiers with standard Marshall tube circuits and with Celestion 12" speakers. Included in the new amplifier group is a unit which offers two distinctly different sounds: a clean bright channel for undistorted lead and rhythm lines, and a normal Marshall Master Volume overdriven channel for rock and roll. The two additional units being introduced are standard Marshall 50-Watt Master Volume amplifiers in new, reduced size cabinets. Model 4104 offers two Celestion 12" speakers, and the compact model 4010 is equipped with a single Celestion 12" speaker. Unicord, 89 Frost Street, Westbury, NY 11590, (516) 333-9100.

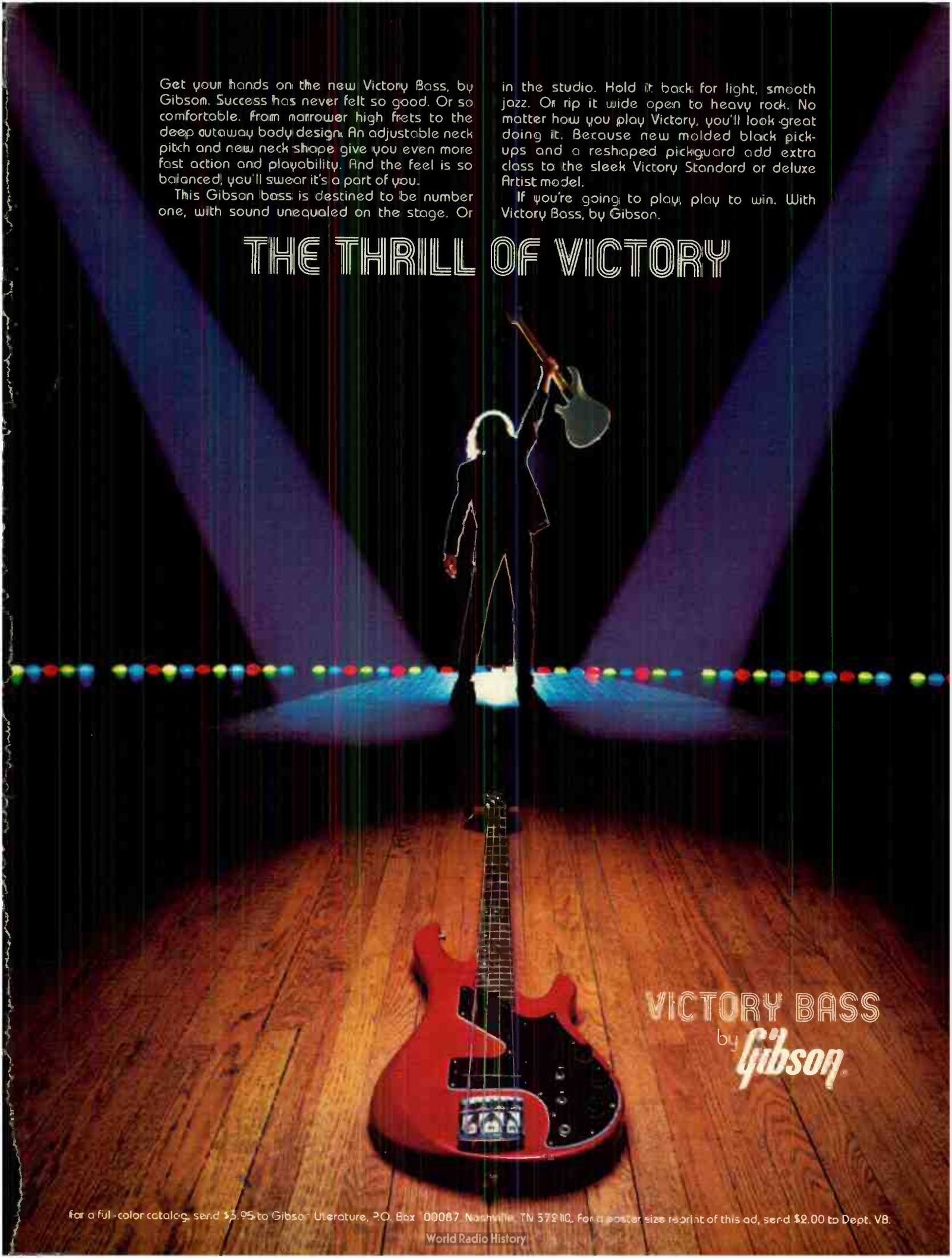
Fender introduces a line of five detailed replica guitars and basses, called Vintage. The models are the '57 and '62 Stratocaster guitars, the '57 and '62 Precision Basses and the '62 Jazz Bass. Each model is a meticulous re-creation of the popular, trend-setting original. Fender studied old blueprints and searched out suppliers of the original materials to ensure precise replication. The '57 Stratocaster was the first production guitar to have three pickups and a superior tremolo design as standard equipment, and it was quickly adopted by many early rock players because its bright, penetrating tone was the ideal vehicle for the new music. Fender, 1300 E. Valencia Dr., Fullerton, CA 92634.

