

MUSICIAN

"Every day, I find something I'm going to suffer about."

ERIC CLAPTON

**A Revealing
Interview
By J.D.
Considine**

**Ric Ocasek's
Pop Artbeat**

**Paul Simon's
Amazing Graceland**

**Can Queen
Reconquer America?**



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Why should a sampler and a synthesizer be combined? Experimentation.



I need to get to my sounds quickly and also create new patches when I'm on tour. The DSS-1 gives me that flexibility. It's a very responsive instrument.

*Steve Winwood
Multi-Instrumentalist, Vocalist, Composer*

Korg combines the realism of sampling with the flexible control of synthesis to create a new kind of keyboard with unlimited possibilities for musical experimentation: the DSS-1 Digital Sampling Synthesizer. The DSS-1 recreates sounds with digital precision. But it also shapes the complexity and variety of sampled sources into new dimensions of sound.

Exceptional Range The DSS-1's extraordinary potential for creating new sounds begins with three sound generation methods. Digital oscillators sample any sound with 12 bit resolution. Two sophisticated waveform creation methods — Harmonic Synthesis and Waveform Draw-

ing — let you control the oscillators directly. Use each technique independently, or combine them in richly textured multisamples and wavetables. You edit samples and waveforms with powerful functions like Truncate, Mix, Link and Reverse, plus auto, back and forth or crossfade looping modes. Then apply a full set of synthesis parameters, including two-pole or four-pole filters and Korg's six-stage envelopes.

Exact Control Choose from four sampling rates between 16 and 48 KHz, with up to 16 seconds of sampling time. Configure the keyboard with 16 splits assignable over the full 127 note MIDI range. Layer or detune the two oscillators on each of eight voices. Then process your sounds with a complete synthesizer architecture and two programmable DDLs.

The DSS-1's power is easy to use, so you can work with sound and music, not programming manuals. The backlit 40 character LCD display takes you through the total sound generation process with options and instructions at every step. Software that talks your language and a logical front panel menu help you go beyond synthesis, beyond sampling — without dictating your direction.

Expression The DSS-1's five octave keyboard is velocity- and pressure-sensitive,

for precise touch control of Autobend, VCF, VCA, envelope rates and other parameters. Velocity Switch lets you play completely different sounds as you change your attack.

Unlike other samplers, the DSS-1 lets you access 128 sounds without changing a disk. Each disk stores four Systems of 32 sounds. Within each System, your programs combine up to 16 sample groups and/or waveforms with complete sets of synthesis parameters and keyboard setups. In effect, the DSS-1 becomes a new instrument every time you call up a System. The library of easily available 3½" disks is already substantial and growing fast. Four disks — each with 128 sounds — are supplied with the DSS-1 to start your comprehensive Korg sampling library.

By combining the best of digital sampling with familiar and flexible control of synthesis, the DSS-1 allows the modern synthesist to experiment with new sounds never before available.

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DSS-1



Why should a sampled piano respond like a grand? Expressiveness.



"The piano is my main instrument for writing and arranging, so I need sound and a good action. I'm impressed with the Korg SG-1 sampling piano: the action and touch sensitivity is very good. The tone is sharp and clear and will carry a lot better than a conventional piano miked up."

Keith Emerson, Keyboardist/Composer

For years, musicians have been looking for an electronic piano which offered the same expressive capabilities and sounds as the classic acoustic grand piano. They needed the convenience of sonic versatility, portability and reliability, but the basic criteria for sound and expressiveness had to remain true to the original. The Korg SG-1 and SG-1D easily fulfill those criteria while offering a more versatile and practical alternative for the modern pianist.

Realism To begin with, Korg's new SG-1 Sampling Grand uses the most refined 12 bit sampling technology to reproduce the sound of the legendary acoustic Concert Grand piano with uncanny realism. The SG-1's highly accurate acoustic and electronic piano ROM-based sounds are characterized by exceptional clarity, depth and textural richness. Sophisticated digital technology lets Korg eliminate the historical design compro-

mises of electro-mechanical pianos. The SG-1 finally translates the acoustic essence of the Concert Grand into the realm of modern amplified music.

Response Equally important, the SG-1 responds to the touch exactly like a grand piano. Full-sized piano keys (76 for the SG-1, 88 for the SG-1D) combine with a true weighted action for the firm yet supple feel of the concert instrument. Differentiated touch-response adjustable in eight steps gives the modern pianist total expressive control over dynamics and the most subtle nuances of tone and timbre.

Range The sonic versatility of the SG-1 starts with four built in sounds: acoustic grand, acoustic upright, classic "suitcase" Rhodes™ and electronic piano with a bright tine sound. Additional sounds including other acoustic and electric pianos, clarinet, harpsichords, marimbas, acoustic or electric guitars and more can be instantly loaded into the SG-1 with Korg's inexpensive and easily interchangeable ROM "credit" cards. Unlike other sampling instruments, the SG-1 doesn't limit your choices to factory presets.

The full expressive potential of MIDI can be exploited using the SG-1's responsive keyboard as system controller. It can send Velocity, Pitch Bend, Modulation and Sus-

tain, receive MIDI data, select among 64 programs, send Aftertouch (SG-1D) and transpose within an octave (SG-1). A programmable split point with selectable Local Control On/Off offers the added flexibility of playing piano with one hand and controlling other synthesizers or expander modules via MIDI with the other.

Roadability Designed for today's stages, the SG-1 travels well and truly comes to life when amplified. Rugged and transportable, it eliminates longstanding touring piano problems like tuning instability, microphone feedback, fragility, excessive weight and size. And the SG-1 reduces the price of the acoustic grand to realistic proportions.

Combining all of the modern conveniences of an electronic piano, Korg's SG-1 and SG-1D benefit from the latest in sampling technology to express the true acoustic nature of the classic grand piano and more.

To find out more about the expressive possibilities of the Korg Sampling Grands, see your Authorized Korg Sampling Products Dealer.

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SG-1



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Eric Clapton

An extraordinary conversation with rock's most enduring guitarist on heroes, roots, family, suffering and blues power.

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By Jock Baird



Ric Ocasek

He's a mega-million-selling pop star, but he doesn't go around blowing his horn. His fans might even wonder if they really know him after all.

By Scott Isler **70**



Devil or Engel?

Presenting one lawyer who's not afraid to side with artists against record companies.

By Fred Goodman **78**

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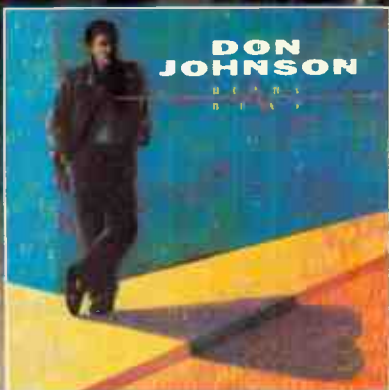
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pretty close to home for
Mick!

MICK JAGGER

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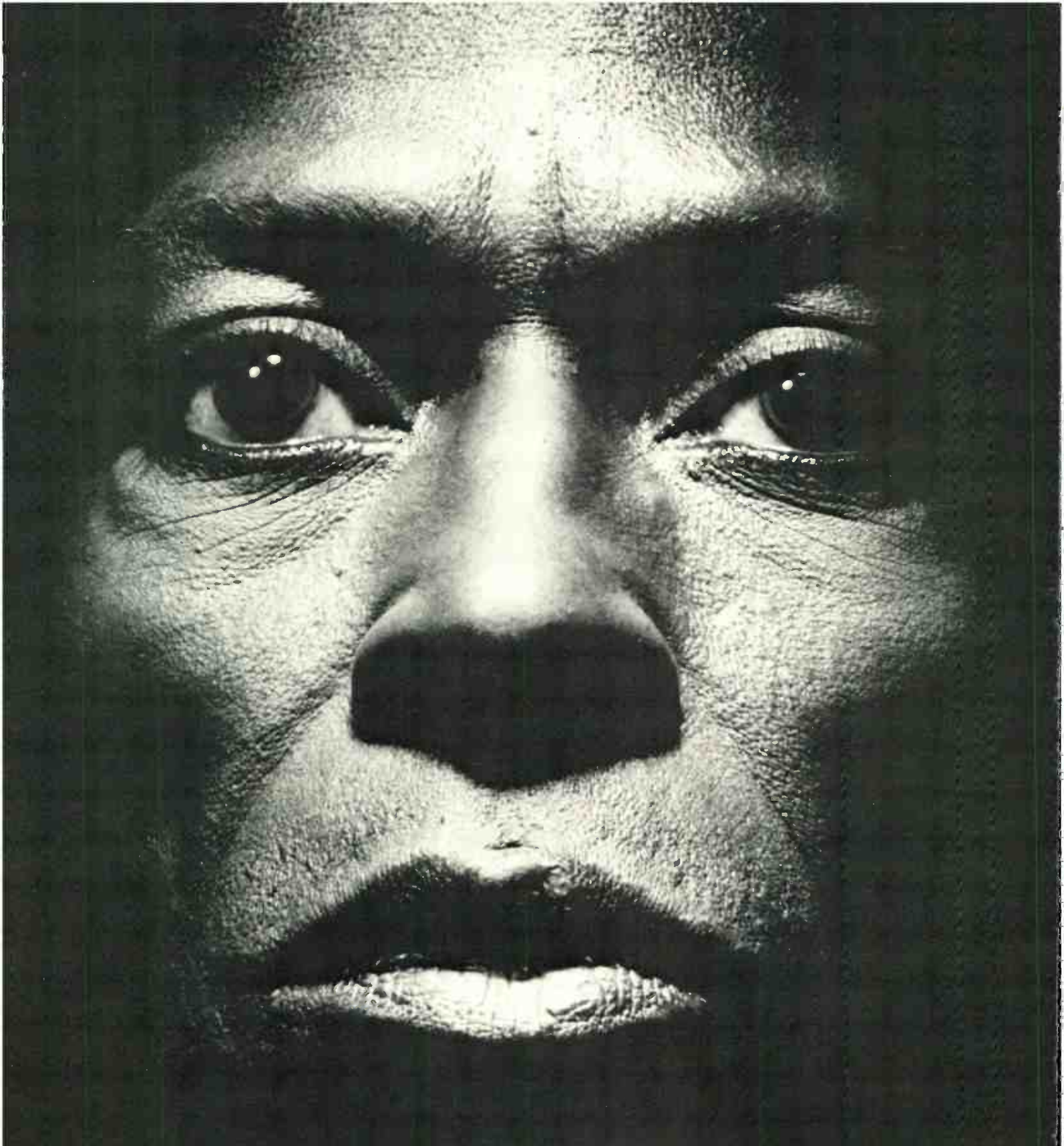
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Language it expanded Crowell's scope, and in some senses was a stronger set. Just before its release, however, Warner Bros. scrapped the completed project, and Crowell left the label. "I was definitely upset for a while," he recalls now, "but I learned that you can't marry those things. It would have been a tough record for them to promote as either rock or country, so I think they just decided to take their losses. It didn't set me back too far, 'cause I was excited about moving on somewhere else."

Crowell was adrift for a time, with no contract and a fine record stuck on the shelf, but now he's back. The strength of his earlier albums lay in the ballads. On *Street Language*, by contrast, it's the rockers that are most effective. The album kicks off with "Let Freedom Ring," a full-tilt tune with screaming guitars, muscular horn charts, and a refrain that suggests Bruce Springsteen. "I was afraid," Crowell comments, "that people might think that song comes from that whole patriotic thing that Springsteen started. I admire him a lot and his music moves me. But that song celebrates a woman who's a free spirit—the whole album, really, is a celebration of independent women."

"I listen to my old records, and the material is good, but those are just real polite renderings as far as my performance. Don't be fooled by a preconceived image of what I am or have been; that's a myth. Maybe some people saw me as 'the progressive country guru of uncluttered mixes,' but that's got no edge whatsoever. The reason I've been a critic's baby up to now is 'cause I haven't done enough to spoil their image of me.

"At the same time, though," Crowell reflects, "my production still has the same general concept. I tend to be a complete canvas producer—I'm not real singles-conscious. I like to make each song as hip as possible, try to breathe as much life into it as possible, and then let the radio come later. I'm basically stupid about technology. You might say that I've been blinded by science. To me, production is more emotional. If I can stay emotional, stay stupid, and not really over-analyze what I'm doing, it stands a better chance of ringing true than if I try to be clever." Unfortunately for the world of music Crowell has stopped working as an outside producer, at least temporarily. "I spent almost three solid years in the studio," he relates, "working with

Bobby Bare, Sissy Spacek and Albert Lee, besides Rosanne's and my own projects. I was getting better at it, but it wasn't making me happy, I wasn't growing as an artist. I'll always help Rosanne if I'm needed, but otherwise I want to concentrate on my own writing and performing. For now, I'm the only solo artist that I'm interested in working with."

Crowell is obviously not content with a prestigious niche as a behind-the-scenes cult figure. "I've always written my songs to perform them myself," he explains. "I know that can be construed as my wanting to be a star, but big-time success would just be a by-product of it being financially feasible for me to assemble a really good band and have enough good concert-type gigs to keep that band together. Then we could get our arrangements together, and get out there and make some racket, have some fun. Performing for me is *the* kick." Crowell recently got his kicks on tours with the Hooters and the Bo Deans.

"Am I moving away from country music?" Crowell adds rhetorically. "Well, maybe so. I don't listen to country radio, and I don't hear much in country now that appeals to me. But the first thirty years of my life I was saturated with

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There's no bigger high than getting up in front of an audience to show off your stuff. I just love to entertain people."

Who said that first? Sociologists? Al Jolson? Historians aren't sure, but Mike Tchang

is one of the latest to express this timeless show-biz sentiment. Guitarist and saxman for New York's Raunch Hands, he's dedicated his life to the noble occupation of showing folks a good time. "You can only take music so seriously," he observes. "It should be pretty light—something to have fun with."

Only two years old, the Raunch Hands are already notorious for sometimes carrying their pursuit of pleasure to unsettling extremes. Last year's *El Rauncho Grande* EP, featuring the quintet's manic blend of rockabilly, R&B and other roots ele-

ments, contained two tracks sure to offend delicate sensibilities: "Man Needs A Woman"—one who can "take a punch," that is—and "Spit It On The Floor," the story of how a careless Romeo lost his manhood. The recent *Learn To Whap-a-Dang With The Raunch Hands* LP mines the same rowdy vein, highlighted by a blazing version of the Rhythm Kings' surf instrumental "Exotic" and "Whap-a-Dang," which Tchang describes as the sound produced when a man and a woman get together for carnal purposes.

While he's happy to be

known as a purveyor of sleaze, Tchang is concerned about another aspect of the Raunch Hands' image: "I get annoyed when people harp on the fact that we drink beer. We're not uptight geeks, and we don't need beer to get crazy. There's no one thing that makes us sound the way we do."

In fact, he reveals, "we were offered a chance to be in a Miller commercial and turned it down. We don't want to sell ourselves that way to get attention." Pausing, Tchang adds, "Maybe if it had been Budweiser..."

—Jon Young



Springsteen Under Glass

While the Rock 'n' Roll Hall of Fame slowly comes together in Cleveland, East Coast fans can already attend the Asbury Park Rock 'n' Roll Museum. Created by collectors Stephen Bumball and Bill

Smith, the Asbury Park museum pays tribute to area musicians—including Southside Johnny & the Asbury Jukes, Little Steven Van Zandt and notably Bruce Springsteen.

The museum, which opened July 4, contains "mostly photos and posters,"

Smith says, besides tickets, gold record awards and instruments (like the cornet drummer Vini Lopez played on Springsteen's *The Wild, The Innocent And The E Street Shuffle* LP). Springsteen worshippers will especially be interested in the artifacts from their hero's early

(pre-recording career) days. Located in an amusement arcade a block away from the boardwalk, the museum is open weekends off-season. Smith has heard indirectly of Van Zandt's approval, but so far no word from the Boss. "We're still waiting for Bruce to come up and check it out."



