

THE FIRM: JIMMY PAGE AND PAUL RODGERS INTERVIEW

MUSICIAN

\$2.25 NO. 78, APRIL 1985

Mick

Musically

JACGER ON THE MAKING OF HIS ALL-STAR SOLO LP
BY BILL FLANAGAN

FELIX CAVALIERE

A SOUL SURVIVOR TELLS THE RASCALS' UNTOLD STORY

0

76956 14014

0 3M281522K089NOV 85
KEN DENNA
5523 85 ST
BROOKLYN NY 11228

GO STEREO • EDDIE GOMEZ STEPS OUT
REPLACEMENTS STAY ROWDY • PLUS: PLAYERS' PICK

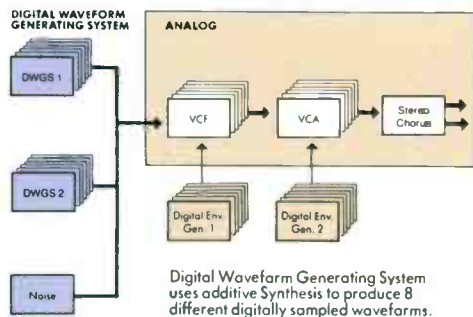
Only the Korg DW 6000 gives you the power of digital sound with the simplicity of analog control



KORG DW 6000

The introduction of digital synthesizers ushered in a whole panorama of new and complex sounds not previously available on conventional synths. But these instruments also brought with them an entirely new and foreign control system that made it a lot harder for musicians to get to those sounds. If you've ever tried to program a digital synth, you know what we're talking about.

The Korg DW 6000 Digital Waveform synthesizer is the first to integrate the complex and interesting sounds of digital technology into a more accessible and logical format that can be understood and programmed by musicians.



Sampled Digital Waveforms

The DW 6000's 12 digital oscillators are based on the recreation of sampled sounds using additive synthesis. This advanced digital system enables precise control over 128

different partials/harmonics, which in turn allows for the exact replication of acoustic instruments and other sounds you just can't get with analog technology. Bright and percussive sounds digital is known for, like acoustic piano, "processed" Rhodes™, "slap" bass, saxophone, tubular bells and more. Each DW 6000 voice employs two digital oscillators which can be mixed together or combined with Noise to get a virtually unlimited number of new sounds, colors and textures.

Analog Control

With the DW 6000, these digital sounds can be modified and shaped by wide-range analog filters, VCAs and envelope generators. You have control over 34 different parameters for the freedom to create a whole new vocabulary of synthesized sounds. Each of the DW 6000's six voices features an individual VCF and VCA plus two of Korg's unique six-parameter envelope generators which offer significantly more control over sound than common ADSR-type envelopes.

Full Programmability

The DW 6000's 64 program memory can be quickly accessed and custom-edited to help you create your own "personalized" programs. And even performance parameters like polyphonic portamento, pitch bend and key assign mode are programmable.

mento, pitch bend and key assign mode are programmable.

Full 16-Channel Capability

The DW 6000's full MIDI implementation provides control over note data, program select, pitch bend, vibrato, portamento, release, filter mod and MIDI mode data. And by connecting a personal computer with Korg's new Voice Editing Software, you can display and alter all program parameters directly from the computer, graph individual envelopes and store an unlimited number of programs on disk.

The Korg DW 6000 stands out as the first synthesizer to combine the virtues of digital sound and analog processing in a practical and cost-effective format. Now you can get right to those sounds nobody else has even heard yet.

Stop by your authorized Korg dealer to experience the new DW 6000 synthesizer. Or send \$3.00 (check or money order) for a DW 6000 demo record and color brochure to Unicord, 89 Frost St., Westbury, New York 11590.

KORG® / Exclusively Distributed by
Unicord
© Unicord 1984

MORE FOR YOUR MUSIC.

Digital drums without a digital price.



Korg Super Drums & Super Percussion

MORE AFFORDABLE

Digital drums have become a basic necessity for recording, writing and many practice and performance situations. But these digital machines have been priced way beyond the means of most musicians working on "real-world" budgets. Recognizing this, Korg has created truly *affordable* digital drums offering much more than conventional "rhythm boxes"—because we know exactly what you need to build *professional* rhythm tracks.

MORE REALISTIC SOUNDS

The DDM-110 and 220 each deliver 9 *real* drum set/percussion sounds recorded with PCM Digital technology. Listen to the punchy bass and snare drum; the open, airy toms, congas that "slap" and the "ringing" timbales.

MORE CONTROL

Program up to 32 different rhythm patterns in real or

"step" time with adjustable error-correction—and up to six full-length songs.

MORE FLEXIBILITY

Korg's advanced song editing functions let you write any rhythm track the same way you write music, by repeating sections of any bar length any number of times. You can repeat the whole song or stop the DDM-110 and DDM-220 automatically after the last measure. Programmable accents and a preset stereo mix help make rhythm tracks you can really "feel."

MORE CONNECTIONS

Korg's Digital drums are the core of an expandable system so you can start with Super Drums and Super Percussion and add more sounds as you need them. Our KMS 30 Synchronizer makes the DDM-110 and 220 compatible with any MIDI synthesizer or sequencer and lets you sync your finished tracks to tape.

MORE MEMORY/MORE ACCESS

Store your songs and patterns onto cassette tape. Play your rhythms in stereo through the head phone or use the mono/stereo jacks for recording. A start/stop footswitch is optional and a Trigger output controls sequencers and arpeggiators. A Sync Out function enables you to connect the DDM-110 and DDM-220 together or to other compatible sequencers and rhythm devices.

Korg Digital drums. We put in every digital feature you need except the price.

For a full color Korg catalog and Super Drums/Super Percussion brochure, send \$1.00 (check or money order) to Unicord, 89 Frost St., Westbury, N.Y. 11590.

KORG / Exclusively Distributed by
Unicord
© Unicord 1984


MORE FOR YOUR MUSIC

KORG DIGITAL DRUMS

DIGITAL DYNAMITE

Digital sounds, digital display, the new Roland **TR-707** delivers dynamite drums. Perfect timing starts with perfect percussion timbres. So the **TR-707** gives you 13 real drum sounds that will breathe life into your rhythm track. A mixer section and separate audio outputs for each sound, as well as stereo outputs, let you tailor your drum track to suit your taste. And with the **TR-707's** Flam and Shuffle functions, you're no longer restricted to a robotized "drum machine" feel. That time is long past. With its handy graphic window, the **TR-707** gives you a beat-by-beat readout that makes programming easy. During playback, it counts measures and keeps track of tempo for you—so you'll always be right on time. Whether you prefer the spontaneity of real-time tap-programming or the accuracy of Roland's well-known step programming, the **TR-707** has got your number. Create and store up to 64 individual patterns and assemble them into 4 different songs. With the optional Roland M64C Memory Cartridge, you can add even more memory to the **TR-707**, increasing its total capacity to 192 individual patterns or 12 different songs, all word for the **TR-707's** interface options including Out, and full Tape Sync facilities. The **TR-707** is ready for \$595.00 chances are you're ready contact: RolandCorp US, 7200 California 90040 (213) 685-5141.



instantly accessible. Timely is the capabilities, covering today's pop-MIDI, Sync 24, programmable Trigities. You'll be able to access extra multitrack tape or an external you—and with a list price of just for it too. For more information, Dominion Circle, Los Angeles,  Roland



Roland Makes It Happen!

MUSICIAN

FEATURES

THE FIRM 36
 An exclusive conversation with the resurgent Jimmy Page and Paul Rodgers.
By Max Kay

PERSPECTIVE 44
 It's nice to know what critics and readers think, but musicians have opinions too!

COLUMNS

REPLACEMENTS 19
 The biggest amateur band in the world grows up—a little.
By John Leland

EDDIE GOMEZ 23
 Bill Evans' last bass sidekick steps ahead & stays hungry.
By Jerome Reese

THE BLASTERS 29
 L.A.'s best and brightest roots rockers enter the stereo era.
By Chris Morris

WORKING MUSICIAN



DEBORAH DENICOLA

FELIX CAVALIERE 62
 The leader of the Rascals talks about the unforgettable past and the funky present.
By Jock Baird

JOHN SCOFIELD
By Josef Woodard 72

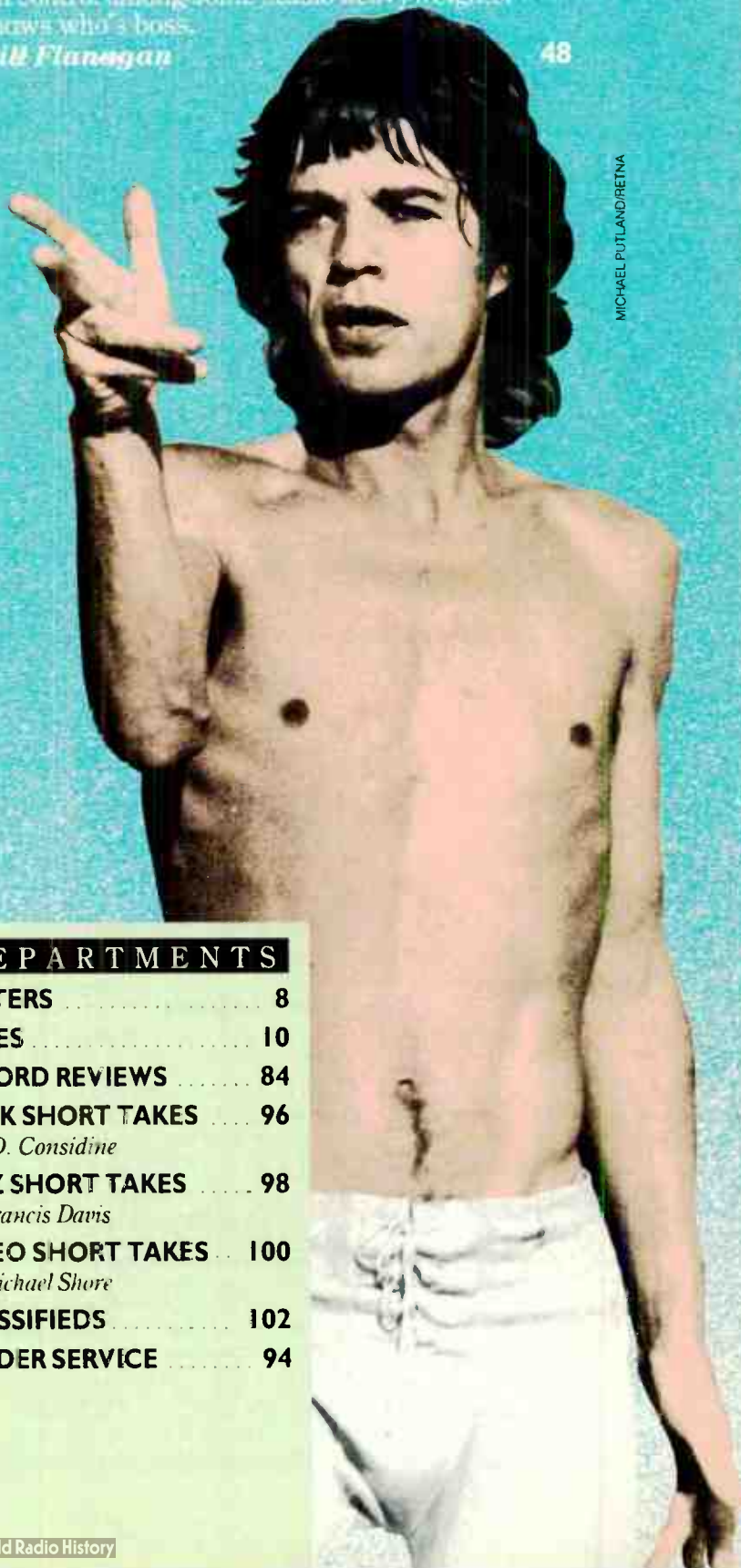
J.R. ROBINSON
By Dave Levine 78

DEVELOPMENTS 82

MICK JAGGER

There's always a first time—even for old rubber lips. She's *The Boss*, Mick's del. at solo album, finds him we I in control among some studio heavyweights. He knows who's boss.
By Bill Flanagan

48



MICHAEL PUTLAND/RETNA


DEPARTMENTS

- LETTERS 8
- FACES 10
- RECORD REVIEWS 84
- ROCK SHORT TAKES 96
By J.D. Considine
- JAZZ SHORT TAKES 98
By Francis Davis
- VIDEO SHORT TAKES 100
By Michael Shore
- CLASSIFIEDS 102
- READER SERVICE 94

Cover Photo by Albert Watson

Primo Performers Series #1

Rockin' All Over The World!



The most recorded guitar amp in history is back!


Today's VOX AC30 TB Tube amp... a masterpiece of reliable 1985 engineering... without compromise to the legendary sound and classic look you get only from VOX.

The all new Concert Series of channel switching tube amps and the new VOX Venue Series solid state amps are destined to make legends of their own.

The legend continues. VOX.

England's Status Quo

The new VOX amps feature FANE "Lifetime" loudspeakers and a 2-year limited warranty on electronics.



Distributed exclusively in the U.S.A. by Primo, Inc., 50 Brigham St., Marlboro, MA 01752. (617) 480-0300. For the latest VOX data sheets, send \$2., Attn: PS#1. ©1985 Primo, Inc.

**SAM ASH MUSIC STORES
FOURTH
ELECTRONIC KEYBOARD
& SOUND EXPO**

Plus Recording, Lighting and Video

- See, Hear and Try the Latest Models
- Meet Manufacturer's Representatives
- Demonstrations by Famous Artists
- All Major Brands
- Special Show Discounts

Synthesizers, Electric Pianos, Pro Sound, Computer Interfacing and Software, Portable Home Keyboards, Electronic Drums, Drum Machines, Rhythm Boxes, Amplifiers, Speaker Systems, Microphones, Wireless Systems, Delays, Mixers, Monitors, Effects, Professional and Home Recording Equipment, Cases, Stands, Publications.

SAT. MARCH 23 10 AM To 7 PM
SUN. MARCH 24 12 Noon To 6 PM
Sheraton Inn, LaGuardia Airport, NYC
90-10 Grand Central Parkway, East Elmhurst

By Car: 94th St. Exit of Grand Central Pkwy., Free Parking
By Subway: EG, N, E, F, 7 to 74th St./Roosevelt Ave. Sta. Q33 Bus

Admission \$5.00 (May Be Applied to Major Purchase)
Advance Tickets at Sam Ash Stores \$4.00
Info: (718) 347-7757

SAM ASH MUSIC STORES
"Always First With The Newest In Musical Equipment"

MUSICIAN

Publisher
Gordon Baird

Executive Publisher/Ad Director
Gary Krasner

Assoc. Publisher/Promotion
Paul Sacksman

Executive Editor
Vic Garbarini

Art Director
Gary Koepke

Managing Editor
Jock Baird

Senior Editor
Scott Isler

Advertising Acct. Mgr.
Ross Garnick

Staff Photographer
Deborah Feingold

Associate Editor
Mark Rowland

Contributing Editors
Nelson George David Fricke
Brian Cullman J.D. Considine
Timothy White Charles M. Young
Francis Davis Freff Rafi Zabor

Dealer Sales Director
R. Bradford Lee

Sales/Promotion
J.R. Morse

Production Manager
Pamela Ellis Hawkes

Assistant Editor
Keith Powers

Assistant Art Director
Lisa Laarman

Production
Will Hunt Ruth Maassen

Typography
Don Russell

Asst. to the Publisher/Office Mgr.
Michelle Nicastro

Administration
Dee Dee Davis
Josephine Verga

Main Office/Production/Retail Sales
31 Commercial St., P.O. Box 701
Gloucester, MA 01930 (617) 281-3110

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

Group Publisher
Gerald S. Hobbs

Circulation Manager
Barbara Eskin

Subscriber Service
Gregory Thompson (212) 764-7536

Founders
Gordon Baird & Sam Holdsworth

MUSICIAN (USPS 431-910) is published monthly by Amordian Press, Inc., P.O. Box 701, 31 Commercial St., Gloucester, MA 01930. (617) 281-3110. Amordian Press, Inc. is a wholly owned subsidiary of Billboard Publications, Inc., One Astor Place, 1515 Broadway, New York City, NY 10036. MUSICIAN is a trademark of Amordian Press, Inc. © 1985 by Musician, all rights reserved. Second class postage paid at Gloucester, MA 01930 and at additional mailing offices. Subscriptions \$20 per year, \$38 for two years, \$54 for three years. Canada and elsewhere, add \$8 per year. U.S. funds only. **Subscription address: Musician, Box 1923, Marion, OH 43305. Postmaster send form 3579 to above address.**

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



MICK JAGGER.
She's The Boss.



ON COLUMBIA RECORDS,
CHROME CASSETTES
AND COMPACT DISCS.

Album co-produced by Mick Jagger
and Bill Laswell. Material
and by Mick Jagger and Nile Rodgers.



Waking Up with the Press on Fire

How dare Culture Club's Boy George dismiss Keith Richards, the world's foremost rock guitarist, as a "dinosaur and reject from the 'Thriller' video."

Take away the Boy's drag and you have a classic Holiday Inn lounge act. This is typical of the media discovering a new shtick and boosting its talent to support their interesting new discovery. Strip away the exterior and Culture Club's saccharine swill would receive the deserved ink butchering of any Barry Manilow review.

When Culture Club survives twenty years, millions of record sales and spawns hundreds of imitators, then I'll be the first to give them their due. But I have a feeling the fickle press will tire of their gimmick when something more outrageous comes along.

Jonn al-Nazhan
Great Falls, MI

I would like to tell you how much I enjoyed your recent article on Culture Club. You revealed that the group has a personality the majority of musicians seriously lack. As for the rest of the magazine, I was very impressed. I only wish I had learned of your top-quality publication earlier (before I subscribed to *Rolling Stone*). Keep it up.

Frederick W. Lynch, Jr.
Bonita, CA

I'm hesitant to buy any magazine professing a new look at Boy George's make-up. But I must say that with your excellent article showing that there is more to the music than make-up in Culture Club, you've proven to me that your magazine is more interested in good journalism than selling itself. Good job.

Ann J. Swanson
Port Orchard, WA

Van's Man

Van Morrison is a throwback to the days When an artist took his work and the public's reaction to it seriously, on a level higher than units sold. Today image and fashion are the expedient words to live by. I get the distinct feeling from many rock stars' comments that they privately have a very condescending attitude towards the intelligence of the people who go to their concerts and buy their records.

The impermanence of so much of today's music is frightening. It's refreshing to hear what a true artist of Van Morrison's calibre has to say about it all.

Gary Kimber
Downsview, Ont.

Bill Flanagan's interview with Van Morrison was by far the finest Van has given to anyone. I'll be renewing my subscription again, and find *Musician* answering my questions and filling in the gaps about my fellow musicians and the tools of their trade.

Denis Geoghegan
Floral Park, NY



The Unforgettable Fire

As I finished Bill Flanagan's U2 in the January issue, I discovered a band that truly transcends the musical experience. This is where the true fire burns.

Matthew Byars
Lexington, KY

It's so refreshing to hear a couple of musicians speak so positively not only about their music and fans, but also about each other.

Donna Jagla
Chicago, IL

By putting U2 on your cover, you obviously know class! Thank you once again for a truly enjoyable issue.

Thomas P. Ward
St. Louis, MO

Thanks for an overdue article on an incredible band.

Jackie Galloway
Dunwoody, GA

Branca Bombs

Glenn Branca says he "wants to hear new sounds, that's all." Considering the infinite textural and dynamic possibilities of a "guitar orchestra," I don't think he's even scratching the surface. In his recent Boston show, all his arm-waving (conducting?) couldn't conceal the one-dimensional nature of his "symphonies." "Elongated sonic epiphanies"? Try "waves of sludge." A definite case of the emperor's clothes. After all, it must be Art, right?

Bill Flanagan's pieces on U2 and Van Morrison were right on the mark, and your January issue up to your generally high standards. Thanks.

Claude Fixler
Boston, MA

Great Sound-System

Herbie Hancock was great with Miles, great with the 70s groups, V.S.O.P., with Wynton, Bill Laswell. Hey, Herbie is great! And if you don't like *Sound-System*, there's something wrong with you. Long live Herbie Hancock! And *Musician*!

Tom Prior
Haiku, HI

Look Before You Leap

A toast to Alan diPerna, Freff, Daniel Sofer and John Amaral. Your article "Great Leap Forward" was great! I hope *Musician* continues these articles for musicians facing sales floor hype.

Robert R. Schramm
Celina, OH

Rock Bottom Shorts

I must admit that any number of J.D. Considine's seemingly random likes and dislikes have left me leering in the past, which is why I wasn't entirely surprised with his appraisal of General Public. But after reading his likewise denunciation of the Beat, I can now rest comfortable with the knowledge that I will never again require his personal confirmation to feel comfortable with my own judgment.

Francis Hare
Birmingham, AL

Erratica

Thanks for mentioning "SynthArts" in the Developments section of your February issue. There was one serious error that I must call attention to. Your article states that the "SynthArts" synthesizer instruction videos "feature artists like Zappa, Stevie, Paich, Porcaro explaining synthesizer fundamentals and performing techniques." The above artists do not appear on our tapes, but Steve DeFuria, who has played and programmed for them all, does. We hope your readers are not too disappointed.

Bob Owsinski
Ferro Productions
Belleville, NJ

We were mortally abashed not to credit Lisa Haun for the Heaven 17 photo on page 64 of the January issue, woefully discomfited not to credit Laura Levine for the smashing snap of Boy George on the contents page, and meanfully shamed not to credit Waring Abbott for the Rickie Lee Jones cover shot in February. Mercy!

NOTHING VOICES YOUR KEYBOARD LIKE JBL.

No system this size. No system this portable. No system in this class. Has ever been infused with this much power. This spectrum of wide-range frequency response. This level of 3-way system sophistication. This much drive, smoothness, and clarity for your keyboard.

JBL's 4628 Cabaret Series System has been specifically designed to project dynamic, rich, silky keyboard sound in a rugged, compact package. The 4628 takes your music deeper, higher, and through a broader more complex mid-range than any other system of its kind.

Big power and consistent sound quality from end to end are the result of the 4628's perfectly integrated 3-way system design. The long-throw woofer gives you the deepest, strongest bass in any cabaret-size speaker.

The 8" cone delivers an exceptionally accurate midrange for smooth, warm sound, faithfully capturing

the tonal textures of your music without the hard edginess common in other systems.

And the patented Bi-Radial™ horn features wide, consistent dispersion, projecting strong, silky highs to every member of the audience.

The 4628's cross over network integrates harmonics seamlessly from one element to another. And along with its remarkable voicing ability, the 4628 is built to sustain the excellence of its sound, with pro-rugged overall design, and a tough, "bullet proof" enclosure that stands up to the hard knocks of the road year after year.

Now there's a system for capturing the range, clarity, and power you want from your keyboards: the JBL 4628 Cabaret Series System. Put it to the test at your local JBL dealer today.



JBL, Incorporated
Harman International
8500 Balboa Boulevard
Northridge, CA 91329

Available in Canada through Gould Marketing



DAVID LEE ROTH

Alone and Under the Covers

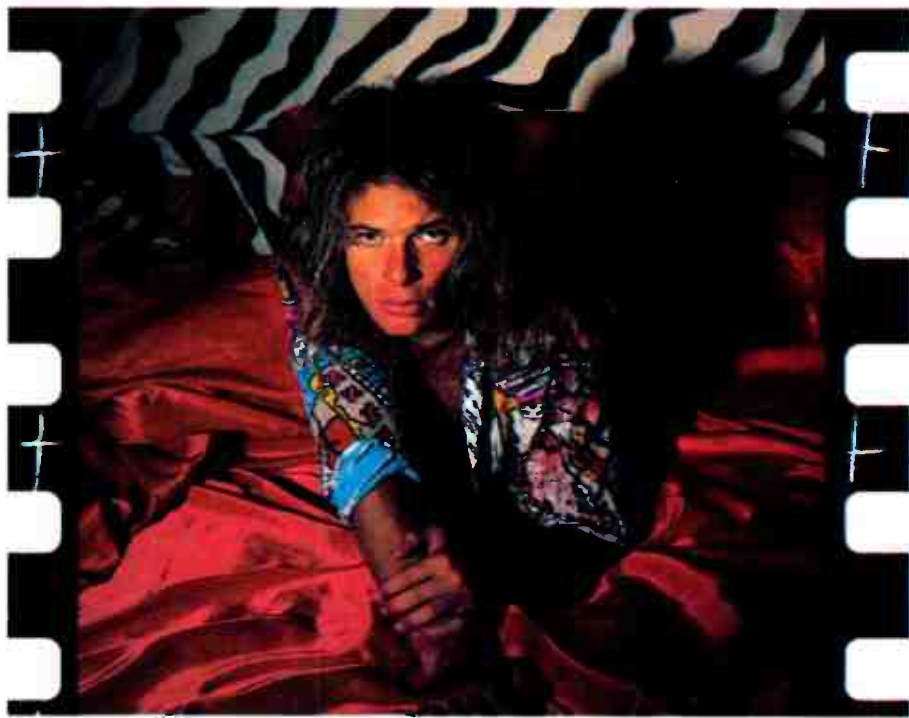
Idleness, you may recall from Sunday school, is an unhealthy situation leading to indolence, carnality and other questionable pursuits. Now, **David Lee Roth** would doubtless strike the casual observer as yet another topic in a tour of moral turpitude, but when it comes to idleness, he stands with the righteous. Last fall, when other rock idols would have

held back. There are a whole lot of opportunities for me in Van Halen, and to go outside of the Van Halen realm it would have to be something very different from what I was already doing."

Consequently, *Crazy From The Heat* is about as far from Van Halen as you can get without hiring Julio Iglesias. The sound eschews guitar heroics for a brassy, synth-fattened studio gloss. The biggest surprise, though, is the song selection: Roth chose the Beach Boys' "California Girls," Louis Prima's "Just A Gigolo," the

our first audition at Gazzari's on the Strip playing 'Free Ride' and another song, 'Hangin' Around.' 'Easy Street' was one tune we could never do, because of the brass, and also it's not exactly a dance song. Well, it is if you're taking your clothes off for someone, but that's not really dancing...."

"Just A Gigolo," on the other hand, is a song Van Halen could have done, but didn't. "We were talking about doing it for the 1984 album. But with so much original material, and Edward just writing and writing,



THEO WESTENBERGER/SYGMA

been whiling away the hours investigating new uses for Jello fruit salad, Roth was cutting a solo EP in New York.

"I'm not much for wasting time," he explains. "I sing and I dance for a living, so I sang four new tunes, and I danced one." Roth notes that bandmate Edward Van Halen has kept busy with extracurricular soundtrack and session work. "I always

Edgar Winter Group's "Easy Street" and the Lovin' Spoonful's "Coconut Grove."

Not exactly obvious choices, but they made sense to Roth. "Easy Street," for instance, harks back to Van Halen's club-circuit days. "We were just starting to eat regularly, and, man, we played four, five, six different tunes by the Edgar Winter Group. In fact, we got

there's no room for cover tunes now. So we hung it up for a while.

"The whole idea behind making the EP was to try something that was essentially absurd, and hope to achieve the impossible." Given the unexpected success of the "California Girls" single, could it be that David Lee Roth isn't so crazy after all? — J.D. *Consider*

A Muddied Tribute

Muddy Waters died on April 30, 1983, but his contributions to blues and rock 'n' roll were assured long before that. Two years later, a Chicago concert will commemorate what would have been Waters' seventieth birthday on April 4, and provide revenue for the not-for-profit Blues Heaven Foundation.

The line-up for the show should do justice to Waters' influence. Those likely to appear (as of press time) include **Eric Clapton, John Lee Hooker, George Thorogood, Levon Helm and Johnny Winter**—all of them honorary board members of Blues Heaven Foundation, Inc. Another member, **Dan Aykroyd**, will emcee. And the show's planners are working to get more—such as the **Rolling Stones**, who only named themselves after Waters' first hit. A July show in London is also scheduled, and audio and video recordings are likely spin-offs.

Two people Blues Heaven founder **Willie Dixon** won't be inviting are **Jimmy Page** and **Robert Plant**. On January 11 Dixon filed a complaint against their former group Led Zeppelin for copyright infringement. The charge is based on the similarity between Dixon's 1962 song "You Need Love," recorded by Waters, and Zep's 1969 hit "Whole Lotta Love." Dixon discovered the resemblance when his daughter pointed it out to him two years ago.



LINDA MATLOW/PIX INTL



Sting Unchained!

In 1985 the only song you're likely to hear from the Police is "It Don't Mean A Thing If It Ain't Got That **Sting**." The charismatic bassist has put the group on (terminal?) hold while he goes solo. To make sure his own project isn't confused with the Police, Sting will front a band of crack jazz musicians: saxophonist **Branford Marsalis**, Wynton Marsalis' keyboard player **Kenny Kirkland**, Miles Davis bassist **Darryl Jones** and Weather Report drummer **Omar Hakim**. Sting himself plays rhythm guitar. An album recorded in Barbados for June release ranges from funk to ballads with orchestral backing. In May the band plans to go to Paris to star in a documentary film, including concert footage.

Sting is serious enough about his new combo that he intends to tour with them in the fall and release a subsequent live album. Who assembled this all-star aggregation? None other than *Musician's* very own executive editor, **Vic Garbarini**, who has promised to spill his gut about the blond warrior-god if we set him up on the Riviera for life. Will *Musician* give in to this arrant blackmail? Subscribe and find out!



COMMODORES

Working That "Nightshift"—And Closing Ranks

Let's face facts," William King is saying. "I'm not gonna sit here and say, 'Yeah, it's okay.' Nobody wants to start from the beginning if they don't have to."

King's band, the **Commodores**, has to. Well, maybe not from the very beginning—at least they have a name, a name that has appeared on a small truckload of gold and platinum albums and singles since 1974. Problem is, most people associate those records with the man who, until just a few years ago, was the band's lead singer and chief writer: Lionel Richie.

It's no secret that the Commodores have mined neither gold nor platinum since Richie struck out for a lucrative solo career. After his departure the band released an ill-timed greatest hits package and then a surprisingly sturdy studio effort, *13*. Neither was a commercial success. To make matters worse, lead guitarist Thomas McClary recently pulled up stakes.

The Commodores have responded by recruiting an Englishman named J D Nicholas as lead singer. (Nicholas pulled similar duty a few years back when Heatwave's Johnny Wilder was incapacitated in an auto accident.) They are pinning their hopes now on "Nightshift," the title track from their new album. And a strange comeback single it is. You'd expect the band to come out blazing with every bit of snap, crackle and technopop it could muster, in hopes of riding the current wave of hook-heavy, street-influenced pop. "Nightshift," though, is a laid-back number with a breezy Caribbean feel; the hook is buried deep and isn't particularly strong at that. King admits he battled Motown for a month over the company's decision to make "Nightshift" the album's lead single.

"We felt we had other material on the album that was so uptempo and so strong and knock-down," King describes "Nightshift," though, as a sleeper that works slowly but surely. Indeed, the tune—which pays homage to Jackie Wilson and Marvin Gaye—does sneak up and grab you. And

Motown's decision has been validated by strong early radio play.

Ask most fans what put the Commodores on the map, hitwise, and they'll say Lionel Richie's departure. King agrees that Richie's loss hurt, but he adds that the abrupt death of discoverer/manager/mentor Benny Ashburn really laid them low. King dismisses McClary's defection as minimally important, but Ashburn, he says, "was the glue. Benny was our father. See, the thing about us is that we were honest-to-goodness spoiled. Benny handled everything. It was good not to have to deal with all that b.s., but it was bad because it didn't let us grow up. And then, when Benny was gone, it was all dumped on us. And there we were."

With the growing-up process presumably complete—or at least well under way—what now? "The thing now," says King, "is that this is brand new. There's five of us now, and that's the way it's always been. We're not shutting out the past. But we are just getting our heads together to know that from here on it's us."

—Leonard Pitts, Jr.

TERRY SESVALDIK/INT'L

JOHN C. MEYERS

MEAT PUPPETS

Reformed Punkers Play White House!

It's totally re-deeming. It has the power to repair infrastructures of old buildings. You can bake cakes with it. We hear the President has worn out three copies of our record."

So claims guitarist/singer Curt Kirkwood about *Meat Puppets II*. The SST album is filled with pickings and twangs of C&W origin; however, like a movie with Italian Comanches and bullets that never miss, it curiously subverts reality. It's also last year's most wonderful indie LP.

After the whirling dervish thrashings of a near-classic debut LP and five-song EP, *Meat Puppets II* might just mark the biggest attitudinal shift a band's effected since Blue Cheer forsook metal for country fifteen years ago. When the band opened for Black Flag on tour last spring, their lazy, hazy, crazy daze of new material put off

the close-minded metal wing of the hardcore audiences once and for all.

The trio—with bassist/singer/brother Chris Kirkwood and drummer Derrick Bostrom—is content to remain in Phoenix, Arizona, where they formed in 1980. Previously they played in lounge acts and psychedelic combos; the Puppets will not stay put musically. They're certainly not to be lumped in with the Los Angeles "country punk" movement. The second album contains numerous Hendrix and Led Zep inferences, while newer material (on display during a fall tour) takes yet another tack: funky, slightly off-track pop with an odd whiteboy boogie touch basted on.

"We don't plan to put out anything but fairly mainstream stupendous-type pop from here on in," Bostrom says. "There's nothing wrong with getting segmented between the Carpenters and Earth, Wind & Fire on AM radio."

What the hell, they may just play the White House yet. — Don Howland



ANDY FREEBERG/RETNA LTD.

PAQUITO D'RIVERA

Cuba No, Jazz Sí

Paquito D'Rivera is seldom at rest. Chatting with a visitor in his Manhattan apartment, the alto saxophonist displays as much energy as he does on the bandstand. He interrupts the conversation to phone a radio station and find out the name of the guitarist he's listening to; moments later, he leaps up to find a cassette of the big band he led in Cuba a decade ago; then, discussing the clarinet, to which he's been devoting a lot of time lately, he rushes to the other side of the room to get his axe and demonstrate the fine points of fingering.

D'Rivera's pace hasn't flagged since the day almost five years ago when, in the midst of a European tour with the Cuban jazz-rock supergroup Irakere, he ditched his bandmates in Madrid and defected. Today, his enthusiasm for being part of the American jazz scene is undiminished.

"This is the country of my dreams, this is the city of my dreams, and I'm playing with the musicians I've been admiring all my life," he rhapsodizes. "The name of my album says it: 'Why Not!'"

The plug for his current album is characteristic. D'Rivera knows how the capitalist music business works, and he's happy to do his part to move product—as long as it doesn't involve playing music he doesn't want to play. *Why Not!* is his most polished mix of North American and Afro-Cuban influences to date, with D'Rivera's fire balanced nicely by the mellow harmonica of Toots Thielemans ("a kind of Valium musician")

"I love David Sanborn," D'Rivera says. "He has his own voice, and he plays the way he does because he likes it. But that style is not for me. They tried to get me to do that kind of an album once, but I can't play that 'baby-baby-baby' stuff."

"I don't like playing the straight Latin music, either. It's too traditional. The Latin bands here are playing the things they used to play in Cuba twenty, thirty, forty years ago."

"That's why I love jazz music. You can play whatever you want and call it jazz! Look at the album I did. I have two Brazilians, one Cuban, three Dominicans and one man from Belgium—and we call it jazz! This is a country of immigrants, and jazz is the music of immigrants." — Peter Keepnews

NAOMI PETERSEN



Favourite Musicians

LINDSEY BUCKINGHAM
LENNY CASTRO
RAY COOPER
DUCK DUNNE
NATHAN EAST
JAMES NEWTON HOWARD
JAMIE OLDAKER
MICHAEL DMARTIAN
GREG PHILLINGANES
JOHN ROBINSON
PETER ROBINSON
CHRIS STANTON

Favourite Producers

PHIL COLLINS
TED TEMPLEMAN
LENNY WARONKER

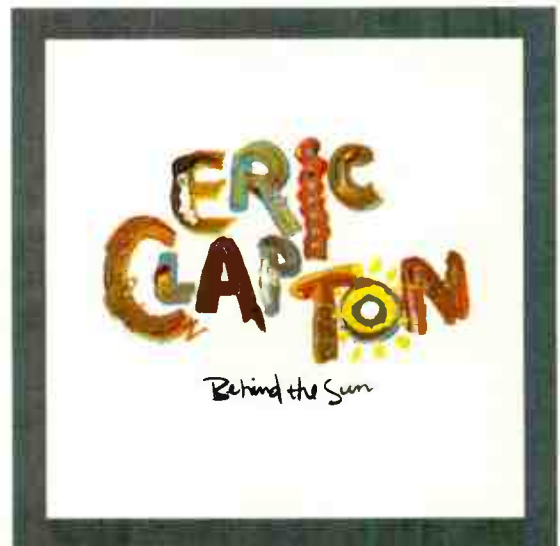
Favourite Guitar Player

ERIC CLAPTON



Favourite Album

BEHIND THE SUN



ERIC CLAPTON'S NEW STUDIO ALBUM, BEHIND THE SUN,
IS ON WARNER BROS. RECORDS, CASSETTES & COMPACT DISCS.



©1985 WARNER BROS. RECORDS INC.

LONNIE MACK

The Texas Mutual Admiration Society

When ten-year-old Stevie Ray Vaughan heard **Lonnie Mack's** "Wham!" on Dallas radio, he just had to gather his allowance together and buy it for his first-ever 45. Some years and many hours behind the fretboard later, he's repaying the favor: Mack is cutting one bad-ass guitar album at Aus-



ANDREW LONG

tin's Cedar Creek Studios, and Vaughan is producing it.

The project's been in the works for some time. "I first saw Stevie back in '78 or '79," Mack says, "when I was in Austin looking for pickers for my band. I saw Stevie and said, 'Well, we need to produce an album on him.'" Alligator Records' Bruce Iglauer, meanwhile, was appalled of Mack's vitality by a mutual friend in Cincinnati; after a roadhouse set in Hamilton, Ohio, that the guitarist calls "the worst gig I ever played," they shook hands on a promise to cut an

album for Alligator. Iglauer was going to produce, until he "found out Stevie Ray was interested."

"Interested" isn't the word. In the studio, Vaughan whoops and hollers as Mack rips off stinging lead after lead, ably supported by a band including bassist Tim Drummond and pianist Stan Szelest, both long-time Neil Young supporters. With further guitar backing by Lonnie's brother Billy and Vaughan himself, the project

is a labor of love.

Mack is fully recovered from a mysterious ailment that took him out of commission for most of 1984 and left him 70 pounds lighter after nearly killing him. He's also real content with Vaughan.

"A good producer is like not having a producer," Mack says, "and this feels good. We both know it. Yeah." He picks up his trademark Flying V, the same one with which he cut those seminal records twenty-two years ago. "This is gonna be the best one since the first one." — *Ed Ward*

JULIE BROWN

The Homecoming Queen's Got a Hit—and a Gripe.

Novelty songs are usually fun, at least the first time around. Los Angeles-based comedienne **Julie Brown** aspires

to greater longevity with her debut mini-album, *Goddess In Progress*. "How many times can you listen to 'Eat It?'" she asks. "I tried to have a lot of ideas going on in each song."

Brown, something of a San Fernando Valley version of Tracey Ullman, managed



HOWARD ROSENBERG

to pull it off. She and her husband, co-writer and co-producer Terrence McNally, pressed a thousand copies of "The Homecoming Queen's Got A Gun" and "I Like 'Em Big And Stupid," and sent them to radio stations around the country. The single took off. Twenty thousand units later, Brown recorded three more songs for a mini-album and signed with Rhino Records. Reportedly nearing 60,000 in sales, *Goddess In Progress* is one of Rhino's biggest sellers.