Get your hands on the new Victory Bass, by Gibson. Success has never felt so good. Or so comfortable. From narrower high frets to the deep cutaway body design. An adjustable neck pitch and new neck shape give you even more fast action and playability. And the feel is so balanced, you'll swear it's a part of you.

This Gibson bass is destined to be number one, with sound unequaled on the stage. Or in the studio. Hold it back for light, smooth jazz. Or rip it wide open to heavy rock. No matter how you play Victory, you'll look great doing it. Because new molded black pickups and a reshaped pickguard add extra class to the sleek Victory Standard or deluxe Artist model.

If you're going to play, play to win. With Victory Bass, by Gibson.

THE THRILL OF VICTORY



VICTORY BASS by Gibson

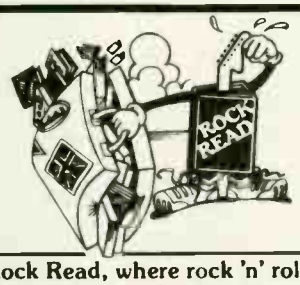
For a full-color catalog, send $5.95 to Gibson Literature, P.O. Box 00087 Nashville, TN 37210. For a poster size reprint of this ad, send $2.00 to Dept. V8.

Classifiec

BOOKS & MAGAZINES

ROCK MUSIC BOOKS AT DISCOUNT PRICES. *Van Halen I & II* $10.95. Van Halen's *Fair Warning* $9.95. *Zeppelin Complete Guitar* $7.95. AC/DC *Back in Black* $6.95. AC/DC *High Energy Hits* $6.95. AC/DC *For Those About To Rock* $7.95. Pat Benatar *Crimes of Passion* $8.95. Pat Benatar *Precious Time* $8.95. Black Sabbath *Shattering Sounds* $7.95 *Hendrix Note For Note* $5.95. *Journey Complete* $14.95. Police *Ghost In The Machine* $6.95. *Who Anthology* $10.95. Send check or money order. 50¢ for catalog. DISCOUNT MUSIC WAREHOUSE, P.O. Box 212M, Lindenhurst, NY 11757.

BOOKS ABOUT ROCK PERSONALITIES. "In Their Own Words"—Zeppelin, Stones, Pretenders, Ramones, Who, Hendrix, Springsteen, Young—$5.95 each. Police Biography $12.95. Encyclopedia Metalica $9.95. Send check or MO. DMW, PO Box 212M, Lindenhurst, NY 11757.



Rock Read, where rock 'n' roll is more than meets the ear, announces its latest collection of more than 100 import books, new books, old books, songbooks and hard-to-find books on rock music, from AC/DC through Zappa with all stops in between!

Call or write for our FREE CATALOG!
Record Stores: Please contact us for wholesale terms.
Rock Read Dept. M 799 Broadway
New York, N.Y. 10003
(212) 533-9700

Get the drum sound of your choice with ANALYTIC DRUM TUNING — the complete book on drum tuning. Send $8.00 to: STEVEN WALKER, Box 26051, Indianapolis, IN 46226.

NEW ORLEANS MUSIC MAGAZINE. Wavelength. 12 issues a year from the home of the blues. Send $10 to WL, Box 15667, New Orleans, LA 70175.

BIGGEST DIRECTORY OF SOURCES ever published! Kastlemusick's 1981-82 *Directory for Collectors of Recordings*. Over 2,500 listings dealers, stores, record companies, mailorder sources. $12.95 postpaid US; add $3.00 foreign. KASTLEMUSICK INC., 901 Washington Street, Wilmington, DE 19801.