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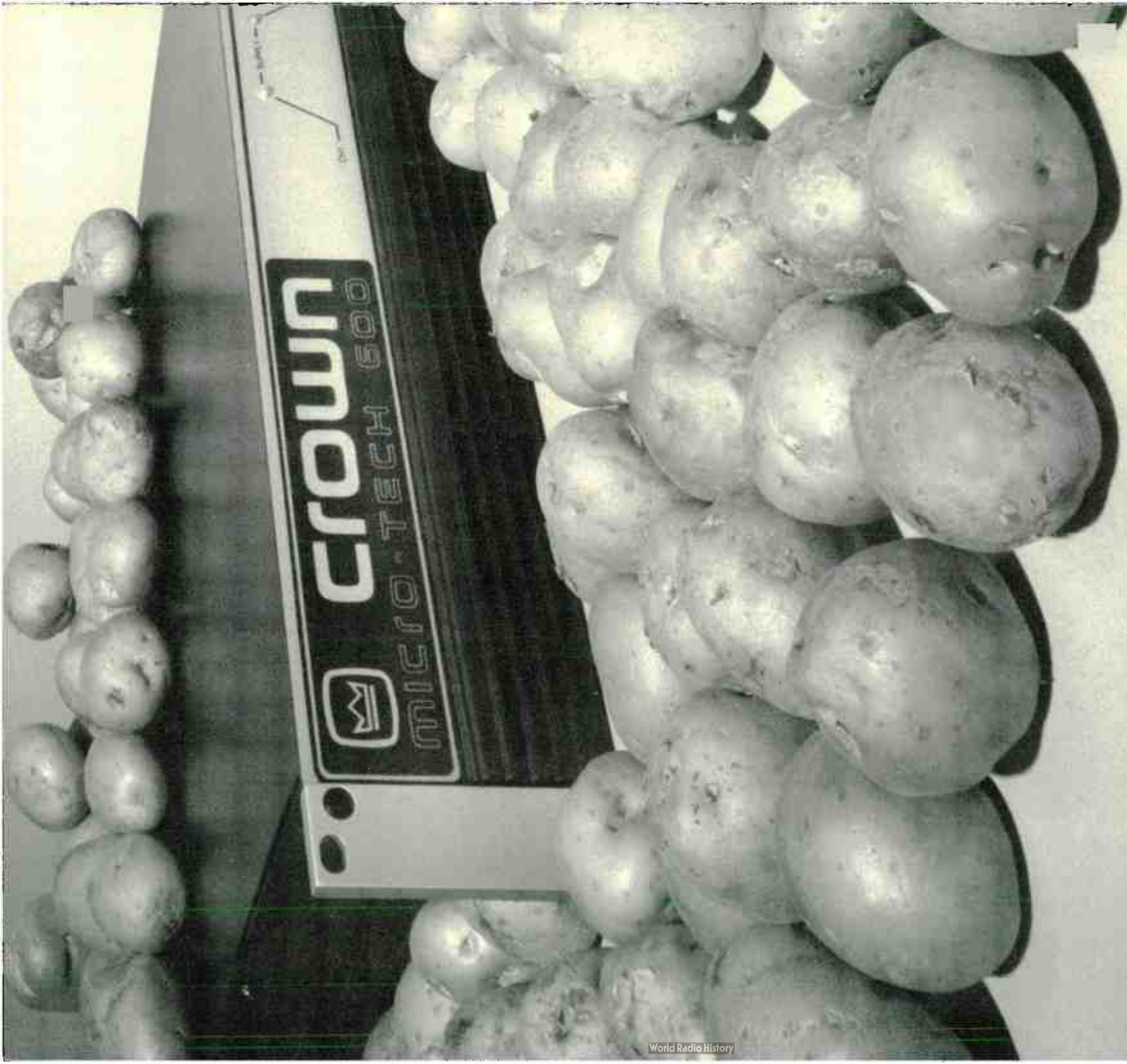
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**CHAMPIONS
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BUT IN
AMERICA, CAN
FOUR AGING
QUEENS
CONQUER THE
COLONIES?**

It's well past midnight at the posh Roof Garden in Kensington, and Queen's "Magic Tour" bash is just getting warmed up. Guests presenting wand-shaped invitations at the door are whisked six floors up in elevators with sloping floors and funhouse mirrors. Curvaceous female bellhops strut skintight uniforms, which on closer inspection prove to be only paint expertly tailored to bare flesh.

The doors open to an Eden of carnal eye-fuls. More models in make-up clothes mingle. A scantily-clad damsel in the men's loo, and a blondine, leather jock-strapped rough boy in the lady's powder room chat up patrons, offering hand massages and towels.



Outside in the spacious courtyard is "living sculpture." German artist Bernd Bauer has gawkers mesmerized by what appears to be a large aquarium filled with boulders. Suddenly, one, then two stir. These denizens are four nude women painted in watercolor shades of blue, green and brown. Jacques Cousteau missed this part of the undersea world.

Back at party central, the celeb-fashion parade makes the rounds. Tony James, corporate mastermind behind Sigue Sigue Sputnik,

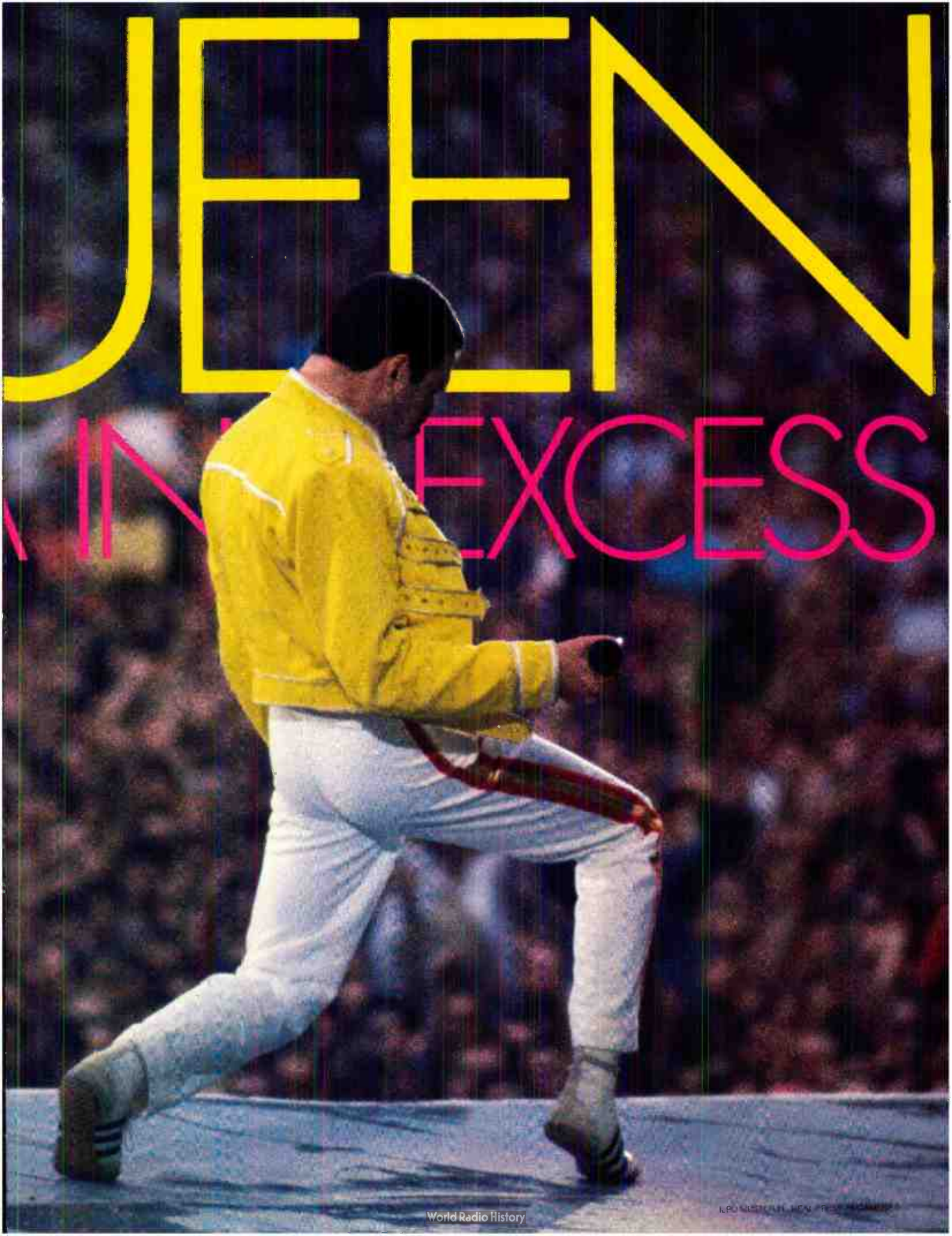
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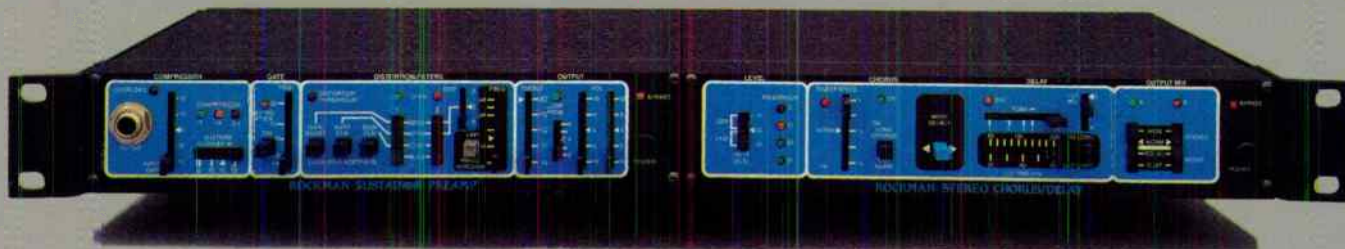
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with good reggae music. They'll think *that* is reggae music. And that would be harmful. Reggae music is a part of me. I'm not going to sit around and watch anybody harm reggae music. Not when I can do anything about it."

In his campaign for reggae reform, Bunny has been challenging the DJs on their own turf—the good time music played in Jamaica's dance halls. In recent months, he has released a barrage of dance beat singles like "Jump Jump" and "Old Time Sing Ting," and he has a new album on the way which will be called *Rule Dance Hall*. It's all intended as a sort of object lesson, an eloquent dem-

onstration that dance reggae doesn't *have to* be predictable, superficial or inept. "Right now, we're trying to clear the dance hall issue," Bunny confirms; "to correct that fault of losing the real musical sense of reggae."

Like some puckish figure from folklore, Bunny Wailer has that unnerving ability to change form as soon as you think you've got a firm grasp on him. We watched him do it in concert. The stately gold-robed Rasta elder who opened the show transformed himself into a grinning, leaping jester for Jah, trading his flowing garments for a rakish, motley red-gold-and-green running suit and

moving more like a twenty-year-old than a veteran performer of thirty-nine. And when the topic turns to record-making, another kind of metamorphosis takes place. The gentle Jamaican farmer seated before me suddenly becomes a keen-eared, exacting record producer, in the best tradition of reggae studio giants like Coxone Dodd or Lee Perry. Bunny Wailer productions artfully merge modern instrumental colors—synths and electronic percussion—with traditional reggae instrumentation, particularly the music's supple horn charts and unctuous acoustic percussion. He's a master percussionist himself and is acquainted with most other instruments as well.

"I tend to hear those synthesizer things along with the melody of the song and along with the rhythm of the song. So all those synthesizers that you hear on my songs are parts that I told the musicians to play. I just pass the sound on to them and they put it in the music."

For a long time, many reggae observers felt that Bunny may have become a little *too* obsessed with building perfect dance hall discs—to the exclusion of reggae's weightier Rastafarian and socio-political messages. But yet another of those surprise turnarounds put an end to that. Earlier this year, Bunny began releasing a string of message singles such as "Food," "Here In Jamaica" and "Serious Thing." And there are plans to release another brand-new Bunny Wailer album, *Resistance*, that will make a return to the topical commentary of albums like *Protest* (1977) and *Struggle* (1979). As if to make up for lost time, "Serious Thing" ambitiously takes on all the Big Issues: apartheid, world hunger, poverty, labor relations, prison conditions and, what has become a key issue for Bunny, nuclear disarmament.

"There are times when we have to be dealing with protest, with more of a political sense, trying to direct the people who sit over us. People who are carried away with this power thing. You know, this power of destruction. Because the power I know is the power of construction. The power that creates all this. The power that creates the seed, that when you plant it, it grows. Creates the earth, so that there is substance to make the seed grow. Creates the water, so as to be a part of the energy that makes it grow—that makes us grow. We gotta be respecting that power."

As concerned as he is with the future (reggae's and the world's), Bunny also carries a proud sense of reggae's past and of his own pivotal role therein.


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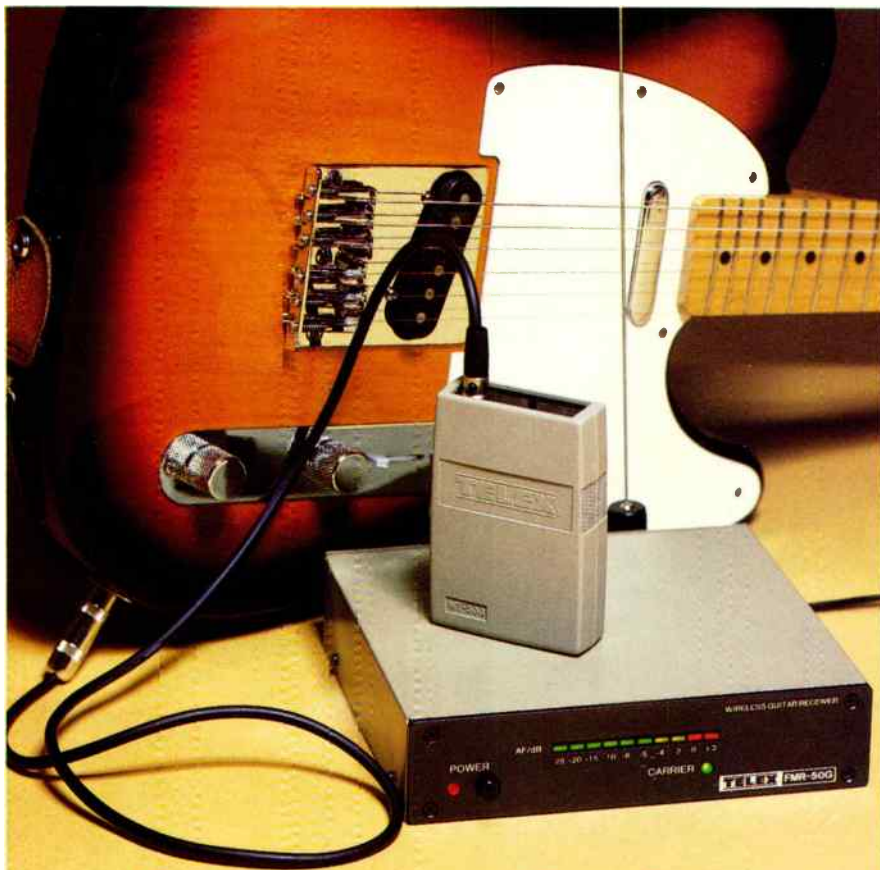
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Throughout his solo career, Bunny has never forgotten the Wailers. He has cut his own versions of many early Wailers classics (e.g. 1980's *Bunny Sings The Wailers*). In 1981—the year Bob Marley died—Bunny paid his respects to his old friend and former fellow Wailer with his *Tribute To The Late Hon. Robert Nesta Marley, O.M.* album. But an even more elaborate tribute is soon to be released: the much-anticipated Wailers reunion album, produced and masterminded by Bunny Wailer.

"When Bob was alive, we spoke about the possibility of coming together again," Bunny says of the reunion project. "That was in everyone's mind. It's just that it didn't practicalize itself in that sense, because Bob passed. But, having the understanding that every Wailer wanted to do that, we said, 'Alright, we're going to continue.' We had tracks with Bob on them that were never released. So it was possible that Bob could also be on the album in that way."