The video for "Homecoming Queen" has provoked some controversy. Though directed with cartoonish humor—gunblasts send innocent bystanders cartwheeling out of the frame—MTV has yet to show it, fearful of the violence. But Rhino's

Rich Schmidt isn't buying that one: "After viewing the Rolling Stones' 'Too Much Blood' on MTV exclusively, I don't believe violence is the issue." What is the issue, Schmidt believes, is Rhino's lack of clout.

"That has nothing to do with it," counters Dorene Lauer, MTV's manager of press relations. "We welcome independent labels here." Lauer says MTV's playlist is ten percent indie, and Brown's clip is under "executive review."

"I can't understand how it could be considered violent," Brown herself says, "especially in comparison to some of the heavy metal bands' videos. Does this mean that it's *not violent* to walk a woman on a leather leash?" — *Margy Rochlin*

Zaentz Wiolds Lanz

Most people listening to **John Fogerty's** hit comeback album, *Centerfield*, will find its final track, "Zanz Kant Danz," a puzzling fable about "Little Billy" and his "little pig Zanz." Others familiar with Fogerty's history might be tempted to link the song with **Saul Zaentz** (rhymes with Zanz), formerly the president and currently chairman of Fantasy Records, for whom Fogerty recorded with Creedence Clearwater Revival. There's no love lost between Fogerty and Zaentz, as last month's *Musician* Fogerty interview attests.

Not too surprisingly, Zaentz has taken objection to the song with the chorus "Zanz can't dance but he'll steal your money/ Watch him or he'll rob you blind." He had his lawyer **Norman Rudman** fire off a letter to Warner

Bros. Records, Fogerty's current label, charging a "malicious besmirching of Mr. Zaentz's reputation" in an "odious characterization not at all disguised" audibly.

The record company has persuaded Fogerty to alter the tune to "Vanz Kant Danz" in future pressings of the album. But half a million copies of "Zanz" are already in circulation. "I don't think they can unring the bell," Rudman says, discounting a "cosmetic change" to a "defamatory lyric." In February Rudman filed a complaint toward a multi-million dollar defamation lawsuit against Fogerty and Warner Bros.

What does the author himself have to say about the controversial cut? "I wrote a song about a pig," Fogerty replies, and pauses. "The concept of millions of people around the world singing about a pig named Zanz—that concept is just mind-boggling, isn't it?"

MCA RECORDS

AND

MUSICIAN MAGAZINE



PRESENT

NIK KERSHAW

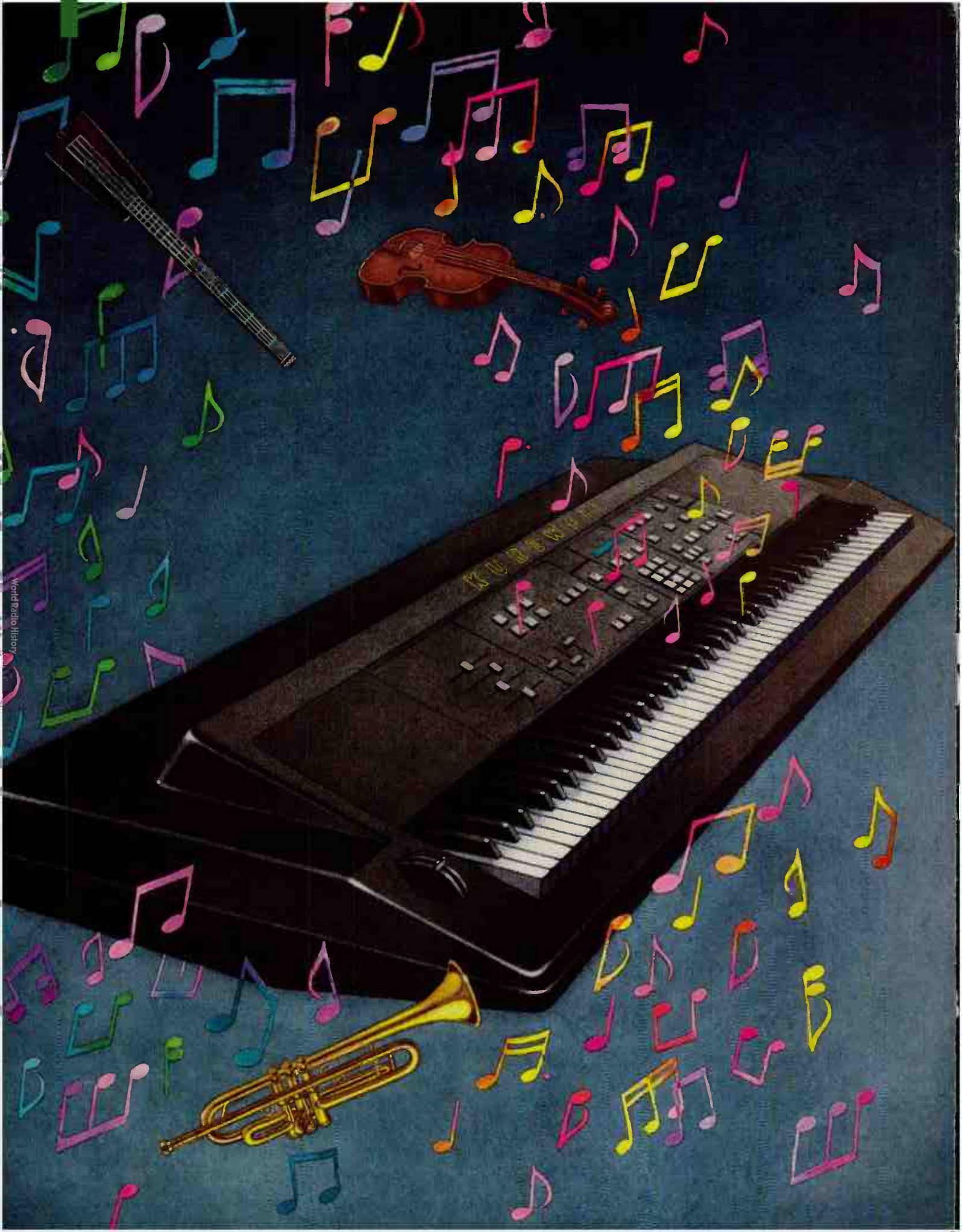
IN HIS FIRST

NORTH AMERICAN TOUR

- APRIL 10 TORONTO CONCERT HALL
11 MONTREAL LE SPECTRUM
12 OTTAWA NATIONAL ARTS CENTER
13 NEW YORK CITY THE RITZ
16 WINNIPEG THE RENDEZVOUS
18 EDMONTON S. U. BALLROOM
19 CALGARY MCKUEN HALL
21 VANCOUVER S. U. BALLROOM
23 SAN FRANCISCO WOLFGANGS
26 LOS ANGELES THE PALACE

NIK KERSHAW
The Riddle

AVAILABLE ON
MCA RECORDS AND CASSETTES



Just when you thought you'd heard everything. First the Kurzweil 250 sounded like an acoustic instrument. Now it can sound like anything.

USER SAMPLING Now you can customize your Kurzweil 250 with our new Sound Modeling Program™. The Sound Modeling Program allows you to sample your own sounds and store them off-line on a hard-cased disk. You can play them back from the keyboard as is—or program them for bizarre new effects using the powerful sound editors contained in the instrument. The Sound Modeling Program offers from 20–100 seconds sampling time at a 5–25 kHz variable sampling rate. Also, trimming, looping, pitch and amplitude adjustment give you the flexibility you need to get the best sound possible.

PROGRAMMABILITY The Kurzweil 250 is more than just a preset instrument. True, we give you 30 resident sounds including the grand piano sound we're known for. And with our optional Sound Block you can expand your resident instrument library to 45 total sounds and 124 keyboard setups. But the 250 is also a digital synthesizer, with the programmability you want in a performance keyboard. Continuously variable vibrato/tremolo/amplitude parameters. A 256-segment envelope generator. Five modes of transposition. Three modes of stereo chorusing. Variable brightness and pitch modulation. All of which you can assign to any instrument—even one you've sampled yourself. And when you have exactly the sound you're looking for, you can play it alone, or combine it with other sounds in up to 87 keyboard splits and up to 6 layers. Furthermore, you can store your most important programs in battery-packed memory—so they're at your fingertips for live performances.

EXPANDED SEQUENCER MEMORY The Kurzweil 250 Sequencer can be expanded to an 8,000-note capacity spread over 12 polyphonic tracks. Full editing capabilities now include looping, quantization, individual track editing and volume control, and individual note editing. So you can make all your changes without going through the tedious process of re-recording over and over again.

MACATTACH™ MacAttach joins your Kurzweil 250 to an Apple Macintosh™ personal computer, and that opens up incredible possibilities. You can save your most complex sounds, sequences, and keyboard setups to build an infinite library of programs.

ONCE A KURZWEIL, ALWAYS A KURZWEIL. A year ago, Kurzweil astonished the musical world with the first keyboard that could compare itself convincingly to a \$35,000 concert grand. Hence, the Kurzweil legend. And in case you're wondering if we really live up to that legend, send for our demo cassette.

FOR YOUR DEMONSTRATION CASSETTE Send \$6.95 (Mass. residents add 35¢ tax) to: Kurzweil Music Systems, Inc., P.O. Box 863, Providence, Rhode Island 02901.

KURZWEIL
YOU CAN'T TELL THE DIFFERENCE.



No other audio cassette raises your level of listening pleasure like TDK.

Give your day an extra lift with the finest music reproduction you can get in an audio cassette.

TDK's higher MOL, lower distortion and wider dynamic range, give more brilliance, more dimension and more excitement to your music. Play after play.

With a choice of D or AD normal-bias, or SA high-bias cassettes, TDK assures

you of reaching new heights of enjoyment for all your favorite music styles.

And whether you listen at home, at work, or on the road, our full lifetime warranty is your assurance that TDK will never let you down.

So hear the difference and experience a new level of listening pleasure that only TDK can give you.



TDK
Don't just tape it. TDK it.

REPLACEMENTS



Paul Westerberg, Bob Stinson, Chris Mars and Tommy Stinson discuss politics: Who buys the beer?

LAURA LEVINE

JOHN LELAND

THE BIGGEST AMATEUR BAND IN THE WORLD GROWS UP—A LITTLE

In terms of music and attitude, you'd have to go a long way to find guys as stupid as us." Coming from Paul Westerberg, singer, guitarist and songwriter of the Replacements, these words are not self-deprecatory. They reflect pride in his band's unregenerate amateurism.

That means a willingness to fuck up: The Replacements are, somewhat anachronistically, America's foremost exponents of disorderly, rowdy rock. They simply don't do what they're supposed to do. None of the band members finished high school. None is really proficient on his instrument. They're legen-

dary (perhaps undeservedly so) for their binges, berders and drunken miscreance. They wear make-up in burgs where they think it'll stir up the locals. Their records have songs about erections and the bedspins. As Westerberg puts it, "We straddle the line between bad taste and a bad joke."

Live, the band is wildly, willfully erratic. On any given night they can without warning dedicate an entire set to rap-less renditions of covers they haven't learned. On the next night, execution be damned, they can be the most exciting band in creation—a joyous celebration of power, attitude, humor and audience rapport.

"We don't like to feel that people have us pegged," says the twenty-four-year-old Westerberg. "We have fun at all costs. We definitely have lapses into childlike behavior, probably more than most people. It hurts us sometimes. We don't put on a great show every night. It's probably the long way around the barn as far as success in big terms. But I'm not sure that we're actually after that. If we had a choice, we'd like to be the biggest amateur band in the world. We

all agree there's nothing duller than a professional musician."

So far, amateur status has been good for the 'mats, as the Minneapolis quartet calls itself. Through three albums and an EP, they've blossomed from an infectiously obnoxious quasi-punk act to an honestly compelling rock 'n' roll band capable of pathos as well as bracing crudity.

The Replacements' sordid past begins in 1979. On his way home from work as a janitor at the local high school, Westerberg used to hide in the bushes outside drummer Chris Mars' house, listening to Mars and brothers Bob and Tommy Stinson rudely violating Yes songs and the like. Shy by nature, he screwed up his nerve and, never having sung before, told them he was a singer.

"You want to know the truth?" he asks, still a little incredulous after all these years. "They seemed dumb enough to buy it. They weren't musicians. They were just three beer-drinking hoods playing loud music. I said, 'Damn it, these are my kind of boys.'"

Westerberg emerged as leader, but there has never been what you'd call

homogeneity within the band. A little hipper and a little smarter than the other Replacements, Westerberg is more prone to quiet suffering and self-destruction than hell-raising. "I'm a misfit and a loner," he admits. "I was the type to sit by myself, play guitar and dream of being in a band. They were the type of guys that went out and started fires and got thrown in jail."

Bassist Tommy Stinson shows all the unhealthy signs of having spent his formative years playing punky music in sleazy bars. Now eighteen, he's been in the band since he was twelve. Despite constantly hanging out with older people, he isn't precocious. He's enamored of the metal/kitsch culture that afflicts most 1980s youth. Onstage he favors leaping scissor kicks and rock star moves.

Chris Mars, blossoming as a self-taught artist, is also emerging as the anchor of the Replacements' live antics. His roots are in Aerosmith. But the spiritual and emotional vortex of the band is twenty-four-year-old Bob Stinson. He'll play in a dress, in diapers, in his undershorts—he'll stop at nothing.

"He has a Mr. Hyde that comes out every now and then," Westerberg says. "It's a bleak sight. Bob and I are headed for an asylum one of these days." The

elder Stinson's metallic licks fuel the band's rocking numbers; they're just as likely to smother the quieter songs. He's probably the most musically conservative member of the band.

"Each time we go into a recording studio it's always a little of a battle," Westerberg says. "If something isn't catchy, Tommy doesn't like it. If it doesn't rock, Bob doesn't like it. And if it isn't simple, Chris doesn't like it."

So Westerberg works out a happy medium of insistence and compromise. "I know the guys' personalities well enough to know that if you let them do what they want a little bit and also lay down the law a little bit, it works much better than if you just dictate what you want to do. 'Cause then you'll have three guys that hate your guts, and they're not going to buy any beer at practice."

It's not a smooth situation, but the resulting roughness is part of the Replacements' personality. It keeps them from getting slick, and assures that the attitude behind the music will always be as important as the music itself. And it keeps everybody honest and happy. "We're kind of stuck with each other," the singer says. "We're all weird little fuck-ups and we all stumbled together. I think we would have a hard time playing in other bands, because we're not

really musicians. Through our spirit and humor we've grown strong together."

Hootenanny (1983), LP number two, was a landmark in the Replacements' development. Westerberg and company eased off the speedrock, and played up elements lurking on the peripheries of *Sorry Ma, Forgot To Take*

continued on page 106

IRREPLACEABLE EQUIPMENT

Many bands have striven for the Replacements' brand of inspired sloppiness, and missed the magic ingredient that distinguishes rock 'n' roll geniuses from other rowdy assholes. The secret may be the equipment. **Paul Westerberg** creates his unmistakable rhythm buzz on nothing else but a "gray guitar." **Bob Stinson's** metal sparks come from a "heavy black one," and for special occasions he's been known to break out his "blue Mr. Hyde special." **Tommy Stinson**, the youngest and naturally most brand-conscious of the 'mats, won't leave home without his "partly orange Rickenbacker bass." **Chris Mars**, eschewing the sheepish trend toward Linns and Simmons SDS7's, works out his frustrations on an acoustic set by "Slingerland or something." Although these craftsmen reluctantly spilled the above secrets, they staunchly refused to name the designer who created their flannel shirts. Some mysteries have to remain intact.

**Hi-band wireless.
First we made it
reliable, then affordable,
now we can barely
make enough.**



The Samson **Concert Series** Wireless Systems. At only \$475.00 (list U.S.) they're the first hi-band wireless systems that sell for low-band wireless prices. Samson's state-of-the-art technology gives you crystal clear reception, greater range, and extended frequency response. And hi-band frequencies are not crammed with other signals that could interfere with your performance. (No more interruptions from wireless telephones and drummer's cymbals.) The Samson *Concert Series* virtually eliminates interference.

The Samson *Concert Series* **HH-100** System includes the RH-1 receiver (crystal controlled for maximum frequency stability) and our professional HT-20 hand-held transmitter. Powered by a standard 9 volt battery, the transmitter has no protruding antenna and comes with a superior Ibanez mic element. The system is also available with an optional Shure SM-58 element for only \$575.00 (list U.S.)

Listen to the Samson *Concert Series* Systems. You'll hear sound so clear and natural, only your eyes will tell you it's wireless.

Concert Series Specifications

Overall System

- Distance: 300 feet under adverse conditions, 700 feet line of sight.
- Frequency response: 30Hz to 18KHz (-6 db).
- Frequency range: 174 to 216 MHz.
- Multi-channel simultaneous use without "cross-talk."
- Also available with **TH-1 Belt-Pack Transmitter for instrument/lavalier (clip-mic) use.**

RH-1 Receiver

- Crystal controlled.
- Led RF carrier and audio frequency display.
- Variable mute control.
- Transmitter "on" indicator.

HT-20 Hand-Held Transmitter

- High power/low power RF switch.
- Led battery indicator.
- Internal dipole antenna.
- 6-8 hours battery life.
- Weight only 300g.

Additional specifications available on request.

SAMSON[®]

WE TOOK THE WORRY OUT OF WIRELESS.

Samson Music Products, 124 Fulton Avenue, Hempstead, New York 11550 (516) 489-2203 TLX 510 222 1630
In Canada: Omnimedia Corporation, Ltd., 9653 Côte de Liesse, Dorval, Québec H9P 1A3 (514) 636-9971

MT. ST. HELENS: MAY 18, 1980



UPI/BETTMANN ARCHIVE

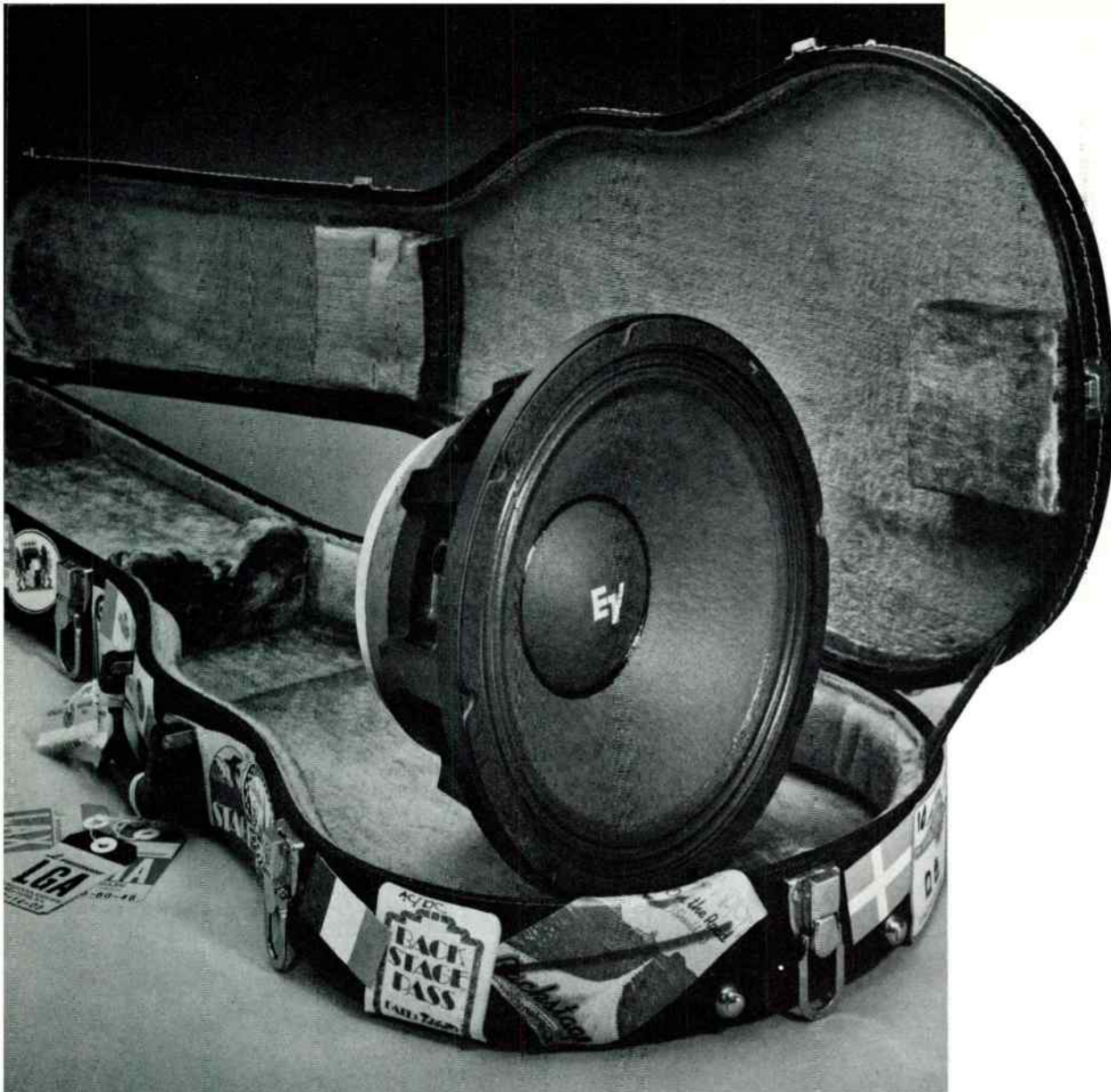
It's a little known fact that on May 17 of 1980, a Cerwin-Vega professional speaker system was installed in a local cafe at the base of Mt. St. Helens. With the excitement of owning a Cerwin-Vega system, club owners immediately lost all restraint and turned up the volume on the new P.A. — there was simply no resisting the thunderous bass, astounding dynamic range and ultra-low distortion put out by Cerwin-Vega's professional systems. Fact or fiction? Can a speaker system cause a formerly dormant volcano to wildly erupt?

Well, it's only a theory, but a Cerwin-Vega professional system is nothing to take lightly.



 **Cerwin-Vega!**

12250 Montague St.
Arleta, CA 91331 (818) 896-0777



A Case for Excellence

The EVM Series II

For years touring artists have loaded their amps with EVMs. Steve Harris, Steve Lukather, Chet Catallo, Larry Carlton, Trevor Rabin . . . and the list goes on. Great players choose the crisp high end and tight, driving bottom that's only EVM.

Exceptional harmonic enrichment is provided by a revolutionary voice coil with a 2½" diameter. Smaller coils dip into "break-up." And larger coils flatten sound. But the EVM's 2½" edgewound coil "shapes" the perfect presence peak and delivers more output at every frequency.

Great sound is not the only reason for the EVM's remarkable "stage presence." Incredible power-handling capability. Maximum efficiency. Rugged durability. All combine for high-powered performance that's second to none. Night after night. Reliability guaranteed.

That's why the most respected amplifier manufacturers in the world offer EVMs as a premium original equipment option. Mesa Boogie, Hiwatt, Dean Markley, Sundown, Carvin and Laney, for example. They insist on the best.

And so should you. The best may cost a little more. But then success has always had its price. The EVM Series II from Electro-Voice.

For information, write Mike Solomon, Electro-Voice, Inc.,
600 Cecil Street, Buchanan, MI 49107.

EY **Electro-Voice**[®]
SOUND IN ACTION™

EDDIE GOMEZ



One from the heart. What you see is not what you get.

JEROME REESE

BILL EVANS' LAST BASS SIDEKICK STEPS AHEAD & STAYS HUNGRY

Watching Eddie Gomez perform provides a vivid illustration of the meaning of "dialectic"—what you see is not what you get. From his disheveled mop of hair on down, Gomez cuts an extremely unprepossessing figure; on-stage he'll wear a tie with a baseball jacket, plucking poignant melodies or driving, straight-ahead rhythmic figures

as the ashes from an ever-present cigarette dust his shirt cuffs.

Gomez has long been a musician's musician, a fluent if occasionally verbose master at improvisation—perhaps the result of playing eleven years in the trio of the great Bill Evans. Offstage, however, his mien is taciturn, even laconic—perhaps the result of spending the last twenty years on the road. Approach him for an interview and he'll shrug like a true New Yorker and say, "Whattya need, twenty minutes?" He's not kidding either.

So an ambush was devised at the home of a mutual friend and fervid Evans admirer, who'd compiled several rare films of Gomez in concert with the late pianist. First we watched a 1967 New York club date. Caught completely off guard, with no recollection of the event, Gomez was visibly moved. "I gotta have a copy of this to show my

wife and son!" he exclaimed. He reminisced more easily after that....

Eddie Gomez grew up on 110th Street, the outskirts of Harlem, and attended the nearby High School of Music and Art; his classmates included drummer Billy Cobham and flutist Jeremy Steig, with whom Gomez would later record several fine duet albums. His music teacher picked his instrument—"He told me my hands were good for the bass," Gomez recalled with a laugh, "and my hands were minute! It was a good con job. He needed a bass player."

He got one. First influenced by Paul Chambers, Gomez studied three years of classical repertoire at Juilliard (Itzhak Perlman played in the same orchestra) before deciding to pursue a career in jazz, where he envisioned a better opportunity "to express myself. It's hard to express yourself in a double bass section playing Schubert."

So Gomez left school to tour with Gary McFarland, later played with Jim Hall and with Paul Bley. He was working the Village Vanguard one night in 1966 with Gerry Mulligan when Bill Evans, whose trio shared the bill (those were the days) invited Gomez to sit in. He declined—"I was too scared"—but several weeks later Evans asked him to join the group anyway. Despite a parallel offer from the Miles Davis quintet, Gomez jumped at the chance.

By this time the Bill Evans Trios had for several years coalesced into settings for some remarkable jazz chamber explorations, notably with the legendary bassist Scott LaFaro. Indeed, before LaFaro died in a car crash in 1961, he and Evans had developed a form of simultaneous improvisation that expertly blended elements of the emerging avant-garde (Ornette Coleman also employed LaFaro on some of his pivotal "Free Jazz" sessions) with those of traditional popular song. Evans' sophisticated use of harmony and space derived from Debussy and Ravel as well as Bud Powell, and allowed room for simultaneous discourse from bass and drums. But Gomez was the first bassist in the trio since LaFaro to possess equal facility in jazz and classical musics, and over the course of their eleven-year partnership achieved with Evans a degree of musical empathy to rival such pairings as Count Basie and Freddie Green, or Ron Carter and Tony Williams, resulting in some of the most lyrical and downright gorgeous jazz ever recorded. Their final LP, *You Must Believe In Spring*, is, for my money, one of the jazz masterpieces of

the past ten years.

After leaving Evans, Gomez went on to co-found Steps (now Steps Ahead) with Mike Manieri, Michael Brecker and Steve Gadd, a group originally conceived as a refuge for studio pros to play "pure" jazz that has since moved, following Gomez's departure last year, in a considerably more commercial direction. Gomez, meanwhile, finally garnered enough confidence to assert his prerogatives as a leader, recording his first album under his own name (Gomez, on the Japanese import label Interface), with the impressive backing of Chick Corea, Steve Gadd and the luminous guitarist Kazumi Watanabe. At age thirty-nine, Eddie Gomez is finally

ready to step ahead on his own.

MUSICIAN: *Why did you wait until 1984 to make your first album?*

GOMEZ: I never felt ready. Really, I'm just a procrastinator. After all these years of playing I finally feel like I have an inkling of how to make music. Of course I like some of the things I've done in the past, but now I have a focus, as a musician and a bassist. Not that I've reached the ultimate, but I have some command. It might have been there before, but I didn't feel it.

MUSICIAN: *More self-confidence?*

GOMEZ: I think so. When I left Bill it was an important break; it was time to move on, and I had to prove to myself that I

wasn't just a trio bassist. For a time before leaving Bill I wondered if I would be able to cut it. I felt typecast. It was a wonderful typecast, of course! But in the past five years I've played in all sorts of situations, and now I'm ready to be a soloist. I have a hunger. I'm thirty-nine and no youngster, but I feel like it's a new day.

MUSICIAN: *Watching those early films, I was surprised how much of your present style was already apparent by 1967.*

GOMEZ: Me too! There was some roughness and immaturity, but I was surprised at the good things. I was settling in, I felt like I finally belonged, instead of just being the shadow of Scott LaFaro and Gary Peacock. I'd been scared to death for a while. It had been a dream since high school to play with Bill. For most of the first year, I played out of the book, hiding behind it like a security blanket. We were all dedicated to the trio, even when we weren't playing our best. Bill would play the same repertoire quite a while, so there was always a challenge to make those same tunes sound different. When you're forced to come up with stuff, it keeps you moving.

MUSICIAN: *Bill Evans once said, "I don't go to the edges of what I do and spread it out that way. I try to go through the middle, to extend the essential quality. Consequently a lot of listeners might not hear any development for a long period of time, but there is an inner development going on."*

GOMEZ: Yeah. A lot of growth occurred because we were always digging for nuances and subtleties, like performing in the same play night after night. It's the same in classical music. I like it when strong musicians try new things in that context, even if they miss. I like the humanity in music.

MUSICIAN: *A criticism of Evans' playing was its "perfection."*

GOMEZ: It's deceptive. It does have a gloss to it. It sounds very worked out, but as you can see from the films, there's roughness too. At a glance many things seem one way, but really are not. It's the same in any art.

MUSICIAN: *But why did a man with a complex musical mind like Evans always play other people's music over and over? It's very peculiar.*

GOMEZ: Bill was Bill. His music was never ugly. He always played with a lot of feeling. He couldn't help it. But how could someone play with "too much" feeling? People said Bill had "too much sensitivity." How is that possible? It's what made Bill Bill.

MUSICIAN: *Just as he was attacked for playing "white" music.*

GOMEZ: Well, he had a Puerto Rican bassist, me! His trio approach was a strain of several musics, and playing with Bill demanded a quietly dynamic

SPEND MORE TIME MAKING: MUSIC FOR AUDIO MUSIC FOR VIDEO MUSIC FOR FILM MUSIC FOR MONEY! it's SMPL™.

Get the most complete synchronizer system on the market today! You'll spend more time making music while the SMPL System's 10 point autolocator quickly locates audio, video and MIDI tracks and synchronizes audio/audio, audio/video, MIDI/time code.

SMPL supports all North American and European video and film formats.

Automatic punch in and punch out, time code metronome, recorder remote control and many more user friendly production tools are at your fingertips.

And, all this costs a lot less than you ever imagined.

See the

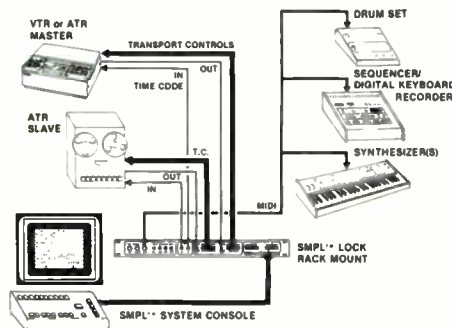
SMPL™ System

Now available with



SMPL™ Lock and MIDI instrument sync

option...at your local music or pro audio dealer.



SYNCHRONOUS TECHNOLOGIES

P.O. Box 14467 • 1020 W. Wilshire Blvd. • Okla. City, OK 73113 • (405) 842-0680

ONE BOX.

The MCX-106 Powered Recording Mixer gives you more functions than any other portable system.



WE STARTED WITH THE BASICS.

That means 6 input channels, each with trim control, LED peak indicator, and 3-band EQ... a stereo tape deck with dbx noise reduction... compression circuitry with an LED indicator... a full-octave graphic equalizer with a bypass switch...

...and so you can keep track of what's going on, there's a headphone monitoring system and fluorescent, assignable bargraph meters.

But that's just for starters.

MORE THAN A MIXER.

Four mixers, in fact. The MCX is an independent on-stage monitor mixer.

It's an effects mixer. Every channel has its own post reverb/effects send.

It's a main house mixer, with an extensive patch bay and an assignable auxiliary input.

And finally, it's a stereo recording mixer. A full-function, microprocessor-controlled cassette deck lets you record live performances, mixdown from multi-track, copy from masters, and do voice-over taping or sound-on-sound with the "pannable" aux input.

YOU CAN TAKE IT WITH YOU.

The MCX isn't another home-recording "ministudio." With its built-in, 300W power amp and tough road enclosure, it's a go-everywhere, do-

everything record/mix/playback system.

Take the MCX out on-the-road to record a live performance, then into the studio to create a demo tape. Or use it to *simultaneously* mix pre-recorded material with live singing tracks.

The MCX belongs wherever pro-quality audio is important.

FREEDOM OF CHOICE.

Employ the components of the MCX in one integrated system, or use them as separate and independent tools of production. Or put the MCX to work with other audio gear, using the patch bay for all your

re-routing techniques.

The MCX-106 provides a sound foundation for your musical recording project — your live

performance — your multi-media presentation — your A/V training film — or your video post-production strategy.

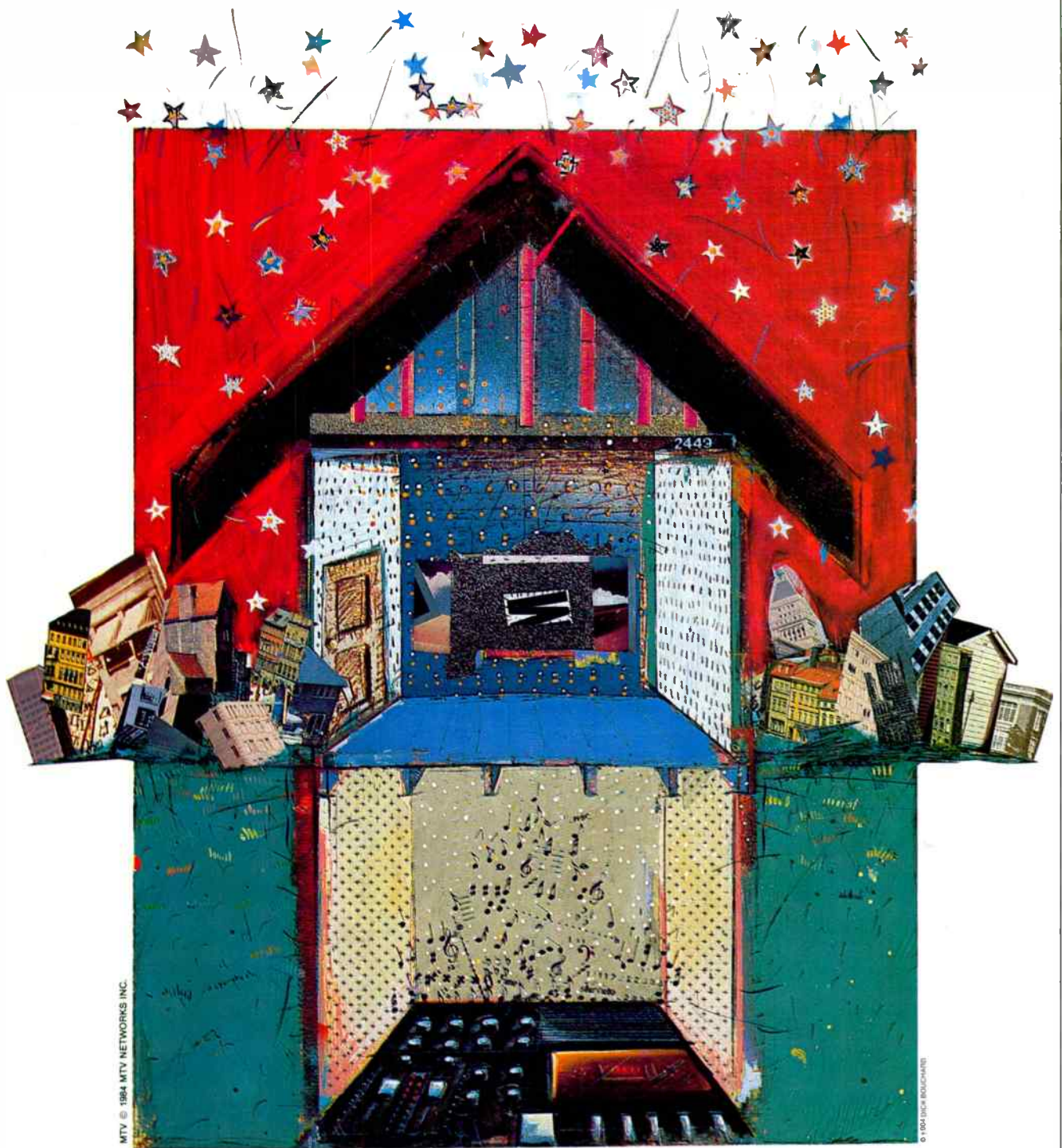
In just one easy-to-use, easy-to-move box.

Find out how much more the MCX-106 can do for you; call or write for our Applications Guide and complete technical data:



TOA Electronics, Inc., 480 Carlton Court
South San Francisco, California 94080
(415) 588-2538

In Canada: TOA Electronics, Inc.
10712-181 Street
Edmonton, Alberta T5S 1K8 (403) 489-5511
© 1984 TOA Electronics, Inc.
dbx is the registered trademark of dbx, Inc.



MTV © 1984 MTV NETWORKS INC.

© 1984 FOSTEX CORPORATION

**FOSTEX SPONSORS
YOUR SUCCESS**

on



*Basement
Tapes*

For the poster of this ad send \$4.00 (includes shipping & handling) to Fostex Corp. of America, Dept. P, 15431 Blackburn Ave., Norwalk, CA 90650. California residents add 8 1/2 % sales tax.

© 1984 Fostex Corporation of America

approach. But it's dead wrong to call it black or white. What about *Live At Montreux* in 1968 with Jack DeJohnette? Jack was my favorite drummer in the trio. Elvin Jones sat in. Tony Williams played with us on occasion. All these people changed the music—they had to.

MUSICIAN: *You first heard Scott LaFaro in high school?*

GOMEZ: Yeah, through Bill. I saw Scott as a definite breakthrough on bass, but the trio itself was also a new vision. A small ensemble is one of the rare pleasures for classical double bass. Last year I did a concert with Tashi, which was wonderful. We did Beethoven's septet and a little jazz. I now do concerts with clarinetist Richard Stolzman as well—we play Monk at the end of his solo classical recital. But I always saw jazz and classical music as two different languages. Bill wasn't classical to me—he was influenced by European harmony, as well as Russian folk music. His background was Russian and Welsh. And of course a lot of classical music derived from folk music.

MUSICIAN: *The early 60s was an innovative era for bass, and for jazz in general. Charles Mingus had been leading a group for a while. Charlie Haden, then Steve Swallow, Gary Peacock and Ron Carter did....*

GOMEZ: Mingus was very important. He transcended the role of just being the bassist in a group, because he was a wonderful composer. People underestimated how powerful a bassist he was—just a monumental figure. But there's an art to accompaniment and it's underestimated. Peacock's *Trio 64* with Bill is one of my favorite albums, and I love what he did with Albert Ayler. Ron comes out of the Detroit school of Paul Chambers—he gets a great sound. I listened a lot to Swallow and Haden. They didn't play a lot of notes, and you gotta love that. People want to see an elephant dance. I love it when you don't hear the chops. Haden and Swallow play direct, deep, dark, beautiful music. It goes to the heart. I love it on any instrument when it's direct and heartfelt—John Coltrane, Jim Hall....

I learn from electric bassists as well. I love Jaco Pastorius and Marcus Miller. I think Sting is great too. But you know, I learned a lot from piano and from horns. I always tell young bassists to just listen to as much different music as possible. Listen to how music is put together, how it works.