DISC-JOCKEY, NEWSCASTER, SPORTS ANNOUNCER. Radio guide-book explains how you can enter the world or radio broadcasting. Your FCC License guaranteed or your money refunded. No Risk. Eagleson Publications, PO Box 6421, Ft. Lauderdale, FL 33310.

PRINCIPLES OF HARMONIC SUBSTITUTION, $7.95; Jazz Patterns for the Instrumentalist, $7.95; Chord Substitution Manual, $4.50. Free Catalog. SUNRISE ARTISTRIES INC., Box 125, Maspeth, NY 11378.

FREE COPY OF NEW MUSIC MAGAZINE —articles on Eno, King Crimson, Anthony Phillips, Suicide, Banshees, audio, and much more. New Music Magazine, 39-72 47th St., Long Island City, NY 11104.

INSTRUCTIONS

YOUR DRUMMING CAN SOUND BETTER within six weeks through my drum set study course on cassettes. Improve your Time, Swing, relaxation, concentration, memory, hearing. Better than the local teacher or College of Music. Not for beginners. How can you qualify? For a one hour lesson cassette, a 20-minute recording with proof of success, 24-page discussion, send $10 to Stanley Spector School of Drumming, 200 West 58th St., Dept ML-10, New York, NY 10019.

LEARN TO DRUM! Easy to read booklet & cassette. Send $8.25 to Room 17, PO Box 40085, Casper, WY 82604.

OPENING-UP VOCALLY CASSETTE TAPE. First Class guided relaxation/singing session using imagery, affirmations, breathing and YOUR creativity. $12.50, VOICETAPES, Box 10689-M, Chicago, IL 60610.

PLAY HOT LEAD GUITAR in one week guaranteed!! Without reading music! Booklet includes over 70 rock licks, plus tricks, scales, theory, techniques, more. Send $4.95 to HOTLICKS, Box 270C, San Geronimo, CA 94963.

YOU CAN LEARN TO PLAY GUITAR!!! Easy, Step by Step Instructions from Scratch!! Three Cassettes, Booklet, $18.90 Living Fire Recording, Box 243, Jacksonville, NY 14854.

BE A DJ! No experience necessary. Not radio or club work. 5 times more money. Exciting report $10. Money back guarantee. RECORD RACK, Zarah Mall, Great Bend, KS 67530.

SEVEN STEP SUCCESS FORMULA for professional songwriting career: $1.00 plus FREE SONG EVALUATION. Send to: EXPRESSION MUSIC GROUP, 652 Hilary Dr., Tiburon, CA 94920.

HOW I GOT SEMI RICH IN THE RECORDING BUSINESS. This new, non technical guide to success in the recording business is a must for anyone planning to start a studio. The author shares his 34 years experience with you. For your copy, send $11.95 check or money order to: LEW'S RECORDING PLACE, 1219 Westlake Ave. N. #115, Seattle, WA 98109.

DIGITAL SYNTHESIS ON THE FAIRLIGHT CMI. Classes held at the end of every month. Call PASS 212-989-2060. 16 W 22nd St., NYC, NY 10010.

LEARN THE ART OF PIANO TUNING. Detailed instruction, demonstration, and lessons for aural tuning. Cassette tape $14.95. KLAUS PIANO SERVICE, 205 5th Ave., Edwardsville, IL 62025.

INSTRUMENTS

DRUMMERS! Drum Recovering Kits are available! Over 30 choices for Pearls, Sparkles, Flames and Woodgrains. Send $1.00 for full info and samples (refundable on first purchase). Precision Drum Company, 151 California Rd., Yorktown Heights, NY 10598.

ELECTRONIC KEYBOARDS. Write for a price on your choice! New Equipment! DICK SHORT MUSIC, 1503 Cedar, South Bend, IN 46617.

STRINGS, PICKS, PICKUPS at Discount Prices! We carry only high quality name brand merchandise. FREE price list. Mail America, P.O. Box 8939, Baltimore, MD 21222.

MISCELLANEOUS

SATIN PANTS, etc. for entertainers, etc. Write/call for catalog; enclose $1.00; refundable with order. SATIN SALES; Dept. 34; 7 South 5th Street, Minneapolis, MN 55402. (612) 333-5045.

SIMPLY STRINGS and all name brand guitar strings. Send for our free complete catalog. PO Box 86, Bradley, IL 60915.