Some of those tracks were old guitar-and-vocal studio rehearsal tapes that Bunny had held on to over the years. Many of the tapes dated from the late-60s heyday of Wail'N Soul'M Records, the very first independent label that Marley and the Wailers set up. Now, years later, Bunny gathered up these tapes and brought them to Tuff Gong Studios—the Kingston recording facility that Bob built. There, he overdubbed new vocal and instrumental tracks onto the original masters with as many of the old Wailers as he could recruit. Among the volunteers were Peter Tosh and two figures from early Wailers history: Junior Braithwaite and Constantine "Vision" Walker.

"The quality of the tapes was still clean and good enough to be brought back into the studio in this time. Because even though we were just rehearsing with our guitars, we were recording in the studio. And whether Wailers are singing with a band or with just a guitar, we try to keep the rhythm as tight as possible. That's how I could take out those guitars that are playing and put in new rhythms. The timings were tight."

Things may have gone smoothly in the studio, but a battle-royale broke out when the first Wailers reunion single, "Music Lesson," appeared. It was released on the Tuff Gong label, which had more or less lain dormant since Bob's passing. Now the question arose: who really controls Tuff Gong? Did Bob's share of the label revert to Rita on his death? Emphatically not, says Bunny.

continued on page 112

come a kind of norm in the next decade or the beginning of the twenty-first century," he postulates over a bottle of Evian water.

"The rock show as a format is starting to fade out a little bit. Both of us know that there is less excitement in going to a concert today, from an audience's point of view, than even six years ago. It's mainly because of MTV and all the videos. People have the possibility of getting so many images from artists that these days you have the image before the music.

"Playing in the little club will always exist—that is something that will last

forever, but on the other hand if you think about a real performance onstage with a visualization of your work, now you have to compete with MTV, Steven Spielberg, and so on, why not use the techniques of these days?"

His scenic fascination may have a more genetic origin. Jarre is the son of film composer Maurice Jarre, who seems to have passed on to his progeny a flair for pleasant, atmospheric sonorities. Jarre the Younger tends to paint his music in rudimentary strokes—block minor chords, sequenced ostinatos, pedal point bass parts, plush soaring triads—that suggest nothing so much as

soundtracks for nonexistent movies.

The imagistic design of Jarre's music totters precariously between a French romantic bent and notions of the grand conceptualist. In the case of *Rendezvous*, his populist determination gets the best of his ostensible avant-garde impulse. Hearing the score apart from the totality of the experience is a disappointing romp in the realm of sentimental synth doo-

SYNTHS IN SPACE

Over the years, **Jean Michel Jarre** has deployed or dabbled with virtually all the latest technological advances on the synth market. But, far from being a discriminating equipment fascist—replacing "obsolete" gear with this year's sensation—he maintains a versatile stable of machines. On *Rendezvous*, the list of equipment runs from his favored Fairlight to the unjustly maligned old dinosaur, the ARP 2600. As he explains, "The Fairlight is great—I've been one of the first musicians to use it, with Peter Gabriel, in Europe—but that doesn't mean that if you have the Fairlight or the Synclavier, the old Moog or the ARP 2600 don't exist. They are different instruments.

"It would be like, in a symphony orchestra, forfeiting the string section just because the instruments come from the 17th century, or in a rock band not using the original Stratocaster just because they are thirty years old." Thus, his synth roster is a fair cross sampling (block that pun) of the short history of commercially available hardware: Emulator II, Roland JX 8P, Moog, Linn 9000, Synthaxe, Prophet, Matrisequencer, Casio CZ 5000, Seiko DS 250, Eminent, Laser Harp, RMI, AKS.

Naturally, the multi-keyboard oriented Jarre has found better living through MIDI, but he claims the interface breakthrough wasn't the revelation it has been for some musicians. "I have been using that kind of technique for a long time; it was not called MIDI, but it was linking a lot of keyboards. I think MIDI is great. It's not working necessarily as well as we'd like, but it is very useful. You have so many possibilities."

Much of the structural contours of Jarre's music—dating back to the antiquity of the late 70s—has relied on the clockwork of sequencers. This notion, now more of an industry standard, has become an increasingly integral part of his set-up; fundamental lines on *Rendezvous* were loaded into a Linn 9000. As for composing software, Jarre leans towards the Total Music system for the Macintosh. "At the moment that is my favorite computer system. But everything is going to change so much in the next few weeks, next few hours. I think they've changed as we've been talking," he chuckles.

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dlings. No doubt, you had to be there.

Jarre says of his writing, "The structures of some of the pieces on *Rendezvous* are quite symphonic or more classical because I needed a kind of precise structure to fit with the cues I had in mind for the visuals." In this case, the music was only one aspect of the project. Jarre realized *Rendezvous* as a site-specific epic. "The idea of the show was to set the stage in the middle of the skyline and to use it as a kind of natural amphitheatre, like a giant drive-in. The stage actually was a mixture of the brain of the show and mission control of NASA." As it turned out, the NASA connection led to a tragic irony. Jarre had been planning to employ a synchronized videotape of astronaut Ron McNair playing a sax part; McNair perished in the *Challenger* accident and was replaced in performance by saxist Kirk Whalum.

In its environmental design, Jarre's project recalls the work of conceptual artist Christo—who has erected a huge "Running Fence," wrapped buildings and bridges and turned a small island off of Florida into a giant plastic pink blossom in the name of art. Jarre doesn't entertain the comparison, though: "I'm always very cautious about people conceptualizing too much. For me the concept is

nothing if you don't succeed in conveying feelings and emotions. That was my main goal for *Rendezvous Houston*, to be able to convey feelings or feedback from the audience. I'm also dealing with the architecture and a virgin place to give a concert."

Given the show's thorny logistics and price tag, Jarre doesn't see taking this act on the road, although he will put on a similar concert in Paris this fall. "This type of event is like—for the audience—experiencing a movie in 3-D. It's like being in the middle of the movie. For me and the crew, it was like shooting *Apocalypse Now* in one night. Obviously, you can't do that every night."

Although his gilded spot in the music market might paint him a thoroughly modern *cause célèbre*, Jarre has not earned undivided respect from electronic music and avant-garde circles. A look at his bio portrays him as a musician who decisively bucked the academy to play music for the people, and has been commensurately rewarded. In his formative years, Jarre was exposed to jazz greats—Don Cherry, John Coltrane, Chet Baker—who stopped at his mother's jazz club.

After learning his way around compositional basics at the Paris Conservatory,

Jarre found himself in experimental orbit with the Musical Research Group. There, he fell under the tutelage of the prototypical electronic composer Pierre Schaefer, father of *musique concrète* and a mentor of such Parisien mavericks as Karlheinz Stockhausen. "He was the first man to think of music not in terms of chords, notes and harmonies but in terms of *sound*," Jarre says fondly. "Eventually, it became clear that this was the thing that interested me the most. Synthesizers, technique and all of that came because of that."

Yet beyond the apparatus fixation, Jarre disavows any link with the current avant-garde still raging in Paris, epitomized by IRCAM, the lavishly fitted and governmentally patronized computer music think tank.

He doesn't mince words on the topic: "I used to belong to that club long ago, then I left that world because they had a very elitist attitude, very intellectual—what I don't like in music. If you are too intellectual you write books, you don't make music. I have a more direct attitude and I consider myself a musician, not a philosopher about music, not a scientist, and at the moment a lot of contemporary classical musicians in Europe,

continued on page 110

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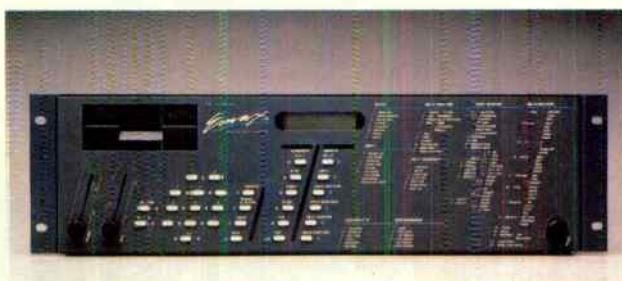
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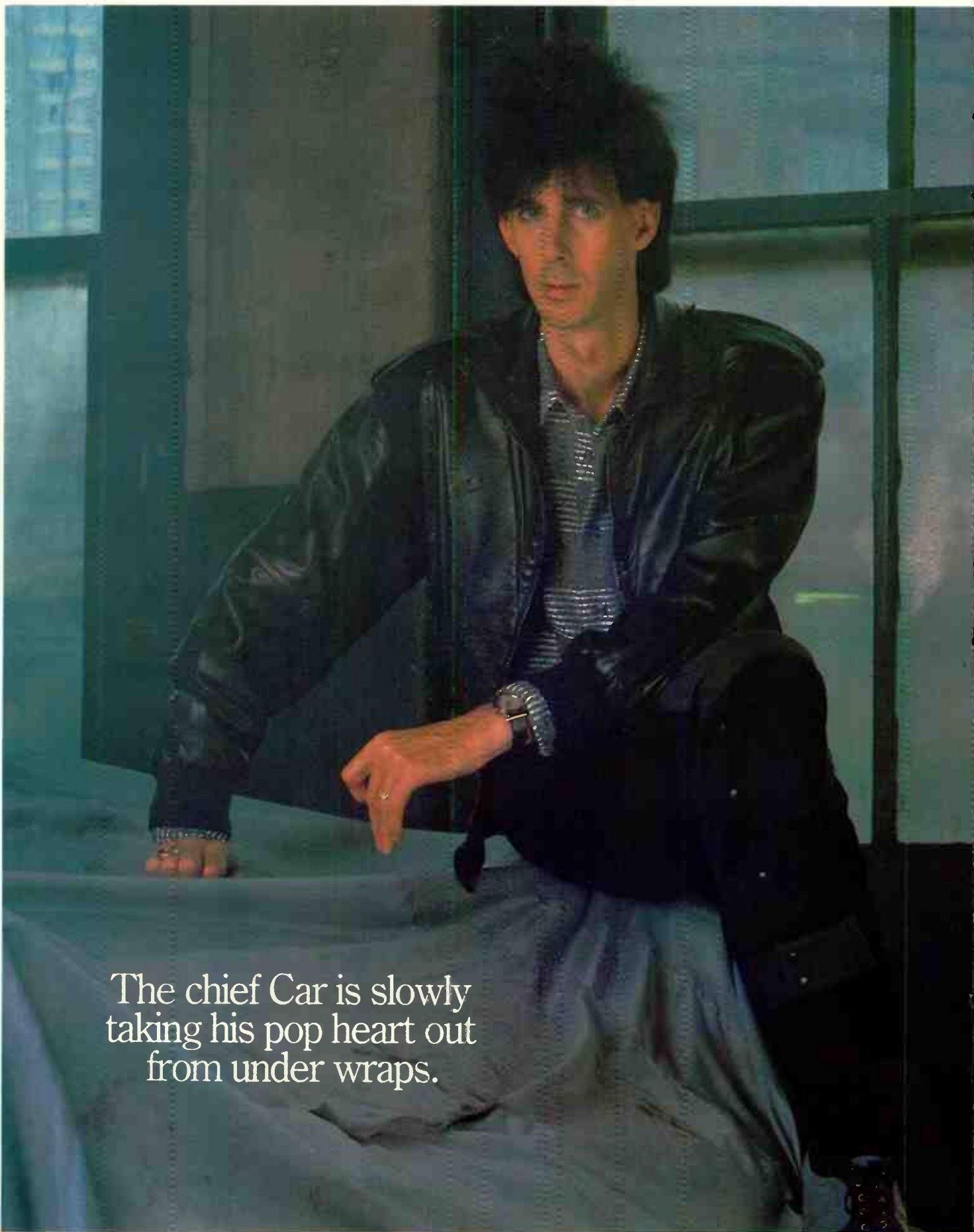
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You might expect that statement from one of the grand juries presently looking into record industry business practices and alleged mob ties. But the speaker is Don Engel, a California entertainment attorney who has made his mark in an area many of his peers astutely avoid: litigation and artist advocacy.

Among the more prominent artists the four-person, Engel & Engel firm has represented against labels are Teena Marie, Donna Summer, Olivia Newton-John and Boston. Engel's willingness to take contract battles all the way to court has won him the admiration of some artists and the enmity of certain labels. CBS Records even named Engel a co-defendant in a

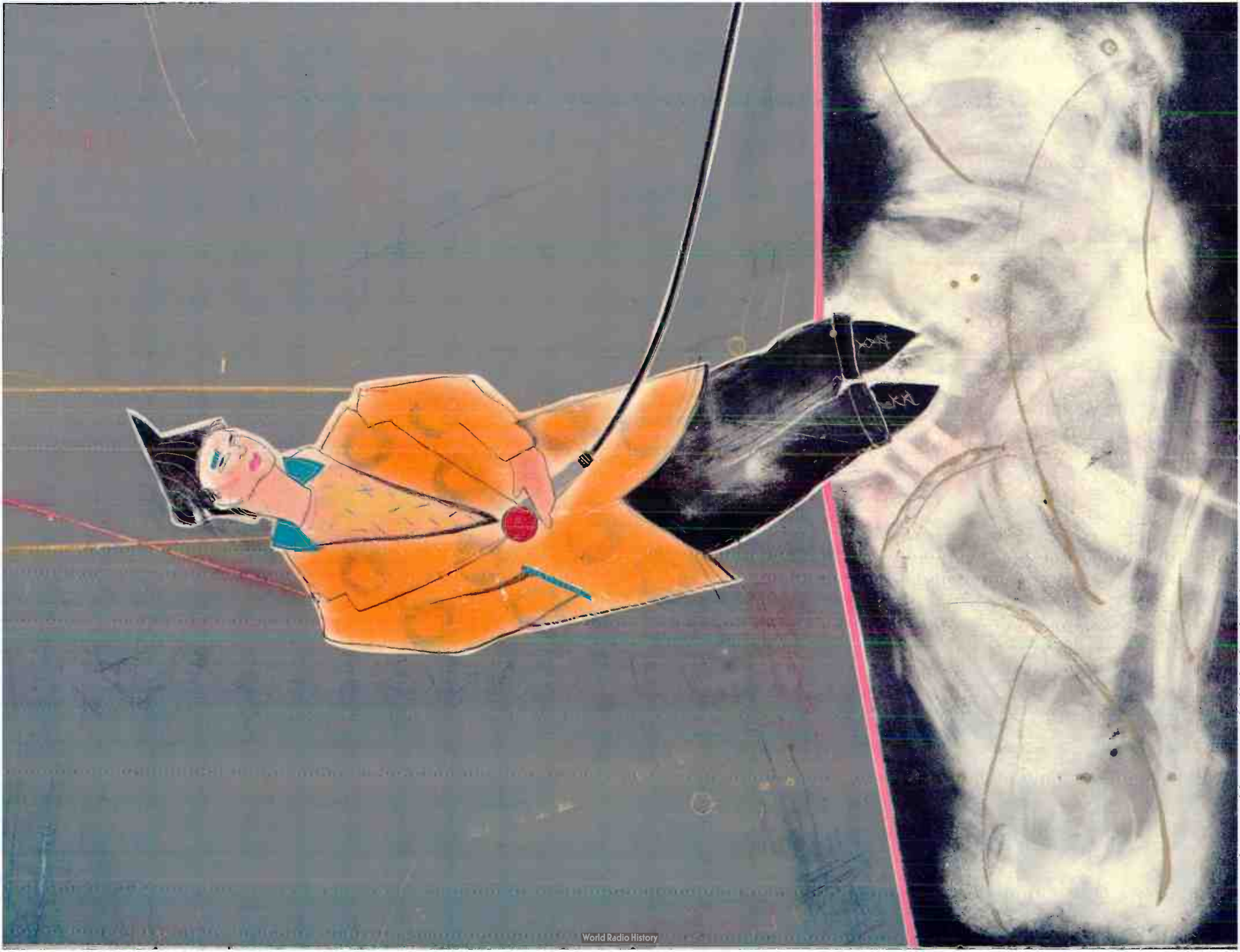
breach of contract action against Boston, a move dismissed by a New York judge as an "absolutely outrageous and frightening suggestion that an attorney who represents a client in litigation or in negotiation is at risk for actions he takes in the course of the representation of that client." Engel subsequently filed a suit against CBS and its New York attorneys for malicious prosecution.