MUSICIAN: *Miles has always said he liked to hire young musicians who were eager to play and who weren't yet set in their ways.*

GOMEZ: That's the name of the game. You want hungry musicians who have that desire to play. When Miles called me in 1965, I caught a plane and went right to Chicago. Shorter and Hancock and Williams were already in the band. [The audition] was difficult—I wasn't amplified and couldn't hear a note of what I was playing. Miles and the band were playing very hard at the time, they were just killing. They were already there! But they must have liked something I did because they asked me to join the band. So I had to make a choice between Miles and Bill, and with Bill I could learn how to play solos. With Bill I learned how to make a statement—how to begin a sentence and how to end a paragraph. Where to put the punctuation. Clarity. And I knew I wouldn't get many solos with Miles; he would throw me a bone once in a while. Not that solos are everything, but it's what I wanted. What all the bassists did with Miles is monumental.

MUSICIAN: *You have a pianistic approach to bass playing. But one criticism of your style is that you play too many high notes. It's changed a bit since you formed Steps.*

GOMEZ: It's a valid criticism. That's how I heard the bass. Now I use the whole in-

continued on page 34

HIGH OUTPUT ELECTRIC

PEAVEY

AU=PHORIA

MED. LIGHTS

.045 .060 .075 .095

AU SERIES BASS & GUITAR STRINGS

String to string, set to set, customized gauge selection provides the ultimate in output level balance. Discover the pleasure of the absolute ultimate, available at your authorized Peavey Dealer. The proof is in the playing.

PEAVEY ELECTRONICS CORP. 711 A Street, Meridian, MS/(601)483-5365/Telex: 504115 @1984

HIGH OUTPUT ELECTRIC

PEAVEY

AU=6S

LIGHTS

009 012 015 024 032 042

WELL
CONNECTED

To make it to the top, you need the right connections. So connect with Passport MIDI software and gain access to the most powerful MIDI recording studios available. Access to either four or eight channels with drum, tape and MIDI synchronization. Access to advanced editing with auto correct, punch in, punch out, fast forward, rewind and more. Access to a complete recording, editing and printing system.

• MIDI/4 plus & MIDI/8 Performance software from the people who set the standard. Passport has been bringing people, computers and music together for over four years. When companies like Yamaha International, Korg/Unicord, Seiko and Hal Leonard choose the Passport industry standard MIDI Interface, you know we're well connected.

MIDI/4 plus and MIDI/8, two more fine programs from the Passport Library of Music Software. Available for Apple IIe and Commodore 64 computers.

Passport products are available at fine music stores everywhere. For the one nearest you call (415) 726-0280.

Passport
625 Miramontes
Half Moon Bay, CA 94019

PASSPORT

World Radio History

THE BLASTERS

CHRIS MORRIS

L.A.'S BEST AND BRIGHTEST ROOTS ROCKERS ENTER THE STEREO ERA

When we were cutting our first two albums, we actually sat there with ghetto blasters and a tape of 'Shake, Rattle And Roll,' seeing if the mix of our songs matched up to 'Shake, Rattle And Roll.'"

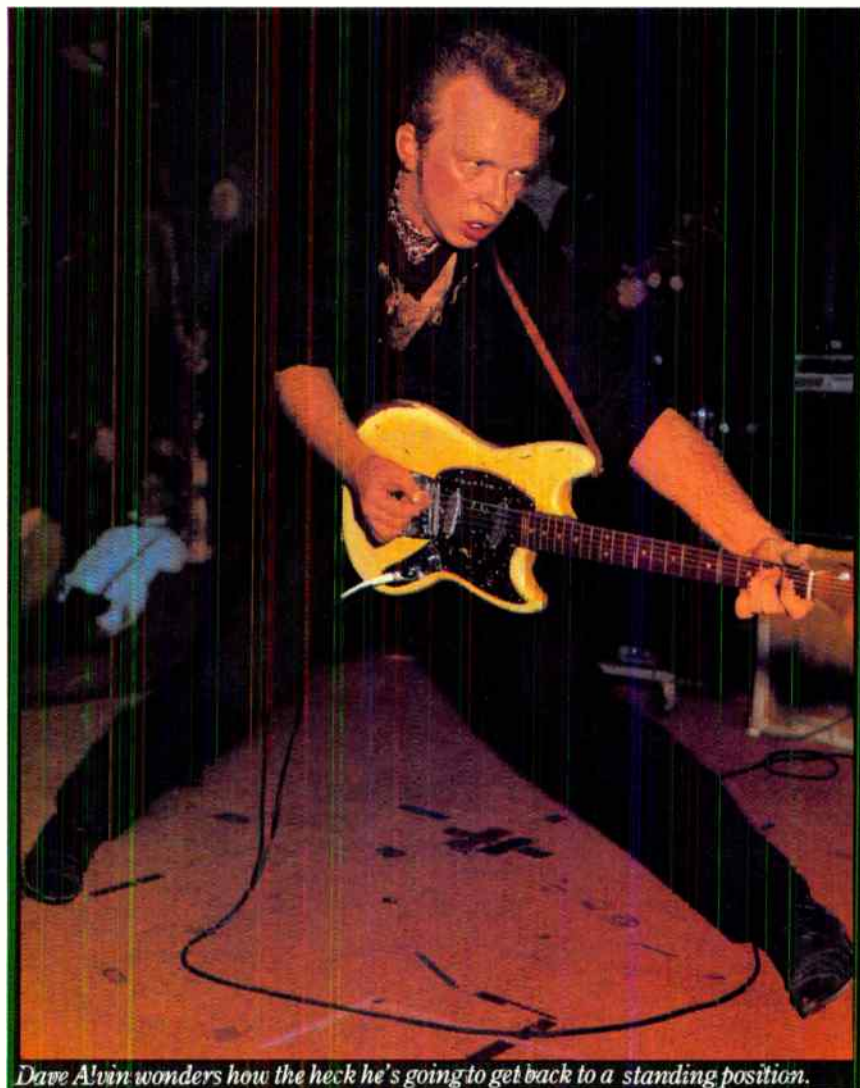
This is the kind of confession one would expect from a purist, and Dave Alvin is making it. The lead guitarist and songwriter for the Blasters slumps his lean body in a nondescript chair in a back room at Rumbo Recorders in the Los Angeles suburb of Canoga Park. A playback echoes in the background. Running a hand through his slightly ruffled pompadour, puffing on an omnipresent Kool, and slugging from an equally ubiquitous Budweiser, he continues, as lantern-jawed Blasters drummer Bill Bateman looks on with amusement.

"Everything was being done in mono. Put on *Non Fiction*—it's mono. Put on our first Slash album—*mono*. It's true. Maybe there's a little glint of stereo. On this new album, you put on side one, first song. There's the Jordanaires, and then, out of the *other speaker*, comes a guitar. That's *news*."

Alvin and Bateman guffaw loudly.

This particular truth has a sting in its tail. It's early October of 1984, and four of the five Blasters—Alvin, his brother Phil, Bateman and bassist John Bazz—are in the studio again, for the seventh and final time, cutting the last track for their third Slash/Warner Bros. album, *Hard Line*. The recording process took ten months from start to finish. The task of making what Alvin refers to jocularly as "our first stereo album" has not been taken lightly.

The Blasters needed far longer than the better part of a year to make their tardy *rapprochement* with modern technology. When the L.A.-based band



Dave Alvin wonders how the heck he's going to get back to a standing position.

arrived on the scene in 1980 with a crude (and now alluringly out-of-print) LP, *American Music*, they were immediately celebrated as spokesmen for a new breed of American roots music advocates, including neo-country rockers Rank & File, Latino group Los Lobos, and, to a lesser extent, seminal punk band X.

To date, the Blasters' recording career has been critically lauded but hit-free. Some changes plainly had to be made for the group to find a wider audience for their electrifying roots rock 'n' roll, so thrilling in their barrelling live shows. Quick-and-dirty recording methods, by which they whipped out an album in a few fast sessions, had to go. So did their habit of producing themselves. A pugnacious lot on the best of days, the Blasters often allowed their recording sessions to degenerate into argumentative near-chaos. Dave Alvin enjoys telling how he looked up from re-

recording a guitar solo for *Non Fiction* to discover Bateman and pianist Gene Taylor spitting beer at each other in the control room.

Taylor himself explains the band's change in attitude: "To be a pop band, to sell records to a pop world, you've got to make certain compromises. We're trying to make reasonable compromises to modern technology, modern production values, modern rock 'n' roll aesthetics. We're trying to make compromises we can live with in order to lure some of the people that aren't sure about our band—that think, 'Hell, this is just an oldies-but-goodies act.'"

Hard Line goes a long way in defusing some of the old objections. No less than three producers refereed the proceedings: Jeff Eyrich, noted for his work with L.A. locals the Plimsouls, the Gun Club, and T-Bone Burnett; Don Gehman, John Cougar Mellencamp's associate, who recorded two newly-

ROCKY WIDNER/RETNA

written Dave Alvin tunes and participated in remixes; and Mellencamp himself, who contributed the song "Colored Lights" and served as "executive producer" on the (later re-recorded) track.

More importantly, the Blasters no longer rely on archetypal material. The up-to-date "Colored Lights" and "Just Another Sunday" replaced a version of Elmore James' driving blues "Cry For Me" and Dave Alvin's own "Jungle Soldier," a blatant cop of Huey "Piano" Smith's "Don't You Just Know It."

"When we handed Warner Bros. the album as it originally stood," Dave Alvin explains, "they said, 'You've got some great shit on here, you've got some stuff you've never done before, but then

you've got some shit that's—well, you know, you've done it before.' At first we were really pissed at 'em. We said, 'You guys are crazy. We're great, anything we do is great.' But we grew up in the past two years. Finally you realize you have to listen to other people, and other people's input is good."

It's been difficult for the Blasters to shake off a certain intransigence about their cherished American music—perhaps because the band's knowledge and understanding of that music was so hard-won in the first place.

The five members of the band have been playing together, on and off, for fifteen years. Their saga begins in Downey, California, a bedroom community


southeast of Los Angeles. Young Phil and Dave Alvin's musical tastes cohered around R&B and rock 'n' roll 45s they inherited from a hip female cousin. John Bazz grew up across the street from the Alvins; the three attended parochial school together. Bateman attended a nearby public school. Taylor, from neighboring Norwalk, met the Alvins and Bazz in their teens. (Taylor's father provided a musical education by smuggling his son into area piano lounges.) They joined a rotating group of high school bands who used the Alvin house, still affectionately known as "The Flop," as a gathering place for jam sessions and record parties.

By the late 60s, the young "Downey-onians" were playing in a succession of white blues bands and venturing down to Watts to listen to, and sometimes play with, L.A.-based blues legends. Their first manager, a black woman named Mary Franklin, took the teenagers under her wing and introduced them to a number of black musicians who would serve as informal professors: T-Bone Walker, the influential blues guitar stylist; Lee Allen, the great tenor saxophonist who played with Little Richard, Fats Domino and later the Blasters themselves; and, perhaps most significantly, multi-instrumentalist/arranger Marcus Johnson, a veteran of the Muddy Waters and Jimmy Reed bands.

"Marcus' big thing was, 'You're not playing the blues, you're screwing with the blues,'" Gene Taylor says. "He was calling you on it. That works for kids, 'cause they don't know no better. It was good, though, because Marcus wasn't bullshitting. Everything he told us was the *truth*. He was trying to instill good musical habits in us."

This loose schooling lasted through the early 70s; then the Downey crowd dispersed to school, day jobs, and musical careers. By the mid-70s, Phil Alvin was teaching mathematics at a Long Beach college, while Gene Taylor played piano with white blues champions Canned Heat. It wasn't until Phil Alvin and James Harman (now leading an outstanding blues-oriented band in the Los Angeles area) inherited a Sunday night gig at a Long Beach biker hangout from the peripatetic Taylor that the old friends began to regroup and the Blasters organized in earnest.


A performance at a Long Beach wedding on St. Patrick's Day, 1979 is commonly designated as the first Blasters date. The band consisted of Phil Alvin, Bateman (a regular attendee of the Sunday night jams) and Dave Alvin, dragged from a short-lived band called the Murderers. Phil Alvin, gaunt and hollow-eyed from a nocturnal lifestyle, takes up the history: "That night, we said, 'Well, let's make a band, just get



JOHNNY WINTER AND D'ADDARIO

**Guitar Slinger
Living Legend
Grammy Winner
White Hot and Blue
Rock and Roll Hoochie Coo
Fast and Flashy
Hardcore Electric Blues**

The Johnny B. Goode of the Blues
uses D'Addario XL110 & XL120 Strings.



D'Addario
East Farmingdale, NY 11735 USA

TECHNOLOGY DOESN'T CREATE MY MUSIC, I DO.

HERBIE
HANCOCK

In the high technology world of the keyboard musician, the dividing line between technology and art often gets blurred. Through 24 years of albums, Herbie Hancock has repeatedly refined the parameters of modern music.

"I've always been intrigued with electronics," explains Herbie, "and I still am. I need a console which helps me express my musical ideas and gives me the freedom to get the sound I'm looking for. With Soundcraft consoles I'm able to get exactly what I need. They're laid out logically and are easy to understand. Technology doesn't create my music, I do."

We are gratified that so much of Mr. Hancock's work in the studio and on the road has been expressed via our products. You'll appreciate Soundcraft for the same reasons he has: performance, sound, value and reliability. Appropriate Technology is creative technology.

Only from Soundcraft.

*Appropriate
Technology*

Soundcraft

Soundcraft Electronics
517 20th Street, Santa Monica, CA 90405
(213) 453-4591 Telex: 664-3

In New York Metropolitan Area:
Soundcraft Electronics, New York
184 Broadway #511, New York, NY 10023
(212) 315-0877

Soundcraft Electronics Ltd.
5-8 Great Sutton Street
London EC1V 0BQ England
Telephone: 01-253 2111

World Radio History

together twice a week and play. It sounds cool.' Our original bass player was flaking out, so we decided to get John [then playing with the junior Alvin in the Murderers] to play bass, and we sounded even better. That's that."

After several months of playing under jokey provisional names (Kool Filter & the Kings, Bozo Hefner & the Playboy Clowns), the young band settled on the Blasters, in homage to Jimmy McCracklin's Blues Blasters. They handed a demo tape to Ronny Weiser, a rockabilly fanatic who operated the miniscule Roll-in' Rock label, and cut *American Music* in two days in his garage.

That ill-recorded LP gained the Blasters their first favorable press notices; they bolstered their reputation with a series of searing L.A. club shows. Better-paying club dates allowed the group to add Taylor to the payroll in June, 1981, just in time for their debut on Slash. When Slash signed a distribution deal with Warner Bros. in January, 1982, the Blasters went national.

In the next three years they enjoyed renown as a cataclysmically energetic live act; one signal honor was being invited to open a national tour for Eric Clapton. More importantly, public apathy notwithstanding, the Blasters' forceful championship of their Amer-

ican sources influenced roots-derived groups like Rank & File, the LeRoi Brothers, the True Believers and a host of others around the country.

Whatever their reservations about being typecast, all the Blasters used the long lay-off from touring in 1984 for projects that plumbed the musical depths even further. Dave Alvin joined with John Doe and Exene Cervenka of X to form the Knitters, a semi-acoustic group whose repertoire is mainly ancient folk songs and country classics. Phil Alvin and Bateman worked clubs as a duet, performing country blues obscurities by Tommy Johnson and Charley Jordan. Bateman (on guitar) and Bazz sat in regularly with their old Downey cronies the Gigolos, who—like the Blasters—play blues-based frenetic rock. Gene Taylor toured as a sideman for Rick Nelson. Various band members sat in on gigs with Lee Allen and Bo Diddley.

"It started out just for fun; it's almost like therapy now," Dave Alvin says of the Knitters. "It got to be a way of remembering why you do this thing in the first place. It's influenced me, because 'Little Honey' [an all-acoustic number on *Hard Line*] wouldn't be on the record otherwise."

The Blasters continue to work their way through the intricacies of both their

music and the American record industry. Talking to them just before *Hard Line's* release, one senses they are standing at the crossroads just as surely as bluesman Robert Johnson once did. Dave Alvin, whose pessimism sometimes borders on the terminal, has penned a song for the record, "Rock

BLASTING OFF

Dave Alvin has two 1964 Fender guitars: a Stratocaster, and a Mustang with Schechter pickups. Strings are D'Addario half-wound. In the studio he also employs a 1952 Fender Telecaster and a 1932 acoustic Martin. He uses no floor pedals. His amplifier is a Fender Concert.

Phil Alvin is a Gibson man. He plays an ES125 and ES347—of "who knows what vintage" says road manager Wally Hanley—with Gibson flat-wound strings through a Randall Commander 2 amp. His harmonica is by Huang, a Chinese manufacturer.

Gene Taylor's Yamaha piano goes through a custom-built Randall amplifier.

John Bazz has two Fender Precision basses, from 1956 and 1966, fitted with GHS bright flat strings. They go into a Randall model 300 amp and 2x15 cabinet. Drummer **Bill Bateman** has a standard Ludwig set-up of kick, rack and floor toms. Crash, ride and high-hat cymbals are Zildjian mediums. He also has a Slingerland aluminum snare.

BLACK BEAUTY



Smart. Sleek. Sophisticated. The new ProLine™ from Ultimate Support Systems...an exciting series of black keyboard, speaker and equipment stands that support your sound in style.

Like our best selling silver stands, the ProLine systems are constructed of aluminum alloy tubing and glass-reinforced polycarbonate parts...so they're lightweight and rugged. Stands can be quickly broken down, easily assembled and include a nylon carrying case...so they're completely portable. And adapters and options allow the same stand to be used for a variety of equipment...so they're extremely versatile.

Which is all very important. But the only thing you'll notice when the spotlight hits the stage is the beauty of black.

ProLine from Ultimate Support Systems. For a look that's as professional as you are.

*USS stands are available through fine music dealers in your area. For a catalog, send \$1 to:

Ultimate Support Systems, Inc.
P.O. Box 470-M, Fort Collins, CO 80522
(303) 493-4488
In Canada (B.C.) (604) 270-6626
In Canada (Quebec) (514) 335-2009

Composition without Compromise.

You need to finish the music today. You've got all those boxes spread out all over the studio. They're supposed to work together, but they don't . . . Why?

Because musical instrument manufacturers refuse to build one instrument that will do everything you need. Is this really the future?

Finally, the needs of composers, arrangers, performers, producers, songwriters and studios are being met head-on with a product that is expandable, interfaceable and presents a clear vision towards the future of music composition. The Linn 9000.

Linn 9000

Everything you've ever Dreamed of in a Drum Machine

All the sensitivity of a real drummer is here: velocity sensitive programming for dynamics, exacting hi-hat decay amounts for every note, programmable tempos, mix, and tuning for each of the 100 sequences. The 9000 also offers 18 of the longest and highest fidelity digitally recorded sounds yet to date. If you need alternate sounds, load them in from cassette, the optional 3.5" disk drive, or maybe you might want to sample your own sounds using our optional user sampling card. User sampling, the disk drive, and SMPTE interlock will be available Spring 1985.

Everything You'll ever Need in a MIDI keyboard controller

The ability to compose 32 different tracks on 16 assignable MIDI channels with all the expression and nuance of your performance is now possible. This MIDI sequencer integrates perfectly with the drum machine in the 9000 yet it's easier to use than a multi-track tape machine. The beauty is in the simplicity of the operating system; punch-in and out, auto-locate, fast forward, rewind, insert a part, copy another, merge them all. The 9000 operates the way you've always wanted to — simply, yet without compromise.



Linn

For detailed information and full color brochure please send \$1.00 to:

Linn Electronics, Inc. 18720 Oxnard St., Tarzana, CA 91356 (818) 708-8131 telex #704197 LINNELEC UD
"From the inventors of the Digital Drum Machine."

Blasters from previous page
 And Roll Will Stand," that encompasses
 the greatest hopes and fears of anyone
 who's ever strapped on a Telecaster. It
 concludes:

*There's a little night spot on the out-
 skirts of town*

*Another short drop on the long way
 down*

*There's a man onstage who never
 knew when to quit*

*Telling everybody he almost had a hit
 Now he's got a day job, working with
 his hands*

*Everybody knows Rock and Roll Will
 Stand*

Twin Duck Music, BMI

"It's something that faces you every
 day," Alvin says of the song, which he
 calls his favorite on the album. "I don't
 really have any other skills. I couldn't
 start a band, and I can't sing. I don't
 know what I'd do; I'd be pumping gas or
 something. That's what gnaws at every-
 body. That's why musicians have to take
drugs, or try to become actors. Or write
 songs like 'Rock And Roll Will Stand.'"

Despite Alvin's apprehension, and
 despite the Blasters' urgent 1984 siege
 of record-making, the group inevitably
 gives the feeling of understanding and
 loving their mission. Bateman, ordinarily
 the most laconic Blaster, neatly encaps-
 ulates that task.

"The Blasters can give people a com-
 bination of what they've learned in the
 80s, combined with their knowledge of
 the 20s and 30s," Bateman says. "Take
 country blues and play it with electric
 guitars and drums, different than
 Muddy Waters did, way different than
 Creedence Clearwater or Canned Heat.
 That's what the Blasters can show the
 world. I think we got it in us." ■

Gomez from page 26

strument much more. But I do feel more
 melodic clarity up from about the E
 string up in the thumb position. In the
 early days I did pretty much play the G
 string all the time.

MUSICIAN: *You've incorporated African
 rhythms into your solos in recent years.*

GOMEZ: I do on occasion listen to Afri-
 can music, but it comes more from play-
 ing in duo situations where there are no
 drums. I've played duets with Jeremy
 Steig for twenty years. The bass has all
 these extraneous sounds, like wood
 sounds; part of me is a drum, and part
 of me is a piano. Part of me is a violin.
 The bass is close to the cello. It has a
 vocal quality—the singing aspect—and
 it can provide a solid bottom.

MUSICIAN: *You were an original mem-
 ber of Steps Ahead (when it was just
 Steps). Studio musicians aren't really
 respected by the press or even known
 by the public. And the Steps Ahead rep-
 ertoire has changed recently. It's less
 hard-core jazz than before.*

GOMEZ: Studio musicians are almost
 asking for it if they stay in the studios too
 long. The studio musicians who are real
 artists are few and far between, I hate to
 say. Someone like Steve Gadd is an art-
 ist. I was proud to have him on my
 album. There's knowledge and crafts-
 manship in a studio situation, but it's a
 different kind of dedication, aimed at a
 market. I prefer music with a lot of
 thought, which isn't aimed at anything in
 particular. [Shortly following this inter-
 view, Gomez quit Steps Ahead to join
 Randy Brecker's Quartet with Adam
 Nussbaum and Eliane Elias.]

MUSICIAN: *Some bassists have an al-
 most incestuous relationship with their
 instrument. It's a big curvaceous thing.
 Some musicians are literally obsessed
 with their bass.*

GOMEZ: Like Charlie Haden. Well, if it's
 gonna be a person it should be a
 woman, right? I don't know what I think
 about it. I play a bass I've had since I
 was fifteen years old. It's an amazingly
 resilient instrument, not that I kick it or
 anything. The bass I play defies all
 logic. I feel that it can almost defend it-
 self. I'm not crazy and fussy over the in-
 strument because I have other things to
 be crazy over, like my body. I see the
 bass as the means to an end. But it has
 its own life. It's something that's alive,
 that I love very much. ■

WELL BALANCED

Impossible situations require
 extraordinary solutions. Whirl-
 wind's Special Purpose
 Boxes make impossible
 situations extraordinarily
 easy to solve. Utilizing
 Whirlwind's TR series
 transformers our boxes
 ensure that your level
 or impedance match-
 ing problems are
 solved quickly with no
 loss, distortion, or
 coloration.

DIRECT BOXES:

The Director™, is
 Whirlwind's premier
 direct box. The
 Director allows vir-
 tually any instru-
 ment or amplifier
 source to be direct-
 connected to any
 low impedance
 input. The IMP-2 direct
 box is a cost effective alter-
 native for use only with
 instruments.

SPLITTERS:

The IMP Splitter
 1x2 and 1x3 allow multiple feed-
 ing of a single low impedance sig-
 nal to several low impedance inputs,
 for situations where one microphone
 must feed a house mix, a monitor mix,
 and/or a recording mix.

COMBINER:

The IMP Combiner permits
 you to combine two low impedance sources into one low
 impedance signal. A phasing switch is provided which allows the
 inputs to be in or out of phase with each other (ex: drum micing).
 The IMP-1 is a high to low or low to high impedance transformer;
 the IMP Pad is an in-line device which attenuates mic or line level
 by 10, 20, or 30 db; the IMP Phase Reverse is an in-line device for
 correcting out-of-phase problems.

Whirlwind's line of Special Purpose
 Boxes stand up to impossible situ-
 ations and perform extraordinarily, and
 they are priced so that everyone can
 overcome their impossible situations.

Boxes by

whirlwind

PO Box 1075 Rochester, NY 14603

PLAY OTARI

The magic of creativity often happens in streams of musical ideas, and the nuances of this process are compromised by interruptions. The creation of music demands an audio

machine that is in harmony with musicians, and their instruments.

Otari's Mark III-8 with Autolocator and Remote Control is a part of this often illusive synergy, like no other half-inch, 8-track can be. With the Mark III-8,

you and the instruments are the magic, while the Otari supplies the unobtrusive flexibility and precision of fingertip control. And what you control is audio performance that rivals the best of the one-inch machines.

So when you strive for that essence of sound that is unmistakably professional, choose the Mark III-8 for those fleeting moments when perfection must be the rule. From Otari: The Technology You Can Trust.

Contact your nearest Otari dealer for a demonstration, or call Otari Corporation, 2 Davis Drive, Belmont, CA 94002 (415) 592-8311 Telex 9103761890



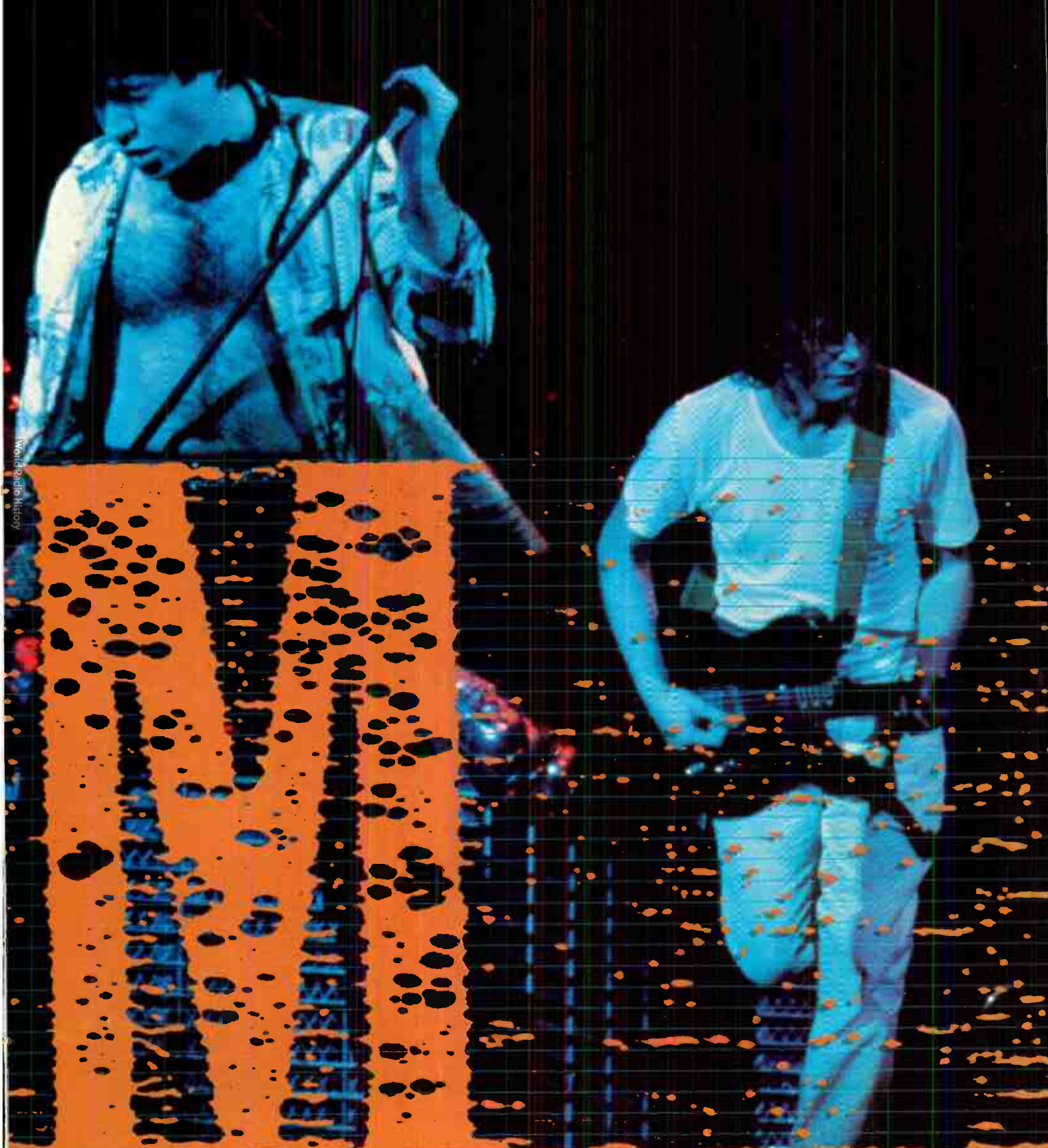
OTARI

JIMMY PAGE AND PAUL RODGERS STAND

Who says persistence doesn't pay? Veteran British journalist Max Kay spent nearly four years and two hundred phone calls trying to get an interview with the notoriously elusive Jimmy Page. His patience was doubly rewarded at the end of January, '85: he had two extended conversations with Page and singer/guitarist Paul Rodgers, now senior partners in the newly formed Firm. This eagerly anticipated merger of two proven champions of 70s heavy guitar rock adds a bit more polish to their much-imitated canon and tosses in a little 80s atmosphere. But plenty of rough edges remain, as evidenced by their fine U.S. single, "Radioactive." The Firm is rounded out by the spiky, Brit-funk-seasoned rhythm pair of drummer Chris Slade, a terrifying Brainiac look-alike who's worked with Manfred Mann, Frankie Miller and Terra Nova, and bassist Tony Franklin, by a mile the trendiest of the lot. At the time of Kay's interview, the band had just returned from a well-received German tour and was gearing up for a late February assault on Texas, U.S.A. To prepare the colonists for their arrival, Page and Rodgers were chatting before MTV cameras when Kay arrived at their rehearsal studio. He observed with amusement as the rebellious Page did his best to complicate the interview.



BY MAX KAY



World Radio History

"It's important for me to play in front of an audience again. There's no way you can stand onstage and play it safe with all that energy coming back at you."

person just as much as people writing a lot of bad things, if the person believes it. Success does make it all worthwhile though, because we have to graft, it doesn't come that easy all the time."

There is the high expectation factor, especially from Page's old nemesis, the press. "Sure, obviously, it's one of the main things you're concerned with," Page parries, "but I don't quite know what people expect of me. The media I don't give a shit about, it's the people more than anything else, but I know what you expect from yourself is the main thing. What the media do here in England is build you up as God one minute, and shit the next. As far as we're concerned, the media is going to knock us, period. It's all

down to what we're playing, and it's got nothing to do with the media any more...."

The Firm have taken extreme steps to avoid some of the predictable media myopia: the press were barred from their initial performances, which naturally had the effect of creating even more interest in the band's activities. Having recently witnessed the Firm turn in possibly the finest heavy rock concert (at Hammersmith Odeon) that I've seen since the demise of Zeppelin, their reasons for the pervading paranoias seem unfounded, but Page still feels the ban was useful:

"The thing is, we've got a band together, it's two people that have got reputations that are spearheading it, so consequently the press are going to come along, and usually they come to the first gig of the tour. They've got no idea what's gone into it and they've got no part of it at this point...maybe at a later stage. They'll pick up on any shaky point and make that the whole review or whatever. How can they possibly put some of the magic parts of our concerts, or anybody's concerts, into words?" Page says, finding it difficult to control his anger. "It's an emotional feeling, and you can't. I think it's actually the individuals in this band who slag themselves off most if they think they haven't played well. The music papers work on a week-to-week basis here in England, they only see and hear things on a week-to-week basis and they don't understand that something may have taken three months, three years, thirty years, or whatever to get together.... I mean, if these journalists play guitar or wanna be singers they should jolly well go ahead and do it!"

One Firm criticism that will probably be leveled is that the relative affluence of Page and Rodgers will keep them removed from the street. I ask Rodgers if stars of their magnitude can ever be streetwise? "We don't know anything about the street, we've been cosseted and closeted from the street for such a long time now." Suddenly Rodgers unleashes his renowned fiery temper in my direction. I can see the man is feeling delicate but not too delicate to biff me one.

"I don't know what all this crap and fuckin' bullshit is about 'the street man,' Fuck me, there isn't a fuckin' person in the fucking goddam world who's stuck down there on the street as it were who doesn't wanna get off the street. All these interviewers and all these people, none of these assholes are on the street, y'know?"

"What are *they* talking about? And yet they can come up with all this stuff and say, 'Hey man, are you streetwise?' It's bollocks, the street is not some kind of altar that we've all got to bow down to and be on. We are living life as it is, as we see it, and that's what we're expressing."

But surely that's as good as admitting that you're part of the establishment? "No, I don't agree. I think I've always been a rebel in my own mind and I'm still surviving in the same context as far as I'm concerned."

So what are you rebelling against? "Oh God... this is not *Rebel Without A Cause* is it? All right, rebel... an individual, a survivor within the contexts of society as it is. Y'know, I can't say that I work in any field or form of the establishment. I'm not a policeman, I don't work in a bank, and although I've got nothing against these people, I



EBET ROBERTS

touch...and go!

When you're playing your music, you don't have time to "play your processors" to get the sounds you need. The sound has to be there, or you can't use it.

Ibanez puts all of your favorite sounds at your command with the DMD2000 Programmable Digital Delay and the HD1500 Programmable Harmonics/Delay. The DMD2000 lets you set up 8 different 16kHz bandwidth sounds—from deep, 8:1 flanging to long 2-second echoes—with programmable control of delay time, sweep, and feedback. And the optional FC40 Footswitch Controller brings all of that under foot

control. The HD1500 with optional PC40 Preset Controller lets you preset three different pitch shifts for instant recall in live or studio situations. Or switch to "delay" mode for a full-function digital delay. Both the DMD2000 and HD1500 feature an LED readout of all important functions, and "easy-touch" front panel control switches.

See what the magic of programmable "touch-control" can do for your music. Check out the DMD2000 Programmable Digital Delay at your Ibanez dealer—and by all means, please "touch"!



Ibanez

For a full color catalog send \$2.00 to Ibanez, dept. M;
• P.O. Box 886, Bensalem, Pa. 19020 • 17421 "B" East Gale Ave.,
City of Industry, Ca. 91748 • P.O. Box 2009, Idaho Falls, Id. 83403
• In Canada: 6969 Trans Canada Hwy., Suite 105, St.-Laurent, Quebec, Canada H4T1V8



“You do have a certain amount to live up to in your past musical standards and the idea is to hopefully keep improving. You have to deliver the goods.”

feel myself outside of that particular kind of society. I drifted into this business as a way out of working-class Middlesborough which is where I come from. At that time there wasn't really a way of getting off 'the street' if you like. In my line you were either a fitter's apprentice or you found something else. There weren't a lot of outlets, but music was one for me. I wouldn't say it was quite that cynical because it was also something I really enjoyed and also a way out if you like."

Despite their economic advantages, Page and Rodgers remain unenamored of the business side of music. "It's very shallow indeed, like any other business but it has to be dealt with," Rodgers opines. "It's a big grinding machine that'll eat you up and spit you out."

"It's something you have to contend with," Page insists, drawing on his cigarette. "Otherwise you have to play in your front room or your local pub. But the question you've just asked about the business is totally irrelevant to people like us," he says, "and I'll tell you why. What other way do you get it across? Look, I'm tired...too tired to be able to get into this, but it's using the facilities that are accepted within the system. There's no point in sending a demo to a radio station and hoping they'll play it. Whether one likes the politics of record companies and big business, personally I don't and I don't think Paul does, but all you can do is try and safeguard yourself."

Are the Firm hoping to chart with their first album release? Page chuckles. "Obviously, if you make a record, it's not because you want it to be

deleted in the second week.... Silly question, Max!"

Says Rodgers, "We just didn't sit around slapping each other's backs saying, 'I think we've got a real loser here, lads....' Funnily enough, a lot of bands nowadays have their career mapped out for the next two or three years, but we haven't. There was no long term plan for the Firm to go to Europe, we just upped anchor and went, and the same with America...."

James Patrick Page, to give him his full name (his friends call him Jim), has never held down a regular job in his entire life. True, he did once apply for the position of laboratory assistant, and fortunately for him he was turned down. In reality, Jimmy Page isn't qualified to do anything other than hang onto the talent and skills he's acquired over the years, that have brought him the kinds of rewards in life most of us only dream about.

"The worst thing for me," says Page, confiding in me in a barely audible whisper, "was sitting at home and just worrying like mad, wanting to play because that's the only thing I can do in life, and not knowing how to do it...how to go about it!"

"It's been great that Paul did get together with me because it's helped the two of us. I'm enthusiastic about this band, and I respect the people in it...."

"We're not thinking in terms of failure at this point," adds a determined Rodgers. ☐

Tune in next month for more conversation with Jimmy Page on his guitars, his technique and the Led Zeppelin years.

Make every second count with ADA'S S1000.



Professional performance for \$299.95*

- 1024ms of delay
- Flanging, chorusing, doubling, long echoes, infinite repeat

- 8:1 sweep range
- Remote controllable
- *Suggested List

ADA - the digital delay experts.

ADA

ADA SIGNAL PROCESSORS, INC.
2316 Fourth Street, Dept. MM
Berkeley, CA 94710
(415) 548-1311 (800) 241-8888



MAGNUM

The Final Word in Power and Brilliance.

Dean Markley
S T R I N G S



PERSPECTIVES

FIVE DIVERGENT VIEWS ON THE STATE OF MUSIC

STEWART COPELAND

The Year's Best

Bands: Stevie Ray Vaughan, Torch Song, Franco (that's a Zairian band), the Strawberry Switchblade and Matt Bianco

Albums: *Learning To Crawl* – Pretenders

Songs: "Take Me With You" – Prince

Rookie of the Year: Nik Kershaw

Producer: Trevor Horn

State of the Industry

Most Pleasant Surprise: In spite of the hype Prince turns out to be pretty damn good after all.

Most Exciting Trend: Rediscovery of heavy metal. After all, punk was only heavy metal in different clothes. Special kudos to *Spinal Tap* for rehipping people to heavy metal. Favorite heavy metal band at the moment: Motorhead. Another exciting trend: music and computer technology. I also really liked soda pop gigs or milk bar gigs where bands play for kids under eighteen in nonalcoholic venues.

Most Disturbing Trend: Fewer clubs hiring live bands, thus the drying up of live venues.

Quality of the Music Press: In the U.K. the quality of the music press has disappeared altogether.

Reflections on Music Video: Nothing wrong with MTV a few good videos wouldn't fix. The heavy metal ones are my favorites, because you can see these guys playing. There's nothing more boring than a couple of guys prancing around in front of some dry ice, you know, walking backwards through doorways and breaking glasses in slow motion.

How Was Your 1984?

Professional High Point: Figuring out the *msi buki* music of the Girama tribe of the coastal regions of eastern Kenya (in every fourteenth bar there's a funny hiccup where you completely lose your place but wind up back where you belong on the sixteenth bar). It took me ages to figure out this particular thing (called the Giriama fulcrum twist).

Regrets: Not being able to figure out the fulcrum twist of the Sambiro tribe.