STEREO EQUIPMENT
For The Same Price Many DEALERS PAY
No-lemon Guarantee
120,000 Customers coast-to coast
Same Day Delivery—COD or Charge Card
INTERNATIONAL HI-FI DIST.
Dept. MPL
Moravia Center Industrial Park
Baltimore, Maryland 21206
TOLL FREE 1-800-638-8806 or
1-301-488-9600
9 am to 9 pm Daily — Saturday 10 am to 5 pm

MUSICIANS

THE MUSICIANS REFERRAL CENTER OF Houston has helped thousands of bands and individual musicians get together since 1977. Looking? (713) 660-7500, 5301 Bissonnet, Belaire TX 77401.

SPECIAL FIRE EFFECTS for Drummers and Guitarists. Send $1.00 for our new 1982 catalog of Special Effects. THEATRE EFFECTS INC., PO Box 293-Dept. PL, So. Round Brook, NJ 08880.

MUSICIANS! GET WITH IT! Fed up with waiting for the right group or right musicians to find you? Then call us! The music industry's largest source of Qualified national talent. PROFESSIONAL MUSICIANS' REFERRAL — we are putting more musicians in contact with each other than anyone in the business. Want to be next? Call toll free 1-800-328-8660 and GET THINGS ROLLING NOW!

MUSICIANS: Be gigging in your area within four weeks. Specify instrument played and send $3.00 to C.L.J. ENTERPRIZES, 5278 Kesling Street, San Diego, CA 92117.

WE'LL PUBLISH AND DISTRIBUTE your lyric poems to major recording artist/agents. For information—L&C, Box 194, Gillespie, IL 62033.

EMPLOYMENT

—— WANTED ——
SALES/MARKETING MANAGER

for Los Angeles-based Linn Electronics, makers of the LM-1 Drum Computer and LinnDrum™ digital rhythm machines.

We are looking for a professional with experience in sales/marketing of hi-tech electronic musical instruments. Send resume and salary history – no phone calls please.

LINN ELECTRONICS, INC.
18720 Oxnard Street #103
Tarzana, California 91356
Linn

PHOTOS & POSTERS

SPRINGSTEEN OR RONSTADT SAMPLE: Also Presley, Diamond, Juice Newton, Hank Jr., Kenny Rogers. Send $1.00 for catalog/sample to: IN CONCERT PHOTOS, Box 15155, Panama City, FL 32406.

ROCK/COUNTRY COLOR PHOTOS! 3x5s/8x10s. 150 performers. Send $1.00 for beautiful illustrated catalog. Mention favorite. "SMILE", Box 15293-M, Chesapeake, VA 23320-0293.

RARE ROCK PHOTOS, TAPES AND VIDEOS. Send $1.00 for color sample/catalog. FREEZE FOTO, Box 721, Haddonfield, NJ 08033.

FRONT ROW & OFFSTAGE
COLOR PHOTOS

Stones, Springsteen, Dead, Bowie, Hendrix, Zeppelin, Clash, Sex Pistols, Who, Costello, Zappa, Kinks, Blondie, Pretenders, Petty, AC/DC, & 400 other Rock, Heavy Metal, and Progressive bands. Longest in the photo business, largest selection, highest quality by far. Send $1 for Sample/Catalog. Indicate favorite band(s) for sample photo.

PINES PHOTOS LTD., DEPT. MPL
P.O. BOX 1122 MADISON SQ. STA. NEW YORK CITY 10159

FOTO-ROCK
DIRECT FROM ENGLAND!!
Vast range of colour Rock Photos covering all major Pop, Heavy Metal and Punk bands.
Send $1 today for a full colour catalogue and poster, a free sample photo, and exciting new fan mail information! Please name your fave artist too!
FOTO-ROCK
P.O. Box 4000N Dept. MU 2
Berkeley, California 94704

T-SHIRTS

DRUMMERS/PERCUSSIONISTS! "I've Got Rhythm" T-shirts. 50% cotton/50% polyester. Specify sizes: S-M-L-XL. $8.50 (includes postage). DRUM HEADQUARTERS, 1416-A South Big Bend, St. Louis, MO 63117.

PUNK SKIN T-SHIRTS. Snake, Leopard, Gator, Lizard, Giraffe. Colorful cotton V-neck, S-M-L. $8.00 ppd. Other cool stuff; catalog — $1.00. DEP-M, 619 Broadway East, Seattle, WA 98102.