His defense of his aggressive style is simple. "The recording industry is a cutthroat business," Engel says. "Performers need attorneys who will go all the way." Although his tactic of litigating if a label doesn't meet his client's demands has made him a prominent entertainment attorney, his entry into the record business is comparatively recent. A New York native, he worked briefly for the anti-trust division of the U.S. Department of Justice, served as a special counsel to the Governor of New Jersey, and taught copyright, trademark and anti-trust law at Rutgers University.

Eschewing a career with the big established firms, he started his own practice in New York City in the mid-60s, specializing in book publishing.

By Fred Goodman

Illustration by Gary Mele





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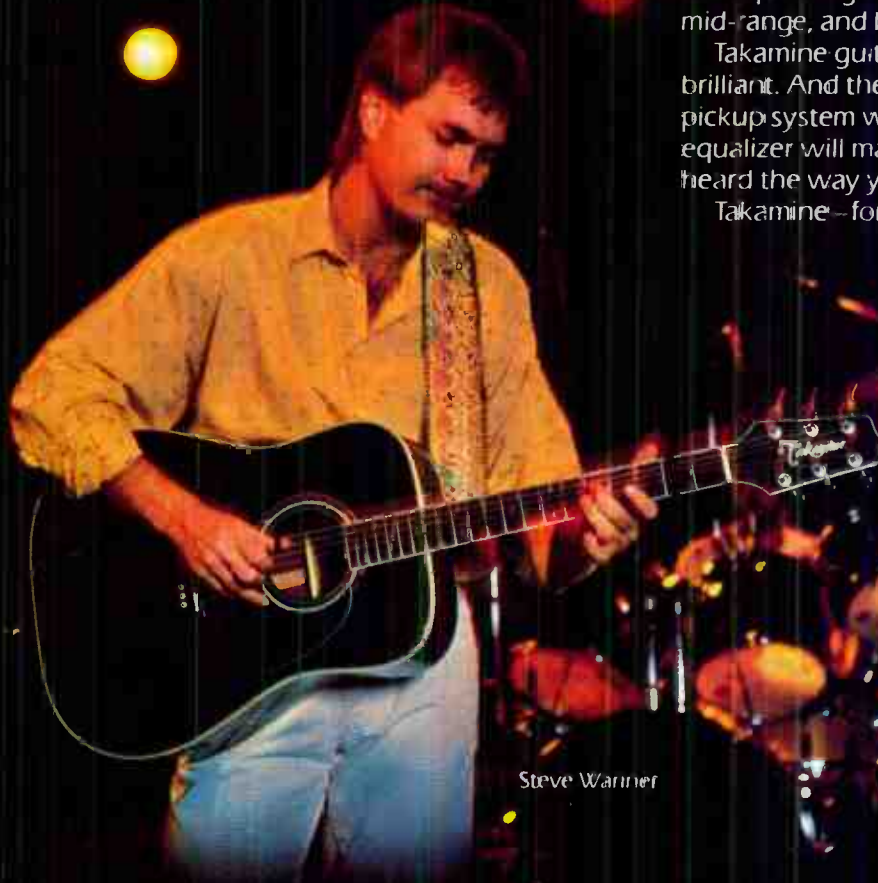
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and lay down the law for other people. Which is the great thing about a song like "Cocaine," because the groove is fantastic, you can enjoy that, or listen to the lyrics. And I actually think it's more anti- than pro-, but most people don't recognize that. But J.J. is quite the preacher, and has often disguised that by being ambivalent. But, he's written songs about L.A. that are total shut-down songs, put-downs. And I think "Cocaine," in his way, was meant to be that as well.

MUSICIAN: *Still, I can't help but wonder how it feels to have people ascribe their actions to your work.*

CLAPTON: Some people have a great sense of moral responsibility; unfortunately, it's backed up with a poor sense of musical taste. Other people have great musical ability, and very little sense of moral responsibility. It's very difficult to have a good balance. I mean, we're all different people, and some *gain* moral responsibility. Others hide from it, in order to keep going. If you had to question everything you did in terms of whether or not it's gonna be good for the race as a whole, you might just stop living, because it would be impossible to live with yourself.

So, I have a very big question mark about moral responsibility. I really don't know if it's a good thing. But I also question the artistic ego, whether or not an artist should be allowed just to vent his opinions. Because we're not cut out for that job. I mean, that's probably one of the reasons I didn't ever really want to be a singer, because it would probably place me in a position where I could give forth opinions, which I didn't really have the right to give. And, you know, I've been in situations where I had to take back what I've said. Many times. 'Cause I've mouthed off.

Right now I do feel a great deal of moral responsibility, but I feel it on both sides. I mean this whole thing with the govern-

ment promoting this anti-heroin campaign is a big thorn in my flesh. Because I've had experience with heroin, and I came through it, I survived. A lot of that is based on the fact that I had something to turn to, something solid when I came off the drug. But even then, when I came off the drug, I went on alcohol, and I think alcohol is *far* worse than heroin. Heroin, actually, doesn't kill you. There's a great doctor, Meg Patterson,


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"I've got a Dean Markley head—it's 130-something—with Marshall cabinets, the stack. For effects, I had a rack built by the same guy that does Steve Lukather's stuff. It's got, like, tri-stereo chorus in it, a compressor, a few other things on a pedal board. And I use the Yamaha SPX-90. For strings, I use Ernie Ball, I think they're .009. Sterling Ball makes the picks, and they're heavy. Very stiff.

"Actually, I tend to know more about the stuff I use when we do local gigs, and then I use what's familiar to me, which is an old Fender Twin and whatever guitar is at hand. But when we get on the road, it's out of my grasp, then. There's just so much stuff, I just can't keep control of it."



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Anderson before both were common musical practice. Studying the whole score with a wound-up band featuring Marcus Miller and Adrian Belew, *Zoo-look* amounted to tone poem with an urban jungle intensity.

In all of Jarre's travels with his machinery, he has established himself as a looming influence on those who use synthesizers in a pop mode—especially the rash of 80s British synth bands. Confronted with the inevitable question of whether to synthesize or to rely on strictly analogue, human potential, Jarre is a cautious utopian. "This is the big brother syndrome: because we are linked technology we are losing some emotions or feedback. The problem of emotions or lack of emotions is not coming from the instruments but from the guy behind the instruments, whether he's playing a tom-tom, a violin or a computer. Technology is great in one main sense; it can reduce the delay between the idea and the realization of the idea. The computer allows one to reduce this time-sensitive delay."

But will it do windows? Will it rally the funds to facilitate more of Jarre's ambient operas? For the time being, Jarre is thinking like a mainframe, plotting future spectacles for the average music fan on the street.

"I'm quite convinced," he leans forward in testimony. "that this is one of the steps of the next decade. The 80s are definitely—from a musical point of view—the decade of big events. If you think about Live Aid or Hands Across America or Rendezvous Houston, they're all totally different, but based on one-ups. I think that, because of videos,

performers have to rethink themselves and go in the other direction."

WAILER from page 50

"Tuff Gong Records, as a company, was registered in Bob's, Peter's and my name. We are the original shareholders of Tuff Gong Records. So with Bob's passing, the company became the responsibility of myself and Peter."

Rita, obviously, felt differently. And beyond legalities, the whole issue has become every bit as convoluted—and emotion-charged—as a Shakespearean chronicle play or a season of *Dynasty*. Who, if anyone, has a right to Marley's throne? On one side, we have Rita, the royal widow and guardian to the heir apparent, Ziggy Marley, Bob and Rita's son, whose strong vocal and facial resemblance to his father has quickly endeared him to Bob's fans. Up till now, Rita has come across as the official keeper of the Marley flame.

But what about Bunny? In a very real sense, he was the king's brother. (Bunny's father even moved in with Bob's mother after the two had lost their respective spouses; and the two boys shared the same house in St. Anne's parish in Jamaica.) And Bunny, along with Peter Tosh, helped establish the whole Wailers kingdom in the first place. So perhaps the unkindest cut of all for Bunny was the refusal of the "other Wailers"—the group who continued to back Bob after Bunny and Peter left—to participate in the reunion record.

"We made attempts to ally ourselves with (Aston) Family Man and Carly Barrett, (Earl) Wire Lindo and all the rest of the people who were touring with Bob at

the time when he passed. But they were negative, you know. They thought that they could represent the Wailers. But the Wailers weren't a band. The Wailers were a group of singers from the beginning, and the history had to be continued with singing. So that was an insult to us, knowing that there was no Wailers without either myself, Bob or Peter."

In setting the record straight as to precisely who the *real* Wailers are, Bunny would also like to round up the many unlicensed, unauthorized releases of early Wailers material that are on the market and re-release them legally. "If we're going to eat once more in a Wailers plate, we want it to be clean. We don't want to be eating on no dirty plate. And what's been happening so far as been messy, you know. Really messy."

For a man many had written off as a pastoral recluse, Bunny Wailer has orchestrated quite a comeback for himself—a little legal controversy, a pile of new releases, marathon concerts in L. A. and New York, a standing ovation at the New Music Seminar and even a chance to tell David Letterman to take a hike. With all this, reggae's bucolic hermit has abruptly become its crusading knight errant. His quest? Nothing less than to purify reggae past and present and to take up where Bob Marley left off. But why'd he wait so long to sally forth? A trueborn Rastaman, Bunny defers that answer to a higher power.

"We plan but we fall in with the plan of the Most High. So my being out here is his plan. I think he's planned it for the right time. There's a saying that he don't come when you want him; but he comes right on time. Well, that's my situation."



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—J.D. CONSIDINE, *Musician Magazine*

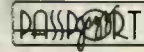
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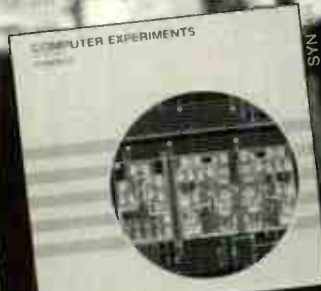
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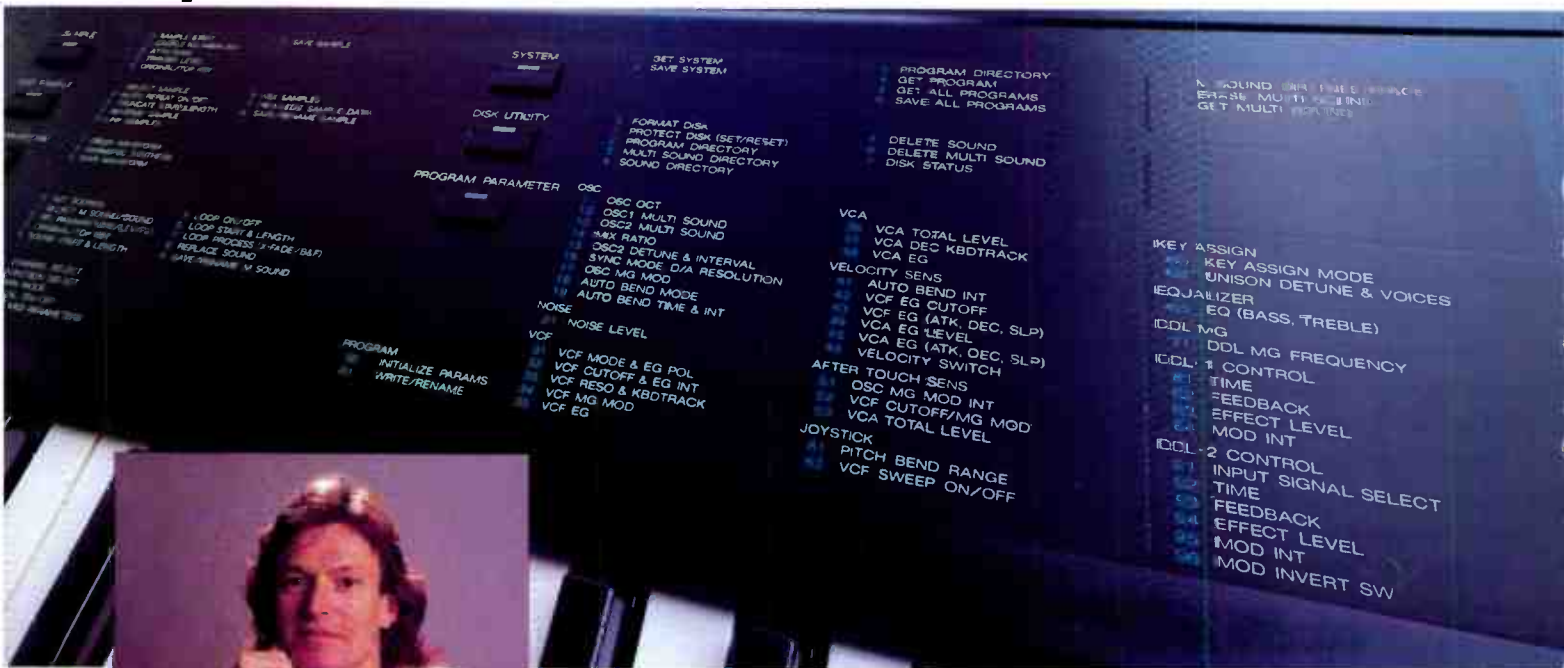
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*Steve Winwood
Multi-Instrumentalist, Vocalist, Composer*

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Art Director

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Senior Editor

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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) 764-7395

Circulation Director

Noreen McInerney

Circulation Assistant

Cathie Geraghty (212) 764-7536

Founders

Gordon Baird & Sam Holdsworth

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MISSING WAVELENGTH

By GREG REIBMAN

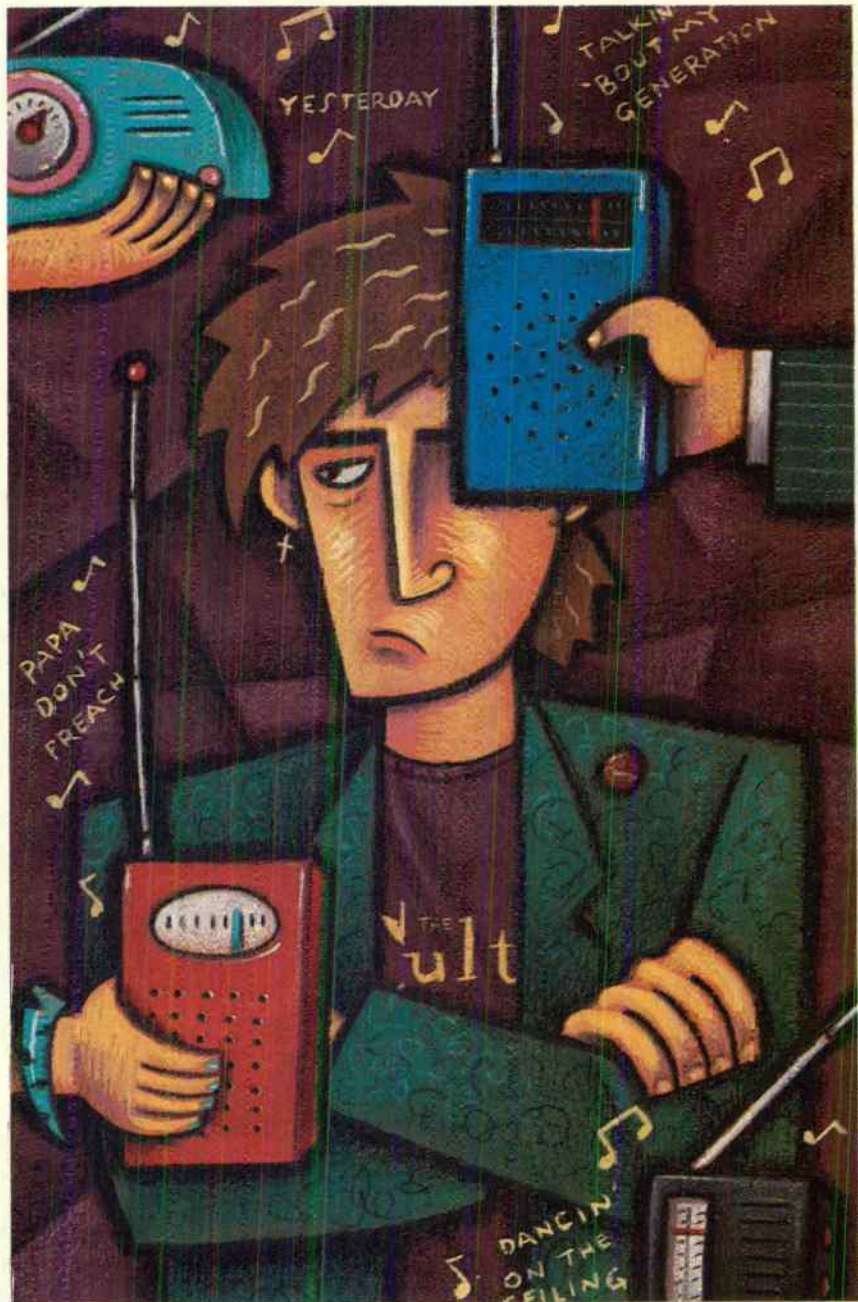
THE 18-TO-24 RADIO AUDIENCE NOBODY WANTS

If you are a rock 'n' roll fan between the ages of eighteen and twenty-four, there are two types of radio stations for you to choose from in most American cities: either classic rock (the music of your older brother's life) or top forty (the music of your younger sister's life). But if you want to hear the latest by Metallica, Queensryche and Dokken or by the Cure, the Cult or the Violent Femmes—you'd best head to a record store or over to a friend's house.