Best Live Performance: The last Police gig in Melbourne, Australia

Best Recorded Performance: Didn't record any this year.

New Year's Resolutions: To earn a living



GOVERT deROOS/RETNA

LUCIANO VITTORETTA



MIKE PETERS

The Year's Best

Bands: E Street Band, U2
Solo Artists: Bruce Springsteen
Albums: Ocean Rain — Eric & the Carrymen; Alive! — Sade; Long Ryders; Hollowed Ground — Violent Femmes; Born in the U.S.A. — Bruce Springsteen; Reasoning — R.E.M.
Songs: "Strange Days Indeed" — John Lennon; "Two Tribes" — Frankie Goes to Hollywood
Movie of the Year: Ian Wilton
Producer: Alan Sacks
Record Label: White Crane

State of the Industry

Most Pleasant Surprise: Guided by Voices
Biggest Disappointment: The lack of exciting new groups
Most Exciting Trend: There wasn't one
Most Disturbing Trend: The fashion and record company-produced music
Quality of the Music Press: U.S.A.—excellent; U.K.—good
Reflections on Music Video: In the early '80s TV stopped people conversing, video made people really listening and imagining songs

How Was Your 1984?

Professional High Point: Faith show, Lyceum Ballroom, May 13, 1984; writing "The Dawn Chorus (No Return)"
Regrets: Not enough time
Best Live Performance: As above
Best Recorded Performance: As above (too long)
New Year's Resolutions: To best that Lyceum show at every concert we do next year.

JOHN MELLENCAMP

The Year's Best

Bands: Pretenders, U2, R.E.M.
Solo Artists: Rickie Lee Jones, Bruce Springsteen
Albums: *Magazine* — Rickie Lee Jones; *Born In The U.S.A.* — Bruce Springsteen
Songs: "Juke Box Fury" — Rickie Lee Jones; "Shut Out The Light" — Bruce Springsteen
Record Label: CBS

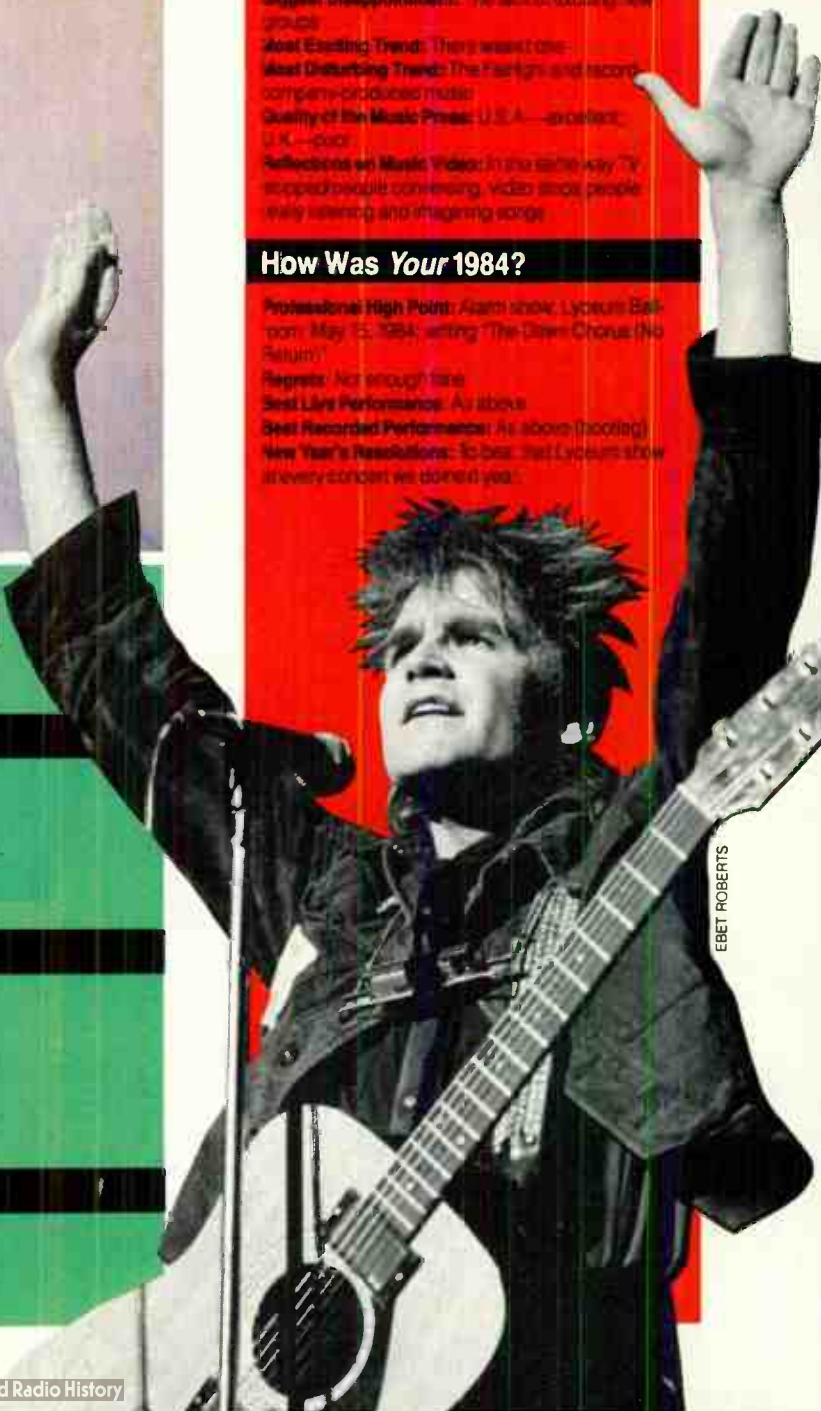
State of the Industry

Most Pleasant Surprise: Lou Reed's dancing ability on video
Biggest Disappointment: PolyGram-WCI merger not going through
Most Exciting Trend: Music videos
Quality of the Music Press: Depends on which publication—some are making a difference, some aren't
Reflections on Music Video: Very disturbing—i.e. sex, cost, confusion of the song—but is very challenging to make the videos and song work together.

How Was Your 1984?

Professional High Point: New York, Indy, L.A. —live shows '84
Regrets: I had a very crummy summer
New Year's Resolutions: Be happy (at least try to be positive), live in the present

EBET ROBERTS



DEE SNIDER

The Year's Best

Bands: Wasp, Queensryche, Iron Maiden

Solo Artists: Ronnie Dio, Bryan Adams

Albums: *Wasp* – Wasp; *Power Slave* – Iron Maiden; *Last In Line* – Dio; *No Remorse* – Motorhead; *In Rock We Trust* – Y & T

Songs: "Looks That Kill" – Motley Crue; "Round And Round" – Ratt; "Gimme All Your Lovin'" – ZZ Top

Rookie of the Year: Wasp

Producer: Mutt Lange

Record Label: Atlantic

State of the Industry

Most Pleasant Surprise: Metal resurgence (recognition is a more appropriate word)

Biggest Disappointment: Metal backlash

Most Exciting Trend: Movement toward a more hard-rock feel in music

Most Disturbing Trend: Continuation of computerized crap

Quality of the Music Press: They've been good to us! Let's leave it at that.

Reflections on Music Video: It's nice to see the fun coming back to rock video, and the resignation of artists who should never even have tried video (hello, Joe Jackson).

How Was Your 1984?

Professional High Point: Double platinum album and final recognition

Regrets: None

Best Live Performance: N.Y. Pier; Nassau Coliseum

Best Recorded Performance: Live at Hammersmith, London

New Year's Resolutions: To release a devastating follow-up to *Stay Hungry*



MICHAEL PUTLAND/RETNA

BRANFORD MARSALIS

The Year's Best

Bands: Old and New Dreams; Art Blakey & the Jazz Messengers; Midnight Star; Prince & the Revolution; Talking Heads; Wynton Marsalis Quintet

Solo Artists: Pat Metheny; Chaka Khan; Glenn Jones; Jeffrey Osborne; Marvin Gaye; Kevin Eubanks; Luther Vandross

Albums: *Stop Making Sense* – Talking Heads; *Hot House Flowers* – Wynton Marsalis Quintet; *Portrait Of Kiri Te Kanawa* – Kiri Te Kanawa; *Feels Don't Fail Me Now* – Dirty Dozen Brass Band; *Rejoicing* – Pat Metheny

Songs: "My Love Is Alive" – Chaka Khan; "Last Dance" – George Clinton; "What's Love Got To Do With It" – Tina Turner; "Weakness" – Stevie Wonder

Rookie of the Year: Glenn Jones

Producer: Arif Mardin

Record Label: CBS

State of the Industry

Most Pleasant Surprise: CBS decides to really promote Wynton, and Capitol decides to reactivate the Blue Note label

Biggest Disappointment: Record companies' continued disdain toward jazz artists in general

Most Exciting Trend: Absolutely none

Most Disturbing Trend: Ambiguity of music; the general trend of black music

Quality of the Music Press: Moribund, mute and uneducated; we need more writers like Stanley Crouch and Rafi Zabor

Reflections on Music Video: The shit that they're doing is so completely uninteresting that they might as well just stand there and play

How Was Your 1984?

Professional High Point: Witnessing Wynton's speech on the Grammys

Regrets: Reagan's re-election

Best Live Performance: With the Wynton Marsalis Quintet

Best Recorded Performance: *Scenes In The City*

New Year's Resolutions: To keep practicing, keep studying, and keep trying to make better music



DEBORAH FEINGOLD



Taste the Hot One

The Electro-Voice PL78

Rock it hard and the PL78 dishes it out . . . with no overload, no distortion. This hot, new performer has wide dynamic range that handles blasting vocals or the most explosive percussion.

Or play it soft and the PL78 singles you out. With exceptional sensitivity, the PL78 scoops up all of your voice or instrument and flavors your sound with presence and intelligibility. Internal filters roll off low frequencies for crisp, clear sound that's deliciously pure. And condenser design plus a built-in pop filter eliminate handling noise and keep sound clean.

The PL78 . . . for a flavor all your own. To get the whole scoop on the PL78 and our other PL Series vocal or instrumental microphones, visit your EV dealer. Or contact Mike Solomon at Electro-Voice, Inc., 600 Cecil St., Buchanan, MI 49107.



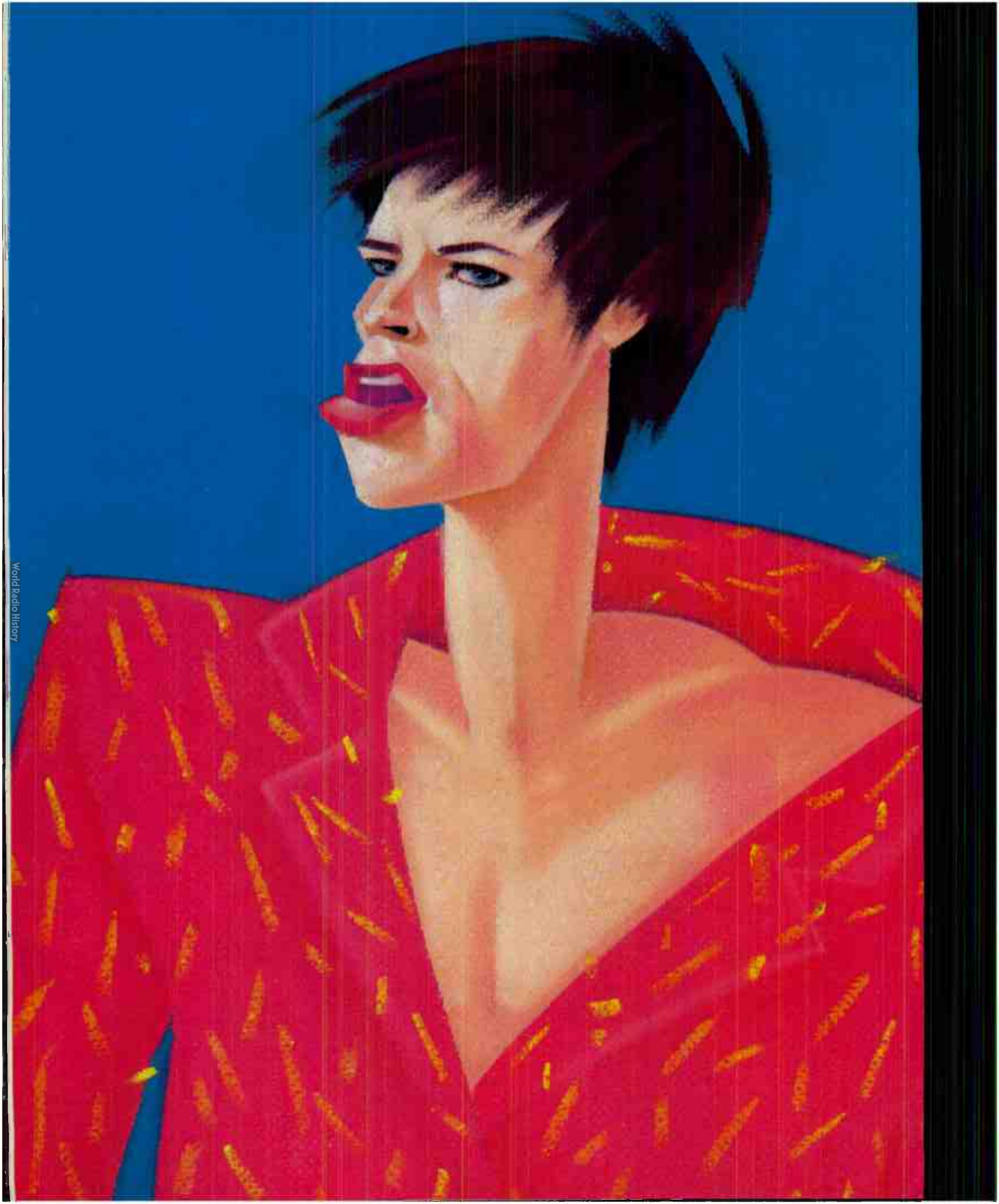
EV Electro-Voice®
SOUND IN ACTION™

The elevator door was closing when the French woman called out to **Mick Jagger**.

“Meek! You have a phone call! Ees Charlie!”

Jagger bounced out of the lift and across CBS' Paris office. A few minutes later he was back with new plans for the evening.

“Bill Laswell's doing a Miles Davis session tonight,” Jagger announced. “I'm going to pick up Charlie and go.” **by Bill Flanagan**



Five minutes later we're in Jagger's car, tearing around the Arc de Triomphe on the way to the hotel where Charlie Watts and the other Rolling Stones are staying. Herbie Hancock, whom Jagger ran into at CBS, will be at the Miles session. Hancock also played on *She's The Boss*, Jagger's new solo album. Laswell helped produce it. Small world.

Years ago Rahsaan Roland Kirk told audiences that he'd still be playing music when *Mick Jagger* was sitting in some office. The attitude among jazz snobs then was that these young English rockers were musical dilettantes who'd make their millions and quit.

Rahsaan was wrong.

After more than twenty years and many millions, Mick Jagger's lost no enthusiasm for playing. This January in Paris Jagger was spending his days overseeing the imminent release of *She's The Boss*, his nights recording a new Stones

"But what's great is, they want to please, more than on another session. That enthusiasm was great. Jeff Beck said to a friend of mine, 'Did he use any of my stuff?'" Jagger chuckles at the implication that he might not. "A great comment! English understatement!"

"More and more these days, popular music is recorded in layers," Jagger explains. "My album isn't really like that." For *She's The Boss*, Mick went into the studio with a drummer, bassist, one or two guitarists, and maybe a keyboard player. He'd sing and play guitar, leading them through the songs. Later on, other parts would be overdubbed while some basics (including Jagger's own guitar parts) would be wiped. The idea was to get a finished product as sonically sharp as possible while keeping a live bottom and a live feel. "The album's done in layers," Jagger goes on, "but not as many. It's not like starting with a drum program and adding a computer program. With programs you can do it all yourself, you can avoid any communication. This is more or less a live record, done with a small group and then added to. You've got to communicate with that small group. You don't have to talk, but gestures are very important. It's like in dancing. That's always been my thing."

"I was born in 1940," Herbie Hancock explains. "Because of my age and my orientation Miles Davis or John Coltrane would be my Mick Jagger. When the Stones and the Beatles were making their headway into the market, I wasn't into rock 'n' roll at all. I didn't pay any attention to it. It wasn't of interest to me. So I didn't have that awe that another musician might have for Mick Jagger."

When Hancock came in to overdub keyboards on *She's The Boss*, he "didn't know what to expect, but I didn't expect it to be as open as what came out. I didn't realize that Mick had such an amazing sense of poetry in his conception of music. He gets you to bring out what he wants from the music with gestures or sounds or facial expressions. I'm used to that from jazz players. When there's no way to describe it in terms of notes, if it has to do with a certain kind of feeling, I'm accustomed to hearing jazz players describe music in terms of something visual, or a gesture or movement they'll make right in front of your face. Mick has the same kind of creative openness. It's from exactly the same place.

"If he wanted a certain mood, the way he might describe it to me is to lift up his shoulders and tip-toe. If he wanted the sound to open up like 'ooOOWAHHH!' he'd make that sound with his mouth and a facial gesture. Wayne Shorter does that. Wayne has that poetic, creative way of describing music. You have to use your creative sense in order to follow it. Mick reminded me of that."

Jagger's ability to articulate through movement was tested when the Stones recruited Sonny Rollins to play on "Waiting For A Friend."

"I had a lot of trepidation about working with Sonny Rollins," the singer admits. "This guy's a giant of the saxophone. Charlie said, 'He's never going to want to play on a Rolling Stones record!' I said, 'Yes he is going to want to.' And he did and he was wonderful.

"I said, 'Would you like me to stay out here in the studio?' He said, 'Yeah, you tell me where you want me to play and dance the part out.' So I did that. And that's very important: communication in hand, dance, whatever. You don't have to do a whole ballet, but sometimes that movement of the shoulder tells the guy to kick in on the beat."

Jagger says he feels no intimidation about working with jazz heavyweights like Rollins and Hancock. "I think of them as possibly intimidating figures," he explains, "but if they agree to do something they tend to be very easy to work with. They're very cooperative and very hardworking. Honestly. And very quick. You can change! The thing about rock musicians sometimes is they don't have as many styles. They have

"Sonny Rollins said,
'Tell me where you
want me to play and
dance the part out.'
You don't have to talk."

album, and any spare moments checking out other people's music. Mick Jagger ain't in it for weekends. Mick Jagger's a lifetime musician.

In Paris, working two jobs, Jagger was talkative, charming, and filled with energy. What must it be like, at forty-one, to have to continually answer for comments made when you were nineteen or twenty? How must it feel to watch old films of yourself acting out the aspirations and excesses of a wild generation? Do you say, "Boy, was I cool!" or "Boy, was I silly"?

"You're both silly and cool," Jagger laughs. He often speaks of himself in the second person, a common British device when self-analysis threatens privacy. "I mean, that's life. Being quoted down the years is really hard. Especially when a lot of it was meant as a joke." He pauses, and then adds slyly, "Half a joke, anyway."

Stardom isn't just in the mind of the public. Making an album without the Rolling Stones, Jagger was reminded that even other rock musicians (maybe especially other rock musicians) are intimidated by his myth.

"There are, funnily enough, players who are intimidated," Jagger admits. "Mostly younger ones. I try to diffuse that by not being intimidating. I mean, I could be...." He scowls and casts his eyes on the floor. "I could not speak, or not go in the studio and sing with them. I've noticed that a lot of artists do that! They show up to see how it's going, leave, and come back later to do the vocal. I talk to people, have a drink with them before we work, so they can get over that initial shyness or prejudice. If they find it difficult, you just baby them along a little, until they get over it.



one or two defined styles that they can't jump out of. Whereas if you say to a musician like Herbie, 'That lick's no good,' he's not going to be crushed. He can come up with a hundred more. If a rock musician has learned a lick and you change it, he's not gonna like that so much. Because maybe he doesn't have that facility.

"Musicians are not all known for their great verbalization," Jagger deadpans. "They communicate in musical terms. A lot of *grunting* goes on. The thing about being with a band for twenty years is that you know a lot about them. You know how

but because the mood of the song isn't that.' If everyone understands that, you're off to a good start.

"With the Rolling Stones or with any group of musicians I think it's my job—if I write the material, interpret it, produce it—to communicate that. Then you can let people play around that."

Of course, Jagger's own perspective can go awry. *She's The Boss* has its share of unusual touches—for example, "Running Out Of Luck"'s acoustic guitar lead and the Fairlight sampling of Jagger's voice. Perhaps the weirdest option is Jagger's vocal approach to "Hard Woman," the LP's Big Ballad. From the rising strings to the lyric about a guy in love with a woman who can't be pleased, the song demands an emotionally direct, even plaintive, reading. Linda Ronstadt would really jerk some tears with this one. Yet Jagger's vocal, all quick jumps and black mannerisms, keeps the lyric at arm's length. It's an impressive vocal performance, but it rubs against the *song*.

"I just write things as I see them. Sometimes one hates the human race and sometimes one doesn't."

they're going to react to certain things. You don't have to have total verbal communication. You know what a guy can do and what his limits are."

Chuck Leavell, who played some keyboards on Jagger's album, has also toured and recorded with the Stones. He says, "There was much more *discussion* in Mick's solo project than in the Stones, where you establish a groove and play. The way the Stones play is just amazing. There's really not all that much talk. They just play—and it works. That's how the magic happens with that band."

"I was surprised Mick was as *deliberate* as he was," drummer Anton Fig recalls. "I don't know if the Stones work the same way he worked with us, but the Stones sound as if they've just gone in and smashed away. This was a lot more deliberate. It took a lot of creative work. It wasn't just sit down and play. Although it was all fun, there was a certain amount of cerebral intensity as well as emotional playing."

Jagger, however, denies his approach was different from the Stones'. "I'm *always* pretty meticulous," he maintains. "If anything I'm *too* meticulous. I've been known to remix too much and lose a groove.

"I didn't find I had to verbalize that much more. I mean, the Rolling Stones are musicians too. I still have to verbalize with them. I still have to explain that this song has this mood. As a singer and a writer, or co-writer, I find that it's often my responsibility to say, 'Look, this song is very aggressive' or 'This is a touching sequence.' They don't want to know what the words are, but they want to know what the *mood* is.

"It's a very old-fashioned kind of musical terminology. You can write it all down if you want to, but you don't have to. I think those attitudes, moods, are very important in popular music. The writer or singer has to communicate that. Otherwise you're just talking about notes and lines and licks. Yeah, you can play like that. But I think if musicians have the sensitivity they should have they'll understand if you say, 'Look, you can't play that. Not because I don't like it or it isn't any good,

Jagged Edges: Mick's Vocal Technique

MUSICIAN: *How do you keep your voice in shape?*

JAGGER: I do exercises, scales, sing a lot. There's not really a lot of substitution for singing hard rock. It's hard to do at home—two hours of screaming your head off. So it tends to take a long time to work up to the right point if you're not on the road. Even if you are, you've got to interpret old songs in new ways. On the road you can make everything *too* hard. It takes time. If you're not working on the road you should do exercises to keep your voice in shape, the same as the rest of your body.

MUSICIAN: *Have you ever taken singing lessons?*

JAGGER: No. Michael Jackson was telling me he started recently. I think you can learn a lot from lessons, but it takes the discipline to be in one place. I move around so much. It's the same with dancers and dance routines: You find one and by the time you've done two weeks you're off and have to try to find a dance teacher in Paris. But there's certainly no harm in it. You might as well learn the basics.

I'm lucky. I can go on singing for a long time. There's a lot of guys in bands I know who can't sing for very long. Half an hour, even quarter of an hour and that's it, they're gone.

MUSICIAN: *Do you try to vary your vocal approach from take to take?*

JAGGER: If you want to do a vocal over, you want to try to do it differently. But sometimes the difference is quite fine. On this record I was being asked by both Nile and Bill to go hard. I can go hard, but there's a point where it gets too hard.

The other thing is doing back-ups and doubles and all that. I'm not a very good harmony singer, but if someone points me in the right direction I'm usually okay. I enjoy doing layers and things. On some of the stuff I sing one voice, but you do need some layers. And that can be fun. You try lots of different ways. I try to be excessive because when you do the mix you can always take it off, just use one little part.

MUSICIAN: *People think of you as having a real gritty, bluesy vocal style, but you've recorded lots of falsetto: "Tops," "Fool To Cry," "Emotional Rescue." Did that come out of trying things different ways in the studio?*

JAGGER: That comes out in the studio. I can't sing falsetto onstage. I lose it. Falsetto's hard to capture. I create a lot of melodies in falsetto—licks that I find more difficult to get around in my regular voice. But I didn't use falsetto much on this record. In fact only one line, and some backing stuff, is done in falsetto. I thought I'd done it enough.

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

JAGGER: Oh God! Not that one *again!*

"Maybe I was having too much fun," Jagger allows. "I don't know. Maybe on that one I added a bit of lightheartedness. But I think that's permissible. The first time I sang 'Hard Woman' I did it very white and straight, without any inflections. Then I decided to take a slightly more hard or soulful approach. I thought, 'Why am I doing this so straight? This should have more inflections in it.' Then I started to get off on them. But I quite like it." He shrugs. "Maybe it's not perfect."

If "Hard Woman" isn't perfect, it does illustrate the solo album's surprising perspective. Here is Mick "I Can't Get No" Jagger singing about how tough it is for *him* to satisfy his honey. All the songs on *She's The Boss* are about romantic relationships, and most find Jagger taking the perspective of a guy crazy about, devoted to, even domesticated by a woman. Only once, on "Secrets," does the infamous Stones macho (some call it sexism) pop up. On the title cut he's a sexual Stepin Fetchit, "yo' de boss"-ing with all the backbone of Rochester in a graveyard.

"Women love that tune," Jagger laughs. "it's funny 'cause I made up the lyrics in the studio—like 'Too Much Blood.' It's almost all the live vocal. I'm trading licks with Jeff Beck on that. I always sing with the band, but technically the rough vocals don't always stand up because you get so much break-through. Fortunately on 'She's The Boss' the band was playing quiet enough that I could use some of the original vocal."

Jagger denies that the new album's viewpoint represents either a break from the past or a *mea culpa* for past sins. I just write things as I see them," he shrugs. "If some girl's kicked me around I'll write a song about it. And if I've been treated well I'll write a song about that. Life is not always being treated well or being treated badly. Sometimes one hates the whole human race and sometimes one doesn't. I don't like to be too conscious about those kinds of social attitudes. It gets me into trouble. I've been in trouble with women, black people and whatever else."

Come to think of it, Jagger's old adversary Jesse Jackson recently ran for President and no one mentioned his failed crusade to get "Some Girls" banned and destroyed for the line about black girls enjoying sex. "I haven't seen him since," Jagger chuckles. "That's an example of an ad lib getting you into a lot of trouble. No *Italians* complained. There's a line about *French* girls. I don't know if anyone was really upset apart from him."

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

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

"There can be stuff that you think will be taken in the wrong way or is too heavy. But I'm a great believer in trying to put out all the stuff you do that's any *good*. That's the thing about rock 'n' roll. People understand writing about personal relationships, cars and food; but once you start to tread heavier water they question it. You have to make it all work. And if it doesn't work, maybe approach the subject in another way."

The relative humor and horror of *Undercover*, the last Stones album, is still being debated. Maybe the record was Jagger's exploration of the violent side of the human psyche and the internal rot of our political structures. Or maybe it was a camp aural chop-up movie, a *Texas Chainsaw Massacre* of the airwaves. Either way, *Undercover* sure was full of blood and guts. With its boy/girl themes, *She's The Boss* makes a decided U-turn.

"You have certain things inside," Jagger says, "ideas. You get them out on an album like *Undercover*. They were expunged. Subconsciously I probably thought, 'I've done that. Now I'll go back to doing songs about personal relationships.' But it's not quite conscious. Songwriting is a strange thing because you don't know what you're going to write. You sit there with a guitar and what comes out comes out. Now you don't have to *use* what comes out. You can have twenty songs and use the ten that are about personal relationships."

Speaking of songwriting, *She's The Boss* represents the first time Jagger's taken sole songwriting credit. Until now, all songs written by either Jagger or Keith Richards have been co-credited. At first they did collaborate: Jagger generally handled lyrics (exceptions: "Ruby Tuesday," "Before They Make Me Run," "All About You"), Richards the music, and each had veto power over the other. Now, however, the two often write separately, though they still make suggestions on



LAURA LEVINE

Boss Tones

On the sessions for *She's The Boss*, **Mick Jagger** says, "I played Ronnie Wood's Fender Strat a lot. I played an ESP with a new neck. And I played a Gibson SG—the red one with the little horn shape. At home I play a little Roland Juno synthesizer, a Yamaha electric piano, and a *regular* piano. I write most of my songs on a Gibson Hummingbird. I've had it for years and years. It's been broken and repaired many times. I also have a little baby Martin—a ladies' model, I think. It's good 'cause you can take it on a plane, it's hand luggage. I sometimes work with an Ovation onstage. I've got a DMX drum machine at home. Also a Roland drum machine."



You've always had an ear for music. Now you have a mind for it.

Compose yourself. And do anything else with music that you have in mind. With the computer that has a mind for music, Yamaha's CX5M.

The CX5M is the first computer with true musical talent. The first and only

computer with an FM digital tone generator (the same kind used in our DX synthesizers) built into it. For incredible musical accuracy and realism.

Also built into the CX5M is a polyphonic synthesizer program with 46 preset voices



and 6 rhythm patterns including drums, bass and synchronized chords. A sequencer with a 2000-note memory/playback capacity. And user-selectable parameters for editing the preset voices. So if you have something else

computer, it runs MSX cartridge and cassette tape programs. So in addition to music, you can work your finances. Write letters. Take a break from that musical score and rack up a score of a different kind on a video game.



in mind, the CX5M will listen to you.

But maybe the voices you hear in your head are vastly different from the preset voices. Buy the optional FM Voicing Program and you increase programming power by leaps and bytes. With this increased power you can extensively edit the preset voices. As well as create totally new ones.

Other music software programs available for the CX5M include the FM Music Composer which lets you create musical compositions in up to eight parts with complete control over voices, volume, expression markings, tempo, and key and time signatures.

An FM Music Macro Program which lets you take advantage of the voicing and performance potential of the CX5M within the framework of an MSX® Basic program.

And a DX7 Voicing Program. (More on this in another ad.)

And because the CX5M is an MSX

The CX5M is one smart, versatile, musician-friendly machine.

And a well connected one, too. Its extensive input/output jacks and ports let you save edited and created voices, scores and programs on cassette tape. Print out scores, voice parameters, letters, charts and graphs in hard copy. And connect the CX5M to any MIDI-compatible piece of equipment.

What else can the CX5M do? What else did you have in mind?

For the answer, see your authorized Yamaha Combo retailer. Or write: Yamaha International Corporation, Combo Products Division, P.O. Box 6600, Buena Park, California 90622. In Canada, Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, Ontario M1S 3R1.



MSX is a registered trademark of Microsoft Corp.
Video monitor, FM Music Composer Program, and 49-key YK-10 keyboard shown are optional.



each other's tunes.

"Usually Keith gives me a start with the lyrics for his tunes," Jagger says. "It's rare he gives me a melody with no indication—though if I come up with something better we'll change it. But usually he gives me an attitude or a phrase, like 'beast of burden,' to pick up on. Obviously there are some lyrics I write all by myself. But sometimes Keith helps me just by saying which is the best verse. I might write five verses and we only need three. Keith will say, 'Oh, that's a great line, let's combine it with this.'

"I started writing on piano, which is easy: just put your fingers down. I think the first song I wrote melodically was 'Yesterday's Papers.' Then 'Jigsaw Puzzle.' As a singer I would impose my melodies over the chord structures. So even though I wasn't a player, I would help shape the melody. But it's true to say our roles were much more divided in the beginning, and now they're melded together."

The catalyst for the change was Jagger's development as a guitarist. He's played onstage since 1975; with *Some Girls* (1978) Jagger's role as a *musician* in the Rolling Stones became prominent.

"I learned to play about three chords on the guitar when I was twelve, but I left it behind. I really didn't think I was talented in that direction. There were so many people playing guitar. I just became a singer.

"But then later on, when I picked it up, Keith was really quite encouraging. He taught me lots of stuff. I don't really have a facility for playing lead guitar lines, but I have a facility for rhythm playing."

Eddie Martinez, along with Jeff Beck, Pete Townshend and G.E. Smith, plays guitar on *She's The Boss*. "Just from hearing Mick play," Martinez says, "you can tell he's been with Keith so much. You can hear Keith's influence in the way he'll voice certain chords or the way he feels things. You have to think about the way Mick is feeling to really lock in with him. Mick would play along a rhythm pattern; the way he would lock in and swing with it was an important thing about the sessions.

"The tracks really had to swing. It might have been perfectly in time as far as the tempo, but that's not the same as a track being in time and *swinging*. Mick was able to communicate with the guitar by showing us rhythmically what he was hearing. He's a pro, man. He's something else."

"Hey," Jagger says, "I'm not that great a player but I have a rhythmic sense to impart. It's back to communication. You play with the band and put them in the right groove. That's really my job. What was needed sometimes when I was running a song down in the studio was for me to stand up there and yell and scream and play guitar. It really gets 'em at it. Rather than going off to the restaurant and saying, 'Okay, Nile, I'll be back.'"

Nile Rodgers produced David Bowie's *Let's Dance*, Madonna's *Like A Virgin* and half the rest of the hit parade. He co-produced (with Jagger) three tracks for *She's The Boss*. A guitarist himself, Rodgers was surprised that Jagger erased his own playing from the final mixes.

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

"They weren't needed," Jagger shrugs. "There was enough guitar on there. Once I've got the band in the right groove and you've got two guitar players, you don't need three. If there's only one other guitar player, I'll play—but I can always get someone to come in later, play my part over and get a much cleaner, better sound. I don't mind. There was one part I almost left, on '1/2 A Loaf.' It would have been nice, but it wasn't *really* needed. It was cluttering it up a little bit. It would have been just an ego trip on my part to hang my name on there as a guitar player."

Rodgers remembers one frequent guitar hazard. "It was

hard to hear Jagger's voice and not copy Keith Richards' guitar sound," the producer laughs. "When Mick starts singing you immediately want to go... (he hums the riff to "Start Me Up"). When Mick would hear us doing that he would say, 'Hey, come on guys! If I wanted it to be like that I could do a Stones record!' And he was absolutely right.

"Another thing Mick understood was that everybody worked better when I was in the control room *producing*. When I was in the studio it was like I was part of the band. I wasn't paying enough attention to what other people were doing. I was trying to groove with the guys. So Mick asked me

Producing the First Solo Mick

"Keith and I have been producing our stuff for a long time. I felt strongly that I couldn't be a solo artist and also have the responsibility of producing the record. I thought I'd like to use outside producers, and just for fun maybe more than one. In the last couple of years it's gotten fashionable to use more than one producer. Artists like to be perfectionists; it's not unknown to spend six months making a record. A lot of producers want to work on other stuff, and who can blame them? I thought it would be very good to try it with two very different people: Bill Laswell and Nile Rodgers.

"I don't know if anyone could actually tell, blindfolded. If I played you the record and said, 'Which ones did Nile produce?' I don't think you'd know. I wouldn't know, coming off the street. People love to say, 'Ah! Nile produced this!' 'No, actually that was Bill.' People always get it the other way around.

"The Rolling Stones will probably use a producer again at some point, but to produce a band like the Stones isn't easy. There's not that many guys who can really do a good job. A lot of guys who call themselves producers are really engineers. A producer, to me, is someone who has the authority to change an arrangement, a tempo. A lot of these guys are really just engineers who want to be called producers on the label. They don't have the authority to turn around and say, 'Hey, Mick, that's a bunch of shit,' like Nile or Bill would. If they say it's great, you know they think it's great.

"Bill Laswell said somewhere that he didn't produce one of the tracks, the ballad 'Hard Woman,' very much. But as far as I'm concerned he did the job. He hadn't any experience with a song like that, but while I was in the studio singing live with the band, he was in the booth. That track has a lot of tempo changes, a lot of... whatever they call it in Italian. It goes slowly, speeds up a little bit and comes back down. The producer's job is to make sure that everyone's playing the right notes, and also that the tempo's just perfect. I was out there trying to sing and get the emotive thing going with the musicians, to make sure they were in the right groove, the right attitude. I didn't want to have to listen to whether the tempo was wandering a little bit or this guy wasn't playing a perfect note. That's a production job.

"When I said, 'I'm going to do the strings,' Bill left that to me, because I'm very familiar with making that kind of record. I wrote the string parts with Paul Buckmaster. He'd suggest something and I'd say great or no. I'd hum, 'Maybe like this.' Bill was really busy so I just did that on my own.

"There's a certain kind of tension at the beginning of any recording session, even if it's the Stones. 'How's it going to work out?' Until you get something under your belt you're a bit nervous. But the demos were pretty good. I like having good demos. It makes the band say, 'Fuck that—we can do better than that garbage!' Even though the players on the demos might have been really good. You don't always tell the band who they are. 'That sounds really good, Mick! Who's that?' 'Oh...just some guy'—when it's really some star drummer who dropped by."



Great performers have one thing in common.

Mick Jagger, Pete Townshend. Tina Turner, Ronnie Milsap, Brian Wilson, Randy Owen — great performers know their legendary stature depends on the quality of their voices. That makes the purity of vocal reproduction critical. That makes rugged, reliable Shure mics essential.

Shure mics have been the number one choice of top professionals for many years from the legendary SM58 dynamic to Shure's newest trailblazer, the SM87 condenser.

Whether you're on your way up, or you've already made it, don't trust your great performances to anything less than the best — Shure mics.

SHURE®

THE SOUND OF THE PROFESSIONALS®...WORLDWIDE.



to go in the booth and produce and govern the record. I felt badly because I wanted to play! But he was right, it changed the whole record. Once he did that, we moved right through it."

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

Making the "She's The Boss" mini-movie

"I didn't want to wait until the album was completely finished and then start looking at the videos. I didn't want to do the videos track by track—do one and then a month later do another one. Instead of just doing it bit by bit we took the album as a whole. The album doesn't really have a concept, but it has some themes running through the lyrics, it has a feel. We wrote a story around it and made a sixty-minute film in South America. I had a lot of fun doing it. Of course, it's fraught with danger 'cause you don't know what the single's going to be.

"I got involved with Julien Temple, the director who worked with the Stones on *Undercover*. When I was half-way through the record I played him the stuff. Some of it was finished, some was still in demo form. I wanted him to get the feel of the record quite a while before we would do the videos. We decided to do the whole thing. The video, if you want to define it, is the clip we cut for MTV, which we put a lot of images into.

"I guess I'm just old fashioned," Jagger says. It's a cool night in Paris. All the lights are coming on. "But I also have it in my feet. That's the whole thing to me. It's *dancing*, you know? If it doesn't actually make me want to get up, there's something wrong. My guitar and me feet to me are all part of the same thing. Lots of musicians don't really think about things like that. I'm a dancer more than a guitar player. I get up and I'm dancing with the guitar, slapping it. I try to get the feeling to go from my feet *into* the guitar and out into the band."

He darts across the Champs-Élysées, long scarf trailing as he cuts through the headlights of startled motorists. And he's dancing. 📺

"But we weren't going to do that all the time. We wanted a story, we wanted to hang it on a hook. How were we going to do that? What was it going to be about? What were the themes of the record that *he* picked up on as a filmmaker? Then we interpreted it, wrote the script.