MUSICIAN T-shirts & Sweatshirts!
Musician logo on black T, sweatshirts are maroon or gray. Small, Medium, Large, X-Large. T's $5.95, sweatshirts, $13.95. Send $$ to MP&L, P.O. Box 701, Gloucester, Mass. 01930

RECORDS & TAPES

RECORDS/TAPES/IMPORTS! NOW AVAILable! Free 48-page Moby Music Spring Catalog. We offer an extensive selection of European and Japanese imports, domestic records, tapes, and up-to-date new releases at super discount prices. Audiophile, Prog Rock, 100's of import and domestic cut-outs also. Fast efficient mail and phone order service. Complete Import and Domestic Catalog! If you're serious about records, send for your FREE catalog now. MOBY MUSIC, 14410-M, Ventura Blvd., Sherman Oaks, CA 91423.

LIVE ROCK-CONCERT TAPES. Available on cassette tapes only. Send stamp for catalog. MD Tapes, RD 2, Box 306, Milford, NJ 08848.

WORLD'S LARGEST RECORD COLLECTORS magazine — Goldmine. Over 50,000 records offered each monthly issue. Sample $3.00 (U.S.). Free music book catalog — rock, jazz, oldies. GOLDMINE, Box 187-MU, Fraser, MI 48206.

JAZZ AND BLUES. LPs! Over 3000 titles at discount prices. Fast, dependable service. For Free Catalog write: MAINSTREAM RECORDS, Box 271-M, Cambridge, MA 02138.

RARE CONCERT & STUDIO RECORDINGS Dead, Doors, Beatles, Dylan, Stones, Springsteen, etc. Send two stamps for catalog. ACME P.O. Box 14438, Minneapolis, Minnesota 55414.

GREAT GUITAR BLUES — Lonnie Johnson, Barbeque Bob, Mississippi Sheiks. Free catalog from Mamlish Records, Cathedral Station, Box 417, NYC, NY 10025.

IMPORTED ROCK ALBUMS—LOWEST PRICES & BEST SELECTION of superstar releases anywhere! English, Japanese, German and Canadian albums our specialty. We also feature domestic, audiophile & cutout LPs at super-discount prices. For our free catalog, write: WORLD WIDE MUSIC, Box 264, Dept. M-2, Hasbrouk Heights, NJ 07604.

RARE & IMPORTED RECORDS, Books, Posters, Unique collectibles. World's best selection. Gigantic 40-page illustrated catalog. $1.00. ROCKAWAY, Box 1508M, Woodbridge, VA 22193.

Synergy

Computer Experiments Volume One

Larry Fast's "Computer Experiments, Volume One" is an album of three computer generated pieces of hypnotic interwoven synthesizer harmonies. The next step in the art of electronic music.
Only $7.98 plus $1.00 postage and handling.

This is a LIMITED EDITION. each LP will be numbered and registered for future priority mailing of new release offerings.

Please send me (__) copy(ies) of "Computer Experiments, Volume One". I've enclosed $_____, $7.98 plus $1.00 postage and handling for each LP.

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
(Please allow 4-6 weeks for delivery)

Synergy • Dept L5 • P.O. Box 362 • South Plainfield, N.J. 07080

$1.49 & UP! Cutouts/Overpressings/Rare/Imports/Independent Labels/450+ pages. If you buy by mail, try us! Send for Free Information. SQUARE DEAL RECORDS, Box 1002, Dept. B, San Luis Obispo, CA 93406.

BUILD YOUR OLDIES COLLECTION. Comprehensive catalog of best-selling 45rpm oldies from the last forty years. Rock, Country, Jazz and more. Send $2 to: AMERICAN PIE, PO Box 66455, Dept. M, Los Angeles, CA 90066.

PRODUCE YOUR OWN 12" ALBUM! Pay as you sell plan! 12" records from your tapes, album covers of your own design! Call JSR RECORDS MANUFACTURING SERVICE, Toll free 800-631-2292, in NJ 201-870-2843.

NEW ROCK & JAZZ ALBUMS STARTING AT $1.49. Hundreds of albums at unbelievable prices. Try us. Write DISCOUNT DISCS, Box 290353, Dept M, Ft. Lauderdale, FL 33329.

NEWLY RELEASED 33 1/3 STEREO EP record jazz instrumentals "Sugar" & "Eastern Waltz" by Mark Uncle and Ralph MacDonald. "Dear Mark. Your work is certainly mellow and tasty"—Chick Corea. Send $3.50 to ABSOLUTE RECORDS, 419 Sassafras Street, Millville, NJ 08332.