That's because in 1986 there are very few stations catering to this age group. And even though the aforementioned artists sell records (Metallica, for example, has moved more than a half-million copies of their *Master Of Puppets* LP and the Cure's *Standing On The Beach* has sold a respectable three hundred fifty thousand), radio rarely plays these acts.

Of course there are exceptions. In Long Beach, California and in San Antonio, Texas, for example, stations KNAC and KISS play nothing but hard-driving heavy-metal (imagine Metallica at eight o'clock in the morning). And both stations have enjoyed excellent ratings. On the opposite side of the coin, WLIR in Long Island and 91X in San Diego—plus many non-commercial college stations scattered throughout the country—have been just as successful playing new music acts like the Cure, Cult and Femmes.

However, for the most part, radio—particularly album-oriented rock stations (AOR) which during the late 60s and 70s thrived on high school and college-age listeners—now deliberately ignores this audience. AOR has instead decided to stick with its original, now-aging, Baby Boom audience by continuing to program records that were big when members of the Woodstock/Big Chill generation were growing up. But for many eighteen- to twenty-four-year-olds, notes Jim Morrison, program director at At-



lanta's top forty station 94Q, classic rock is ancient history. "Lots of these kids could care less about Led Zeppelin, the Moody Blues or the Who," says Morrison. "*Dark Side Of The Moon* has been on the charts for eleven years! That's not hip now...their daddies were listening to that!"

AOR's slow but deliberate transformation into mostly-oldies stations is creating havoc throughout the record industry. "It's really dismal the way radio has abandoned listeners between the ages of eighteen and twenty-four," Brad Hunt, vice president of album promotion for Elektra Records, says with disgust.

"Most of these kids have outgrown top forty, but AOR has outgrown them. And unfortunately for us these are the kids that buy records."

Radio ratings in most cities show that most post-Baby Boom rockers still tune in to AOR. But, Hunt insists, "This is mostly by default. They don't have a choice." Tony Berardini, general manager at Boston album-rocker WBCN, agrees, saying that although a surprisingly high percentage of young listeners enjoy listening to classic rock, others have spent the past few years watching Simple Minds, Quiet Riot, U2 and Motley Crue on MTV and couldn't care less

about Dylan, Pete Townshend or Yes.

Some broadcasters are sympathetic to the concerns of new artists. And many worry about the long-term affect of ignoring young listeners and what will happen as the gap grows. But they also insist that record sales are not really radio's problem. For while record companies are in business to sell records and tapes, radio pushes a very different product: advertising. And as far as the advertising world is concerned, reports Berardini, "adults between twenty-five and fifty-four are top priority." Listeners eighteen to twenty-four, he adds, "are

not even considered to be one of the top seven or eight demographics."

"It's a matter of going after a bigger slice of the pie," explains Jeff Pollack, a radio consultant who is under contract with forty stations worldwide. "Today's AOR stations appeal to adults who are up to forty years old. That's pretty wild when you consider the old anti-establishment 'don't trust anyone over thirty' days when album radio began."

Twenty years ago, when album radio (then called progressive or free form) began, the small, obscure FM stations were run by allegedly idealistic young

music fans. And the music they played was all new. But during the 70s, rock audiences, which had incited a cultural revolution the previous decade, began to show not only political but economic clout. Soon these experimental stations mushroomed into big business and began to depend on research, consultants and pared-down playlists. "At one time radio stations were different all over the country," Bob Dylan recently remarked after one of his shows at Madison Square Garden, "but now all the stations sound the same."

It was the bland, predictable radio of the late 70s—which made heroes of faceless acts like Foreigner, Journey, Kansas and REO Speedwagon—that provided much of the motivation for the punk revolution. "The whole music business was led to a state of boredom," recalls Ian Copeland, head of the talent agency Frontier Booking International, and one of the principals involved in bringing the Police, Buzzcocks, Gang of Four and other new acts to America for the first time. "Nothing was getting discovered because nothing new was getting played." But in spite of radio, these and other bands established themselves by constant touring and through alternative press and radio exposure.

Copeland now believes the current status of today's radio "sets the stage for another music revolution. I'm not sure what it will be—but I know kids want their own heroes and they're not getting them from radio."

Even if another music revolution occurs, what effect will it have on AOR? If what happened during the early part of this decade is any indication, the answer is very little. Sure some talented bands like the Police, the Cars, Pretenders and Talking Heads came along and were able to graduate into the mainstream. But many others, including hard-edged rockers like the Ramones and Sex Pistols, were mostly ignored. Still if you ask most AOR programmers why they play so little new music, they will tell you they tried—but it didn't work.

In 1982 AOR, led by influential consultant Lee Abrams, decided to give new music a chance. But, recalls Rob Barnett, program director at album rocker KZEW in Dallas, who at the time held the same title for the Abrams-consulted WAAF in Worcester, Mass., "Everybody over-reacted. Instead of introducing acts that might have had some lasting power, we made the mistake of playing one-hit nobodies like Flock of Seagulls, Thomas Dolby and Missing Persons." The experiment failed and AOR re-

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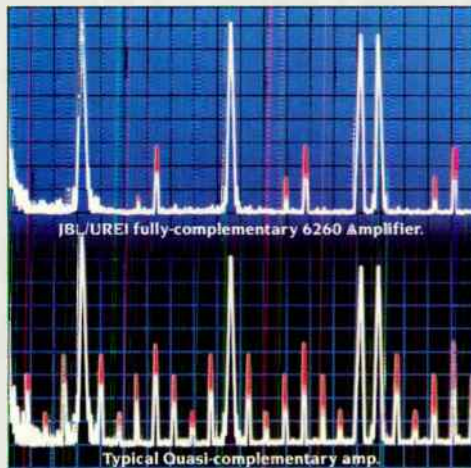
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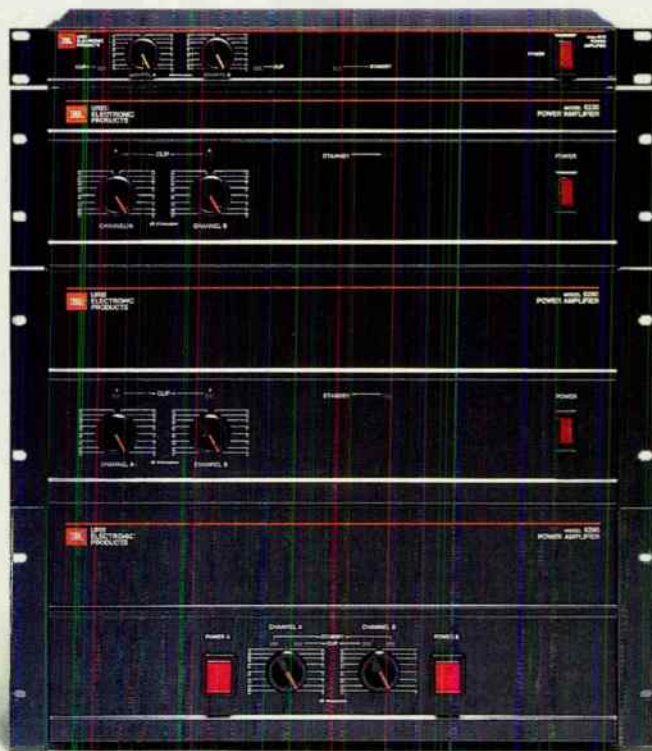
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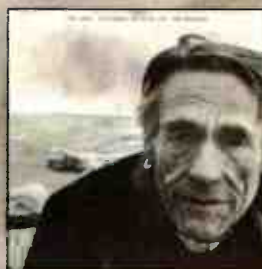
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one looked different. I felt like Rip Van Winkle."

To those fans of the Beatles and Tony Bennett, it is a little sobering to realize that rock's musical coming-of-age came with a price tag for masters of older, equally valid musical traditions. But shed no tears for Tony: "I'm not bitter," he says convincingly, "I was just bewildered. See, years ago Sinatra said to me, 'Follow money by producing something good, and then money will follow you.' It's gotten reversed now to where everyone goes for the buck first, and then says, 'What do we need quality for? We

got the money.' The problem with that is that you end up bitter and unhappy, because you're so unfulfilled. The other way is a slower process. But my idols are Ellington and Basie, who were working to the day they died."

Anthony Benedetto grew up not in San Francisco but in Queens, the son of a tailor from Calabria. His older brother studied singing and sang in the children's chorus of the Metropolitan Opera; Anthony attended the High School for Industrial Art. His first brush with showbiz occurred at age nine, when he led Mayor

LaGuardia and several thousand others across the formal opening of the Triborough Bridge. As for music, Manhattan in the 40s provided its own education.

"I lived in an era when you'd play hooky from school and go see Sinatra with Dorsey, and Buddy Rich was the drummer and Ziggy Elman was on trumpet; you had all these big bands in the theaters and then the real solo artists like Coleman Hawkins, Lester Young, Art Tatum were all right here"—he gestures toward a window—"along 52nd Street. My ears were always pretty good, you know, so I'd be listening and figuring the rest of the country was too."

After serving in the infantry in Europe during the final months of World War II, he launched his career, only to discover that the rest of the country wasn't listening anymore—his first encounter with the generation gap. "I get boxed with guys like Frank Sinatra and Dean Martin, but they're all ten years my elder," he points out. "I'd always admired the big bands, yet after the war it was all small groups in little lounges. I still liked singing with the big bands, though, and as I got bigger I was lucky enough to get booked with some of the ones left."

Following tours with Pearl Bailey and Bob Hope—who suggested he change his stage name to Tony Bennett—he signed with Columbia. At first, he admits, "I really didn't know what to do. I got known for these string works with Percy Faith—kind of like elevator music but with better quality," he cracks. "But eventually I made a commitment to not compromising and going with my instincts, and so I gravitated to a kind of pop/jazz attitude." That tendency was fortified by his alliance with Ralph Sharon, a jazz pianist who encouraged collaborations with players like Stan Getz and Art Blakey. "There was great resistance from the business at first," Bennett notes evenly, "because if you have one winner the executives want that and nothing else—it's more saleable. But Ralph insisted that I keep changing so I wouldn't get typed, and that opened up my whole career."

Tony's empathy for jazz is more felt than proven on his latest effort. What's more obvious is his passion for keeping the tradition of popular song vital—not merely by warming old chestnuts, but by discovering new contenders, a much tougher trick. "His instincts there are great," Sharon emphasizes. "But then, very rarely will he work on a song just a little before performing it, and he almost always tries it on an audience before he'll

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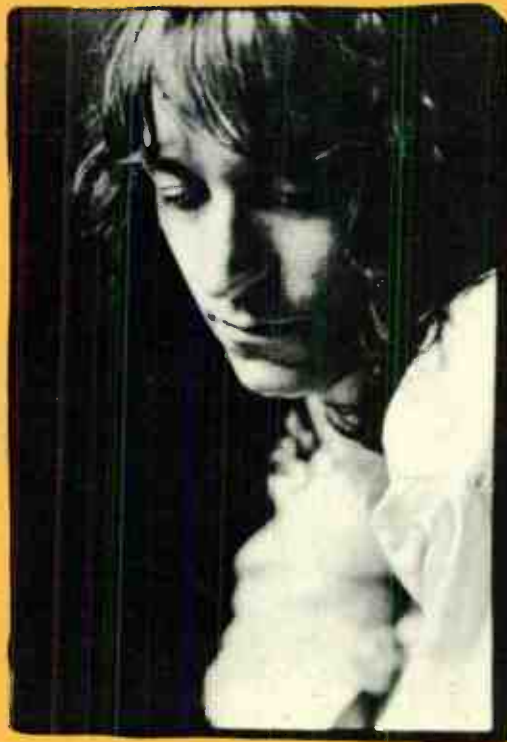
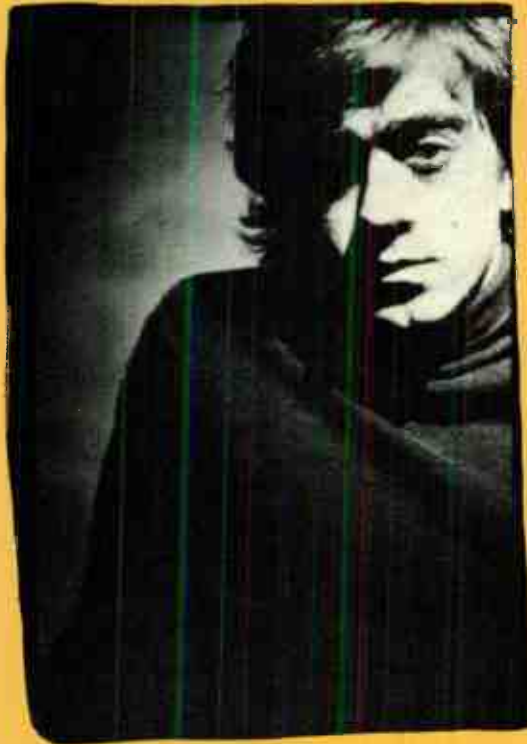
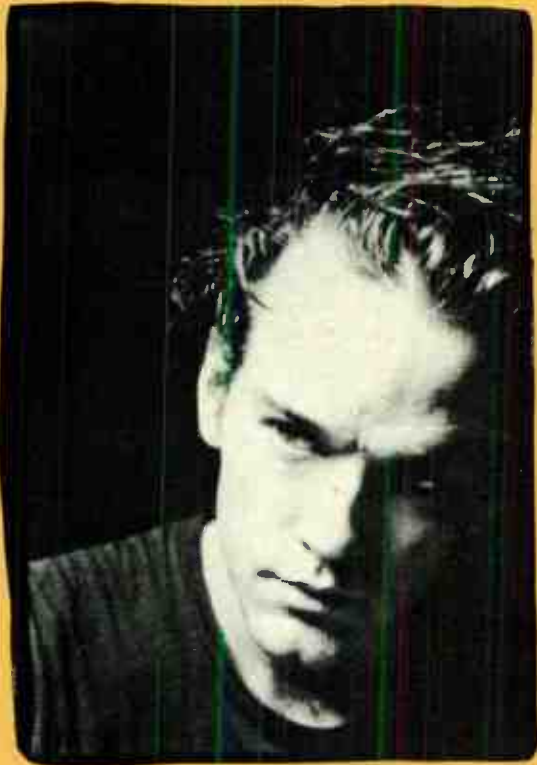
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for something, how do you read events in order to perceive an answer? Well, in the middle of this deliberation the phone rang. I looked at the wall clock and it was 4:38 in the morning, so I knew it was out of the ordinary. I picked it up and Keith in Stockholm was on the line. He said, 'Richard? There's a guy over here who owns a record company and he wants to fly you over to record an album.' I looked down at this sheet of paper and I said, 'Well...when?' He said, 'As soon as you can get your passport in order.' I looked out the window and said, 'Well, I guess so.' I couldn't argue with that."