"We kicked around ideas and listened to the record a lot. We wrote a simple story about a rock musician. He's not a very serious rock musician like *ME*. He wouldn't be interviewed in *Musician*. He goes to Brazil to make this glam video, with all the video clichés in it. He has a row with his wife. He gets beaten up. He goes into the interior of Brazil and has a series of adventures. We link the songs together. The first is '1/2 A Loaf'; we do that as a pastiche of videos, dancers and all that shit. The next one is 'Running Out Of Luck,' as he starts to go down. Then 'She's The Boss'—he's working on a plantation. The last one is 'Just Another Night.'

"All the songs are used as either background music or with different sequences. It was the hardest work I'd done for a long time. It was a heavy schedule, but worth it."

MAKE ANY SOUND YOU WANT

...With SYNTHARTS *Synthesizer Instruction Courses on video tape.*

Designed for the modern electronic keyboardist, guitarist, or drummer, SYNTHARTS shows you how to:

- ▶ Make any sound, real or electronic, from any synth.
- ▶ Utilize MIDI to its fullest potential.
- ▶ Program FM Synthesizers like the DX-7.
- ▶ Effectively edit presets.
- ▶ Interface any unit to any other unit regardless of manufacturer.
- ▶ Take advantage of the latest computer technology.

Useful to beginner and seasoned studio pro alike, SynthArts cuts through the technical talk and plainly demonstrates how to achieve these goals. Because these are *video* courses, you learn by watching and hearing first-hand demonstrations on actual equipment. All the major manufacturers are included. You'll see and hear demonstrations on equipment by Yamaha, Simmons, Sequential Circuits, Roland, Oberheim, Moog, Linn, Korg, Fender/Rhodes, Emu, Commodore, Apple, and many more.

Secrets of Analog & Digital Synthesis

This course is a comprehensive and entertaining overview of all aspects of synthesizer sound creation and performance. In two volumes, this course shows you how to make any sound on any synthesizer and pro-



Each SYNTHARTS course consists of two volumes. Each volume includes a 2-hour video tape and a comprehensive 100 page illustrated reference manual which is supplied in a hardcover binder. The tape is recorded in stereo hi-fi (compatible with all VCRs) and is available in VHS or Beta.

Each Volume: \$129.95 (suggested retail)
Available at your local music store.

vides you with valuable insights into stage and studio performance techniques. Some of the topics explored are "The Physics of Sound," "The Synthesist as Magician and Impersonator," Programming FM Synthesizers such as the DX-7, and an in-depth tour of virtually every major manufacturer's synthesizer product line.

Making the Most of MIDI

This two-volume course is a continuation of the previous volumes and explores all aspects of the Musical Instrument Digital Interface, commonly known as MIDI. The course makes sense of the bewildering information and choices facing the MIDI musician. It shows how to use MIDI to help you produce and perform music in ways that were previously impossible, and demonstrates how

to use synthesizers in conjunction with computers, sequencers, drum machines, and other synthesizers.

The SynthArts courses were written by Steve De Furia, synthesist/programmer with such recording artists as Frank Zappa, Stevie Wonder, John Farrar (Olivia Newton-John), David Paich, Steve Porcaro, and Lee Ritenour. Mr. De Furia is a former faculty member of the Electronic Music Department of Berklee College of Music.



Ferro Productions
228 Washington Avenue
Belleville, NJ 07109
Phone (201) 751-6238

BE A TRAK STAR!

Keep your music on the "right track" with the new Multi-Trak, TOM and MAX from Sequential!

THE AMAZING NEW MULTI-TRAK!

Take a look at Sequential's new Multi-Trak! Features include a 5 octave velocity-sensitive keyboard for controlling loudness, brightness or modulation. A powerful built-in digital recorder lets you record up to 1600 notes and provides 4 independent sequence locations, an audible metronome, 5 different resolutions of auto-correction, sequence appending and the ability to erase your recorded music by track or by single note. To facilitate your recording needs, each sequence track has its own audio output.

Unique to the Multi-Trak is its polyphonic "SuperStack" mode. "SuperStack" lets you layer two, three, or six sounds and play them

"live" from the keyboard! Also featured are a stereo chorus with programmable On Off and adjustable rate and depth, a cassette interface for program and sequence storage, and a latching arpeggiator with transposition at the touch of a key.

MAX: THE ULTIMATE MIDI EXPANDER!


MAX is a 6-voice, polyphonic synthesizer designed to let you play six completely different instrument sounds at one time. And MAX's comprehensive MIDI implementation makes it the ultimate MIDI expander!

TOM: A UNIQUE NEW DRUM MACHINE

Like all Sequential drum machines, TOM features programmable tuning and volume. TOM adds to these features unique new capabilities like programmable stereo pan for each instrument and the ability to play sounds in reverse! Other features include a programmable "Human Factor" to add subtle variances to instrument tuning and volume levels during playback. And there's a new feature called "Improv", that subtly alters your rhythm patterns with the automatic introduction of occasional "fills". These exciting features let TOM more exactly mimic a "live" drummer. TOM comes with 8 digitally recorded percussion instrument sounds. A cartridge port is provided for easy sound expansion!



MAX
suggested retail \$599.00



Multi-Trak
suggested retail \$1499.00



TOM
suggested retail \$799.00

SEQUENTIAL

For a complete catalog, please send \$2.00 to Sequential,
3051 North First Street, San Jose, CA 95134.

EXPRESSIVE EDGE

Give your performance an expressive edge with Roland's **JX-8P**. Imagine having one keyboard synthesizer that can deliver classic analog sounds, as well as rich-timbred patches usually associated only with digital synthesis, and is also a dynamic MIDI keyboard controller to boot! That's the 6-voice **JX-8P**. The super sound of this standout synth starts with 12 Digitally Controlled Oscillators. Each can be set for any of 4 waveforms. Waveform cross-modulation is the key to Roland's unique AM Synthesis technique. Also, independent routing of envelopes to the mixer section for separate control over DC02 results in percussive effects normally found only in digital synthesis. Velocity sensitivity and after-touch sensitivity make the **JX-8P's** 61-note keyboard incredibly expressive. The after-touch sensitivity can be used to control vibrato, brilliance, or volume. 6 different keyboard modes (2 settings each for Poly, Unison, and Solo) let you get more out of each patch. Fueled by Roland's newest technology, the **JX-8P's** 64 presets offer one super set of sounds. Plus, you can program your own patches into an additional 32-location memory bank, or instantly access another 32 patches with the optional C-64 RAM memory cartridge. Program the **JX-8P** through its on-board parameter programming facilities. Or if you prefer the ease of traditional analog programming, use the optional PG-800 programmer for the **JX-8P**. Either approach lets you



access 2 separate 4-position and Low-Pass Filters, an ample Chorus. A separate sequence pre-arrange a succession of pro-grams and step through them in give your next performance an the Roland **JX-8P**. For more infor- US, 7200 Dominion Circle, Los

 Roland



Roland Makes It Happen!

MUSICIAN

WORKING

It was twenty years ago today.....

that the Young Rascals began gigging in a grimy New Jersey nightclub called the Choo Choo. Within a year, they were East Coast superstars, flooding the charts with a mighty succession of seminal singles. Herein, the untold story of the Rascals, their rapid rise and slow decline, and the hypercreative aftermath of Felix's solo career.

Felix Cavaliere 62

By Jock Baird

John Scofield 72

A jazz guitar phenom whose time has come plugs into the eclectic, *Electric Outlet*.

By Josef Woodard

J.R. Robinson 78

West Coast pop's favorite drummer comes out of the pocket to talk skins and sticks.

By David Levine

Developments 82



DEBORAH FEINGOLD

ANY MAJOR DUDE WILL TELL YOU FELIX CAVALIERE

THE SOULFUL SAGA OF THE RASCALS-AND BEYOND BY JOCK BAIRD

Felix Cavaliere, singer, keyboardist, songwriter and one of the architects of 60s rock, is sitting in his Danbury, Connecticut kitchen talking about the mysterious, misunderstood, strangely neglected legacy of the Young Rascals. "The point is, at one time we were keeping pace with all the guys who are now legends," he says in a quintessentially New York dialect. "When the Stones came out with a record, when the Beatles came out with a record, when the Beach Boys came out with a record, the Rascals were right there with 'em, every step of the way. Yet those groups are what they are today, and we're legends only in the eyes of people who were around then or happen to be music buffs. And that's what we lost. I feel the Rascals were pretty much ignored as far as getting credit for the things we started.

"But it's all coming around. One thing I'm so proud of is that our music is still being played after all these years. It's fantastic, because, believe me, there is no one actively pursuing that. It makes you feel like that's what you were supposed to be doing in the first place. Being brought up the way I was, with classical music training, I had to compete with the greatest. They're a couple of hundred years old and we're still playing their music. That's the level I was trying for. That was *it* to me. So I got a long way to go," Cavaliere laughs wheezily. "It's only twenty years. But that's what I was *trying* to do, to be part of the history.

"But I also like being part of the present, and that's something that I'm very frustrated about. I'm hoping that the new things I'm doing will be heard. That's all, just *hear* 'em. You can keep all that top ten stuff. Those people live in a vicious, brutal high-stakes world. They can have that. But with a hundred numbers on a chart, there's got to be one for me...

PHOTO BY DEBORAH FEINGOLD





number sixty-two—*permanently!*” Felix laughs again, delighted with the proposal. “I feel I deserve it. I earned it, you know!”

He has. Felix Cavaliere’s claim of leading the only American band besides the Beach Boys to successfully slug it out with the British Invasion is easily verified. In just over two astonishing years, the Young Rascals shot nine hits into the top twenty, with another four or five songs that became major East Coast/Midwest anthems. They were one of the most consistently exciting live bands of the 60s, and perhaps the most intuitive and satisfying fusion of black and white rock ever recorded. Felix Cavaliere’s absolutely classic voice and semi-nal songwriting abilities remain carved in radio granite—we’re talking about the singer and writer (or co-writer) of “Groovin’,” “People Got To Be Free,” “It’s A Beautiful Morning,” “A Girl Like You,” “Lonely Too Long,” “You Better Run....”

The full story of the rise and decline of the original Young Rascals (later just the Rascals) remains untold exactly twenty years after the band began playing its first gigs. How did they leap from the Jersey club scene and a Westhampton night-



MICHAEL OCHS ARCHIVES

Rascals '65: Dino Danelli, Felix, Eddie Brigati & Gene Cornish.

club called the Barge into the thick of chart battle? What were the bewildering factors that lost the Rascals their audience and ultimately their unity? Was it really true that the moment they decided not to be Young anymore, their audience went elsewhere? And most importantly, who was the musical dynamo that made so much of this happen, and has his later work been fully heard or evaluated?

Felix Cavaliere has in fact made six albums since the original Rascals split up, the last one only three years ago. His present activity can't really be called a comeback, since he's never dropped out of playing and writing, only out of the politics of getting it heard. Is Felix a viable commodity in 1985? Well, his original Rascals vision of a real marriage of white and black music—of all kinds, not just pop—is still miles ahead of the very limited, compromised thing that today we call “cross-over.” As a solo artist, Cavaliere has also served as a window on the future—a statistically significant number of musical ideas in 70s and 80s R&B, from Tower of Power big band charge to Average White Band funk to heavy guitar-R&B—even disco—appear before their time in Cavaliere’s work. “The story of my life....,” he laughs ruefully but not boastfully.

Felix Cavaliere was born in 1942 and grew up in an upper middle-class home in Pelham, New York, a suburb of New York City. “My father was—is—a dentist, my mother was a pharmacist. My mother wanted me to be a classical pianist and so I had three lessons a week from the time I was six. That’s a little heavy for a young kid! She passed away when I was fourteen, and that’s when I literally stopped. Before that I

wasn’t allowed to hear rock ‘n’ roll; the first I remember was Ray Charles: he just blew me away.”

Cavaliere’s transitional status between 50s R&B and early-Beatles rock is underscored by his high school work with a vocal group called the Stereos. How did he come to be the only white person in the ensemble? “They were the only guys I could find who could sing! They came from New Rochelle, and one of them was transferred to our school. We didn’t really make any money, but we had a good time and I learned how to be a singer. We used to win these talent shows in high school, playing Drifters tunes with strings—I got a few violinists from the music class. Rock with strings—that talent show was *ours*.”

“We almost got a record deal with the Stereos, and instead, what we got was a good beating! Yeah, we got taken. From those talent shows someone saw us and introduced us to people in the music business—now we’re talking late 50s—and I was brought into the city to meet people like Neil Diamond, Carole King.... As a matter of fact I still have a demo of a song Carole wrote for us called “Growing Pains.” It’s not a bad song. But we never got off the ground, ‘cause the people doing the business were really crooks. I remember someone asking me to borrow a friend’s tape recorder ‘cause they needed to rehearse—and they *hocked* it!”

“Around that time I first heard a Hammond organ at this black club in New Rochelle called the Three Fours. There was an organ trio there, the Mighty Cravers: a Hammond, a drummer and a sax. Oh man, it took me to another plane of existence! This was phenomenal. All the music coming out of that box! I went there as many times as they’d let me in. Back then, those babies were expensive—still are. The only way I could get my hands on one was at Macy’s—I used to take the train into Manhattan. The salesman knew what I was doing—after the third or fourth day, he said, ‘You’re not gonna buy that thing, are you?’ But he let me stay there and fool around with it.

“I went to Syracuse for a couple of years, going pre-med, really at my parents’ behest. But I found as soon as I got there that there was no way you could be pre-med and a musician on the weekends. You just had to give one of them up, and it was an easy choice. There was no time to study! So I took a band from college and went to the Catskills to work, and then begged for a leave of absence after my sophomore year.”

Cavaliere led his college chums, now named the Escorts, into the sweaty dance dominions of New Jersey. “And that was where I met Eddie (Brigati, Rascals vocalist/percussionist), at this Jersey bar called the Choo Choo. Eddie was underage, but he was related in some way to the entire state of New Jersey, and he would come strolling in late Saturday night every time there was a new band, and he would somehow be asked to sing. He would go up onstage and literally *bury* whoever it was singing. Bury ‘em. Fortunately with me in there, there was a little bit of a contest. It was a good night! All I remember was, he was very little, had the foulest mouth I had ever heard in my life, and he definitely could sing!

Around then I also met Dino (Danelli, drummer). He was from New Jersey, he had played with Lionel Hampton and all these R&B guys, and he came up from New Orleans with a group called Ronnie Speakes & the Elrods—they were a bit like the Band. He just blew me away! He’s got a gift. He has no knowledge of whatever he’s doing, I’m convinced, but he has a natural talent that is so exciting to play with.

“It was rough working in the clubs, even then, sustaining a living. I was literally going back to college when I got scouted by the Joey Dee organization.” Dee, riding high with “The Peppermint Twist,” asked Young Felix to replace his departing organist in the Starlighters. Cue culture shock.

“One of the first things I did with Joey Dee was his 1962 European tour—we opened for the Beatles. There I was, about nineteen, and all of a sudden here are the first people with long hair I’d ever seen, kids going absolutely bananas, doing things I don’t know if your readers are ready for...what

BREAK INTO THE FUTURE OF ELECTRONIC MUSIC

THE ROLAND ELECTRONIC MUSIC SEMINAR

Do you have questions about MIDI, computer music software, computer interface, SMPTE time code and other audio/video applications for synthesizers, sequencers or drum machines? Now you can get the answers. Be a part of the future. Let the Roland Electronic Music Seminar bring you up to speed on today's tools of the trade. Whether you're a hobbyist, studio or performing musician, a songwriter or composer for film, TV audio/visual presentations, the Seminar is what you need to get the edge on the competition. Spend one whole day in an environment that will bring it all together for you—all the latest advances, explained by top players and some of the most authoritative clinicians in the field. RolandCorp US—the company behind some of the most exciting developments in synthesis and computer music technology—will be conducting Electronic Music Seminars all across the country. "A great overview!"... "Best investment of the year"..."Lots of info!"... These are some of the reactions we've gotten from musicians who have already attended the seminar. Some of today's most respected synthesists—Michael Boddicker, Suzanne Ciani, Gary Wright—will lead a team of clinicians in presenting the applications, equipment, and special techniques that have placed them at the forefront of modern electronic music. The topics covered by the day-long seminar include system design, computer music software and computers, recording and educational applications and audio/video synchronization. You also get a volume of reference materials and a series of tapes that reinforce all the valuable information presented at the seminar. The Roland Electronic Music Seminar is a unique opportunity—your chance to learn today's music technology from the people who have made their names designing and playing it. Seminar dates are: Los Angeles, March 2; Washington DC, March 6; New York, March 9; Philadelphia, March 12; Boston, March 14; San Francisco, March 19; Dallas, March 23; St. Louis, March 26; Kansas City, March 28; Denver, March 31; Chicago, April 13; and Minneapolis, April 16, 1985. To book a reservation or to obtain more information, call toll free (800) 352-7930. In Illinois, call collect (312) 545-0460. Sponsored by: RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040.

"I believe it's now more important than ever for players of electronic music to take advantage of any opportunity where they can see and learn the potential and application of today's most sophisticated music products. Roland is always in the forefront of music technology."

(Gordon Baird, Publisher, Musician Magazine)



Time piece: Felix "in outer space" and back on earth.

the women, the girls were doing to themselves. I mean, the band and the audience all ended at the *same time!* I said, 'What is this?' I couldn't figure the Beatles out at all. I just computed it all here in the data bank, the chords, the rhythms, the way they used their voices....

"But I never dreamed that I would have long hair and be playing anything like that. Ever. 'Cause I was always into the funky, always into the R&B. Funny thing, I was buying records in the Village recently and this guy behind the counter says, 'Y'know man, you're the first guy that made it okay for Italians to have long hair! I used to get beat up before you guys!'

"After the Joey Dee tour of Europe, I came back to the States, working around with him. That was when Eddie came into his band to take his brother Dave's place—something happened to almost all the people who worked for Joey

"I demanded unlimited studio time and complete creative control—that was just not done in those days."

Dee—he took a tremendous toll on his people. That was also about the time Gene (Cornish, guitarist/singer) joined. Gene was originally from Ottawa, he's French Canadian. He'd come into New York with a band from Rochester with high hopes, but when they hit the big city, it didn't quite happen. Gene let the band go back home and found a job with Joey Dee.

"I was really just trying to put off the fact that sooner or later I would be drafted. I was neither here nor there. I went to Vegas with Dino and then, in 1964, I *did* get drafted. That was when I was deemed *unacceptable* to the United States government. I think that they really didn't think I was a desirable element." Thus liberated, the older Cavaliere went back to the Starlighters. "I said to the guys, 'Look, let's do something on our own. We're not really making enough money where we have to make a decision.' And the drummer didn't want to come with us, so I was able to bring Dino in. We had the right combination of people. Each one of them had been leaders in

his own band; there's always one guy everybody keys on, especially at that level. We had *four*. When we hit the stage, it was like POW, PAM...people didn't know where to look."

The newly born Young Rascals exhibited a dangerous ability to steal the show from virtually anyone, on any turf. Their first foray west was typical: "We opened for the Doors at the Whiskey a Go-Go. This story would not go over today, 'cause the Doors are big now, but they were *asleep*. They were onstage, they *looked* like they were awake, but they were *not* awake. Then we came on, these four little skinny guys from New York. The audience suddenly went, 'Huh? Aha. It's *day-time*.' It was the energy, they didn't see energy out there.

"We had great personalities in our band. Little Eddie had a tremendous, spontaneous sense of humor. The rapport he had with Gene was like a city guy and a country guy, 'cause Gene was definitely from the woods. And you have this fast, mercurial personality next to this big guy from the North country.... It was always a war about to start, because Gene would only get abused up to a certain point and then he'd tackle Eddie. We were like the Marx Brothers. I would've probably been Groucho, and Eddie would've been Harpo, no question about it. We would've made great videos—but we would've been beeped a lot."

They had key musical elements coming to a brisk boil in those early rehearsals and gigs. Gene's hard-edged Brit-pop allegiances met Dino's frisky abandon and Eddie's wavy vocal sentimentality, all stirred mightily by Felix's eight-year love affair with great R&B. Cavaliere had also just acquired his own B-3 after years of putting up with smaller Hammonds and Lowreys. He became a whirling keyboard dervish, playing bass pedals with his left foot, chording with his left hand, filling with his right, and often singing lead. "Now I can't sit down at an organ unless I play the bass; I feel very uncomfortable. It's like driving a car and having someone say they'll shift gears for you. I can't do it.

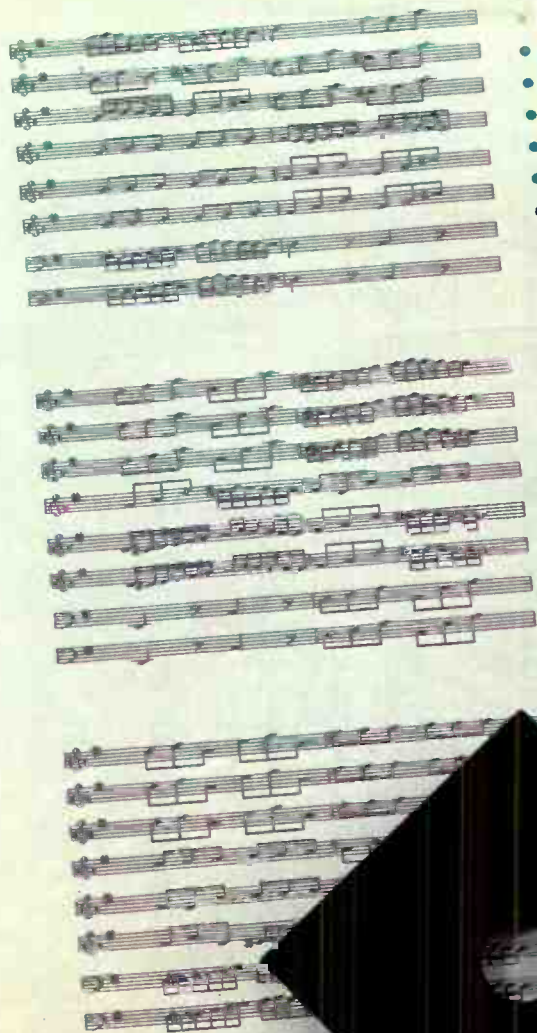
"There were so many things happening at that time. It was like watching a garden of musical ideas grow. Barriers were being broken down every single week by musicians. You could feel something coming, and having seen the Beatles, I knew there was something coming. Back then we were mostly doing our versions of the so-called hits. We didn't have to do top forty; we did a lot of songs that were unknown as hits. The creative ability in those days was to go out and dig up songs that no one really knew that well and rearrange them in a way that was identifiable to you. That's how "Good Lovin'" came in, "Mustang Sally," "In The Midnight Hour...."

While burning up a floating Westhampton nightclub called the Barge that summer, the Young Rascals acquired a manager, Sid Bernstein, who was soon fielding offers from the major labels. "What I remember most about the actual label deal was that we had two or three offers, and Atlantic's was not the best in terms of the advance, but they were the *only* company that was going to allow us to do what we wanted to do. I went in there, all five-five three of me, and I demanded we produce ourselves. We had unlimited studio time plus complete creative control—a band who had never made a record! That was just not done in those days; today it's right back to that again.

"Since we were so inexperienced, Atlantic put in two people they called our 'supervisors,' and they were two of the best in the world: Arif Mardin and Tom Dowd. We recorded at Atlantic studios in New York, where they had the offices as well. They've got a musical shrine there. The energy in that room was just incredible. You *had* to be good because the ghosts demanded it, people like John Coltrane, Ray Charles, hundreds of Drifters, Coasters, Laverne Bakers. We were the first white act to be on the label.

"They had the only 8-track in the business then—the only other one anywhere was Les Paul's. Atlantic was the first to go 8-track and the last to go 16-track—they ran that 8-track until it quit! We learned the Atlantic style of producing, which

NOTEWORTHY



Music Printing Software for musicians who would rather create than copy. If you want to write music, take note!

POLYWRITER & POLYWRITER UTILITIES

Two new programs for MIDI that let you record, auto-correct, transcribe, edit, add lyrics, print out, and play back music from any MIDI synthesizer, sequencer or data source. Use from 1 to 28 instrument parts in eight different score formats to generate the finest sheet music available on an Apple II computer. With Polywriter Utilities, MIDI/4 and Polywriter become a fully integrated system. Combine step editing with real-time recording and print out the finished product.

Passport makes your music noteworthy with Polywriter and Polywriter Utilities, two more fine programs from the Passport Library of Music Software. Available for Apple II computers.

Passport products are available at fine music stores everywhere. For the one nearest you call (415) 726-0280.

Passport
625 Miramontes
Half Moon Bay CA 94019

Collantina



is still valid today. Their philosophy is based on jazz: yeah, it's okay to put layers of overdubs on, but first you gotta make it happen in that room. They always had a live feeling in that studio. You get the guys together and play, let the vocalist sing to inspire them, and you get that magic take. Then you carefully add to it without subtracting anything. I still do it that way."

The Young Rascals' first single appeared in late 1965, Eddie's pouty rendition of a song Atlantic suggested, "I Ain't Gonna Eat Out My Heart Anymore." It was an East Coast megahit and scraped the low fifties nationwide. Their

"It was like being freed from the ties that bind. We decided to really stretch out, but probably went too far."

eponymous debut album was unleashed at the beginning of 1966, a swirling, thundering assault of (mostly) inspired cover songs and motion plays. Felix's hyper-soul makeover of the Olympics' "Good Lovin'" went to #1 in a walk, and the big time had arrived. But for Atlantic, the group's own songwriting abilities remained unproven.

"We started to write, did two or three songs, and had limited success, even though those songs are some of my favorites: 'Come On Up,' 'You Better Run'.... 'Lonely Too Long' was the savior, because at this point the record company was saying, 'Well that's three you didn't hit top ten with.' If we had continued another fourth or fifth, we probably would've never been able to write, but at least we had three shots. I don't think they give kids today that many." The band's second LP *Collections* incorporated these now-classic originals into a pastiche of R&B covers and lounge chestnuts.

Though Felix had penned these early tunes alone, "I never really felt I was a good lyricist, so I asked Eddie to try and he came through. This is a lot like a fairy tale, a guy who all of a sudden became a lyricist. I would write the choruses and the music and give him the parameters—and I was pretty strict with the parameters. It was tough, like a crossword puzzle."

By 1967, Felix had had his coveted B-3 for two years and had wrung it dry. He soon de-emphasized it, using more acoustic piano, and even began writing on acoustic guitar to simplify his songs. He was also bouncing more arrangements off people like Arif Mardin. "The beauty of a man like Arif is that there is no music this man does not know. If you had an idea from Hindu raga, he could adapt it for you like *that*. I always used Arif for my sounding board—that was the producing team, he and I. Gene also contributed on production. And that team, that working together, is what really allowed a lot of things to happen. Arif was the Magic Razor." (A few years into the partnership, Cavaliere and Mardin actually started a production company called Mevlana, producing Laura Nyro's *Christmas And The Beads Of Sweat* album before Mardin was offered an Atlantic vice-presidency, swiftly ending the enterprise.)

Felix's relaxed, mature new direction was epitomized by the flawless pop gem, "Groovin'." "That song was the result of a romantic situation I was involved with. Normal people work Monday through Friday, and us musicians work the weekends. So the only time to be together with your loved one is Sunday afternoon." The song held the #1 spot for a month in May, 1967, with "How Can I Be Sure?" and "A Girl Like You" securing the album's cachet as one of the decade's pop masterpieces. But the decidedly experimental character of much

of *Groovin'* made Atlantic nervous.

"As we would do different things that took us away from what we'd had success with, the company would say, 'If you do that, you're going to lose all that audience. You're an R&B-based rock band—why are you going to do this ballad, why are you taking the drums out?' We had congas and no drum on 'Groovin'.' Nobody did that. But it was important to us to explore, to try and find something."

The band now embarked on an ambitious thematic album, *Once Upon A Dream*, inspired by *Sgt. Pepper's*. Laden with a full orchestra, the LP managed some solid tunes, but bogged down in its overblown theme and stylistic smorgasbord. Much of the LP was sung (or narrated) by Eddie Brigati, and it represented the high water mark of his contribution. *Once Upon A Dream* was debuted with full orchestra at Madison Square Garden, and Cavaliere sensed they had possibly gone too far. "It was a little bit of a departure, and the audience...it was a gold album, but it didn't get that tremendous acceptance the rock stuff did. The audience can't help it, because they want to hear what they think you are. There were rumblings going on: 'Hey, what happened to these guys, they're using strings, they're using horns.'"

The band restored their commercial credibility with "It's A Beautiful Morning" in early 1968, but subtle forces were beginning to split the Rascals asunder. One of these was their frantic pace: they'd done four albums in two years, toured constantly, and the band was getting tired. "We worked hard. We went in there and did it and did it and did it, and finally a couple of us said, 'Hey, hold it a second here. I thought they outlawed this stuff.' Plus I had a little run-in with the IRS: I couldn't believe that those suckers were taking almost eighty percent of the money I was earning. After all, we were in the 60s, and we were entitled to be what we were...so me and a couple of friends took off and went to Mexico for a few months. I said, 'See ya later, rock 'n' roll business, 'cause this wasn't the reason I got into it.'"

"I was becoming very interested in yoga. You have to make a decision in your life: What's important? I had enough money at that time—I thought—to live the rest of my life, and I wanted to do something very spiritual. I decided to get off the boat, and to make sure I got my health and spiritual life organized because I suddenly saw there was nobody around there giving a damn about me after my last record was sold!" With Cavaliere on the lam, the remaining Rascals undertook a little-known enterprise: they attempted to record an album without him (possibly indignant at Sid Bernstein's perceptible panic): "I'd rather not go into that, because that gets embarrassing, but I know they tried. Sort of like when the cat's away, the mice will play. And they came up dry. It was not good for their egos, not good for the team. I think that caused a lot of trouble."

Cavaliere nonetheless returned to work and found himself playing in Jamaica when he heard about Robert Kennedy's assassination. "I was involved with Bobby Kennedy, we were helping him with his campaign. That was a blow, a big blow, both that and Martin Luther King's assassination. So I wrote 'People Got To Be Free,' one of the first songs I got totally involved with the lyrics. And the record company went crazy: 'Don't put this out—it'll start a lot of trouble. You're stepping into territory you shouldn't!' That was #1, and it was #1 in a lot of very interesting places: Hong Kong, with the Chinese right around the corner, West Berlin... very interesting." The song became the centerpiece of the two-record *Freedom Suite*, marked by more solo Felix Cavaliere song credits. He was now moving through Caribbean and Latin rhythms, old gospel and a much more rootsy R&B style—his classic "Heaven" clearly anticipates Van Morrison. Felix was also assuming the mantle of preacher, leading his flock to the promised land. But the main body of the 60s audience was by this time rallying to a different religion, the cult of heavy guitar.

"We had a big deficiency; guitar was starting to play a big role, and we just did not have a Jimmy Page, a Clapton or a



The Mirage™ Digital Sampling Keyboard. It makes \$1695 sound like a lot more.

If you want *truer* sound than a synthesizer offers, you can pay \$10,000 for another digital sampling keyboard. Or you can get digital sampling technology for less than one fourth that price—with the new Mirage Digital Sampling Keyboard from Ensoniq.

The Mirage doesn't sound *like* other instruments; it becomes other instruments. Digital recordings of real sounds (including sounds you create) are played back polyphonically on the new Mirage's velocity-sensitive keyboard. You control 77 parameters of sound, including filters, envelopes, and modulation. And you can record and overdub with Mirage's built-in sequencer.

Diskettes: for the most authentic sound around. Slip a 3 1/2" diskette from Ensoniq's sound library into the Mirage's built-in disk



Ensoniq provides a library of diskettes with 3 different digitally recorded sounds on each.

drive and you're ready to play 3 digitally-recorded instrument sounds. Ensoniq's library includes piano, brass, strings, percussion, synthesizer, and other digitally-recorded instrument sounds. Plus, you can sample and save your own sounds for the ultimate in creativity.

MIDI and the Q-Chip™ High tech for high performance. The Mirage gives incredible performance for less than \$1700 because we've replaced hundreds of bulkier, more costly circuits with the Q-Chip, our own digital microchip. And to make sure you can make the most of that performance, the Mirage connects to synthesizers and computers through the most current MIDI implementation.

Check out the Mirage at your nearest Ensoniq dealer. Hear for yourself just how fantastic \$1695 can sound.

Available at authorized Ensoniq dealers nationwide.



ENSONIQ™ Corp 263 Great Valley Parkway, Malvern, Pennsylvania 19355

World Radio History

Hendrix. I remember them coming in—a lot of those groups were on Atlantic. You could see, you didn't have to be any kind of a genius to see we needed someone like that. Didn't happen. What was Gene thinking about all this? He *wasn't* thinking, that was the problem. He was a star, he bought a Rolls Royce, hanging around with models, dropping that money down on the bars at night. But those first couple of years are crucial, because when you put that guitar down, you're dead. He wasn't playing, or even practicing. In the beginning he was not a bad guitarist, but after he became a star the music just went to pot. He *blew* it. Guys like Leslie West who were kids in those days, who Gene showed how to tune a guitar, were now laughing at him!

"And Eddie was now beginning to get a bit shaky. He was having very big problems in life, having trouble coping with who he was and what we were. And he was also getting frustrated with his own reduced contribution. But there were other, trivial things that came into play: For example, he was deathly afraid of flying. We had logged so many thousands of miles that it finally came to a point where he couldn't take any more—he said the odds were going down and he was going to die. Things like that were entering his brain—it would take someone with a degree to really explain it.

"As for myself, I had found something—yoga—that I felt was more important, even than the music. It caused a lot of problems, 'cause now I'm really in outer space; as far as the material world, it wasn't even there anymore. I was also getting more recognition than the other guys and jealousy was causing problems. We were going through tremendous internal trauma.

"The only guy I have to say didn't cause us any problems at all was Dino. He'd just say, 'Give me my sticks, tell me what time to be there and we'll work and stop all this nonsense with the gods and the drugs and the egos,' 'cause all he wanted to do was play. Over the years he'd become a brilliant artist, a

painter and a sculptor. He was in charge of our album covers. He was the least trouble of any of us, no doubt about it."

"We were just not being steered properly by our management. We would go back and play the same places we'd worked year after year, Minnesota, Wisconsin.... God, we *did* that already, let's do something else. And the audiences then and now want to hear the hits. It was tough to experiment in front of them—most of our experimentation was done in the studio. Boy, I tell you, when a band is not getting along, it doesn't take more than two songs before an audience knows it. Especially with a four-piece band; it was just so intimate.

"We caused a lot of trouble on our tours, hurt our attendance because I wanted to have black people come to our shows. I passed an edict that said the Rascals would not work unless there's a black act on the bill. Oh my God.... Again, another business blunder! Down South that didn't go over too well. We lost a lot of money—and did something that I'm proud of.

"Our manager couldn't control us. Literally, he didn't know what was going on, he didn't know how to cope with the fame, the success. He was an agent who brought the Beatles over and he loved to eat. All of a sudden he had this gigantic rock 'n' roll band on his hands, and he didn't know what to do. He didn't want to get us *mad* at him! See, I can laugh about that. I'm still friends with Sid, had dinner with him the other night. But some of the other guys would like to KILL him. There *is* a tragedy to the Rascals, and it is the business and management. What do you do with a band that has hit after hit after hit? Do you just keep 'em out on the circuit and traveling? All Sid knew how to do was book us. We never got to the next level, the TV specials, the films.

"Now the intelligent thing to do at that point would've been for someone to say, 'Hey, hold it! You guys are about to break up and ruin everything. Let's take a six-month hiatus. Don't

continued on page 92

GREAT SOUNDS!

**Digidrums digital
sound chips are now
available for most popular
drum computers!**



digi drums™

Over 40 new, digitally recorded sounds are now available for the Oberheim DX®, Sequential Circuits Drumtraks®, LinnDrum®, and Oberheim DMX®. 15 different complete sets of alternate sounds are available for the E-mu Systems Drumulator®!

Available sounds include:

**Electronic drums
Alternate Drums
Ethnic Percussion
Sound Effects
and more...**

Sound chips can be user-installed in minutes and come with complete installation instructions.

Coming soon: Simmons SDS7® compatible sound chips. For more information about Digidrums sound chips, visit your local dealer or write to:

Digidrums Inc.

100 S. Ellsworth 9th Floor
San Mateo CA 94401
Tel: (415) 853-0436

Demonstration cassettes are available. To order, send a check or money order for \$3.00 (please specify make/model).

Drumulator

DRUMTRAKS

DX

LinnDrum

SIMMONS

A digidesign Inc. product.



We engineered this synthesizer so you don't have to be an engineer to play it.

The CZ-101, \$499.

Casio thinks music should be an art, not a science. So we developed the first digital synthesizer you don't have to be a PhD in electronics to play. For while it gives you the bright, crisp performance of a digital, it's as easy to program as an analog synthesizer.

Our CZ-101 will let you create not just fantastic music, but fantastic sounds as well. And sound for sound, it can be placed on the same music stand with the best synthesizers on the market today.

Sound unbelievable? Listen to these features: a 49 key polyphonic

keyboard; 32 sound memories—16 permanently pre-set and 16 internally programmable; optional RAM cartridges storing up to 16 sounds per cartridge; a phase distortion sound generator; separate 8-stage envelope generators for pitch, filter and amplifier; pitch bend; portamento; an optional battery operated amp/speaker that makes the whole system portable. And the list goes on.

But perhaps the most remarkable thing about the CZ-101 is that not only is it easy to play, it's easy to play for.

So if your fingers are fabulous on a keyboard but

all thumbs when it comes to things electronic, get a Casio CZ-101. For a little money you could make it very big.

8 lb. Amp / Speaker \$129.50



CASIO

Where miracles never cease

JOHN SCOFIELD: DETOURS & DECOYS

The “New Kid in Town” Lives Up to His Advanced Billing

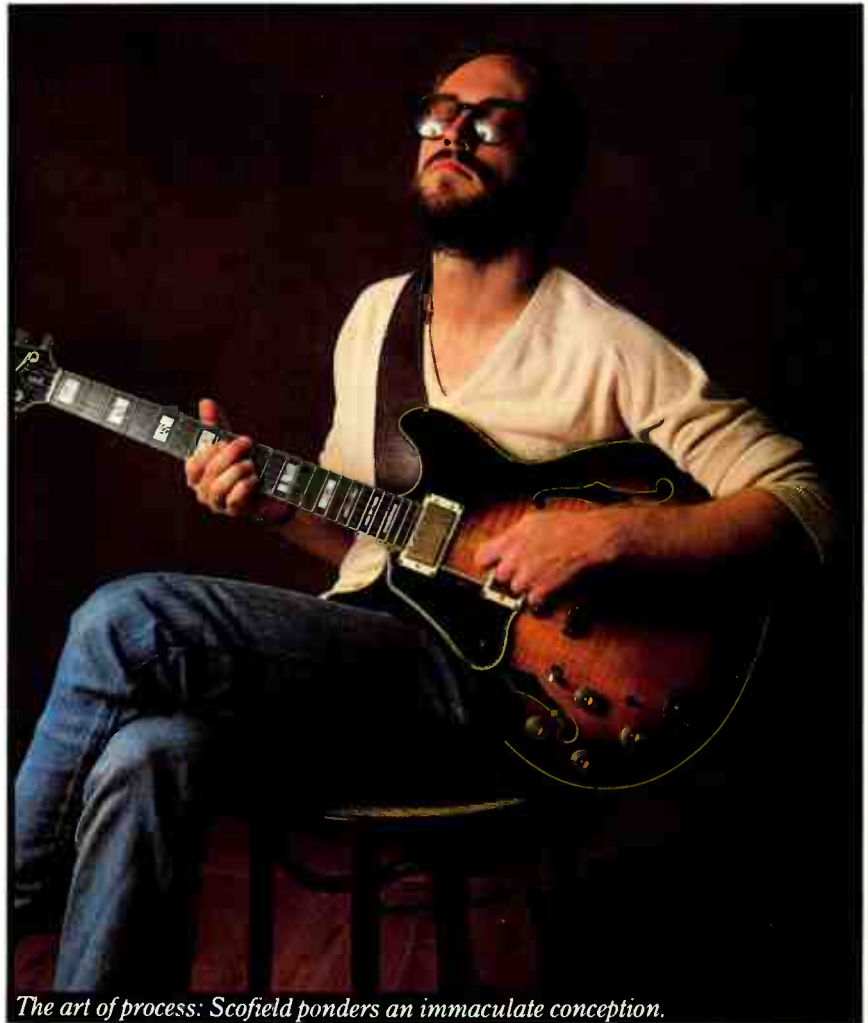
By Josef Woodard

Don't expect strict parochial punctuation out of John Scofield. If guitar solos were essays, his would be peppered with rebel grammar and stray footnotes, tinged by a poetic essence that resists having periods and commas in their proper place. And it is Scofield's innate feel for the oblique statement that has helped put him at the forefront of modern jazz guitar. His best solos are secret passageways that undercut your expectations, like the films of Martin Scorsese or the music of Miles Davis, Scofield's current musical supervisor. He's a guitar hero who understands that the most rewarding route between two points is not a straight line at all—it's the detour.