RARE 60s-80s ROCK RECORDS. Send requests for catalog to: ADLIBITUM RECORDS, P.O. Box 103, Tappan, NY 10983.

CLASSIFIED: $1.25 per word, $25.00 min. DISPLAY: $100 per column inch. Please enclose payment, your street address and phone number and where possible, a sample of your product. Call Cindy at (617)281-3110.

READER SERVICE

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

★Guitars & Effects
1 ☐ Yamaha
2 ☐ Ibanez
3 ☐ Gibson
4 ☐ Ovation
5 ☐ Mesa
6 ☐ Taxi
7 ☐ Martin
8 ☐ JTG
9 ☐ Rickenbacker
10 ☐ Alembic
11 ☐ Peavey
12 ☐ Boss
13 ☐ Marshall
14 ☐ Anvil
15 ☐ Linn Electronics
16 ☐ NADY Systems
17 ☐ Roland

★Keyboards
18 ☐ Moog
19 ☐ Unicord/Korg
20 ☐ Yamaha
21 ☐ Sequential Circuits
22 ☐ Roland
23 ☐ Casio
24 ☐ Crumar

★Horns
25 ☐ Leblanc
26 ☐ King
27 ☐ Selmer
28 ☐ Yamaha

★P.A. & Audio
29 ☐ Shure
30 ☐ Electro-Voice
31 ☐ Peavey
32 ☐ Whirlwind
33 ☐ Yamaha
34 ☐ Audio-Technica
35 ☐ AKG
36 ☐ JBL
37 ☐ Lexicon
38 ☐ TASCAM
39 ☐ Delta Lab
40 ☐ Tapco
41 ☐ GLI
42 ☐ Beyer

★Drums
43 ☐ Pearl
44 ☐ Zildjian
45 ☐ Paiste
46 ☐ Camber/Ambico
47 ☐ Tama
48 ☐ CB Percussion

Return to: **Musician, Player & Listener**
P.O. Box 701, Gloucester MA 01930

Name _____
Address _____
City _____
State _____ Zip _____

No. 18 ... **Pat Metheny**, Jazz Organ, Dire Straits
No. 20 ... **Steely Dan**, Session Players, Jeff Lorber
No. 21 ... **Brian Eno**, Reggae Festival, The Bear I
No. 22 ... **Stevie Wonder**, Rock and Jazz in the 70s
No. 23 ... **Sonny Rollins**, Townshend, Bonnie Raitt
No. 24 ... **Bob Marley**, Sun Ra, Free Jazz & Punk
No. 25 ... **Bob Seger**, Julius Hemphill, Tom Petty
No. 28 ... **Mark Knopfler**, Roxy Music, DeJohnette
No. 29 ... **Mike McDonald**, Capt. Beefheart, Oregon
No. 30 ... **Bruce Springsteen**, Best in Rock & Jazz
No. 31 ... **Steely Dan**, John Lennon, Steve Winwood
No. 32 ... **Talking Heads**, Brian Eno, Air
No. 33 ... **The Clash**, Lindsey Buckingham, R.S. Jackson
No. 34 ... **Tom Petty**, Wayne Shorter, L.A. Punk
No. 35 ... **The Doors**, David Lindley, Carla Bley
No. 36 ... **Grateful Dead**, Koolathon, Skunk Baxter
No. 37 ... **Reggae**, The Rolling Stones, Rickie Lee Jones
No. 38 ... **Police**, Bassists, Pretenders, David Murray
No. 39 ... **Cars**, Keyboardists, Earth, Wind & Fire
No. 40 ... **Ringo**, Drummers, Devo, Rossington-Collins
No. 41 ... **Miles**, Genesis, Lowell George

Please send me _____ magazines at $3.00 each.
($4.50 for each copy mailed outside U.S.)

I have enclosed $_____. U.S. funds only.
($4.50 for each copy mailed outside U.S.)

☐ No. 18 ☐ No. 23 ☐ No. 29 ☐ No. 33 ☐ No. 37
☐ No. 20 ☐ No. 24 ☐ No. 30 ☐ No. 34 ☐ No. 38
☐ No. 21 ☐ No. 25 ☐ No. 31 ☐ No. 35 ☐ No. 39
☐ No. 22 ☐ No. 28 ☐ No. 32 ☐ No. 36 ☐ No. 40
☐ No. 41

Name _____
Street _____
City _____
State _____ **Zip** _____

MUSICIAN, P.O. Box 701, Gloucester, MA 01930

CLAPTON: I really don't know anything about astrology but she's Pisces, and I'm Aries, so she cools me down. She doesn't understand my passions, my anger, and she's always on the level, but at the same time she's completely dotty—it's one of her family traits!