The man with the record company was Peter Yngen, whose Mistlur Records had released a number of albums in Scandinavia, and who was looking for a

known American artist to give him a foot in the U.S. market. In most circumstances such a break would be welcomed by any musician, but Lloyd's friends worried that if he left New York, he would slip back into his addictions. Richard says he figured the quick response to his prayer was a sign too obvious to ignore: "I would say, 'I can't not do it. Clearly, I'm being guided.'"

What Lloyd did not have were songs. At least not an album's worth. He had two tunes ("Watch Yourself" and "Lovin' Man") left over from the days right after Television broke up, and "Losin' Anna," a blues rocker he wrote as a kid enamored of Led Zeppelin. Hardly a motherlode of material, and no indication of the gems he would produce for *Field Of*

Fire: "My manager said, 'Where are the songs?' I told him, 'In my head.'"

The first indication that Lloyd's muse was with him came when he and Patchel settled into Sweden in January of 1985. They found themselves in an apartment in a village in the country, in the middle of the coldest winter in a century. Sitting in the room, Lloyd wrote "Black To White," a haunting song about a desperate man sharing a room with a woman who sees only the good in situations. Lloyd claims that the dream-like music was "the only thing I could play when my hands froze up," and that the lyric was "propelled by the fact that I was in a situation where you couldn't see out the window for the frost, and neither could you leave for the cold." He concedes that the

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GREGORY ISAACS

The Cool Ruler of John Public

Do you want to ee-ahr my latest, mon?" asks the self-proclaimed "cool ruler" of reggae. Before there's time to answer, Gregory Isaacs hits the play button on the blaster in front of him. The backroom offices of his African Museum record store fill with crisp snare drum cracks and a wide-angle bass line.

Hand on hip, Isaacs sways side to side, sweetly crooning a perfect harmony to the chorus of his "Dream My Life Over." The fervent lilt in his voice enhances the recorded version; he's obviously pleased with the song. "I deal with *all* forms of music," he says later. "Universal tribulation, black liberation struggle, lover's rock—it's because I represent John Public, and he feels it all."

Boastfulness may come with much of the reggae ter-

reggae's taken through the years, from the philosophical and religious to the carnal and party-oriented. The powerful way Isaacs has addressed topics from sex to politics makes it easy to draw a parallel with the body of work Marvin Gaye left behind.

The African Museum has been more effective as a record label than a retail outlet. With it, Isaacs has helped Kingston knowns and unknowns to document themselves without having to play the major-label game.

"It's been one of my dreams come true," he beams. "It's a form of independence, to build a foundation for the younger ones coming up. Jamaica is filled with talent. I want to concentrate on those who are in need. I remember all the trouble I had getting recorded; it's not good to forget the past."

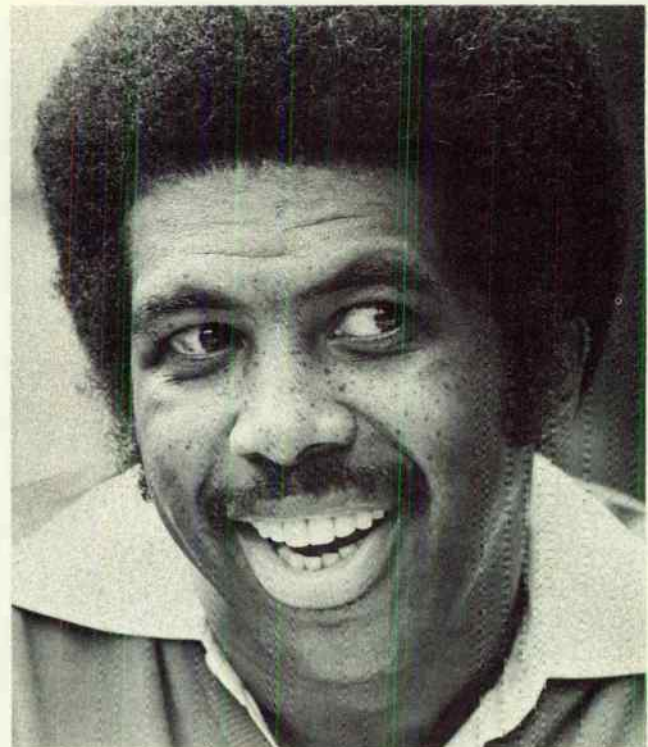
With so much of his success coming from his forays into the softer, sultrier side of the music, will he be going



ritory these days, but Isaacs' self-assessment isn't without foundation. The record sleeves littering the Museum's walls are a reminder that Isaacs' long career *has* spanned many of the shifts

back to politics at all? "Could be," he chuckles. "Music is a worldwide language; you've got to sing about people's needs. But don't forget, people need love too."

— Jim Macnie



BEN E. KING

Return of a Romantic

As inviting as a cozy fire on a cold winter day, Ben E. King's voice slides through "Stand By Me," a 1961 classic that's been covered by Mickey Gilley, John Lennon and Maurice White. The original version is currently enjoying a fresh lease on life as the title song and spin-off single from Rob Reiner's hit film about growing up W. A. S. P. The tune's forty-eight-year-old singer and co-writer credits the taste of a generation that hadn't been born when he cut the song.

"Their ears are coming back; they want to hear music again," King offers about young people before dismissing the past decade's synthesizer-dominated black pop. "I'm happy to see so many *singers* out there now," he continues. "Kids are gonna need their standards; they're gonna need their Billy Ocean, their Whitney Hous-

tons and their Freddie Jacksons. I want to say to them: 'Hold close to those people; help 'em survive. Don't just go crazy dancing. Listen to what they're saying. One of their songs is gonna make you fall in love someday.'"

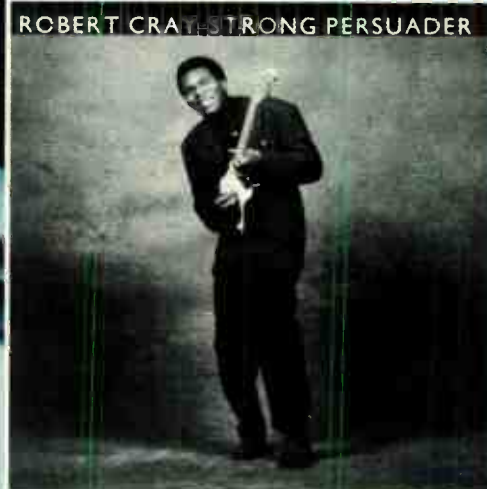
Recently signed to Manhattan Records, King is now in a London studio with Led Zeppelin's John Paul Jones producing (!); King says Jones is a fan and initiated their collaboration. After a minor 70s disco hit, "Supernatural Thing," and years of touring the world, this former Drifter is poised to make a comeback. "The voice is still there and hopefully 'Stand By Me' will strengthen the name Ben E. King," he says. If the forthcoming album takes off, King will join a club that includes Patti Labelle, James Brown and Kool & the Gang—all black artists who have successfully used a movie soundtrack to ride back into our consciousness and then up the charts. For King, this could be another magic moment.

— Havelock Nelson





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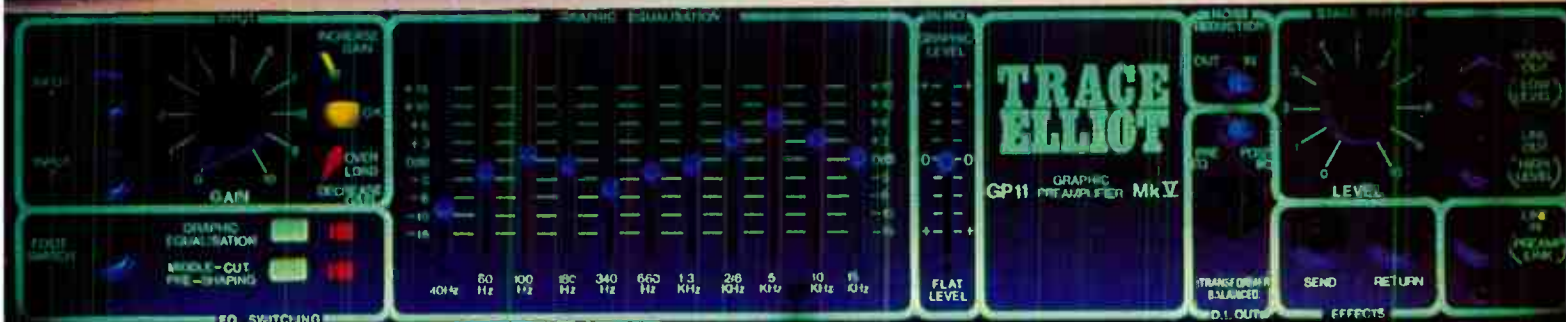
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one seconds of stereo sampling as well as a host of goodies. "With the Moody Blues, who do these massive group-vocals, who use about twelve tracks for a chorus and then feel too exhausted to do another chorus, I sampled everything in stereo into the Publison. I just love that machine. It's MIDI-addressable, you can divide up the twenty-one seconds and assign certain samples to certain parts of the keyboard, it has digital delay, pitch-change and about sixty usable reverb programs. Between that, the Lexicon and the Quantec, I have got about three hundred rooms at my fingertips, so who wants to get into programming?"

Visconti is no prisoner of his high-tech toys, though, as evidenced by his journey a few months ago into the heart of the English Sussex countryside in order to lend his expertise to the latest album by Paul McCartney, at the latter's own recording complex. He was required to orchestrate and conduct on the ballad track "Only Love Remains." "It was wonderful. It was really a bit like the Magical Mystery Tour: A bus load of violinists came down to Sussex from London, and in the morning while we were rehearsing they were being feasted on a cold buffet in a local motel!

"On the backing there was Graham

Wood on drums, Simon Chamberlain on synthesizer, Eric Stewart on guitar, Paul on piano and me conducting. When the violinists arrived at about two-thirty, we were fully rehearsed, and doing the live take really was a wonderful, wonderful experience. Paul was about six feet away from me to my right, and he played and sang every take perfectly. It's at times like that you get to appreciate why Paul McCartney is Paul McCartney! The guy is a bloody genius! He does everything not only correctly, he does it with soul, so for all of the criticism that comes down on his head you cannot deny that the man is from start to finish a total professional, more than these moody people who can only sing when they're inspired."

Of course, not all great vocalists are recorded the same way. *Especially* David Bowie: "In one of the films that Bowie did, his voice had to age during the course of the picture. We wanted it to pick up his voice live but not the voice of the actress he was working with. So I came up with this crazy idea of putting a C-Ducer—a strip of tape with a built-in microphone—around his neck, and he wore a scarf over it. That then went through my harmonizer, and we varied the pitch so he could speak in his normal tones and his voice would come out higher or lower. At the same time it wouldn't pick up the actress's voice. We had certain problems, such as it picked up his pulse so you could hear his heartbeat, and also if he didn't shave you could hear a scratching sound from the bristles as he turned his neck! But in the end we overcame these hitches."

This brought Visconti around to the subject of microphones in general and the little matter of sibilance, something which obviously gives rise to the need for different mikes for different types. Tony, whose own collection includes AKG, Beyer, Crown, Sanken and Neumann, (of which two valve U47s were featured in *Let It Be*), thinks that he may have a simpler solution: "I find sibilance is always a dental problem so if I had my way rather than use a correct mike I would have three months' work done on the person's mouth!

"Everyone's different: For some reason, John Lodge of the Moody Blues sounds literally brilliant on the Sanken CU-41—my favorite mike—but Justin Hayward doesn't; his mike seems to be the Neumann 87, there's no other one for him. Now he is very sibilant. Another artist whom I worked with years ago—Ralph McTell—has two front teeth that always produce a whistle. There again Bonnie Tyler has very low sibilance, so

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you've got to peak her voice up. Elaine Paige, on the other hand, [UK star of *Evita* and *Cats*, and recipient of three platinum albums] is best suited to the AKG 414, a beautiful, beautiful hi-fi mike. I've got two of those, but I'd like to own eight. I would mike up an entire string section with those, for instance, because they are so lean and represent the high-end of a program beautifully.

"On toms, I'll use a Shure Unidyn, whereas I'll combine the Shure with a U87 condenser mike on guitar amps. You go into any British studio and on average you'll find more condenser mikes than in any American studio—traditionally American technique is to use dynamic miking on rock sessions. I learned the advantages of that the hard way by losing many a good mike capsule when putting Neumann 87s, for instance, on toms; they give out a glorious sound, but hardly last a week as the sound pressure is simply too much.

"My favorite snare mike is the Beyer M160—a dual-ribbon mike—which rarely lasts a session. But if your drummer's really hot and you know he's going to do it in a few takes, I will risk putting my M160 on the snare drum, as by virtue of being a dual-ribbon it's beautifully representative of both high and low frequencies. There's only one artist in the world

who suits that mike as a vocal mike, and that's Bowie. He always complained to me that his voice was too thin, which most singers do anyway; most people, especially men with a big frame, use their cavities as resonators, and hear themselves as a ponderously god-like figure with a really boomy voice, until they hear their playback and think they sound like a wimp! That's everyone's experience, but Bowie actually wanted me to do something about that. He's also got a terrible, terrible sibilance, another dental problem, and as the M160 is not as responsive to high frequencies as it is to lows it is a lot kinder to it. He sounds

clear and warm with it, and I used that microphone throughout the *Young Americans* sessions of which about ninety percent were done live.

"He insisted on being in the room with the musicians playing flat out, so we had a special setup there which consisted of an M160 right on his mouth together with a whacky idea—which worked—of having another M160 about eight inches below. He was told purposely to just sing into the top one, and although both the bottom and the top ones were picking up the band, they were directly out of phase. That was the trick. The band was

continued on page 92

GOOD EARTH GEAR

Visconti swears by his Solid State Logic SL4048E 48-channel primary studio computer with total recall. His main monitors are Eastlakes (with JBL and Tad components) driven by two Studer A68 power amplifiers. His small monitors are Yamaha NS10Ms, Auratones and "Ear Openers." Tape machines consist of two Otari MTR-90 24-tracks (synchronized by a BTX Shadow); Otari MTR12 ½-inch (30 or 15 ips or 7½ ips); Studer A-80 ½-inch (30 or 15 ips); Studer A-80 ¼-inch (30 or 15 ips or 7½ ips); Sony PCM F1 digital; and two Studer A710 decks.

The mass of outboard equipment includes a Publison Infernal Machine 90, Lexicon 224XL, AMS 15-80s Stereo DDL and harmonizer, Quantec room simulator, EMT 140 echo plate, EMT Gold Foil (240) echo plate, Delta Lab DL2 DDL & DL1 DDL, Eventide "Instant Flanger," MXR autoflangers and autophasers, two Drawmer dual noise gates, two Urei 1176 compressor/limiters, Audio and Design "vocal stresser," Audio and Design stereo limiter, two Allison Gain Brains (NK1), two Allison Kepexes (MK1), "Scamp" rack with expander/gates, Orban 3 channel de-esser, Trident and Audio Design equalizers, and a Bokse SU-8 Universal Synchronizer.

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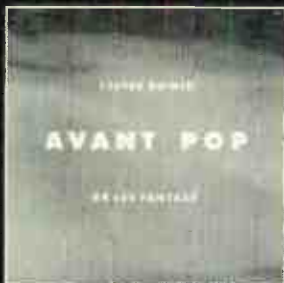


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been working with the same producer for several years, hadn't thought of. I don't think of myself as a sound specialist; I like to discover things, play it by ear. So it's just suggestions of things, some things I'd tried before, some things I'd never tried before. And some things he hadn't tried.

"One of the refreshing things about the Van Halen album was the basic equipment we used," he added. "Like the 1969 Urei board, which I'd never seen before. The un-sophistication of the whole project was refreshing."

Technology, it seems, is not one of Jones' strong suits. "I like to keep aware of certain things, at least keep abreast of things," he said. "But I haven't really found myself in need of very much of it, and when I've used it, I've felt that there are still ways to achieve your goals with a limited amount of equipment, as opposed to having a tremendous amount at your disposal, and getting drowned out by the technology of the whole thing."

Consider, for example, his approach to vocals. After hearing me tell of a friend who'd spent hours with a top-line Lexicon one day trying to duplicate the vocal sound of Foreigner's 4, Jones assumed his cat-who-ate-the-canary grin. "I can't remember what I did," he said, trying to look innocent but ultimately breaking into a laugh.