And that sense of serendipitous detouring colors Scofield's life, from the syncopated rhythm of his career to the nuts and bolts nature of his musical ideas. Just listen to his fervent playing on Miles' *Decoy*, or, to a more compositional end, his Gramavision debut, *Electric Outlet*, or the warped “straight-ahead” stuff on his duet with John Abercrombie, *Solar*, on Palo Alto Jazz—three views of Scofield circa 1984. He has a distinct way of nudging and kneading, rather than lashing, the notes out of his Ibanez Artist guitar. His phrasing tends to slither rather than stalk or stomp; his riffs wrap their tentacles around the musical organism with a sly, subtle logic.

Scofield's is a thoroughly modern style—at once introspective and biting, progressive in tone while paying due respect to the motherlode of the blues. Though steeped in the lessons of rock 'n' roll, soul, and even a dose of country, Scofield knows full well from whence he comes: “The blues, yeah, that's the greatest invention in the twentieth century, I think.”

Recognition, accordingly, has come behind the beat for Scofield. Although he is only now firmly entrenched in the jazz recording world, predictions of his artistic significance date back a decade, when he first gained national visibility playing in the Billy Cobham/



The art of process: Scofield ponders an immaculate conception.

DEBORAH FEINGOLD

George Duke band. Proclamations in print and on the street suggested that Scofield was a “new kid in town,” a guitarist to watch. In the meantime though, John dodged the easy fusion groove that would have insured him greater exposure at the time. “Even though Billy Cobham's band was really a big headlining rock 'n' roll act, I sorta didn't want to do that kind of music,” he recalls, nursing an iced coffee at a noontime interview. “I really wanted to be in New York playing with the guys here. The cats.”

Scofield circulated among the upper echelon of Gotham jazz greats, doing work with Charles Mingus, Lee Konitz, Tony Williams, Ron Carter and other brief stints before forming a sort of lyrical post-bop trio with bassist Steve Swallow and drummer Adam Nussbaum—a sensation in Europe, with two Enja records and an Arista/Novus release to document the group. But

Scofield got his big break over two years ago when the main *cat* happened to see him playing at the 7th Avenue South with Dave Liebman. Miles, ever the nighthawk looking for fresh talent, felt musical *simpatía* and brought Scofield in to fill the guitar chair.

Ironically, the *new kid in town* tag came rushing back; Scofield was suddenly guitar's Great White Hope yet again. In music, there is such a thing as second childhood.

He couldn't have asked for a better scenario. Miles has always been one of Scofield's favorite musicians, “Maybe my favorite, at the moment anyway,” he grins. “I've played in so many bands that try to copy Miles. His concept is really one that's been picked up on around the world—his way of just letting a passage or an idea create itself, letting it evolve until he feels it's peaked and then he makes it go somewhere else. When he has a piece it can be a

66 FINALLY I HAVE THE GEAR I NEED TO GET THE CLEAR BASS SOUND
ON STAGE. PEAVEY GIVES ME THE POWER WITHOUT LOSING
THE LOW BOTTOM.??

-PETER BALTES



ACCEPT

MUSICIAN magazine has described Accept as "Incredible musical muscle..." listing the band second only to Judas Priest in a poll of heavy metal's ten best bands. Now, fans in America will be able to experience the "musical muscle" that Europeans have been rockin' to for years.

Watch for Accept's United States tour beginning early '85!

Peter Baltès' Peavey road gear:
Four 215 BW bass enclosures
Four 210 SX enclosures
Max Bass amp
Four CS-800 power amps
EQ-27 graphic equalizer



For a copy of our MONITOR magazine featuring Peter Baltès of Accept, send \$1.25 to:
Peavey Electronics; 711 A Street; Meridian, MS 39301

Street." But on television, he was seeing the multiple guitar hoedown of *Hootenanny*, and the likes of Ricky Nelson and the Kingston Trio. Then, he didn't know Wes Montgomery from Adam. In 1963, the Beatles hit the states, and a star-struck eleven-year-old Scofield got his first guitar.

Jazz entered Scofield's musical purview through his teacher, Alan Dean, who bequeathed on his pupil reading ability and a bebop obsession. "We would come into New York City sometimes and hear Jim Hall and Wes in the mid-60s. I had another friend who was a jazz fan too. It seemed we were the only jazz fans in Connecticut," he laughs. Scofield feels he got a well-rounded initia-

tion into the jazz/blues/rock dialect he deals with by virtue of having open ears at a ripe point in history. "I think when Jim Hall started playing, he was probably listening to Duke Ellington and Count Basie and George Barnes and Les Paul when he was really little—not so much the blues thing," Scofield ventures. "But when I started out I was listening to Chuck Berry and B.B. King, and that led to jazz and later McLaughlin and Coryell. I just hopped in there."

After honing his technique at Berklee in Boston, Scofield began gigging in New York, frequently picking up on work behind increasingly active fellow Connecticutian John Abercrombie. When Abercrombie left his post with Cobham,

Scofield was the shoe-in. Although he never quite earned honors as a bonafide guitar *wunderkind* during the two-year stint in the mid-70s, Scofield—even then—was doing Lester Young-informed, serpentine phrasing.

Scofield has always tuned his ear to horn players to escape guitaristic myopia. "I try to think compositionally as far as the sound goes, as opposed to just jamming. I always listen to horn players, to just *music*. You can't just stay on your instrument, you know. All the good players cop from other instruments. Maybe that was a conscious thing, but also I mean as far as great music goes, there certainly is a lot more than just the guitar." Scofield now has the exalted privilege of sharing the stage with the Man With the Horn, whose records the guitarist has pored over. "I think Gil Evans was telling me—Miles knows how to play a lot of notes. He'll use that sometimes and that makes it all the more powerful when he does. But with Miles, the swing in his playing is always there, the swing feel—whatever the hell it is—feels good, you know. You hear this thing in rock 'n' roll too. When you listen to the Meters or James Brown, there's a lot of swing in that. It's really inseparable from what basically makes for great music."

Despite the fact that Scofield is now firmly planted on the scene and has a stylistic voice in full swing, he feels the pangs of a late bloomer, though plenty of listeners would beg to differ. "I feel like I'm a slow developer to a certain extent," he confides. "Other players sort of arrived fully constructed. Pat Metheny arrived with a concept; he played like he does now when I knew him in Boston. Ralph Towner—although Ralph was a lot older when he showed up—was really *there*. When I was playing with Billy (Cobham) and up until a few years ago I really felt like I was *searching*, but now I feel like I've got a thing. Whatever it's worth, at least it's there.

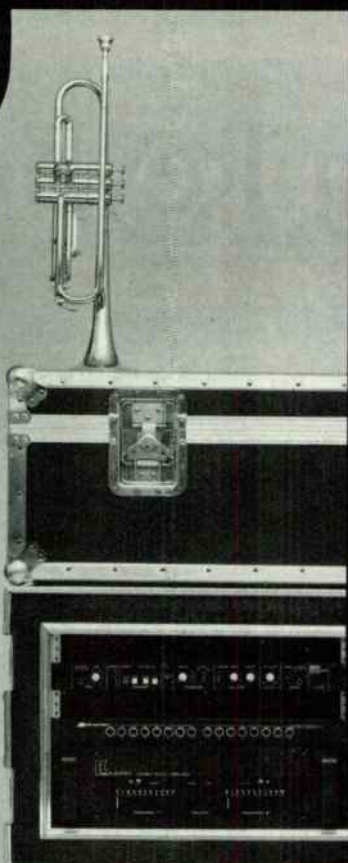
"Which is the whole thing, like Chet Baker said, 'If you don't have a conception, you have a misconception.' I think that's a great little rhyme. That's what instrumental music and improvisation need: conceptions." Conceptions and a flair for artful detours. ☐

PROCESS SERVERS

John Scofield plays an Ibanez Artist Series axe, occasionally supplemented by a Strat-copy Roadstar. He prefers to rent his amps on tour, using two to get stereo; Roland JC-120s, Music Mans and Yamahas are what he looks for. At home he plays through PolyTones. His effects are mostly Ibanez: a stereo chorus, Tube Screamer, HD-1000 harmonizer/delay and a compressor. He also uses a Boss digital delay pedal and an Octaver. His strings are Ernie Ball, D'Angelico and Gibson; favored gauges are .011, .013, .017, .026, .036 and .046.

ANVIL®

#1



Anvil protects the best.

The best video equipment. The finest musical instruments. The most sensitive computer systems. No matter what it is. If it's worth protecting, Anvil does it best.

That's because Anvil knows cases. From their custom-made, high-impact cases to their shock-absorbent, vibration-resistant, hand-sculptured interiors. Every hinge, handle and corner. Inside and out. No detail's too small when it comes to protecting your investment.

That's why, after more than 30 years, Anvil remains the standard for an industry in which "good enough" isn't. An industry where a small mistake can cost a small fortune.

So, if it's worth anything to you, protect it with Anvil. Don't trust anyone but number one.



ANVIL CASES, INC., 4128 TEMPLE CITY BLVD., ROSEMEAD, CA 91770 (818) 575-8614

Carvin

The Professional's Choice

Join professionals like Alabama, Jefferson Starship, Roy Clark, Heart, Missing Persons, Pat Benatar, and Rush who depend on Carvin to get the sound and reliability they need!

With CARVIN you're buying the finest quality at the lowest prices! This is all made possible because of our factory direct marketing. Try it on the job for 10 days and if not convinced that it's better than gear selling for twice the price, we'll refund your money. Buy Direct and expect "Fast Action" mail order service. Use your Mastercard or Visa for convenience. Send \$1 for your CARVIN 84 pg catalog today or include \$2 for First Class mail, \$5 Foreign.

Factory Direct prices on Carvin Products as shown

- A R540-E Concert 90° Radial Horn w Pro Electro-Voice Driver — \$279
- B 1330-E Horn-loaded Bass Bottom w EVM-15L Electro-Voice Spk — \$299
- C 980-E Pro Radial Horn/Bass System w all Electro-Voice Spks — \$439
- D 750-M Pro 12" Stage Monitor w high powered MagnaLab spks — \$179
- E MX1644 Modular Recording board w 16ch x 4 sub groupings, L&R assign, 4 buss sends, 4 band EQ, four 9 band Graphics, Reverb — \$1995
- F SX1202 Stereo 12 ch w Graphics — \$999 (w 300W RMS \$1199)
- G DCA800 800W (bridged) Stereo Amp — \$549. DCA300 300W — \$419
- H EQ2029 29 Band 1/3 Octave Equalizer w Hi & Lo Pass Filters — \$299
- I XC1000 Stereo Electronic Crossover for Bi & Tri Amping — \$299
- J DC200 Solid body guitar — \$499. With Kahler tremolo — \$649
- K XV112E Tube X-Amp with EVM-12L — \$659. X-60 w Celestion — \$419
- L B215M MagnaLab 15" Bass Reflex — \$259. B215E w EVM-15L's — \$379
- M PB150 Bass Head w Compressor, Parametric, & Crossover — \$399
- N V412M Guitar speaker system with 4 G12M-70 Celestion spks — \$399
- O X100B British 100W X-Amp head — \$529. X60B X-Amp head — \$479

Write: CARVIN, Dept MP-59, 1155 Industrial Ave., Escondido, CA 92025



Product Information
TOLL FREE
800-854-2235
Calif.
800-542-6070

1985 CATALOG
\$1 for Bulk Mail \$2 for Rush 1st Class Mail

Name _____
Street _____
City _____ State _____ Zip _____
MP-59

J.R. ROBINSON'S FAST BREAK



"Hmmm... Michael Jackson at noon, Kenny Loggins at two, Streisand at five. Can I make time for Lionel?"

From Rags to Rufus to West Coast Session Riches

By David Levine

They say that life sometimes imitates art. But John Robinson is one artist whose life imitates sport. At the same time he was learning the skills that would ultimately make him one of the busiest drummers in Los Angeles, John was putting in plenty of time on the basketball courts in his hometown of Creston, Iowa. For a while he even seriously considered pursuing a basketball career, and even though he did pick music, there's plenty of dribble drive in his drumming. John's an in-your-face kind of player who'd never take an easy lay-up when he can slam. He's an admitted hot dog who can hit from anywhere on the floor, yet his infec-

tiously pulsating perfectly placed back beat on numerous gold records has proven that he's also a team player who knows when to pass. The Boston-to-L.A. fastbreak he executed probably owes more to those pick-up games at the park than the solitary hours spent in the practice room.

Once the decision to stick to drumming had been made John checked into Boston's Berklee School of Music, where his teachers were Ed Soph, Alan Dawson and Gary Chaffee; his classmates included Steve Smith and Vinnie Colaiuta. After spending four years in school and a few more in the Boston area John joined a top forty band called Shelter. In 1978 the band was booked for a month at The Rare Cherry in Cleveland.

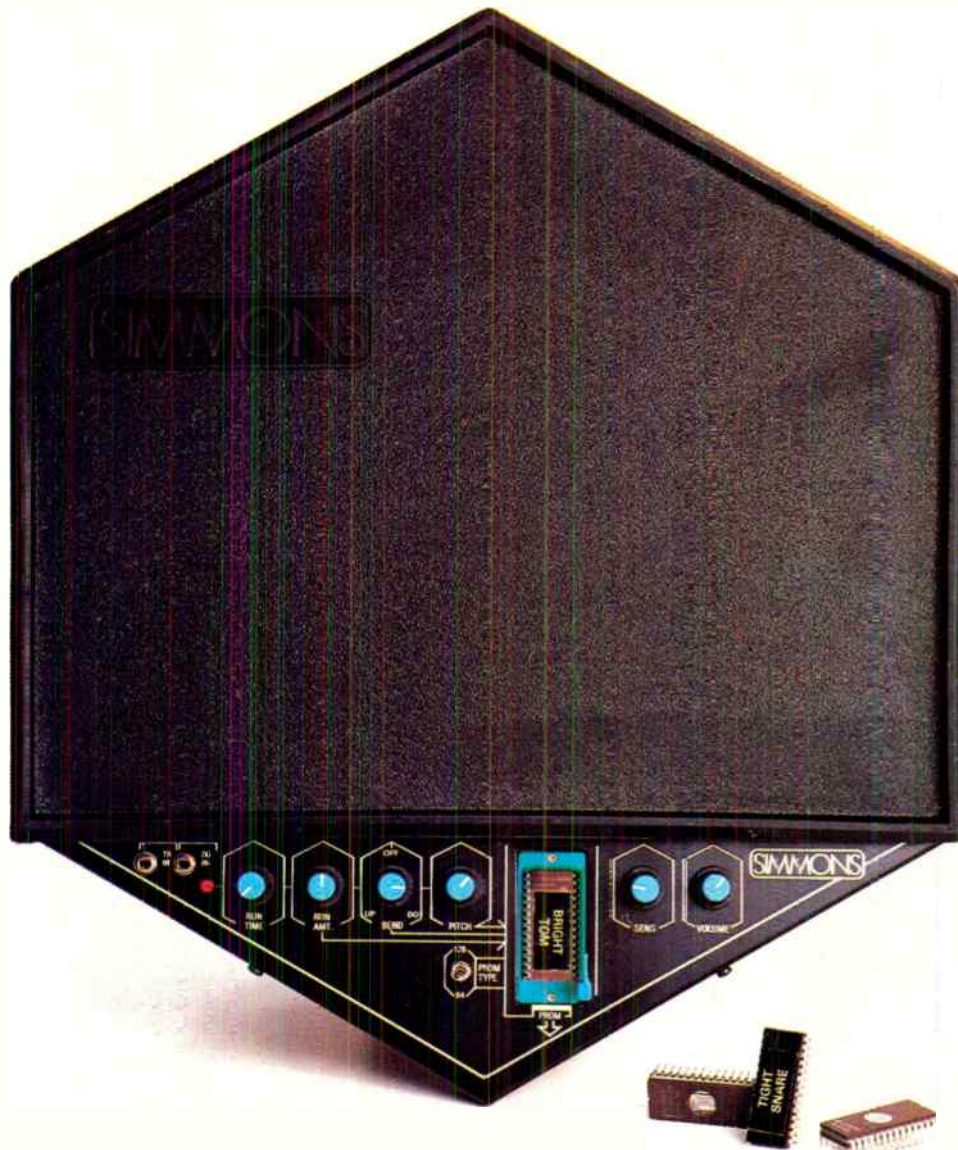
"One night Rufus and Chaka Khan came into the club," recalls John. "I was really excited but I tried to relax, not overplay, be myself. At the end of the second show Hawk (David Wolinski, keyboards) and Bobby Watson (bass) came up and invited me to their soundcheck the next day to audition for the

band. John not only got the gig, but within a month he and his wife had moved from Boston to L.A. where Rufus, Chaka and Quincy Jones were to begin work on *Masterjam*. The break was on.

"I remember I first met John Robinson in 1979 when I was getting ready to produce an album with Rufus and Chaka Khan," says Quincy Jones. "The managers of the act told me that a new drummer had just come into the band but if I was inclined to use someone else it would be okay. Wanting to give a young musician the benefit of the doubt, I asked for a copy of a tape with John's playing on it. My response was that he sounded pretty good—bring him into the studio. To embellish the old statement, 'One look was all it took,' one sound and I was turned around."

"It was Quincy who started calling me JR," John says, also remembering the initial Rufus dates. "Then, one night after we were done recording, Quincy said, 'Hey, JR, do you do sessions?' Without thinking I said, 'Sure!' He hired me to do some overdubs on a couple of tunes for the Michael Jackson record he

SDS1 = 8 Concert toms



Proof of equation

Introducing the SDS 1, the new battery powered digital drum from Simmons. Its sounds are digitally recorded and easily interchangeable, either from the library of sounds available at your Simmons dealer or, more excitingly, from your own personally sampled collection, care of the revolutionary sampling and EPROM blowing device, the SDS EPB.

The SDS 1 is a full sized, hexagonal Simmons pad, complete with new rubber playing surface, and facilitates perfect dynamic control over volume, pitch bend (up or down), attack and brightness. Connections are provided for battery eliminator and external trigger, accepting signals from drum

machines, miked acoustic drums, drum tracks off tape, sequencers etc.

A clever little instrument — but eight concert toms?

The SDS 1 features a unique "run generator" which, when implemented, instructs the instrument to output the selected sound at a lower pitch for each consecutive strike of the drum. The period of time over which this effect is active can be controlled. Therefore, if the SDS 1 is struck eight times with the run time set at four seconds and a concert tom sound sample installed, the SDS 1 = 8 concert toms. Well done Simmons, stay at the top of the class.

SIMMONS

Group Centre Inc.

23917 Craftsman Road, Calabasas, Ca. 91302 Telephone 818-884-2653



was working on and I nailed them. Quincy then asked me if I was busy the following week. That's when we did 'Don't Stop Till You Get Enough,' 'Rock With You' and 'Off The Wall.' From there it just kept on."

The amazing fast break completed, John kept right on runnin' and gunnin'—hitting on shots like "A Penny For Your Thoughts" (Tavares), "Give Me The Night" (George Benson), "Just Once" (James Ingram), "Slow Hand" (The Pointer Sisters), "Never Gonna Let You Go" (Sergio Mendes) and "Spice Of Life" (Manhattan Transfer). In the past few months he's worked on potential hit tracks for Kenny Rogers, Kenny Loggins, Neil Diamond and Barbra

Streisand. It's just as well that this year's Rufus/Chaka Khan tour never materialized: due to his demanding recording schedule John had already turned down offers to go out with Simon & Garfunkel, George Benson, Stanley Clarke/George Duke and Lionel Richie.

In many ways the reasons for JR's success are not dissimilar from those that have enabled other drummers to buy expensive hillside Los Angeles real estate. John has the comfortable time feel of a Jeff Porcaro, the unique sense of style of a Jim Keltner, the impeccable taste of a Harvey Mason and the certified hit mentality and lyrical empathy of a Hal Blaine. Yet, in addition to these attributes, John has a distinctive sound

and a concept of drumming that always understates a self-designed, incredibly funky groove.

"Lionel Richie is usually pretty deliberate," John says. "But, for 'All Night Long' he didn't say anything about drum patterns or grooves. I just came up with those patterns myself after two days of rehearsals. Quincy Jones is another producer who lets me do my own thing. If I get too busy all Quincy will say is, 'JR, you're dancin' too much.' It's always seemed like I've been able to get away with being busier than what you'd think I should be."

In Jermaine Jackson's "Tell Me I'm Not Dreaming" the "mideastern rock" groove was suggested by producer Michael Omartian but the sixteenth-note anticipation of the downbeat is characteristic of John's playing. It's the kind of thing that could easily kill a groove but in this case it fits right in the pocket. As a matter of fact, sometimes John hears drum parts that are so busy that they have to be pieced together track by track; much like a single string player would record an entire four-voice string section. This orchestrated, percussion section approach to laying down a drum track has met with mixed response from JR's contemporaries.

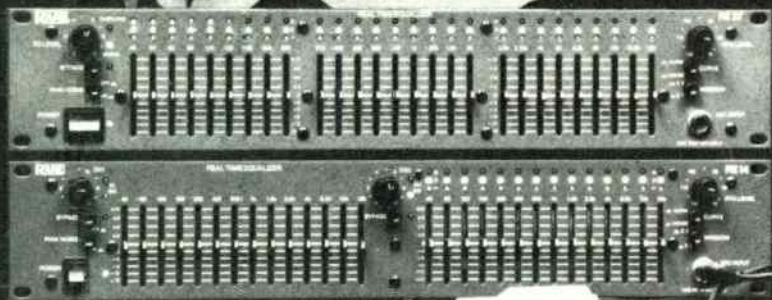
"Sometimes drummers will put me down for cheating. It's not cheating. Just playing bass drum, snare drum and high-hat all the time is bullshit. In the studio you can play it any way you want to play it. You can do whatever you want to do; whatever you can imagine. On 'Ai No Corrida' there were six or seven different drum parts including an intricate cymbal pattern between the ride, two crashes and a swish. On 'Ain't Nobody' (Rufus' 1979 Grammy winner) I recorded the snare and bass drum groove pattern first and then I over-dubbed a drum machine-like high-hat pattern. On one of the new Commodores tunes we used the high-hat from a Roland 808 with acoustic snare and toms added to it. The bottom line is to play the music. That's what matters."

John admits, however, that no matter how busy the part is, no matter how complicated the pattern ends up, it all starts with the simple backbeat/downbeat, snare drum/bass drum, formula. To create what he considers to be his trademark, John uses a 24-inch Yamaha bass drum, coated Ambassadors and a square, wood Promark beater on his Caroline/ASBA pedal along with a custom-made 9-inch deep Yamaha snare with a coated Ambassador on top, which is played dead center; "I don't play rimshots."

The rest of John's equipment includes 12-, 13-, 16- or 12-, 14-, 16-inch standard depth Yamaha toms (also with coated Ambassadors) or three Sim-

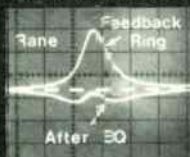
continued on page 92

REALTIME EQUALIZERS: SIMPLY PERFECT SOUND, EVERY TIME



RE 27 1/3-OCTAVE and RE 14 DUAL 2/3-OCTAVE REALTIME EQUALIZERS

We could write pages of claims on how the innovative three-color realtime analyzers built into the RE 27 and RE 14 will enable such a dramatic sonic improvement you'll think you have a whole new sound system. We could expound upon how quick and simple it is to adjust



each slider until all the green LED's are on, yielding ± 1 dB system accuracy that's practically impossible to achieve by ear. We could tell you how much better Rane's State Variable equalizers eliminate feedback without ruining the rest of the sound, and how these Constant-Q filters are more precise and independent, reducing the need to re-adjust adjacent sliders.



But don't take our word...believe your own ears. Test-drive an RE 27 or RE 14 at your nearest Rane dealer. Hear for yourself the kind of eye-opening effect they have on any speaker system. No sticker-shock, though: only \$849 for the RE 27 and \$749 for the RE 14, suggested list price.

Plain equalizers are becoming obsolete. Ask anyone who's used a Realtime Equalizer: they work wonders.



6510 216th SW, Mountlake Terrace, WA 98043 (206) 774-7309

CB 700 Seen More & More in the Eyes of Audiences Everywhere.



See the CB700 Mark Series
Professional outfits at fine
drumshops nationwide.

KAMAN MUSIC DISTRIBUTORS
P.O. Box 507
Bloomfield, CT 06002

Performance: Earl Hamilton / New York Flyers
World Radio History

DEVELOPMENTS

For months, the music instrument community has been rife with rumors about the fate of **Fender Instruments** in the wake of owner CBS's decision to sell the company. The uncertainty (which has recently aided the sale of Fender guitars in the fear they'll be the last made) was finally laid to rest February 1 in Anaheim, California when Fender's president **Bill Schultz** announced to a N.A.M.M. press conference that CBS had agreed to sell the company in a leveraged buy-out to an investor group headed by himself. Although Schultz plans to scale back manpower by more than half, the sale means Fender—with Rhodes and Rogers—will stay in business in America under U.S. management.

Schultz, who came up in the band instrument field and who helped make Yamaha a force in that market in his thirteen years there, had maintained a stormy relationship with his CBS corporate overseers. Having persuaded them to give him the green light on Fender's surprising 1983 move into pro sound equipment and other expansions of the line, Schultz had trouble showing a fast enough profit; he confessed at the conference that he now wished he'd proceeded at a more moderate pace. Last summer, Schultz shocked the industry by resigning his post and going back to band instruments with C.G. Conn, Ltd., but after a short time returned to Fender. Now galvanized by his new acquisition, Schultz plans to maintain all the present Fender products (although he hinted at changes the pro line) and promises an aggressive quality control and product development offensive to restore Fender's dampened spirits.

The increasing miniaturization of high technology has hit rack-mounted power amps with a vengeance, as witnessed by the new **Crown Micro-Tech** series. In a scant 3½ inches of rack space, the Micro-Tech 1000 can dish out a full 400 watts per stereo channel into 4 ohms. The 1000 has a number of other refinements, including a so-called Output Device Emulator Protection system that mimics the operating conditions inside the transformers and compensates proportionately for overload and overheating. That means no not-so-golden silences that are the result of most conventional protections kicking in. Other innovations include the reversible forced air cooling system so you can have front or back exhaust, and their Grounded Bridge output design that includes dual floating power supplies to provide output voltage swings twice as

large as the voltage appearing across the output devices, improving signal quality and reliability. How much reliability? Well, Prince took along twenty-eight Micro-Tech 1000s on his recent tour; the sound company, Showco, declared "It does everything it's supposed to do and then some."

One of the most useful and adaptable products we've seen lately is the new **Audio-Technica AT-RMX64** mixer/4-track cassette recorder. The six-input mixer section boasts two-band parametric eq with shelving or peak dip control, two auxiliary sends and returns with individual volume controls and solo switches to monitor individual inputs on each separate channel. Two mixes, one for mixing and one for recording, can be simultaneously obtained, and the patch bay is especially flexible.

The cassette recorder part records four tracks at once or can overdub; of course there's punch-in/punch-out capability. There are two tape speeds available, 3¾ips with four tracks and 1¾ips in standard cassette ¼-track—a pitch control is included. Noise reduction is also switchable from Dolby B to C to none at all. Listing for \$1500, the AT-RMX64 can be used for mixing and reinforcing live gigs; home multi-tracking, and virtually everything in between.

It's becoming clearer that the availability of computer music hardware and software is outstripping many musicians' capacity to understand and make good use of it. Accordingly, **Roland**, one of the earliest major manufacturers into the field, is undertaking an impressive educational program, the multi-city Roland Electronic Music Seminars. The eight-hour seminar will feature artists like Grammy-winning Michael Boddicker, Suzanne Ciani and Gary Wright. Roland has also prepared a humongous textbook/notebook to take away with you in case you don't remember it all—the information is not specific to Roland products. The cost of the seminar is \$125, and the nationwide tour begins March 2nd (see dates below). For registration and information call 800-352-7930.

March 2, Los Angeles Airport Hilton; **March 6**, Washington, J.W. Marriott; **March 9**, New York, Sheraton Centre; **March 12**, Philadelphia Center Hotel; **March 14**, Boston, Sheraton Tara Braintree; **March 19**, San Francisco Airport Hilton; **March 23**, Dallas Marriott; **March 26**, St. Louis, Radisson St. Louis Hotel; **March 28**, Kansas City, Radisson Hotel Muehlebach; **March 31**, Denver, Clarion Hotel; **April 13**, Chicago, Hyatt Regency Woodfield; **April 16**, Minneapolis, Radisson Hotel South.

NOTHING SHOULD STAND IN THE WAY OF INSPIRATION.

Inspiration. It's the source of all great music. There's nothing quite like that moment when a creative idea takes shape in your mind. But there's no predicting when it will happen. In the middle of the night, when your thoughts are somewhere else... inspiration often comes when you least expect it. And when you're miles away from a studio or rehearsal space.

TASCAM understands how important those flashes of inspiration are. That's why we designed the Model 225 Syncaset. Musicians think of it as the home cassette deck that was made just for them. For playback of standard audio cassettes, its performance rivals quality hi-fi equipment. But each of its two channels can also be recorded as an independent audio track. The TASCAM Model 225 is the only stereo cassette machine that lets you overdub parts, ping-pong tracks, even do accurate, effortless punch-ins with a single button (or the optional footswitch). You can combine instruments, vocals, pre-recorded materials... everything you need to get your ideas down in a professional-quality demo that can be played back on any cassette player.

The TASCAM Model 225 Syncaset: The shortest possible route between your imagination and the realization of your musical ideas. Visit your TASCAM dealer and find out how you can make the most of inspiration. Or write directly to TASCAM for details (and your free copy of "Are You Ready For Multitrack") at 7733 Telegraph Road, Montebello, CA 90640.



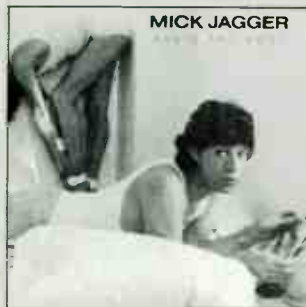
THE TASCAM 225 SYNCASET

TASCAM THE SCIENCE OF BRINGING ART TO LIFE



RECORD REVIEWS

Involvement? Yes.
Up-to-date? Sure.
Sincere? Yup.
Melodic? Well...
Focused? Er...



MICK JAGGER

She's The Boss
(Columbia)

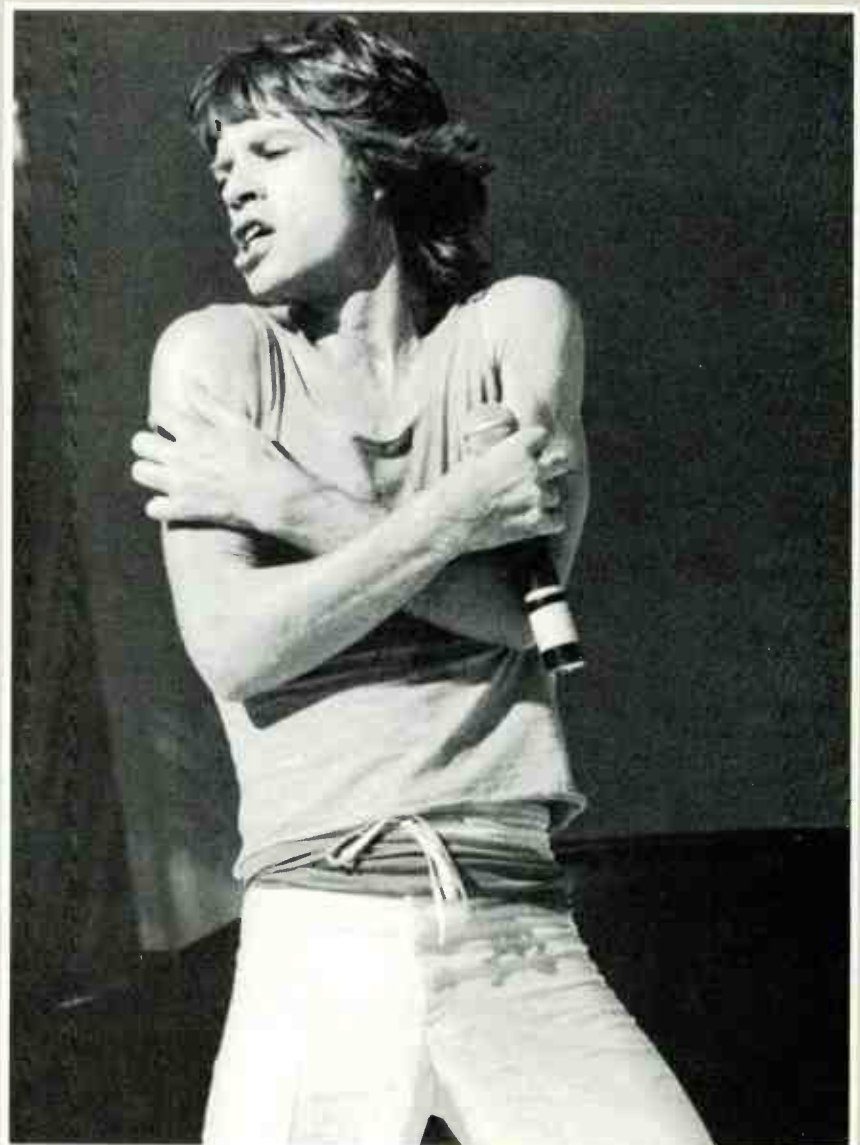
It's hard to imagine a record which better highlights the singular contributions of one Rolling Stone—too bad it's Keith Richards. Without his alter ego's crunching chord patterns, Berryish rhythmic swing and in-your-face four bar hooks, Mick Jagger's *She's The Boss* remains a blues-rock LP, but one whose overall conception often seems as unfocused as the shot of middle-aged Mick on the album's cover.

The problem is not one of commitment: though Jagger's voice does occasionally sound reedy and less suited to urban funk riffs than, say, Peter Wolf's on *Lights Out*, Jagger recoups with a grab bag full of vocal tricks and subtle inflections: on the otherwise forgettable "Turn The Girl Loose," for instance, he prances from a falsetto to a guttural blues croak to a swaggering street rap. Indeed, Mick sounds far more involved

with his material here than on any Stones album since *Some Girls*, though its themes, typically devoted to his foibles with women, are hardly more profound.

Nor does Jagger sound dated; with inherent shrewdness he's divided production chores between reigning groovemeister Nile Rodgers and funk-tech architect Bill Laswell. Both have created flashy, state-of-the-art artifices which either show off their own strengths (Rodgers' lean, silky grooves) or that of hot shot sessioneers like Herbie Hancock, Sly and Robbie, and particularly Jeff Beck, whose acoustic solo on "Just Another Night" and biting electric fills on the title track and "Lucky In Love" pretty much steal away the show.

No way should Jagger have to match these guys chop for chop, and yet, lacking songs with any real melodic fiber and/or provocative lyricism (cf. "Memo From Turner," the masterpiece from his quasi-solo effort *Performance*), Jagger has little choice but to try. High points include the title track, which plays off Mick's stud persona with some refreshing humor, and "Running Out Of Luck," a Roxyish vamp with a nice shuffling vocal and a bluesy harmonica solo. The low point is easily Mick's nasal ballad "Hard Women," awash with enough strings to gag Mantovani. Finally, give *She's The Boss* an extra point for sincerity of purpose—despite the title, Jerry Hall doesn't play keyboards. — **Mark Rowland**



LARRY HULSTRETA



JULIUS ARTHUR HEMPHILL & THE JAH BAND

Georgia Blue
(Minor Music)

They say the river banks used to flood this time of year, making fertile the alluvial shore. No more. Been dammed upstream or so I hear, now the waters only come when they let go the sluice. Does any memory linger, of a time before digital bits, production trips, drum machines and man-made streams? Lost tribes of Israel, Dogon cliff dwellers, Viking explorers, nowhere left to sail... but I'll go backwards please Mr. Postman, tell Madonna the news, to that deep blue backwoods pool the river first knew when life began.

Tall, swaggering and bemused, with the wry humor of a marked card in a stacked deck, saxophonist Julius Arthur Hemphill had left his scent on the trail with the grandly raved (and lightly paid) World Saxophone Quartet. Yet while his fellow outlaws succeeded in their own group forays Hemphill's ensembles were oftimes group gropes. Feeling around for the right chemistry and personnel, vigor supplanted elegant aqua-tinted dynamics; a frenetic uneasiness marked his own undeniably powerful, original alto flights as if, spotting a fine espresso-tinted filly in Sweetwaters, the mac man decided to forego foreplay and throw down right there in the hat check room without even removing her mink. No sixty-minute man he.

Ah, but here Hemphill has wrangled the diamond-hard discipline, calculated restraint and teasing tenderness to saddle his all-Texas virtuosity and probing, inquisitive writing.

Georgia Blue is "the boldest, most cinematic chiaroscuro of jazz, blues, electronics and the third world since Miles first ran the voodoo down" (Chip Stern, *Musician*). But Hemphill adds a genuine funk/bebop feeling without aligning himself to any stylistic genre Buoyed by the power of his Teutonic Famous Flames (drummer Alex Cline, brother Niels Cline on guitar and bass guitarist Stuart Lebig) and ex-Hendrix/*Bitches Brew* collaborator Jumma San-

tos on congas and percussion, Hemphill reprises requested riffs ("The Hard Blues" and "Dogon A.D."), but where once sons of slaves and hunters roamed, now their descendants lurk amidst neon glitter and fusion shopping malls.

Like a good counterpuncher, Hemphill steps inside time and harmony with inverse syncopations and tongue-twisting polytonalities, mocking his own designs, licking his weight in saliva, launching Cat Anderson dog-whistle cries at the moon, bellowing into bottom land and marsh with Rollinsesque fervor. Alex Cline's handling of "Dogon"'s treacherous 11/16 funk is a revelation (probably the first rhythm section ever to play it right, and with such greasy swing), the rhythms circling and dancing around each other like a couple of wary yard dogs on their good foot, while Bobby "Blue" Bland manicures his nails on "The Hard Blues" watchin' Charlie Parker and Jimmy Reed lap up the dregs of busted gin bottles offa the roadhouse floor.

Off the dance floor and into the salon, the title tune is a velvety, boppish ballad, a song-without-words—adult contemporary in some better world—yet never condescending or bathetic. "Testament #5" is a darker, more apocalyptic study of the yearnings and gnawings of the humanistic soul, portrayed first as crisis, then acceptance, but with the bittersweet grace.