MUSICIAN: *Do you get depressed as much as you used to?*

CLAPTON: Not when she's around, no. She's mellowed me out a lot.

MUSICIAN: *Now that you are a happier man, 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!

MUSICIAN: *You once said that you found it difficult to write happy songs or music. You must find it easier now?*

CLAPTON: Yeah, but it's too easy.

MUSICIAN: *Does Patti like the blues?*

CLAPTON: Yeah, I think so, or else she makes a very good attempt at pretending to. But she doesn't really need to know about that—it's my work, my way of going about things. It will always be that way. Whether she likes it or not doesn't make any difference—we've come to that kind of arrangement. She likes the sentimental things that I do. You've got to put yourself in my shoes: I say to her, "Listen to this," and she says, "Why is it so scratchy?" She likes music, but she likes it from a different point of view from my own.

MUSICIAN: *Are you a loner?*

CLAPTON: No, not by choice.

MUSICIAN: *Do you see a lot of people?*

CLAPTON: Yes, I'm very gregarious, but only with people I know I can trust, who don't mind seeing me fall down drunk, or doing silly things.

MUSICIAN: *Do you have a lot of friends around the world?*

CLAPTON: No, not really. I don't get the time to make friends in any one place. But you see, I was born not more than eight miles from where I live, and I go back there every weekend.

JIM MARSHALL

Cream-era Clapton: surprisingly, Clapton did not enjoy the extended soloing, though his fans worshipped him for it.

MUSICIAN: *On record, and particularly in performance, there is a solitary air about you. Would you agree?*

CLAPTON: Well, I couldn't share my music with the locals, the lads—they wouldn't understand it.

MUSICIAN: *When you're playing the blues you seem to be alone, and the band, in a sense, fades away. You appear to be apart. Are you mentally alone at those times?*

CLAPTON: Yeah. I often find myself disturbed if someone in the band does something that is a little discordant—then it's like being woken up from a beautiful dream.

MUSICIAN: *Even on the album covers*—Slowhand, Backless, Just One Night—*you're pictured alone.*

CLAPTON: Perhaps that's fate, but I can only say that I've always tried to form a unit in which I am a part, and not the foremost person.

MUSICIAN: *But I don't mean as a band member, I mean as a human being, as an individual.*

CLAPTON: Well...yes. Yeah, I am, it's true. There are certain decisions that I have to make on my own.

MUSICIAN: *There is a "lost soul" quality in your music—do you see that in yourself?*

CLAPTON: No, not really.

MUSICIAN: *Yet I find that very appealing....*

CLAPTON: I find it very disturbing.

MUSICIAN: *You seem to be gathering together a lot of unhappy, unresolved feelings, and bringing harmony to them—it's cathartic, in a way.*

CLAPTON: Yeah, that may be true, but it's not intentional. If it were conscious, it wouldn't work.

MUSICIAN: *When you're improvising, you often appear to be carried away by the music; you remind me sometimes of Indian musicians.*

CLAPTON: Well, I was influenced by Indian music at one time, very early in my youth. I was an avid fan of people like Bismillah Khan, who plays the shehnai. They're saying the same thing—just another culture, miles and miles away.

MUSICIAN: *You often smile at the end of it all. Your eyes are closed when you're playing, and then you're back again, released.*

CLAPTON: Yeah, then I'm back in the natural world.

MUSICIAN: *Do you seek comfort or solace in music?*

CLAPTON: Yes, I do. There may be a day, or three or four days, when you haven't picked up your instrument, and you haven't felt the desire to say anything. And then one day you've just got to do something, and you want everyone in the world to hear it. There have been so many times when I've been at home, alone, and there's no one else to hear it, except, of course, the Maker! Yeah, perhaps that's what makes me do it!

MUSICIAN: *There's an otherworldly quality when you are playing live, when it seems that you are striving for something really beautiful that lies beyond our present experience. You once said that you didn't like life—do you now?*

CLAPTON: Did I really? I don't know. Life is an abstract thing to talk about in terms of "like" and "dislike"—you get by with it. The best times are when you can actually go to another place, within your music, and whatever it is that you've got. So if you are a mystic, for instance, you can close your eyes and go somewhere else.