"No," he said, calming down, "to dispel any myths about that, I've been very fortunate to work with some great engineers. I know what I want to hear; I don't always know how to get it."

"It's a question of trial and error very often, but I like usually to try to use the most acoustical type of effects. In other words, you very rarely hear any of Lou's [Gramm] vocals coming directly through any kind of effect. I like to get it with a tape delay—a proper tape delay—and then alter that in certain ways, usually by doubling the vocals, or by eq. Almost never through an effect, through a Prime Time or a Lexicon. I like to use those things to enhance the general, overall

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FOREIGN PARTS

Mick's favorite outboard gear includes a Lexicon 224 XL, Quantec room simulator, Lexicon 200, Publison Infernal 90, AMS digital delay and reverb, Lexicon Prime Time, Yamaha REV 7, SPX-90, and Roland Dimension D. He's interested in the SynthAxe, plays the Synclavier occasionally, has a pre-production studio built around the Akai MG1212 mixer/recorder.

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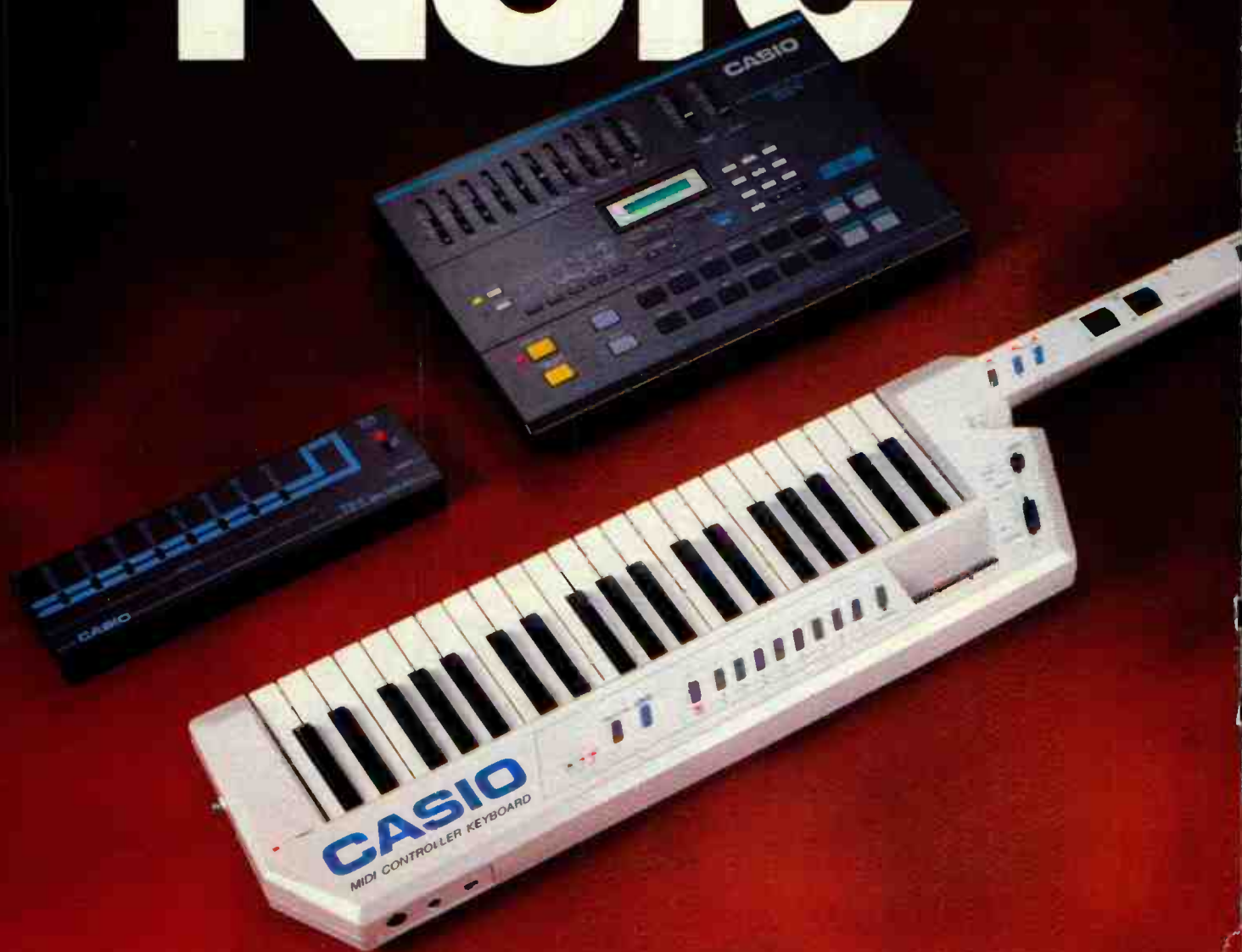
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is going to hand everything back to you, including the stuff you do wrong. My studio is a one-room affair. Since getting the Sony PCM-501ES my life has become a quest to obliterate every creak, squeak, rattle, pop and sympathetic vibration in the place. Do you want to know what my noise floor is now, for microphone tracks? *The transformer hum from the dbx 180 noise reduction units.* It's so quiet a sound that a whisper will obscure it; but crank up the playback from a PCM-501ES and there it is. I find myself in the position of having to design an acoustic baffle for my noise-reduction

gear. Is that ironic, or what?

That incredible clarity is tradeoff #1. If anything in your audio chain is below par, be it a synth with some high-frequency distortion or a grainy DDL or an echo bus on your mixing board with crunched headroom, you are going to hear it. And, eventually, be irritated by it. (I speak from experience.) A corollary is that mediocrity can be as irksome as outright badness. More than one synth voicing or sample that sounded fine when obscured by a slight mist of tape hiss has been revealed for the lifeless clunker that it was, especially when placed side-by-side with the timbral complexity of a digitally-recorded acoustic instrument.

Both these problems can be solved with some thought, sweat, imagination (for improving sounds), and money (for hardware replacement or modification). But you're just going to have to live, at least for a time, with the tradeoffs that result from using videotape for a recording medium.

First, there's the matter of dropouts. Digital audio processors are deliberately designed to handle a lot of data errors and missing information without hiccuping—the current generation of the technology is particularly good at this—but there are limits. When those limits are exceeded you don't get steady, hissy, analog-type noise: you get sudden, abrupt, unmistakable *glartches*, and a more unpleasant sound is difficult to imagine. Commonest cause of the glartches? Tape dropout, i.e., flaking of the videotape caused by friction between tape and the VCR's rotating head. (That stuff is moving at a rate equivalent to 18 feet per second, which makes the average 15 ips tape deck seem a little tame.) To fight the glartches, do any or all of the following: Buy the highest-quality videotape you can, buy the highest-quality VCR you can (in terms of tape transport), run the VCR at its highest speed, tweak the tracking optimization control on the digital audio processor, and—if your processor offers you the choice—record using the 14-bit mode.

Tradeoff #2 is that there is no such thing, in this setup, as a separate monitor head. Recording becomes a two-step process: You do a take, then you listen to it. If a dropout happened to occur you'll just have to grit your teeth and try again. (Or maybe not. Sometimes you'll hear a glartch because of a dropout during playback, as opposed to one that happened during recording. In my experience those don't necessarily repeat; apparently because tape in the

continued on page 92

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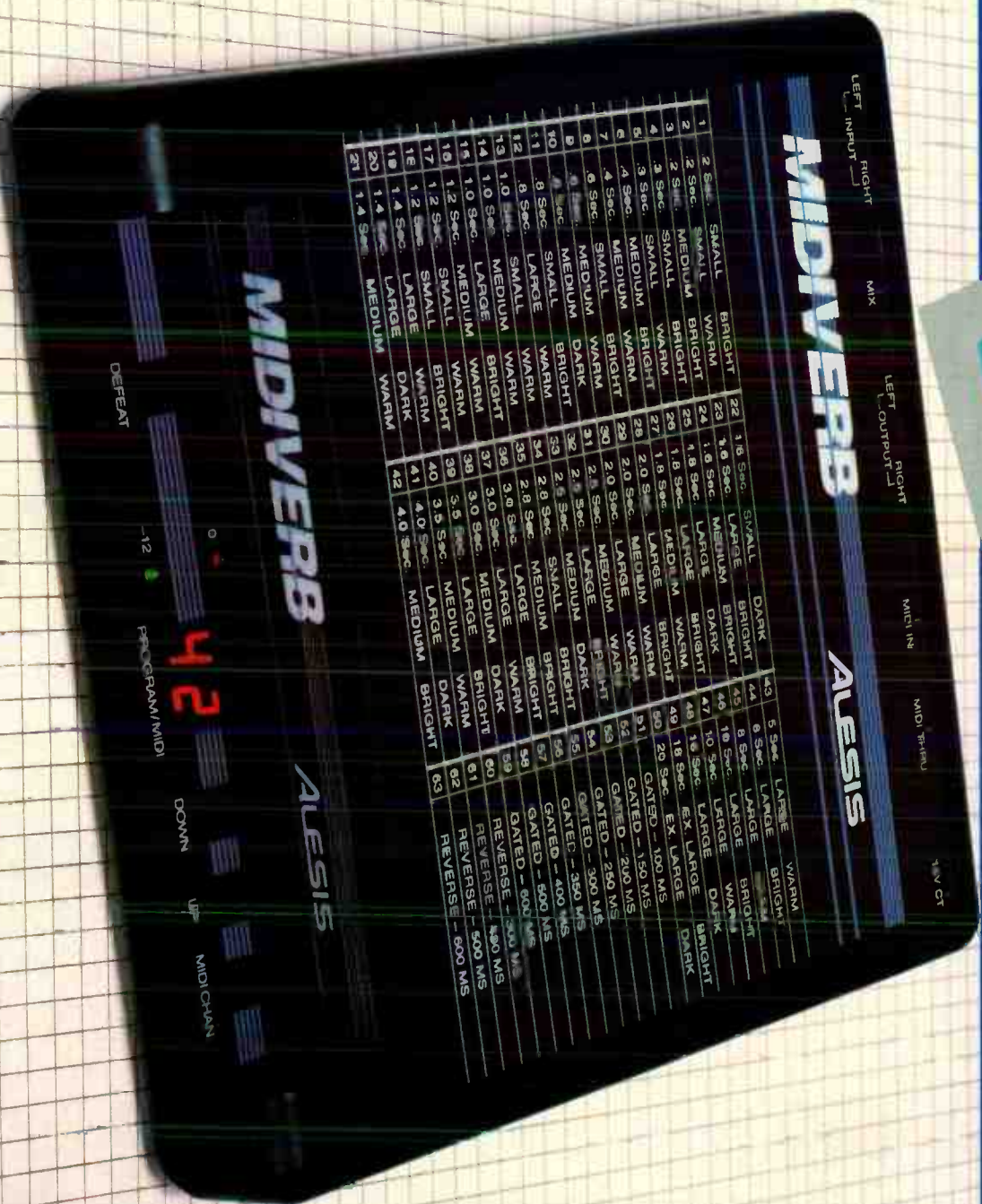
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3	2 Sec.	MEDIUM	BRIGHT	24	1/6 Sec.	MEDIUM	DARK	45	10 Sec.	LARGE	WARM
4	3 Sec.	SMALL	WARM	25	1/8 Sec.	LARGE	WARM	46	10 Sec.	LARGE	DARK
5	3 Sec.	MEDIUM	BRIGHT	26	1/8 Sec.	MEDIUM	WARM	47	16 Sec.	LARGE	BRIGHT
6	4 Sec.	MEDIUM	WARM	27	2/0 Sec.	LARGE	WARM	48	18 Sec.	EX. LARGE	DARK
7	6 Sec.	SMALL	WARM	28	2/0 Sec.	MEDIUM	WARM	49	20 Sec.	EX. LARGE	DARK
8	8 Sec.	MEDIUM	DARK	29	2/0 Sec.	LARGE	WARM	50	20 Sec.	EX. LARGE	DARK
9	8 Sec.	MEDIUM	BRIGHT	30	2/0 Sec.	MEDIUM	WARM	51			
10	8 Sec.	SMALL	WARM	31	2/0 Sec.	LARGE	DARK	52			
11	8 Sec.	LARGE	WARM	32	2/0 Sec.	MEDIUM	BRIGHT	53			
12	10 Sec.	SMALL	WARM	33	2/8 Sec.	SMALL	BRIGHT	54			
13	10 Sec.	MEDIUM	WARM	34	2/8 Sec.	MEDIUM	BRIGHT	55			
14	10 Sec.	LARGE	WARM	35	3/0 Sec.	LARGE	WARM	56			
15	10 Sec.	MEDIUM	WARM	36	3/0 Sec.	MEDIUM	DARK	57			
16	12 Sec.	SMALL	BRIGHT	37	3/0 Sec.	LARGE	BRIGHT	58			
17	12 Sec.	SMALL	WARM	38	3/5 Sec.	MEDIUM	BRIGHT	59			
18	14 Sec.	LARGE	DARK	39	3/5 Sec.	LARGE	DARK	60			
19	14 Sec.	LARGE	WARM	40	4/0 Sec.	MEDIUM	DARK	61			
20	14 Sec.	MEDIUM	WARM	41	4/0 Sec.	MEDIUM	BRIGHT	62			
21	14 Sec.	MEDIUM	WARM	42	4/0 Sec.	MEDIUM	BRIGHT	63			