Georgia Blue is the real deal, a syncretistic breakthrough—no double-crossover this. Yahweh to go guys. JAH is good. (New Music Distribution Service, 500 Broadway, New York City, NY 10012.) — **Chip Stern**



JOAN ARMATRADING

Secret Secrets
(A&M)

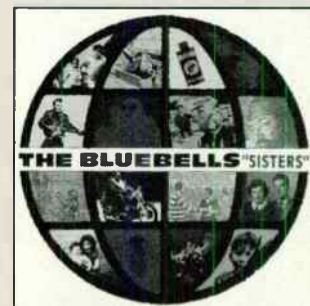
On her past few albums (*Me Myself I*, *Walk Under Ladders*), Joan Armatrading made tentative steps toward the pop radio mainstream. *Secret Secrets* completes this potentially disastrous journey with largely successful results. The synthesizer textures are as modern as the

latest New Order 12-inch, but with an emotional immediacy true to Armatrading's singer/songwriter roots.

The balance is at the heart of *Secret Secrets*. "I've had enough indifference!" Armatrading cries through a wall of synths in "Thinking Man"; even on these modern-sounding tracks, the arrangements revolve around her acoustic guitar. From the almost punky urgency of the title track to the smooth soul of "One Night," Armatrading and producer Mike Howlett use electronics as a fertile context for her tight, traditional songwriting.

The material justifies most qualms about Armatrading's embracing the new technology. Exhilarating music even offsets an occasional lapse into lyrical cliché. The most fully realized track, however, is "Love By You," in which Armatrading is accompanied only by Joe Jackson's soft piano. Lines like "Who on earth ever held me like you/ I'd like to see someone try" lend a simultaneously jarring and enchanting ambiguity to a superficially straightforward declaration of love.

A sellout? Hardly. *Secret Secrets* proves Armatrading can have it both ways. Now let's see if anyone buys it. — **Jimmy Guterman**



THE BLUEBELLS

Sisters
(Sire)

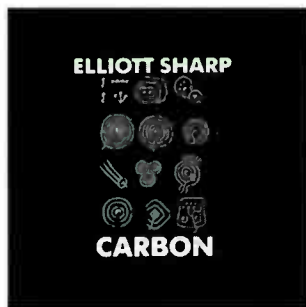
Scotland's Bluebells are adorable teddy bears with a winning quality missing from most British pop: naturalness. Where big brothers Elvis Costello and Difford & Tielbrook self-consciously wear influences like a heavy overcoat, Robert Hodgens and crew bound through their music with the fervor of young colts. They've certainly got a sense of history, but it's irrelevant that "Cath" echoes "Maggie May," or "Will She Always Be Waiting" suggests Chad & Jeremy. This kind of spirit could make the want ads sound vital.

On paper, *Sisters* might seem to be a rudderless craft. Although the pleasingly callow vocals of Hodgens and Kenneth McCluskey recall such harmony masters as the Hollies and Bee

Gees, the band doesn't have a sound per se. In the hands of producers Colin Fairley and Bob Andrews, the quintet ranges from the sunny urban cowboy strains of "Everybody's Somebody's Fool" (not the Connie Francis classic) to the anthemic roar of "South Atlantic Way." That leaves a lot of space—and no focus—in between.

The Bluebells don't care. After all, worrying about stylistic cohesion is what turned their elders into stiff. Instead, these bonny boys get straight to the guts of the surprisingly articulate material, skipping artsy oblique lyrics and pretentious arrangements. "South Atlantic Way" meets the militarist mentality head-on: "I was a raw recruit full of hope...When they said you're a hired killer now/ I thought my God, my God." On a more pleasant note, the confessional "Young At Heart" talks about learning to love your parents. It's enough to make a person blush!

The Bluebells are at that magic point where innocence and intelligence fuse. Whether they grow up and lose their glow, or find a way to stay forever young, *Sisters* is an album to cherish. — **Jon Young**



ELLIOTT SHARP

Carbon
(Zoar)

**BENJAMIN LEW &
STEVEN BROWN**

Twelfth Day: Speech, Adornment, Love
(Original Music)

I get suspicious when artists go primitive—it always seems like slumming, or vacuousness. But borrowing, that's another matter; if the works aren't mimicry, then it's fine by me.

Elliot Sharp, a composer from New York's gutted Lower East Side, borrows. Not that it's possible to nail down any of his sources: as far as I know there isn't a specific tribe, or part of the delta, or whatever, where Sharp lifts the musical nuts and bolts of his compositions. What he's taken is much less tangible: Using tangles of saxophones, raw, overdriven guitars, and dense percussion overlays, he hints at the ritualistic power behind his primitive music.

There's an air of function to his compositions, as if they're more than just a backdrop to buying Wheaties, dancing, or driving around town.

"Geometry" opens *Carbon*, Sharp's newest record, with a clanging, industrial sounding guitar figure, soon joined by low-pitched drums repeating a complex, danceable rhythmic pattern. Sharp tunes his guitar to different mathematical formulas, and his solos, which can clank like radiators clubbed by pissed-off plumbers, have the randomness of a machine gone nuts. Sharp also plays saxophone, and on "Iso—," overdubbed saxophones stutter a short unaccompanied lick, then get bounced around by a drumchoir. The saxophones step into gutbucket World Saxophone Quartet riffing; pushed along by repeated melodies and spiraling saxophone lines, the piece metamorphoses into a jubilant stomp.

Where Sharp's compositions have a bombed-out, urban urgency, the tunes on Benjamin Lew and Steven Brown's *Twelfth Day: Speech, Adornment, Love* sound surreally pastoral. They borrow too, a bit more literally than Sharp, but the borrowings—from Arab Africa, mostly—are sublimated to the composers' intentions. Lew is a Belgian filmmaker, and he composes mood pieces, each emotionally discrete, that could easily be part of a movie soundtrack. Synthesizers softly wash over radio broadcasts on one track, and on another, long, writhing lute lines top repeated, sparse percussion. When their synthesizers approximate primitive instruments, Lew and Brown become artists subtly manipulating everyday material.

(Both records available from New Music Distribution Service, 500 Broadway, New York City, NY 10012) — **Peter Watrous**



**GEORGE RUSSELL
ORCHESTRA**

The African Game
(Manhattan)

The reissue of *Ezz-thetics* last year marked the first time in years George Russell's name had appeared on an American

new release; he'd become one of jazz's forgotten men. Which is one reason why *The African Game* seems so revelatory, for nobody in jazz today writes with Russell's scope, feel for ensemble structure, or intellectual reach. Nobody in jazz writes like this, period.

To begin with, there's *The African Game's* sheer enormity. This isn't a series of sketches knitted into a "suite," but a large scale, unified structure boasting an almost narrative cohesiveness. The piece is obviously linked to the music of Africa, but it isn't particularly folkloric; instead, Russell has absorbed African approaches to rhythm and melody into his own musical vocabulary, developing them on a quasi-symphonic scale. It's a gamble, but one that pays off handsomely, especially when Russell plays an Olu Bata (an African percussion battery) off against his other time-keepers to create a densely layered carpet of rhythm whose development echoes his melodic themes. Masterpiece may be too modest an accolade.

Russell's ensemble of mostly unknowns handles his score with deft precision, warmly filling out the thick, lush harmonies and easily managing the shifts in dynamics and tempo. There isn't much room for great solo spots here, though tenor saxophonist George Garzone does pull off an impressively articulate bit of George Adams-style screaming. But such moments pale in comparison to the work's finale, in which overlapping themes and what sounds like massive collective improvisation coalesce with a roar, as if the entire ensemble had hit upon the answer with a shout of Eureka! It's hard not to share their sense of triumph. — **J.D. Considine**



ALISON MOYET

Alf
(Columbia)

It's not terribly surprising that Alison Moyet's first solo record sounds like a modern pop evocation of 60s soul—after all, that's what everyone else in England is doing. What's surprising is that it works. Moyet, best known for

AN INDISPENSABLE GUIDE TO THE MUSIC INDUSTRY
 For Publishers, Writers, Record Companies, Producers, Artists, Agents, and Lawyers

THIS BUSINESS OF MUSIC

Fifth Edition Revised and Enlarged
 by Sidney Shemel and M. William Krasilovsky

Praise for previous editions . . .

"The best guide I know of to establishing a career in the music industry is . . .

This Business of Music."—Lionel Richie

" . . . a mandatory tool for most everyone active in the profession today."—Billboard

" . . . the book is both a classic and basic text, one which should be mandatory reading . . ."—Performance

The most complete and authoritative guide to the myriad details in the field of the business side of music, **This Business of Music** is already a well respected and classic text on its subject. In the revised and enlarged fifth edition, authors Shemel and Krasilovsky have included all of the changes that have taken place within the music industry since the publication of the last edition in 1979. Both legal and commercial aspects of the industry are covered in minute detail. And most importantly, all of the ramifications of the 1976 copyright changes and the emergence of video on the music scene are discussed here, completely and with candor. You'll also find an entirely new chapter on musician rights and contract procedures for music videos, along with chapters on laws, regulations, forms, licenses and contracts.

640 pp. 6 x 9 1/4. Appendices. Index. 8230-7754-3. \$18.95

Mail your order today for 15 day examination!

Clip and mail this coupon now, and you'll receive **THIS BUSINESS OF MUSIC** (Fifth Edition) within three weeks. Examine it at your leisure and, if you're not completely satisfied, return it to us within 15 days for credit or refund.



BILLBOARD BOOKS

P.O. Box 2013, Lakewood, N.J. 08701

Please send _____ copy/copies of **This Business of Music, Fifth Edition** (8230-7754-3) at \$18.95 per copy. Remember to add \$2.00 postage and handling to all orders along with applicable sales tax in the states of OH, TN, MA, CA, NJ, NY, and VA.

Bill me.

Enclosed is a check or money order in the amount of \$ _____

Charge my credit card. Expires _____

Card No. _____

American Express MasterCard VISA

Signature _____

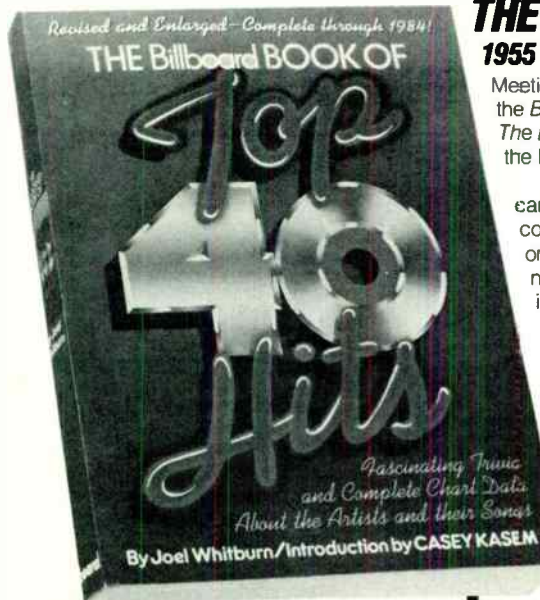
Name _____

Address _____

City/State/Zip _____

Note: All orders subject to credit approval. Prices may vary outside the United States. Billboard Books can be purchased through your local bookstore. DROF 0652

CELEBRATE ROCK 'N' ROLL'S 30TH ANNIVERSARY
 COMPLETE CHART DATA AND FASCINATING TRIVIA ABOUT THE ARTISTS AND THEIR SONGS!



THE BILLBOARD BOOK OF THE TOP 40 HITS

1955 to Present Revised Edition by Joel Whitburn, Introduction by Casey Kasem

Meeting the demands of thousands of music enthusiasts the world over, the only official guide to the *Billboard* Charts returns to you in an updated version. Now more comprehensive than ever, *The Billboard Book of Top 40 Hits* provides definitive listings of all records to make the Top 40 of the Hot 100 Charts in America—from Rock 'n' Roll's beginning in 1955 to December of 1984.

This comprehensive guide will allow you to look up any recording artist or song title that you can think of and will help you find all the Top 40 hits of an artist's career. You'll also possess complete information on each song to make the Top 40, including the date of the song's debut on the charts; the length of its stay; the highest position it achieved; the label and record number; various versions of the same song; and everything else you would want to know—all in a matter of seconds! And it contains 285 all-new rare photographs of the stars!

More than just a collection of lists, *The Billboard Book of Top 40 Hits* is filled with exclusive and factual information about the artists and their songs; much of which will surprise even the most devoted of fans. It's an incredible history of America's musical passions and has become the bible for every music enthusiast!

528 pp. 7 x 9 1/4. 285 B&W illus. 8230-7518-4. \$14.95

TEAR OFF AND MAIL THIS COUPON TODAY!

BILLBOARD BOOKS P.O. Box 2013, Lakewood, N.J. 08701

You'll receive **THE BILLBOARD BOOK OF TOP 40 HITS** within three weeks—yours to examine for 15 days. If you choose to return the book, we will issue a credit or refund.

Please send _____ copy/copies of *Billboard Book of Top 40 Hits* (8230-7518-4) at \$14.95 per copy

Please remember to add \$2.00 postage and handling and applicable sales tax in the states of OH, TN, MA, CA, NJ, NY, and VA.

Bill me.

Enclosed is a check or money order in the amount of \$ _____

Charge my credit card. Expires _____

Card No. _____

American Express MasterCard VISA

Signature _____

Name _____

Address _____

City/State/Zip _____

Note: All orders subject to credit approval. Prices may vary outside the United States. Billboard Books can be purchased through your local bookstore.

DROF 0651

The Ultimate Book Tracing America's Musical Passions Has Been Totally Revised and Updated with Information Complete Through December, 1984!

©1984 STEINBERGER SOUND



Pat. No. 4,192,213
INTL. PATS. PEND.

Evolution.

It's not an easy thing
for those who live in the past
to accept. For the rest,
The Steinberger Guitar.

STEINBERGER

475 OAKLAND AVE. • STATEN ISLAND, NY • 10310
(718) 447-7500 FREE BROCHURE



OUT OF THE BLUE

ON ROUNDER/VARRICK RECORDS

What's new in the world of rhythm and blues? Rounder's *Out of the Blue* sampler presents 14 prime selections by today's most vital and creative blues-inspired artists, including Roomful of Blues, Solomon Burke, Johnny Copeland, Buckwheat Zydeco and Marcia Ball. To obtain your copy of this strikingly-packaged album and a Rounder/Varrick catalog, send just \$3.98 to:

Roundup Records
P.O. Box 154, Dept. OB3
North Cambridge, MA 02140

I enclose \$3.98. Please send me, postpaid, an *Out of the Blue* LP or cassette and a catalog. (Allow 4 weeks for delivery.)

Name _____

Address _____

City _____

State _____ Zip _____

fronting Vince Clark's spare, snakelike synthesizer configurations in Yazoo, here collaborates with the production team of Tony Swain and Steve Jolley, best known for *their* work with Spandau Ballet and Bananarama. The result is considerably more empathetic with her talents: Swain-Jolley's textures are warm and expansive, if occasionally rococo (a la Spandau) but the result is a rich, plush backdrop for Alison's earthy, frankly sensuous contralto.

Moyet's take on romance, evidently the *raison d'être* of all French singers, is also rooted in the soul tradition, which is to say at once terminally despondent and fiercely resilient. But she never exploits her powerful timbre or range unduly. A lover's lament like "Invisible" (written for her by Lamont Dozier) could easily be pumped into Vegasy bombast by a less discerning or disciplined singer; instead Moyet's constraint turns it into a ballad of heartbreaking poignance. "Love Resurrection" and "Honey For The Bees" are more up-tempo, a pair of sexual come-ons which build slowly and steadily before climaxing with rollicking vocal choruses, all the while infused with Moyet's underlying sense of romantic desperation.

Word has it Columbia is literally banking on Moyet's talent by investing large sums of moola into her career; this record is an impressive first dividend. —
Mark Rowland



RUN-DMC.

King Of Rock
(Profile)

A reporter once jokingly asked Muhammad Ali if his retirement would spell the end of boxing. Instead of turning the question into grist for his own humor mill, the original rapper seriously predicted that the sweet science would outlast its competition. "All boxing needs," Ali pointed out, "is two guys in an alley."

Rap will probably be here for a long time too, for exactly the same reason. When punkers tried to snatch rock back from middle-American complacency and return it to amateurs, they failed because the music still needed instru-

ments and sound systems. All rap requires is two guys in an alley.

But mastery breeds the desire for sophistication, and today's most popular rappers, like Whodini, Fat Boys and Run-D.M.C. are forced by their own success (and the album format) to come up with something other than mowin'-down-the-sucker-MCs-at-80-beats-per-minute. For Whodini it's slicker, comparatively ornate arrangements; for Fat Boys it's novelty tunes. Run-D.M.C. are the hardest-rocking of rappers because they recognize that AC/DC ain't nothin' but a throwdown.

The upshot is the preservation of rap's rawest elements. When the duo traded in stock synth fills for the screaming guitar of Eddie Martinez on last year's "Rock Box," they had the first rap 'n' roll record, one that celebrated the toaster tradition while breaking into the domain of heavy metal rockers. But "King Of Rock" is handicapped by Run-D.M.C.'s ability to codify serendipity: the rap's originality is undermined by the rhythmic familiarity of "You Talk Too Much" and "It's Not Funny," which owe much to earlier tunes "It's Like That" and "Thirty Days." An ambitious collaboration with Yellowman on "Roots, Rap, Reggae" falls flat because the separately recorded raps offer no interplay. And in these post-"Rockit" days the group's instrumental "Krush-Groove" signature sounds just plain rinky-dink.

All is forgiven though, since "Can You Rock It Like This" and the title track continue to dig the vein struck with "Rock Box," while the opening "Rock The House" is an anthemic call-to-arms on the order of Queen's "We Will Rock You." Run-D.M.C. may not play with the metal-heads in the suburbs, but they should. After all, they put the music where it belongs—back in the alley. —

Fred Goodman



JESSE JOHNSON

Jesse Johnson
(A&M)

When a guitarist makes his reputation in Minneapolis, proceeds to write the hottest tune on the most recent Time

LP ("Jungle Love"), plays his ass off on Sheila E.'s *The Glamorous Life*, and every instrument on his solo debut, you half-expect the result to sound like Prince. In that respect, Jesse Johnson does not disappoint. The best songs here, like "She Won't Let You Go" and "Just Too Much," meld chicken-scratch funk guitar, shimmying syn-drum dance beats and deftly percussive keyboard fills into a sound of decidedly purple patina. But Jesse, who also wrote the best tune on Janet Jackson's last record, sounds like he's lately been spending more time in L.A.; his airbrushed tenor glides over the music in a manner more suggestive of Ray Parker Jr. than Prince, and his lyrics are more parts love than lust. Johnson shows enough of a knack for catchy dance signatures to make you look forward to future efforts, but for all its craft this one never quite catches fire. Next time let's go crazy? — **Mark Rowland**

HANK WILLIAMS

Rare Takes And Radio Cuts

GEORGE JONES

George Jones Salutes Hank Williams
(Mercury)

HANK WILLIAMS

Rare Takes And Radio Cuts
(Polydor)

In a peak performance George Jones is not only country's ultimate stylist, but also one of modern music's truly great vocalists. His reputation rests on both incredible techniques and eerie, intense emotionalism. He's a country correspondent from the Twilight Zone; perhaps no singer since Billie Holiday has so chillingly conveyed the lower depths of gloom, despair and torment.

The album at hand, however, finds Jones in an early stage of derivative development. Just as Ray Charles' early efforts were studious copies of Nat "King" Cole, here Jones is simply imitating Hank Williams. There are none of the whoops and hollers, sudden falsettos, throaty growls, or suspenseful phrasings which have since become Jones' trademarks. While "Howlin' At The Moon" and "Honky Tonkin" hint at greatness to come, most of the set is flat

SO TRANQUILIZIN'
Cosmetic
WITH
Jamaaladeen TACUMA

Gramavision
RECORDS, TAPES AND C.D.s

For Catalog write: 260 West Broadway, New York, N.Y. 10013
Distributed by PolyGram, U.S.A.

Masters at Work

- No minimum runs
- Custom pricing
- Lowest prices

- Extensive Quality Control
- From any master
- Fast turn around*

Give your demo the best shot. Resolution duplicates cassettes for some of the most demanding producers and labels in the country. All in real-time; all on time. Phone now toll free 1-800-862-8900 and ask about our special test cassette offer and free catalogue.

All Work 100% Guaranteed
*24 hour service available

RESOLUTION
VIDEO AUDIO AND FILM PRODUCTION

and stiff, with equally mechanical accompaniment. (Elvis Costello's gushing liner notes are misplaced here, though an apt tribute to Jones' music in general.) To hear Jones at full strength, check out such recent hits as "Still Doin' Time," "If Drinkin' Don't Kill Me" and "Yesterday's Wine" (Epic), or Rounder's haunting re-issue compilation, "Heartaches And Hangovers."

The Hank Williams set is far more enjoyable. The rare takes are alternate versions of hits such as "Honky Tonkin'," "Honky Tonk Blues" and "My Son Calls Another Man Daddy." MGM's original decision to not release them was valid, due to vocal flaws, but Williams' performance is consistently soulful. In addition to Don Helms' brilliant steel guitar work there are some interesting instrumental experiments: a western swing piano solo on "I'd Still Want You," and a jug-band-style string-bass break on "Honky Tonk Blues." Merle Haggard is the only current country star whose band stretches out comparably.

The radio cuts are even livelier, particularly a forceful "Mind Your Own Business" and a poignant reading of "Lovesick Blues." Williams' solo treatment of "The Little Paper Boy" recalls Woody Guthrie's "Dust Bowl Ballads." The broadcasts also feature some charming informal patter, as when Will-

iams agrees to play a request "if my tonsils don't backfire." Though nothing here equals such chilling classics as "Ramblin' Man" or "I'm So Lonesome I Could Cry," this worthwhile set's appeal is not limited to serious collectors.

— Ben Sandmel



VARIOUS ARTISTS

*Conjure: Music For The Texts
Of Ishmael Reed*
(American Clavé Records)

Jazz is not a producer's idiom; the few exceptions bring their own compositions or concept to a session of personally selected players. Kip Hanrahan is such a producer, and although you have to look hard to find his name on *Conjure*, it is

very much his album.

Hanrahan's previous *Coup De Tete* and *Desire Develops An Edge* LPs brought together a wide range of players from Jack Bruce to Chico Freeman to Daniel Ponce, and managed to incorporate jazz, Latin and experimental styles into a seamless amalgam. On *Conjure: Music For The Texts Of Ishmael Reed*, Hanrahan has again handed over most of the compositional reins to players like Taj Mahal, Allen Toussaint, David Murray, Billy Hart and Steve Swallow. (Also contributing tracks are Lester Bowie, Carmen Moore and Carla Bley; additional performers include Jamaaladeen Tacuma, Jean-Paul Bourelly, Elysee Pyronneau, Milton Cardona, Andy Gonzalez and Arto Lindsay.) As with Hanrahan's previous albums, the diverse selection guarantees both a high caliber of musicianship and a group sound like no other.

The selection of Mahal as vocalist/guitarist sets the tone for the album, and the choice is perfect. His rich, muddy voice suits the black Southern inflection of Reed's words so well that on the two tracks where the author recites his own work, he sounds comparatively stiff. Similarly, the choice of New Orleans' Toussaint as session pianist imbues the music with the decidedly Southern roll of Crescent City funk. Equally natural is



CELESTION SIDEWINDER: QUITE POSSIBLY THE MOST AMBITIOUS GUITAR SPEAKER EVER DESIGNED.

The new Celestion Sidewinder is the only guitar speaker to offer modern players unmatched tonal versatility, exceptional loudness, a fast transient response and superior accuracy in one multi-purpose design. The Sidewinder's new edge-wound design with a 2" copper-coated aluminum voice coil produces a limitless assortment of guitar timbres from super clean and brilliant to lush, musical harmonic distortion.

Extraordinarily sensitive, the Sidewinder is the loudest (103 dB 1 watt 1 meter) and most accurate speaker of its kind. Of course the Sidewinder offers so much it may not be for everybody, but you owe it to yourself to audition the Sidewinder against conventional speaker designs.

celestion 

Celestion Industries, Inc.

Kuniholm Drive, Box 521, Holliston MA 01746
(617) 429-6706

SING with Body Power

ISBN 0-939-458-00-4

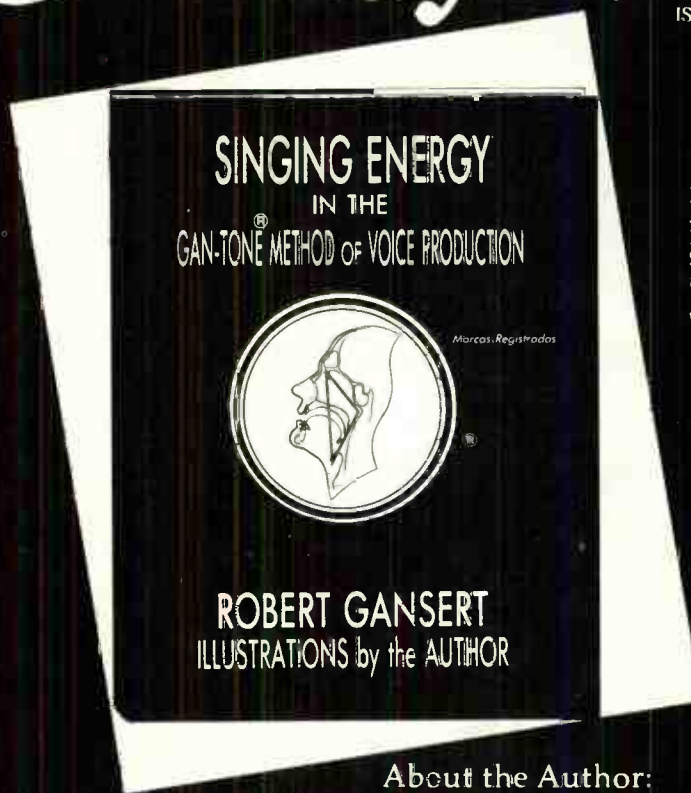
Vocalists suffering from fatigue, hoarseness, and the inability to realize their full range, power, and timbre will discover a new dimension in their vocal abilities by utilizing the Gan-Tone Method.

The Gan-Tone Method described in this book revolutionizes the traditional beliefs for producing the singing voice by revealing the natural laws that unify the body for the ultimate in singing energy through total body power!

The Gan-Tone Method will enable any sincere seeker to develop a beautiful and powerful singing voice, either for Rock or Opera, and will enable the professional singer—popular or classical—to retain the voice for many years.

In *Singing Energy*, Robert Gansert rejects traditional beliefs and establishes new reference points to enable the vocalist to understand and make use of the entire body in the production of the singing voice, resulting in previously unknown depth, power and quality.

Singing Energy is required reading for anyone who wishes to become aware of a new dimension in energizing the singing voice!




Illustrated
324 pages.
Hard Cover.
\$37.50
8½"X11½"

WORLDWIDE
SALES



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

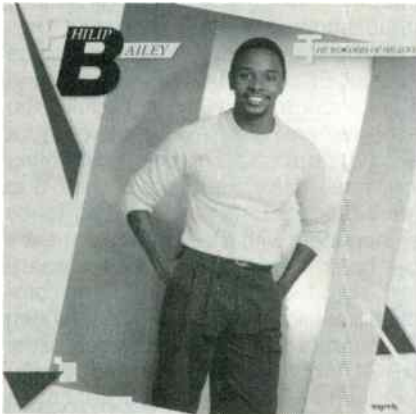
©1985 GAN-TONE PRODUCTIONS
GAN-TONE IS A REGISTERED TRADEMARK OF GAN-TONE PRODUCTIONS

MAIL ORDER FORM		4-85
Please send me _____ copies of <i>SINGING ENERGY</i> in the <i>Gan-Tone Method of Voice Production</i> @ \$37.50 each, which includes postage, handling and sales tax. (Outside U.S.A., \$38.50.) Includes a money-back guarantee.		
NAME _____		
ADDRESS _____		
CITY _____		STATE _____ ZIP _____
Send to: GAN-TONE PRODUCTIONS, Carnegie Hall, Studio 1105, 881 7th Avenue, New York City, NY 10019. (Allow 3 to 5 weeks for delivery.)		
GAN-TONE PUBLISHING CO.		

LARYNGEAL-PELVIC • FUSION • AWARENESS

ROCK

S·H·O·R·T T·A·K·E·S



Philip Bailey — *The Wonders Of His Love* (Myrrh). If, like many rock fans, you think an album of Jesus songs is likely to be about as exciting as a lemonade toast, think again. True, the words may not be your cup of spiritual beliefs, but the melodies provide Bailey with more than enough material to exercise his inspired falsetto. And when those funkier for Christ behind him include George Duke, Paul Jackson, Paulinho DaCosta, James Jamerson, Jr. and a handful of Bailey's EW&F buddies, how can the results be anything but heavenly?

John Hiatt — *Warming Up To The Ice Age* (Geffen). Hiatt has honed his writing style to the point where it almost doesn't matter that he can't sing; the conversational contours of these songs fit his snarling and moaning to a T. Better still, Hiatt has assembled a band capable of matching his vocal viciousness with musical muscle that enforces the melody, whether working in a pub-rock country vein or in Hiatt's new-found favorite, funky metal. No hits, of course, but plenty of potential.

George Thorogood & the Destroyers — *Maverick* (EMI-America). You'd think the title refers to Thorogood's much-vaunted independence—and you'd be wrong, because what it really means is that Thorogood has covered the theme from the old James Garner TV series. Sounds ludicrous, but that's in keeping with the rest of the album. After all, what would you expect from a guy who'd rewrite "Willie And The Hand Jive" so that the last verse goes, "Baby got famous in the crib, you see/ From doin' the hand jive on MTV"?

David Lee Roth — *Crazy From The Heat* (Warner Bros.). Rather than try to challenge Edward Van Halen's abilities as a tunesmith, Roth did exactly what he's

best at—picked four songs that are about as far from the Van Halen way of making music as you could imagine, and made three of them his own. The one exception is "Coconut Grove," a ballad Roth can't quite carry, but from the campy excess of "Just A Gigolo" to the outrageous success of "California Girls," this EP shows that there's much more to David Lee Roth than snappy interview patter.

RARE BLUES: As if the reactivation of the Chess catalogue weren't enough, now we're blessed with great records we couldn't have found even in the old days. *Rare And Unissued*, a collection of **Muddy Waters** gems cut from 1947-60, isn't essential for neophytes, but it's a must for fans. From the raucous wit of "Mean Disposition" to the deep groove of "Born Lover," his style remains constant, while his abilities dazzle. Once that has whetted your appetite, move on to *Blues Rarities*, a double-album highlighted by such curiosities as **Howlin' Wolf's** nasty sequel, "New Crawlin' King Snake"; **Buddy Guy's** bouncing "Gully Hully"; **Hound Dog Taylor's** Jaggeresque "Watch Out"; and a handful of **B.B. King** attempts at 50s pop. All worth hearing.

John Martyn — *Sapphire* (Island). It's entirely true that Martyn's diction is so bad that at times he seems to be singing with his tongue cut out; it's equally true that he's over his head in "Over The Rainbow." But those two quibbles aside, this manages to be a remarkable release in which Martyn demonstrates the sort of soulful anguish Michael McDonald has sought for years. Moreover, Martyn has the better rhythm section.

Sussman Lawrence — *Pop City* (Orange cassette). Peter Himmelman sounds an awful lot like Elvis Costello, as doubtless he is aware. But he's managed to turn what might have been a hindrance into a positive boon, for the songs on *Pop City* suggest in the most delightful terms what might have happened had Costello followed the direction of *Armed Forces* into mainstream pop. Catchy, witty, and without gratuitous wordplay, Himmelman's songs are yet additional proof that Minneapolis turns out the most interesting bands in America. (P.O. Box 0316, Minneapolis, MN 55401)

The Erkoze Brothers — *Turgie: Musique Tzigane* (Ocora import). Middle-Eastern music is often considered hopelessly exotic by American listen-

ers, but there's a gutsy verve to these performances that transcends cultural barriers, making this Gypsy music seem as familiar as a Dixieland jam session, even if its actual style is closer to Greek bouzouki dances or the sounds of the Klezmerim. And, for the record, Barbaros Erkoze is a *monster* of a clarinet player. (Harmonia Mundi, P.O. Box 64503, Los Angeles, CA 90064)

The Who — *Who's Last* (MCA). D.O.A.

M'Billa Bel — *Bameli Soy* (Shanachie). Aficionados may recall Bel from an earlier Shanachie release, Rochereau's *Tabu Ley*, and understandably jump at the chance to hear more. Novices need only know that Bel is the Zairian equivalent of Patti Labelle, although with an idiomatic style that's far more restrained, and that if "Nazali Mwasi" doesn't immediately steal your heart away, nothing being recorded in Africa today will. (Dalebrook Pk, Dept. A, Ho-Ho-Kus, NJ 07423)

Brave Combo — *World Dance Music* (Four Dots). Around the world in forty polkas? That seems to be the idea behind this collection of dance numbers, each tricked up to represent a different international style—say, "People Are Strange" as a hora, or "Sixteen Tons" as a cumbia. As a joke, it's pretty cute, but as music it gets rather tiresome, in large part because the Brave Combo can't always deliver on its premise. But if these guys want to be Devo for the Eighties, that's fine by me. (Box 233, Denton, TX 76201)

Filpper — *Gone Fishin'* (Subterranean). This band plays some of the best amelodic drones since the Velvet Underground learned how to tune up, which makes even their most abrasive numbers giddily exciting. At times, Will Shatter's mock-philosophizing seems to tumble off the deep end (really, now—"You Nought Me"?), but with these wisenheimers, it's hard to say whether that's a stumble or a pratfall. The cut-and-paste cover is a scream, though. (577 Valencia St., San Francisco, CA 94110).

Parliament — *Parliament's Greatest Hits* (Casablanca). Although the albums themselves argued to the contrary, George Clinton's greatest strength was always singles. Of the ten compiled here, at least six are essential to any collection, and thanks to PolyGram's mid-line price, you'll never get a better deal than this. So go out and get funky.

J.D. Considine

DRX-1

ELECTRONIC DRUMS

"DRX-1"...A Revolution in Disguise!

Pearl's "DRX-1" is revolutionary in every detail.

- Today's "Hi Tech" Electronic and Acoustic drum sounds
- Programmability
- Memory Recall
- Line-In and Out Jacks
- Mix-Out and Headphone Jack
- True Acoustic Drum "Feel"
- **Under \$1,300.00!**

Pearl and its Revolution... "the Cutting Edge"



PEARL

Electronics

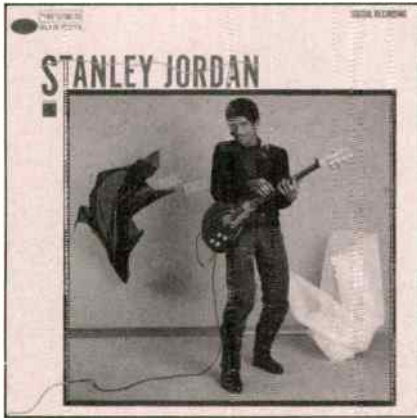
For a full color catalog, please send \$2.00 for postage and handling to
In U.S.A. Pearl International, Inc., Dept. DRX, P.O. Box 111240, Nashville, TN 37222 1240
In Canada: Pearl Dep., 3331 Jacombs Road, Richmond B.C. V6V 1Z6



PEARL

JAZZ

S·H·O·R·T T·A·K·E·S



Stanley Jordan — *Magic Touch* (Blue Note). The major label debut of a twenty-five-year-old guitarist who has already attracted praise on the strength of an at once percussive and pianistic "tapping" technique that enables him to play bass lines, chords and linear melody simultaneously, this is something of a disappointment. For starters, whether interpreting jazz ("Round Midnight," Thad Jones' "A Child Is Born") or pop (the Beatles, Jimi Hendrix, Michael Jackson), Jordan's taste in material is distressingly mundane. As a solo improviser he often succumbs to the masturbatory impulse endemic to so many guitar virtuosos when they play alone. Most damaging, he doesn't swing, except on those tracks on which bassist Charnett Moffett and drummer Peter Erskine show him the way. To his credit, Jordan has already perfected a sound uniquely his own—but at this point it's a sound searching for a conception. Still, if this were 1957 or even '63 and "Blue Note" meant what it used to mean, we'd have had ample opportunity to hear him as a sideman before passing judgment—and I have a feeling his playing would strike me as delightful in a setting where his solos had to pull their own weight, rather than support an entire LP. So in all fairness, the jury is still out.

George Adams & Don Pullen — *Decisions* (Timeless/Zebra). The highlights this time out include Adams' good-humored warbling on a blues of his own devising, his tenor eruption on drummer Danny Richmond's "Time Over Time," Pullen's kaleidoscopic choruses on "Trees And Grass And Thangs," and a glowing Adams-Pullen duet on the old

spiritual "His Eye Is On The Sparrow." In other words, more of the same. But it just goes to show you a successful formula needn't sound formulaic. The longer this quartet (also featuring bassist Cameron Brown) plays together, the more cohesive, freewheeling, and satisfying its music becomes—the mark of a classic band.

James Newton — *Echo Canyon* (Celestial Harmonies/N.M.D.S.). All that saves this album of flute solos recorded under the stars in a "natural amphitheater" high in the mountains of north central New Mexico from pantheistic slumber is the indefatigable hubris of Newton's formidable technique and the dogged structural sense he brings even to a cappella improvisation. It would be a pity if this enormously talented musician were to become yet another casualty of the New Age, but that's where this album seems to be pointing.

Thad Jones — *Three Plus One*; **Horace Parlan** — *Glad I Found You* (both SteepleChase). Between channeling his energies into a big band for ten years beginning in the mid-60s and leading the expatriate's life in Denmark thereafter, Jones hasn't made a record showing off his abilities as a cornetist in quite some time. *Three Plus One* is a loose and engaging quartet date from Europe that fills in the gap quite nicely, and the Parlan LP—which teams the tart cornetist with another intriguing and too rarely heard soloist in tenor saxophonist Eddie Harris—is even better.

Dick Katz — *In High Profile* (BeeHive). The unexpected (and completely arresting) combination of whimsy and recititude this veteran pianist displays on the four tracks with just bass and drum accompaniment makes his first LP in ages well worth investigating, even if the remaining four tracks adding saxophonist and flutist Frank Wess and trombonist Jimmy Knepper never quite fulfill their potential.

Khan Jamal — *Dark Warrior* (SteepleChase). This Philadelphia vibraphonist's solos are noteworthy for their finesse and their stark, ringing insistence; and his writing is at once playful and abstract. With drummer Leroy Lowe, the gutty South African bassist Johnny Dyani, and the ever-inventive alto and baritone saxophonist Charles Tyler.

James Williams — *Alter Ego* (Sunnyside/

N.M.D.S.); **Bob Magnusson** — *Song For Janet Lee* (Discovery). Pianist Williams' best LP so far places the emphasis on his clean, lucid writing (reminiscent of *Speak Like A Child*-period Herbie Hancock in its restive linear motion and its modest sense of scale), though the soloists (Williams, guitarist Kevin Eubanks, and versatile reed players Bill Pierce and Bill Easley) warrant mention as well. Bassist Magnusson's small group writing is even more praiseworthy than Williams'—too bad his soloists let him down (with the exception of guitarist Peter Sprague, who has never sounded this accomplished on his own LPs).

Maxine Sullivan — *The Great Songs From The Cotton Club By Harold Arlen And Ted Koehler* (Stash). One of the all-time great interpretive singers on the merit of her shapely and effortless phrasing alone (something age cannot touch), the seventy-three-year-old Sullivan has rarely sung better than she does here; and no singer could ask for better material than the melodies of Harold Arlen, the pop tunesmith most successful at catching the bounce and sass of jazz. The result of this inspired pairing is an almost perfect recital boasting fifteen Arlen-Koehler numbers in all, including a few never previously recorded in addition to such perennials as "Ill Wind," "As Long As I Live," and "Between The Devil And The Deep Blue Sea." (And speaking of Arlen, wouldn't *The Cotton Club*'s laboriously parallel plot lines have stood a better chance of eventually converging if Richard Gere had played a Jewish songwriter instead of an Irish trumpeter?)