MUSICIAN: *Do you do that when you're playing?*

CLAPTON: Yes. That's when I love it. But you still get pain in your fingers!

MUSICIAN: *Are you a spiritual person?*

CLAPTON: No, not essentially. I do pray, when I'm in need, but it's not a habitual thing. I'm certainly aware that there's something else in control, and that the path to proper music, real music, is when you open the door to your soul, and let the oneness come through; then you are no longer in charge of what you are doing at all. When that happens to me, and it isn't very frequently, I get frightened. It just frightens me.

MUSICIAN: *Isn't that what gives you the really big thrill?*

CLAPTON: Well, it is, but it's a very big buzz, and if you can't handle it, it's best to stay well clear, until you are actually initiated into it. I suppose that's what we're all after...but I know I'm not ready for it yet. At least, I don't think so.

MUSICIAN: *Why not?*

CLAPTON: Because I'm still frightened of it.

MUSICIAN: *But isn't that what gives your music power, when you really get going?*

CLAPTON: Yes, but if you notice, I always cut off just when it gets to that point. Otherwise I'd just go...I'd never get back.

The most musically usable and intense effects available today are housed in virtually indestructible Lexan™ polycarbonate cases which are scratch-resistant, impervious to shock and will look new for years. The Commande Series' large and accessible footswitch lets you engage the effect smoothly and quietly while a high intensity LED, positioned for maximum visibility and protected by the shape of the case, tells you when you're In Commande. A new pop-open battery access cover with a living hinge design that will last indefinitely, enables you to change the batteries in a matter of seconds without tools. Convenient end-located jacks for input, output and remote AC power simplify the hookup of single effects and multiple effects chains.

The Commande Series embodies the implicit corporate philosophy at MXR. From day one, we've understood our products to represent more than mere hardware in the music-making process. Our signal processing devices are intended as individual instruments for the musician to use much as an artist uses a palette and a paintbrush. Colorations to enhance the music and focus a musician's individual means of creative expression. Transcending the hard-line parameters of electronic technology where signal processing becomes an art form in itself.

Time Delay

Providing audio delay times of 30 to 300 milliseconds, the Time Delay also features a Regeneration control for repeating echoes and hard reverb. Internal noise reduction circuitry produces a dynamic range greater than 85 dB.

Phaser

The Phaser's Sweep Control provides a wide range of usable phasing effects and Regeneration can be added for extra color and depth. Innovative switching technology allows higher signal levels without distortion and produces one of the most consistent phasing effects ever created.

Overdrive

The Overdrive offers the full range of distortion effects from a heavy fuzz with prolonged sustain to a more subtle tube saturation effect. Two controls allow adjustment of distortion and output levels.

Sustain

The Sustain produces smooth, natural-sounding compression and the punch of a dynamic attack by making automatic adjustments to the attack and release times in response to the rate of change of the input signal. Provides unbelievably long sustain.

Preamp

An instrument and transducer preamplifier, the Preamp's unique equalization circuit provides variable one-knob control of bass and treble boost or cut. A variable gain control offers from 0 to 20 dB of gain.

The Commande Series.

Another Original.

MXR Musical Products Group

MXR Innovations, Inc. 740 Driving Park Avenue/Rochester, New York 14613/(716) 254-2910

Lexan® is a registered trademark of The General Electric Company.

THE OVATION CUTAWAY: REACH FOR IT.

Voted "Best Jazz Guitarist" for the last five years by the readers of *Guitar Player Magazine*, Al DiMeola continues to take his music to new and exciting places. And wherever Al goes, he takes Ovation.

Introducing the new Ovation Cutaway Roundbacks. Four models take your music to new places . . . allowing free access to the upper frets for expressive chords and leads. Our unique roundback design (deep and shallow bowl), patented Kaman Bar™ neck reinforcing system, and built-in acoustic electric pickups, help make the new Ovation Cutaway Roundback guitars worth reaching for.

See Your Authorized Ovation Dealer today.

Hear Al DiMeola on his latest album, "Electric Rendezvous" on Columbia records and tapes.

Ovation®

Ovation Instruments, Inc., A Kaman Company
Blue Hills Avenue Ext., Bloomfield, CT 06002