Stephen Montague — *Slow Dance On A Burial Ground* (Lovely/N.M.D.S.). A long tape piece conflating folk instruments and computer-generated sounds, plus quick graphs for solo piano and muted piano and trombone from a composer "attracted to the Oriental feeling for musical time and space and their wonderful use of repetitive figures," but guided by "the feeling of expectation, growth, climax, and denouement" characteristic of European concert music of the late nineteenth century. The best of both worlds, in other words, and it's an irresistible combination, euphorically free of the missionary's breast-beating and the convert's navel gazing such cross-cultural expeditions usually yield.

Largamente.
cantabile.



IF SOME OF YOUR FAVORITE READING DOESN'T HAVE WORDS, WE'D LIKE TO HEAR YOU.

Can you read the music on this page?
If you can, you may be qualified to take advantage of one of America's unique musical

kinds of audiences: military audiences, high school audiences, concert audiences, sporting-event audiences, you name it.

The benefits are right in tune, too. If you can read music, and you qualify, you'll enter the Army at an advanced pay grade, attend the School of Music and have a chance to perform with a first-line professional quality instrument.

Other benefits include a chance to travel and to earn up to 30 days paid vacation each year.

Which is a great way to catch up on your reading. For more information, send in the postcard.

Or write: Army Opportunities, P.O. Box 7715, Clifton, NJ 07015.

opportunities. You may be qualified to perform as an Army Band Member.

Few performing opportunities offer as much variety. An Army Band is a concert band, a dance band, a parade band, and various combos and ensembles.

Army band members also play for all

ARMY. BE ALL YOU CAN BE.

VIDEO

S·H·O·R·T T·A·K·E·S



No doubt many of you question video's validity, but hey, face facts: it's here. And not only is it here, it's growing—fast. There were already loads of music videocassettes and video discs before MTV raised America's slumbering music-video consciousness. Now that the stock of feature films to be licensed is diminishing—and now that adult films, how-to's and kid's programs are no longer the leading genres of the industry—everyone's looking to music video as the Next Big Thing for home entertainment. So expect an ever-richer selection of music programs for sale or rent. This column hopes to separate the wheat from the chaff.

David Bowie — *Jazzin' For Blue Jean* (Sony Video EP). I always thought I was alone in adoring *Just A Gigolo*, the film in which Bowie delivered his only intentionally comic performance till this (unless you count the hysterical vidclip "Look Back In Anger"). But director Julien Temple, bless him, must've felt the same way. He's brought Bowie's slight but affecting look at the absurdities of the star-far relationship to delightfully funny life. The singer leads two lives in this twenty-minute mini-movie: As the ludicrously affected rock star Screaming Lord Byron, Bowie mocks his own past outrages. As the pathetic nerd Vic, who tries desperately to impress a date with his faked intimacy with Byron,

Bowie attempts to identify with Us Normals. The "Blue Jean" song segment easily stands on its own, though it does work better in context. Despite critical consensus, I find "Blue Jean" to be a marvelous little piece of radio rock, which gets me boogieing before my TV set. And that doesn't happen often.

Rolling Stones — *Video Rewind* (Vestron). Temple strikes again. Here, the idea is that Bill Wyman plays a museum guard surreptitiously entering the "Withdrawn Exhibits" room. He finds encased skinheads, mohawked punks, a teddy boy—and Mick Jagger, frozen in classic rooster-on-acid pose. Wyman unlocks Mick, they reminisce and play back Stones videos of the 70s—that is, the ones the Stones own. Besides "It's Only Rock 'N' Roll," "Angie," "Emotional Rescue" and a black-and-white on-stage "Brown Sugar," there are shticks like Keith Richards' withering retorts to an unhip interviewer. Just as with Bowie in *Jazzin'*, Temple draws a marvelously self-mocking performance from Jagger. A screamingly funny coda depicts an idiotic backstage interviewer thrilled at being snubbed by the mighty Mick.

Yoko Ono — *Then And Now* (Media Home Entertainment). *Then* consists of happenings and bag art performances; *Now* is interview material from journalist and *Musician* contributor Barbara Graustark. The result is an intelligent, enlightening and absorbing documentary. With the Lennon references reined in, *Then And Now* eloquently states the case for accepting Yoko on her own terms.

U2 — *Live At Red Rocks* (MCA Home Video). A stunningly urgent performance by a splendid band before a responsive throng, shot in Denver's dramatic Red Rocks Amphitheater. You shoulda been there, and now you can. No glossy pre- or post-production needed, and (blessedly) none used.

Rock 'n' Roll: The Early Years (RCA/Columbia). Another rockumentary winner from Patrick Montgomery's Archive Film Productions, who also brought you *The Compleat Beatles*. *Rock 'n' Roll: The Early Years* has oodles of fantastic archival clips: gray-flannel 50s adults trying to decipher rock's jungle-telegraph message to their kids; middle-aged newsmen bemused and befuddled by teenaged hepsters; proto-Falwell denunciations of the devil's music by terrifyingly square-looking authorities; and

of course spine-tingling performance clips pulled from feature films and kinescopes. Even more impressive than the source material is the way it's put together—not only in entertaining and informative fashion, but with underplayed wit and a social conscience. One point the tape makes, for example, is the white establishment's constant cooptation of black R&B hits with innocuous teen-idol covers. You haven't really retched till you've seen Pat Boone, loosened tie signaling "naughtiness," putting "Tutti Frutti" to sleep.

The San Francisco Blues Festival (Sony Video LP). Clifton Chenier, John Littlejohn, John Hammond, Robert Cray, Clarence "Gatemouth" Brown, show-stealing Albert Collins and others deliver a few solid tunes apiece in this fine no-frills performance documentary. It is a bit disconcerting to see the blues performed in bright sunlight with palm trees bordering the stage. Authoritative performances outweigh the incongruity, and we also get off-the-cuff comments from fans and players. If you dig the blues, or want to know where all that rock stuff comes from, check this one out.

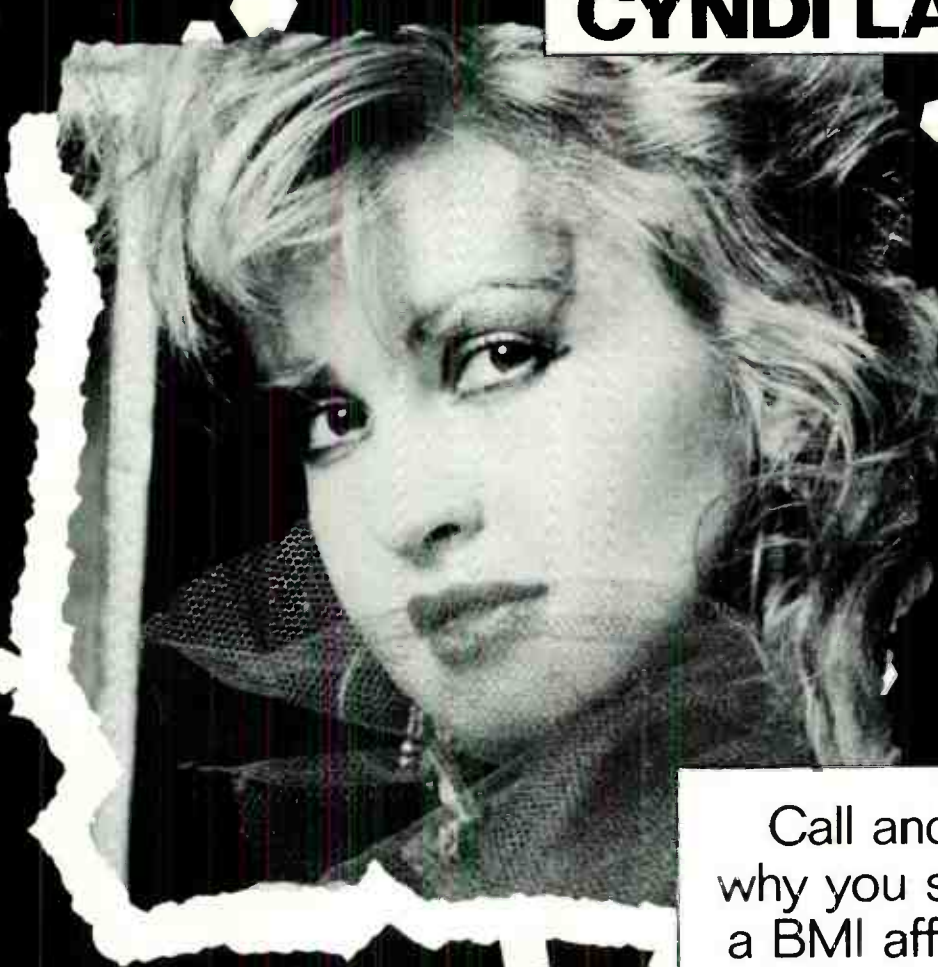
Happy Birthday Elvis: Elvis Presley would have turned fifty in January, and various commercial concerns are going to make sure you don't forget it. Media Home Entertainment has reissued *The 1968 Comeback Special*, possibly the single best Presley performance caught by the TV cameras after his initial mid-50s nova-bursts (which are also available on several poorly produced compilations). Malcolm Leo and Andrew Solt's superb docu *This Is Elvis* (MGM/UA) runs 45 minutes longer on videotape than it did on movie screens. MGM/UA also has tapes of seven Presley films, including the classic *Jailhouse Rock*.

In other news, the most exciting development just might be a collaboration between George Clinton and Thomas Dolby. After working on a few cuts on Clinton's latest LP, Dolby is directing portions of an anti-nuke long-form program for Dr. Funkenstein. Given Clinton's renowned visual bent, his smash vidclip bow with "Atomic Dog," and Dolby's outstanding video track record, this is like, wow. Clinton is also compiling the reams of vintage P-funk stage footage he's had laying around all these years. Woof woof indeed.

BMI.

WE GO TO THE MAT FOR

CYNDI LAUPER.



Call and find out
why you should be
a BMI affiliate, too.

Wherever there's music,
there's BMI.



BMI. The world's largest music licensing organization. New York (212) 586-2000 • Nashville (615) 259-3625 • Los Angeles (213) 465-2111

HOW TO ORDER AN AD

Regular Classified (ads without borders)
25 word minimum. \$1.75 per word, minimum \$44 per insertion. \$1.70 per word, minimum \$43, for six consecutive insertions; \$1.65 per word, minimum \$41, for 12 insertions.

Classified Display (all ads with borders)
\$127 per column inch, per insertion; \$118 per column inch for six consecutive insertions; \$110 per column inch, for 12 insertions.

Bold Face Caps. First line, additional \$20.

Box Number: count 7 words for our Box # and address, and add \$4.00 per insertion for handling.

Payment Must Accompany Order.

Deadline: Two months prior to date of publication. Cancellations must be in writing to be accepted.

Address All Ad Orders:

Musician Classified Ad Dept.
1515 Broadway, New York City, NY 10036
Phone: 212-764-7388

Or Call Toll Free (Outside New York State)

800-223-7524

ANNOUNCEMENTS

PAN IS 10,000 CONTACTS, RECORD Promotion, Industry-wide referrals, the National Club and College Circuits, free Career Counselling, bi-weekly tip sheets of new opportunities, an open door to Labels, Products and Publishers, yadaya-dayada (whew...). If you need it, PAN has it. For membership info and a sample tip sheet, send \$1 to: PERFORMING ARTISTS NETWORK OF NORTH AMERICA, PO BOX 162-M, Skippack, PA 19474. (215) 489-4640.

FINANCE YOUR PROJECT! Roger North, music business consultant with track record, will help you raise cash. Bands, recording studios, record companies call 616-344-1663 for free information.

BOOKS/PUBLICATIONS

ROCK MUSIC BOOKS at DISCOUNT PRICES. PRIEST Defenders of the Faith \$9.95. ORIGINAL BLACKMOORE \$7.95. OZZY OSBOURNE Songbook \$8.95. ZEPPELIN Complete Guitar \$9.95. SABBATH Shattering Sounds \$7.95. Electronic Projects For Musicians \$14.95. RUSH Complete \$19.95. Guitar Techniques Of RUSH \$6.95. MOTLEY CRUE Songbook \$9.95. Free catalog: DISCOUNT MUSIC WAREHOUSE, PO Box 212M, Lindenhurst, NY 11757.

MAKE MONEY COMPOSING JINGLES — Save yourself years of "hard knocks." Send \$9.95 for how-to book. JINGLE COMPOSER, Dept. MM-5, Box 53, Harrison, NY 10528.

HOW TO MAKE MORE IN MUSIC...new job-finding handbook, guaranteed to make you money! You can't afford to miss it! Free information... WORKBOOKS PRESS, Dept. MU, PO 8504, Atlanta, GA 30306.

MY BAND EARNED \$80,000 FIRST YEAR! Yours can too. New book, how to form your own successful music group. Tells everything. Live your dreams! Free details. MUSIC BOOKS, 5503 17th N.W. B205-M, Seattle, WA 98107.

MAKE MORE IN MUSIC

You can if you know where the high-paying jobs are... and how to get them. New marketing handbook tells everything you must know—all the secrets of successful freelancing! PLUS when you order you get a valuable FREE BONUS! Don't miss any more money read this guaranteed money-making book for yourself Write for free information packet!
WORKBOOKS PRESS, Dept. U2, PO 8504, Atlanta, GA 30306

EMPLOYMENT

FIND BANDS TO JOIN. Find musicians and gigs. Write: MUSICIANS NATIONAL HOTLINE, Box 7733, Murray UT 84107. Phone (801) 268-2000.

FOR SALE

GUITIE OR BASS GUITIE! Anatomically correct fretboard neckties! Specify black or white. Send \$10.00 each to: GUITIE, 69 Elm, Camden, ME 04843 or Visa/MC 207-236-8051.

BUILD OUR PROGRAMMABLE DRUM SET



Select from 7 percussion sounds, structure pattern and time signature in any conceivable combination. Enter scores in seconds with touch sensitive electronic controls. Includes score editing, bridges and intros, external sync to sequencers and foot controls, memory save and more.

Easy to assemble from our kit.
No. 3750 Programmable Drum Set Kit
\$79.95 (plus \$3 shipping)

Ask for our FREE Catalog.

PAI Electronics, Inc.

Dept. M 1020 W. Wilshire Blvd.,
Oklahoma City, OK 73116
orders (800) 654-8657

EQUIPMENT

FEEL THE POWER!



ELECTRIC GUITAR & BASS STRINGS

INTRODUCTORY OFFER

Guitar Strings—2 sets for \$6.00
Bass Strings—one set for \$12.00
Send check or money order to:
HEAVY METAL STRINGS 212 W. Lancaster Ave.,
Dept. M3 Reading PA 19607
For Visa or Mastercard call (215) 775-9472

INSTRUCTIONS

GUITAR INSTRUCTION BOOK. The Right Touch—the art of hammering with the right hand (Van Halen technique) \$8.95. Scale Power (modes) \$5.95. Teach Yourself Lead \$6.95. Teach Yourself Rock Bass \$6.95. Bass Guitar Complete \$9.95. Guitar Tricks \$5.00. More Guitar Tricks \$6.00. POWER CHORDING \$5.95. SCALES AND MODES IN THE BEGINNING \$9.95. THE HEAVY GUITAR BIBLE \$10. STEP-BY-STEP ROCK GUITAR \$7.95. CHORD CHEMISTRY \$8.95. Free catalog: DISCOUNT MUSIC WAREHOUSE, PO Box 212M, Lindenhurst, NY 11757.

LEARN RECORDING ENGINEERING by top pro instructors. 2–24 tracks. Eight sessions year-round. Check with us before deciding. Free brochure. JTM WORKSHOP (814) 797-5883. Knox, PA 16232.

START YOUR OWN MUSIC SCHOOL with a complete "how to" text containing over 70 tested forms. BUSINESS OF EDUCATION—three-ring binder with print ready forms—\$60. Soft cover edition—\$15. Send check or money order to NAMM, 5140 Avenida Encinas, Carlsbad, CA 92008.

WALT ECKSTEIN PIANO TUNING COURSE: Amazing new kit includes video and audio cassettes, transparencies, illustrated text, tools and more. Write for free brochure PO Box 441, 630 Grant St., Oceanside, CA 92054. (619) 722-2040.

PLAY ANY SONG OR SOLO by ear instantly! Guaranteed! IMPROVISE LIKE THE MASTERS. Exciting new method makes it easy. Free information! Write today. BATES MUSIC-MJ, 2717 Aldrich South, Minneapolis, MN 55408.

ARE YOU LISTENING?

How well do you hear? Professional musicians rate a **good sense of pitch as the most vital factor for their success.** You too can improve everything you're doing with music just by opening your ear—because **music is a hearing art.**

PERFECT PITCH is the ultimate hearing tool for every musician. Perfect pitch is **color hearing**—the supernatural perception that lets your ear know any pitch as easily as your eye knows any visual color. With perfect pitch you can pick out individual notes, chords, and even the key that is playing. Perfect pitch will crystallize your skills of listening, improvising, playing by ear, writing, tuning, and memorizing, as well as add an entirely new dimension of sound for your ear to appreciate and enjoy.

Perfect pitch is **EASY** to culture, and you don't need any previous music training. We know, because we are the exclusive publishers of **THE PERFECT PITCH SEMINAR** materials—the famous short course by **David L. Burge** that tells you everything you need to know about perfect pitch and **how to develop it.** The course is **NOT** expensive, nor does it take a long time to study. It is geared for musicians just like you. **And it is guaranteed.**

YOU CAN HAVE PERFECT PITCH—

—AND USE IT to step onto newer and higher levels of musical excellence. Put yourself ahead of the rest—find out more. Write today for **FREE PERFECT PITCH BROCHURE** by sending your name and address to:

AMERICAN EDUCATIONAL MUSIC PUBLICATIONS
Brandwine Valley Headquarters
P.O. Box 7333-R6, Wilmington, DE 19803

INSTRUMENTS

FANTASTIC DISCOUNT ON STRINGS, reeds, etc....for free catalog write: RITCHIE'S MUSIC, 50 West Main Street, Rockaway, NJ 07866.

FREE CATALOG — UNBELIEVABLE DISCOUNTS on all accessories and instruments. Write: STIX-N-FRETS, PO Box 49, Smithtown, NY 11787.

DRUMMERS! Drum Recovering Kits are available. Over 30 choices for Pearls, Sparkles, Flames and Woodgrains. Send \$1.00 for full info and samples (refundable on first purchase). PRECISION DRUM COMPANY, Dept. A, 151 California Road, Yorktown Heights, NY 10598.

DRUMMERS! GREAT PRICES ON STICKS, heads, etc. Send or call for free catalog: N J PERCUSSION CENTER, 50 West Main Street, Rockaway, NJ 07866. (201) 625-8134.

EFFECTS—STRINGS: All major brands. Lowest prices anywhere. Send \$1.00 for catalog worth \$3.00 off first purchase. NSM DISCOUNT MUSIC, 107 Munroe Street, Lynn, MA 01901.

PA SYSTEM 18" BASS BINS 10" EASTERN Acoustics Mids and 1 1/2" High Horns. Crown DC 300A, Crossover and Cables. Tangent mixing console \$2,450, or offer. Call: 312-282-3068.

LEARN SONGWRITING & COMPOSE MUSIC. Professional instruction by mail. For course description: AMERICAN CORRESPONDENCE INSTITUTE, Box 31021-D, Cleveland, OH 44131.

GUITARS — Pedal steels, Dobro, National. Vintage, new. Martin, Taylor, Guild, Ovation; Gibson mandolins, banjos; Kentucky, Goldstar, Stelling, Wildwood, Mastertone; D Angelico, amps, multi-trackers, books, accessories. FREE 72-PAGE BROCHURE. MANDOLIN BROS., 629 Forest, Staten Island, NY 10310. (718) 981-3226.

STRINGS, PICKS, PICKUPS at Discount Prices! We carry only high quality name brand merchandise. FREE price list. MAIL AMERICA, PO Box 8939, Baltimore, MD 21222.

FREE MAIL MUSICAL INSTRUMENT VIDEO CATALOG

- A. Do you own a home video?
VHS _____ Beta _____
- B. If not, do you plan on purchasing one this year?
Yes _____ No _____
- C. What instrument(s) would you be interested in knowing more about?

- D. Would you be interested in a FREE Musician's Discount Club of America VIDEO CATALOG—FREE—To members ONLY—for a 10-day trial period? For non-members \$25.00 deposit required.
Yes _____ No _____
- E. Our regular catalog only?
Yes _____

NAME _____
ADDRESS _____
Phone Number () _____

Musician's Discount Club of America
1861 Hooper Avenue, Tom's River, N.J. 08753
201-255-2799 1-800-932-0044

ERIC ANDERSEN'S EUROPEAN LP "Tight In The Night" now available Record or Cassette \$10. each, \$12. outside U.S. check or money order to: WIND & SAND RECORDS, WSM, 50 W. 34 St., 11C5, NYC, NY 10001—(N.Y.S. Residents add \$.83 sales tax.)

MISCELLANEOUS

Listen...



Before You Buy!

- Time Delay
- Reverberation
- Crossovers
- Noise Reduction
- Compressor/Limiters
- Expanders
- Spectrum Analyzers
- Parametric EQ

Don't have regrets about paying too much for a lesser product. In demos and comparisons, we'll show you why we're Better! Our Factory Direct sales allow us to produce a Superior product and offer it to you at a Lower price. Call or write for a free full length Demo Album and 24 page brochure.

Write to: **LT Sound, Dept. M-3, P.O. Box 338**
Stone Mountain, GA 30086
In Georgia Call (404)493-1258

TOLL FREE: 1-800-241-3005 — Ext. 14

A SINGER'S DREAM!



REMOVES VOCALS FROM RECORDS!

Now You can sing with the world's best bands! The Thompson Vocal Eliminator can remove most or virtually all of a lead vocal from a standard stereo record and leave the background!

Write or call for a free brochure and demo record.

LT Sound, Dept. MU, P.O. Box 338,
Stone Mountain, GA 30086 (404)493-1258

SERVICES

RUN YOUR CLASSIFIED AD in America's #1 Trade Music Magazine. Minimum ad order \$44 ABC audited. \$2.20 per word. Display \$72.00 per column inch. Major credit cards accepted. Call Jeff at BILLBOARD MAGAZINE (800) 223-7524

YOUR PUBLICITY PHOTO COPIED. 500 B&W glossy 8x10s for \$69.95. Free price list & paper samples. **MUSICIAN'S PHOTO SERVICE**, 706 N 76th, Seattle, WA 98103.

SONGWRITERS

MULTI-TRACK DEMOS AND LEAD SHEETS for your original songs. Free info. **EGG MUSIC SERVICES**, PO Box 166, Kearny, NJ 07032.

A.S.C.A.P. LYRICIST LOOKING FOR AN A.S.C.A.P. composer. Top-40, Pop, Dance Music, Rock. Send cassette tape sample of work to: **JOSEPH ROSSI JR.**, 29 Albermarle St., Bridgeport, CT 06606.

LEARN SONGWRITING & COMPOSE MUSIC. Professional instruction by mail. For course description: **AMERICAN CORRESPONDENCE INSTITUTE**, Box 31021-D, Cleveland, OH 44131

SONGS? LYRICS? America's leading music development company seeks songwriters/lyricists with marketable material. Best references. Strictly confidential. American Music Connection gives you the facts! Free kit: 1 (800) 257-7890.

SONGWRITERS—WE ARE SEEKING original songs for major record companies. Send tapes, SASE to: **Trilogy Music Associates, Inc.**, 314 W. 53rd St., New York, NY 10019.

VINTAGE INSTRUMENTS FOR SALE

Guitars, Mandolins, Banjos, Rock, Bluegrass, Jazz. Send for free in-stock list. **LARK STREET MUSIC**, 221 Lark Street, Albany, NY 12210. (518) 463-6033 except Saturday. Always buying used instruments. We ship everywhere.

ARE YOU WILLING TO SAVE MONEY ON guitars, tuners, mics, strings, drum heads, etc. Call or write the mail order professionals today! **KAY PAUL MUSIC**, 9666 Red Arrow, Bridgman, MI 49106. (616) 465-3629.

MUSICIANS

1985 MUSIC BUSINESS COMPUTER PRINTOUT LISTS! Complete, current, confidential listings—addresses, phones, contacts! 4 different lists—record companies, producers, managers, agents, publishers. Only \$5 per list: **TOP TEN**, 130 West 72nd Street, #100, NY, NY 10023.

32 VOICE PACKAGE FOR YAMAHA DX-7. Fat analog-type synth sounds & dazzling special effects—instructions & programming tips included. Demo cassette available \$3.00. Write to: **R.L. Productions**, PO Box 4692, Bay Terrace, NY 11360-4692 or call 1-718-939-1649.

JUNO 106 PLAYERS: 256 original, innovative patches on cassette with documentation. \$12.95 PPD. Check or money order to **ERICKSON PROGRAMMING**, Box 331, Monticello, MN 55362.

ENTERTAINERS—ORDER ONE OF A KIND custom made outfits for stage, video, TV! Make your idea a reality! **JDY ENTERPRISES**, PO Box 2990, Princeton, NJ 08540-0490. 201-821-7447.

OPPORTUNITIES

HOW TO GET A RECORD DEAL. Learn methods of successful producers, promoters, managers. Send \$1 for information and get BONUS report "Components of a Successful Record Project." **MUSIC BUSINESS PUBLICATIONS 7B**, 10900 NE 8th, Suite 169, Box 97008, Bellevue, WA 98009.

PHOTOS/POSTERS

COLOR CONCERT PHOTOS! Huge selection, hundreds of rock, country, southern bands. Send \$1 for beautiful illustrated photo catalog. Mention your favorite. **SMILE PHOTOS LTD.**, Box 15293-M, Chesapeake, VA 23320-0293.

RECORDS/TAPES

UK/USA RECORDS: FANTASTIC CATALOG of records, tapes & books. Many imports & rarities! Our computerized search service can find it all! Send your want lists, requests, + three 22¢ stamps for catalog to 28-D Pamaron Way, Ignacio, CA 94947.

The Working Band's Percussion Stand



Bill Kinzie, formerly with Kilimanjaro
Owner/Producer, Rabbit Recordings
Waterbury, Vermont

Sturdy, collapsible,
with canvas bag,
complete with stand
for gigs, studio, schools

\$89.95 includes shipping
Check, Money Order,
or MC/VISA

The Band Stand
P.O. Box 634
Montpelier, VT 05602
(802) 223-7911

Wholesale Inquiries Welcome

T-SHIRTS

PATENTS ON T-SHIRTS



Vintage Buff Patent T-shirts that display the early famous musical instrument patents etc. Selection: Strat, Les Paul, Tele, P-Bass, Rhodes Piano. T-shirts \$8.00 each, matted framed prints \$6.00 each, add \$1.50 Postage and .50¢ for each extra. Specify shirt size (SMLXL) and color (black, navy or burgundy) send check or M.O. to **Vintage Buff Inc.** P.O. Box 18476 Baltimore, Maryland 21220 allow 4 wks. Delivery ©1982

TOLL FREE CLASSIFIED ADS HOT LINE!

CALL NOW

TO PLACE YOUR AD!

800-223-7524

(212 764-7388 in N.Y. State)



MUSICIAN T-SHIRTS

Become a trend-setter, admired and influential! Win new friends and have your opinions jotted down! Soft black cotton T-shirt with yellow logo, perfect for backstage press parties.

Please send me _____ shirts.
 S M L XL @ \$5.95
 add 75¢ postage each. Total \$ _____

Detach and mail with your name, address, and check to **MUSICIAN**, P.O. Box 701, Gloucester, MA 01930

Cavaliere from page 95

Still, he remains a superstar to one audience he's never lost: "When I walk down the street, very few white people know who I am, but them black dudes know it. If you make it in black, in R&B, you're a star the rest of your life. They haven't had—until recently—the media hype. The white world's the one that changes in its demands, and that's why there's so many crazies coming out of it. Not many people live up to the hype.


Genius in exile? Maybe, but Felix has one fat ace that may greatly aid his return to the public's auditory nerves: the hunger for a Rascals reunion. Still Felix remains agonizingly indecisive on how to manage it. He hates the idea of merely doing the old stuff, hates the thought that he'll be perceived as a nostalgia hawk when he has a new batch of tunes. He notes with keen interest new work by Box of Frogs and John Fogerty. He's in regular touch with Dino, now with Steve Van Zandt's Disciples of Soul (Felix in fact played on Little Steven's first LP); Gene is still in shape, although now more enamored than ever of 50s rock 'n' roll; and Eddie has been seen singing again in Manhattan with Paul Shaffer. Still, the biggest problem for Felix is which version of the Rascals to reunite—he prefers the Columbia-era model, especially with Buzzy Feiten. "I said to Dino, 'Let's do it, but PLEASE,

just you and me, okay. Let's keep it sane.' Now tune in next week to see if it's gonna be sane or not, because I doubt it. I'm worried about the other two Rascals.

"One of the things that keeps blowing these Rascals reunions is that I can not get us into a room together to play. All of a sudden we've become lawyers, sitting down having business discussions. I mean, we're musicians, let's play. Sometimes I just can't put up with all the nonsense. I can't. And I have to learn how to do that if I'm ever going to be successful again as an artist. But if we used the Rascals name, we'll get a deal that will let us record some new material. I think something good will come of it, because it did in the past.

"They called the Rascals soul music, and I think the reason it was soulful was because everybody got along so well. It was a close-knit organization, a family. When that soul interlink between the musicians stopped happening, our music stopped being soul music and became for sale music, like everybody else's. The spirit had gone out of it. And the spirit of the Rascals is the most important part. I think that's what the people related to, whether they were aware of it or not, a certain vibration, an uplifting harmony that I'm very proud of. For better or worse the Rascals—and Felix Cavaliere—were on a quest, some kind of crazy quest." □

FEEDBACK PROTECTION. WITHOUT SACRIFICING RESPONSE.



Our remarkable MD 431 lets performers work with amplification as loud as they wish—up to 6 dB over other microphones—without feedback. And without sacrificing the clarity of full, rich response.

SENNHEISER®

Sennheiser Electronic Corporation (N.Y.)
 48 West 38th Street • New York, NY 10018 • (212) 944-9440
 Manufacturing Plant: D-3002 Wedemark, West Germany
 ©1985, Sennheiser Electronic Corporation (N.Y.)

NOW WITH 2-YEAR LIMITED WARRANTY

ROCK GUITAR

ROCK GUITAR POSTER



Guitar by SOLO GUITARS

Put
**THE POWER
OF ROCK n' ROLL
on your wall!**

LEAD and RHYTHM

This outrageous poster shows you everything you need to know to start playing hot rock leads and powerful heavy metal rhythms. It's got:

- **ROCK SCALE PATTERNS** that will have you playing lead all over the neck
- **ROCK SCALES WITH PASSING TONES** to add flash to your leads.
- **POWER CHORDS** you can use to play anywhere on the neck.
- Tips and techniques on **HARMONICS, TONE AND SUSTAIN, TWO HAND TAPPING,** and **WHAMMY BAR!**
- **OPEN CHORDS** and **BAR CHORDS** you can use to hold down the rhythm in all styles of music.
- A three page instruction sheet that shows you licks using **BENDS, SLIDES, HAMMERONS, PULLOFFS, VIBRATO,** and much more!

MUSIC NOTES CARDS

These two handy 8 1/2" x 11" cards are a great way to take the answers with you. Laminated to last!

TABLE OF KEYS: Recognized as the definitive transposing tool for chord progressions, scales, melodies. Great for writing charts!

CHORD & SCALE TABLE: This ingenious chart shows the structure of all common chords and scales and how they work together in many styles of popular music.

THE GUITAR AND KEYBOARD POSTERS

Also available are **THE GUITAR POSTER** and **THE KEYBOARD POSTER**. These two highly acclaimed posters are helping over 100,000 musicians improve their playing. They are as easy to use as a roadmap, and they make the principles of music as simple as DO RE MI, even if you don't read music!

The **GUITAR** and **KEYBOARD POSTERS** both feature: • **TABLE OF KEYS** • **GREAT STAFF** • **CIRCLE OF FIFTHS** • **CHORD & SCALE TABLE**. **THE GUITAR POSTER** has: • **NOTES OF THE FRETBOARD** • **OPEN TUNINGS** • **BASIC CHORDS** • **MOVABLE CHORD & SCALE FORMS**. **THE KEYBOARD POSTER** has: • **TWELVE MAJOR SCALES** • **CIRCLE OF FIFTHS** • **A FOUR OCTAVE LIFE-SIZE KEYBOARD**.

All posters 24" x 36"
GUITAR POSTER

KEYBOARD POSTER



AVAILABLE IN FINE MUSIC STORES EVERYWHERE!

Please send: ___ **ROCK GUITAR POSTERS**, ___ **GUITAR POSTERS**, and ___ **KEYBOARD POSTERS** at \$6.95 each plus \$2.00 postage and handling for the first poster, \$1.00 for each additional poster.

Please send: ___ **TABLES OF KEYS** and ___ **CHORD & SCALE TABLES** at \$3.50 each plus \$1.00 postage and handling for the first card, \$.50 for each additional card.

For 10 **ROCK GUITAR** picks, add ___\$1.00

Enclosed is _____ for my order. Foreign orders add \$1.00 (US funds only). Rush orders add \$1.00. CA residents add 6% sales tax. Allow six weeks for delivery.

My VISA/MASTERCARD # _____

Expiration date ___/___/___

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

Send all checks payable to:

Musician Magazine, P.O. Box 701 Gloucester, MA 01930

Replacements from page 20

Out The Trash and the *Replacements Stink* EP. Westerberg's pop, country and romantic balladeering influences came to the fore. *Hootenanny* is dizzyingly eclectic—the band trashes the better part of our musical heritage—but always on the mark. As the group became less cartoony, less trapped by its own joke, they showed they had a resource besides unflinching rowdiness: honest-to-God talent. The frolicsome four could still burn when called upon, but the emphasis shifted toward Westerberg's songwriting.

The successful branching out paved the way for *Let It Be*, the band's last album for the independent Twin/Tone label before signing to Sire Records. *Let It Be*'s tunes are grippingly melodic, and Westerberg's confessional lyrics trade the bluster of old for emotional honesty. Without condescending to professionalism, the Replacements have created a moving, accessible LP that offers a rare combination of unaffected fun and catharsis. While the boys still will be boys—particularly on "Gary's Got A Boner" and the irresistible "Tommy Gets His Tonsils Out"—that's now just one aspect of their character.

"I'd say attitude and humor are our strong suits," Westerberg says. "And emotion—emotion being anything from

frustration to anger. We're real. We get frustrated. We're not a pretend band. I don't deny that we have talent. But I don't think that's what has sustained us for this long. We don't worry about the music end of the deal so much as keeping the spirit up. The people that like us are wise enough not to pay their money to see us hit the right chords. They come to see something exciting and fun."

In the early days, this meant a drunken spree. The Replacements spent their first years staggering from stage to stage, not making any money and not winning many fans. "We don't do as many vice-oriented things as we used to," Westerberg says. "We're a little more concerned about living to next week. That [reputation] is getting to be an albatross around our neck. We can go up there straight as an arrow, and if someone stumbles one inch, then it's Oh, the Replacements, they're drunk again."

That's partly because, even straight as an arrow, the band can still be skunk sloppy. Especially when it comes to covers. They'll play songs they heard on the radio on the way to the gig, or dig up the worst shit you can imagine: the De-Franco Family's "Heartbeat—It's A Lovebeat," "Love Grows (Where My Rosemary Goes)," from Edison Light-house, or the theme from *Gilligan's Is-*

land. And it isn't camp. "Our biggest influence is probably the AM radio from '72 to '76," Westerberg declares, "one of the worst periods in all of music. We're not afraid to acknowledge the stuff we grew up on, like the Jackson 5 and the Raspberries, Brownsville Station." *Let It Be* boasts a totally straight version of Kiss' "Black Diamond." The Replacements simply refuse to fake it.

"Sometimes you wonder," Westerberg muses, "why the hell am I even doing this?"—the frustrating feeling of "what are you doing with your life?" All of your other friends your age have jobs. What do you do? You scream your head off in a bar in front of fifty people who don't really care.

"There's nothing else I could do, really. It's the worst way to look at it, but it makes you realize you're lucky to be doing this. At times you feel you want to blow your head off, but overall it's a pretty fun group to hang around with." He comes around. "I'm having a fucking riot. We wouldn't do it if it wasn't fun. It's a stone gas." ☐

NEED PRODUCT INFORMATION?

SEE READER SERVICE ON PAGE 94

CHANGING ADDRESS?

If you're planning to move, please let us know at least 6-8 weeks before changing your address by filling out the coupon below.

1. Present Address

Attach address label from a recent issue, or print your name and address exactly as shown on the label.

2. Fill in New Address

Name _____
Address _____
City _____
State _____ Zip _____

Mail this form to:

MUSICIAN
Subscription Dept.
PO Box 1923
Marion, OHIO 43305

THE REPLACEMENTS LET IT BE



"A Band for Our Time"

—Village Voice

"...a truly great rock 'n' roll band"

—Musician

"This is a brilliant rock 'n' roll album.... ★ ★ ★ ★"

—Rolling Stone

AVAILABLE ON

Twin/Tone
RECORDS

SPRING RELEASES ON TWIN/TONE RECORDS:
Figures, Slickee Boys, Charlie Pickett & the Eggs, David Thomas
WRITE FOR FREE MAIL ORDER CATALOG:
Twin/Tone Records, 2541M Nicollet Avenue So., Minneapolis, MN 55404

AMERICAN METAL



The FX56 produces the ultimate in heavy metal sounds. Producing brilliant highs and fat lows, turning any amplifier into a heavy metal stack.

American Metal features an extra high gain and extended distortion range that will give any guitar the punch needed for heavy metal music. Suggested retail price: \$79.95 (USA).

DOD

DOD Electronics,
5639 South Riley Lane,
Salt Lake City, Utah 84107
Telephone (801) 268-8400

FOR THE NEXT STAGE IN YOUR CAREER.

The band has paid its dues. Played the garages, the dives, the schools. But now you're into some good-paying steady gigs. And ready to go for broke. Without going broke.

You're ready for a Yamaha MC mixing console. A full line of new consoles that have many legendary M-Series features and reliability. And are affordably priced.

There are three models in the line—the MC1204, MC1604 and MC2404.

Which one you choose depends on how many channels you need. The first two numbers after the MC tell you how many input channels that model has. The last, how many output channels.

Whichever MC mixer you choose, you get input channels that are modularly constructed in blocks of four for easy access.

Each channel has a pad switch and gain control with peak LED, three-band EQ with sweepable midrange, two pre-EQ and pre-fader

foldback sends, two post-EQ and post-fader echo sends, pan control, group 1-4 assignment switches, cue and channel on/off switches, and a 100-millimeter fader.

All are color-coded and logically grouped for easy operation.

With four group outputs that are assignable to the master stereo outputs. And two echo and two foldback sends.

There are even two MC monitor models, the MC1608M and MC2408M. They offer the additional capability of on-stage monitoring. So each member of the band can hear exactly what he or she needs to hear.

Now that we've set the stage, why not visit your Yamaha Combo dealer for a demo of the MC consoles. Or write: Yamaha International Corporation, Combo Products Division, P.O. Box 6600, Buena Park, CA 90622. In Canada, Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, Ont. M1S 3R1.