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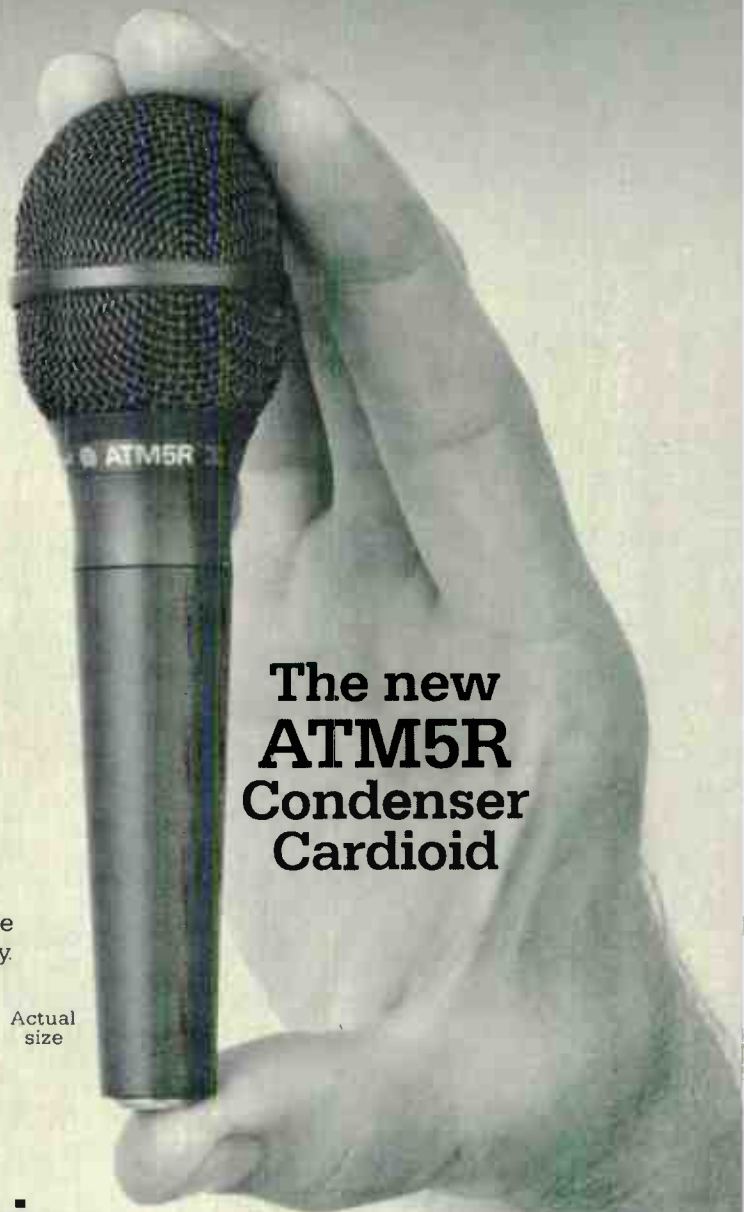
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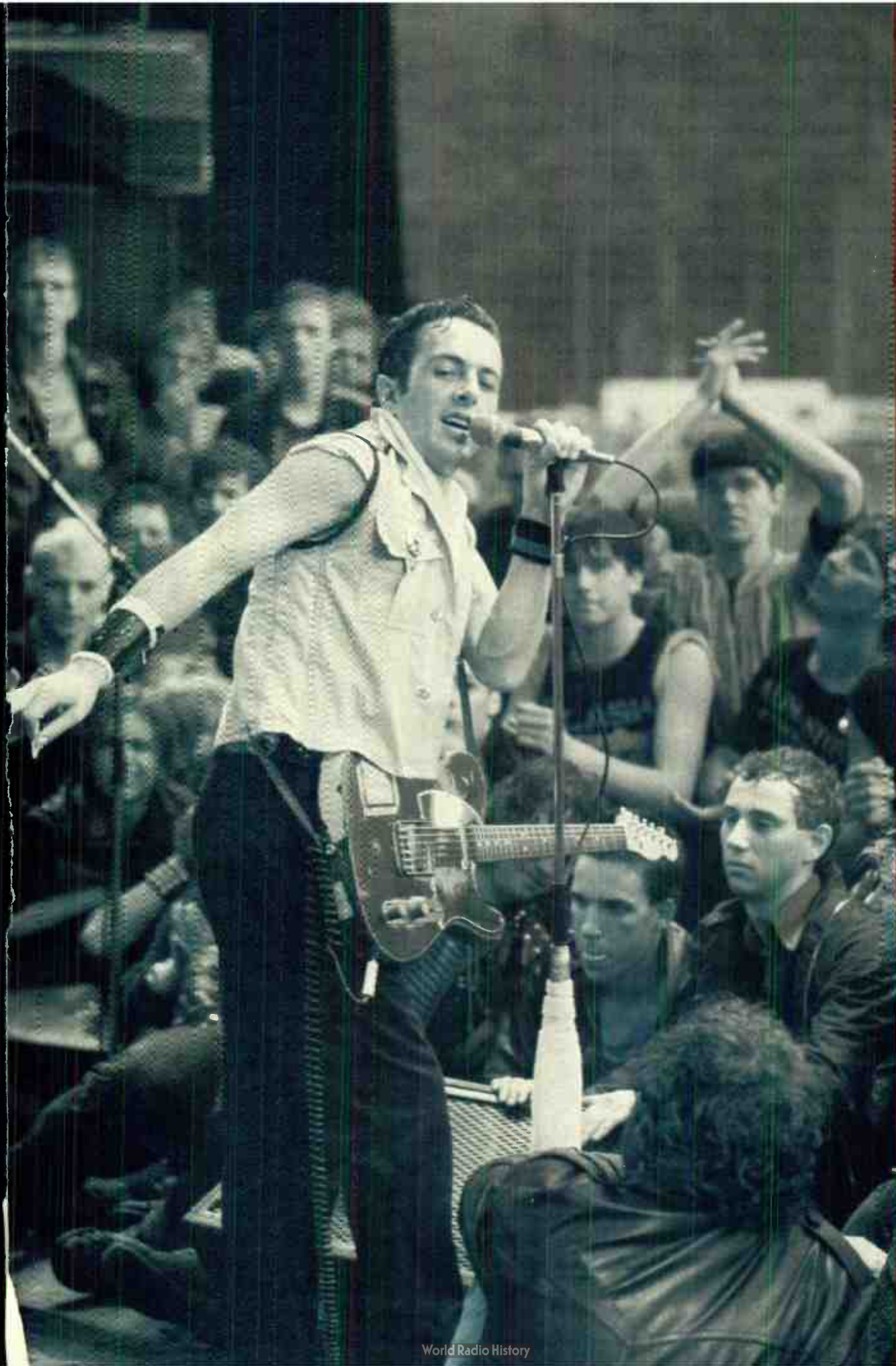
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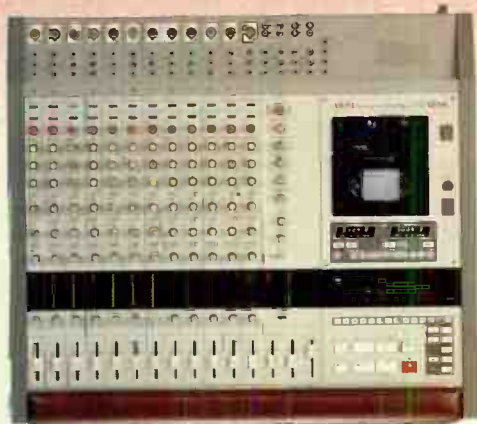
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Goddammit! Chrissie Hynde collapses into her chair and commences staring dejectedly at the floor. Cradling her Telecaster in her arm, she ignores the members of her band standing before her, poised to launch into the next number. It's the first day of rehearsals for the new Pretenders line-up, and it's hard to tell just who or what has ticked her off. They've just finished working through a rendition

of "Tradition Of Love" from the new album, *Get Close*. It's a modal, raga-esque rocker that recalls the Rolling Stones filtered through the Mahavishnu Orchestra. Already their ensemble playing manages the neat trick of seeming both tight and fluid simultaneously; these guys already sound like veterans.

Which, of course, they are. Lanky, dreadlocked T.M. Stevens has played with everyone from Bob Geldof to the

aforementioned Mahavishnu. His meaty pick 'n' slap lines are both rhythmically supportive and melodically inventive—a damn neat trick for any bass player. Good-natured and diminutive, drummer Blair Cunningham offers deceptively simple, rock-steady support coupled with incredible versatility. "He's amazingly consistent," offers guitarist Robb McIntosh, shaking his head in bemused admiration. "Toss





FOLLOWING THE BOSS' ORDERS

Robbie McIntosh says, "I wind up usually acting as Chrissie's musical translator for the band. She'll often say something like 'I want the solo to be eight bars long,' but she doesn't really know what a bar is." He claims that Hynde encouraged him to step out more on *Get Close*. "I don't think there's anything excessive about anybody's playing on this album," McIntosh says. "It's loose, but it suits the mood and the material." He agrees that Hynde often has to nudge him out of his natural tendency to play the blues, which partly explains his use of the relatively unfashionable wah-wah pedal on the album. "It's a Vox Crybaby, just like Hendrix used," McIntosh explains. "They can be very expressive if used tastefully—like a moving parametric eq. They've been ignored for too many years now." Robbie cites a number of 60s superstars including Clapton, Hendrix, George Harrison, Pete Townshend and Jeff Beck as seminal influences. "I used a Gretsch Country Gentleman on the solo on the single 'Don't Get Me Wrong' in order to get that Beatles feel. It's sharp but quite breathy." His weapon of choice at the moment is a '57 Strat supplemented by a Roland Chorus Echo and a Yamaha SPX-90 multi-effects unit. He's quite happy using either Guild or Ernie Ball strings.

McIntosh confesses that he was torn between his loyalty to the old Chambers-Foster rhythm section and the fact that he knew Hynde wanted and needed a different sound. "She was after a more immediate feel, a deeper groove and more versatility. She told me she was impressed recently by records by Madonna and Prince." Besides his work with the Pretenders, Robbie's done some session work recently on solo albums by both Daryl Hall and Roger Daltrey. According to McIntosh, Jimmy Iovine and Bob Clearmountain were the perfect production team to help the Pretenders move into a more fluid, less-structured sound. "Iovine knows exactly what he wants, but he doesn't know exactly how to get it. So he lets you get on with it, and as soon as he hears something he wants, he goes, 'Right, stop!' He's very impressionistic; he doesn't work the board much. Bob is just the opposite, so they complement each other. But with Jimmy it's pure vibe."

T.M. Stevens "started out playing funk, then moved into jazz-rock fusion with people like John McLaughlin, Miles and Al Di Meola. I was called on to play not only melodically, but rhythmically

as well. With Mahavishnu it was the drummer's role to play along with the guitar," he continues, "while mine was to keep the rhythm with Shankar's violin. So I developed a bass fingerpicking technique that's a variation on thumb-slapping." T.M. favors Spector basses because "the way the knobs are I can dial as much bass or treble as I need, and also the pickup selector switches rotate, and they have that high-end pop that's necessary in today's music." He also utilizes a Ripley five-string bass on the album, "to avoid having to tune my E-string lower to get those low notes." Stevens, who's also played with Billy Squier, Alison Moyet and Bob Geldof, is a recent convert to LaBella roundwound strings.

Somewhat intimidated by having all those older brother drummers, **Blair Cunningham** had decided to become an accountant. "But it didn't work out," he sighs. "I had these rhythms inside me head." A native of Memphis, Blair has resided in England since 1978, where he has played with bands like Haircut 100 and Echo & the Bunnymen, "replacing a rhythm box. How low can you get in this business, huh?" he giggles. And how does he handle Hynde's legendary non-technical instruction technique? "She can hear it and see it, but her translations often don't come out very clear...but I usually click right into what she wants. We were working on a reggae track and she requested 'less bass, no, lesser than that...one note, no, uh, two notes.... Act like you have a big spliff and you're laying back and you've got nothing to worry about.' It was amazing," he chuckles. "But I knew what she wanted." Blair is a Sonor drum man, sporting 12-, 13-, 15- and 16-inch toms, 22-inch bass drum and a 14-inch snare. The five cymbals and high hats are all by Sabian. "I'm looking for a massive endorsement," he adds.

Bernie Worrell claims that working with the Pretenders is not all that different from his assignments with Talking Heads and P-Funk. "Like David Byrne and Clinton, Jimmy Iovine lets musicians play whatever they feel. Then afterward he'll edit whatever he feels is useful. Often my whole original track would stay." On *Get Close* Worrell depended on his Yamaha DX7, a Roland Jupiter 8, an Emulator II for sampling horn parts, and a venerable Hammond organ with what he calls Bob Clearmountain's "exotic miking set-up. Bob sets the mikes on the top, bottom and both sides of the Leslie," explains Worrell.

Chrissie plays her Fender Telecaster through a Fender Twin.

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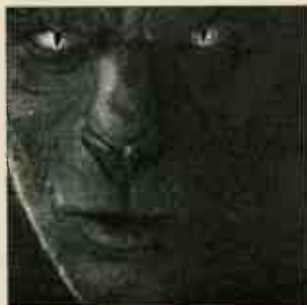
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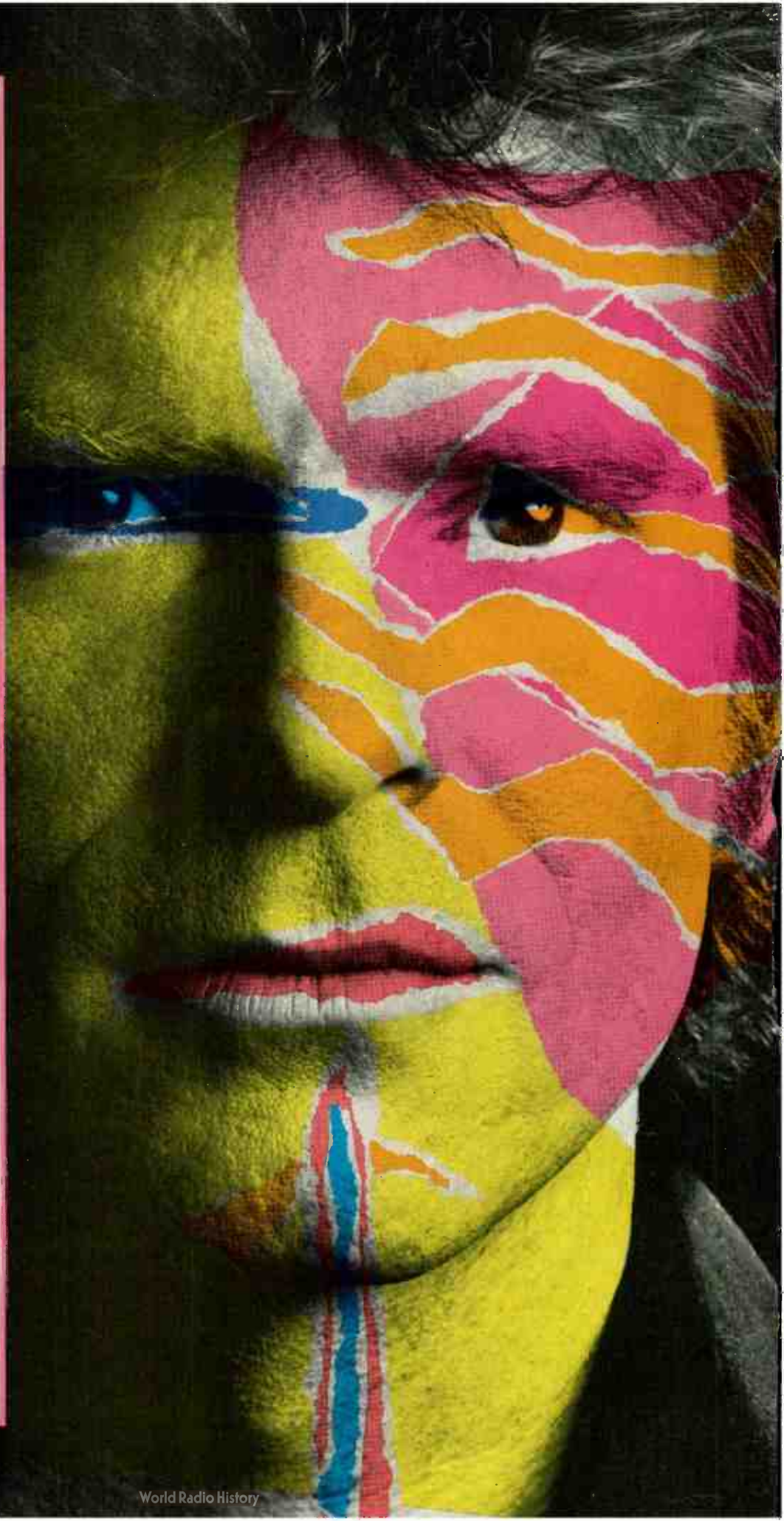
JOHN FOGERTY

Eye Of The Zombie
(Warner Bros.)

Creedence was a singles band, Creedence was a singles band, Creedence was a singles band.... That's a handy mantra to remember while listening to *Eye Of The Zombie*, John Fogerty's comeback to a comeback (the heartwarming *Centerfield*). While not a musical grand slam, the album has enough line drives—and even impressive fouls—to mark Fogerty as one of the most promising players in the majors.

Granted, “promising” is not an adjective normally applied to someone of Fogerty's accomplishment. But this time, instead of cute pop songs Fogerty's handed us a near-concept album about the breakdown of law and order. *Eye Of The Zombie* even announces its ambition with a prologue: “Goin' Back Home” is a stately neo-spiritual substituting a wordless synthesized vocal chorus for Fogerty's trademark yowl. That distinctive instrument emerges with the title cut, which seems a poor choice for a single release, not so much for its oddball subject matter (a metaphor for terrorism) as for its tuneless verse and surprisingly hookfree chorus. The following “Headlines” is more like it: Over a Hookerful boogie rhythm track Fogerty screeches about the uselessness of information. Musically, it's one of the rawest things released this year on a dependent label; lyrically, it's as up to date as today's neuroses.

That's pretty much the pattern throughout *Eye Of The Zombie*: Topical





is often chilly, calculated, disjointed and strangely naive.

Take the cryptically titled "Sometimes We Say Monk." It starts with a bop-inflected melody that's so insipid it could be a soundtrack for a young Japanese boy walking merrily through the countryside before stumbling upon a giant Mothra cocoon. Cut to the guitar synthesizer as our tot examines the glowing object ("Watch out! It's hatching!"). The band dissolves away as Kazutoki Umezu blasts out a Roscoe Mitchell-like, avant-altissimo, screaming alto solo ("Please baby Mothra, don't eat me!"). Then the happy little melody rears its cuddly head ("Whooh, it's friendly after all"). Is this biting satire? Is it stupid? Only his Mothra knows for sure.

If you can't tell by now, *Mobo Splash* tends to incite mixed reactions. I found myself alternately laughing, in disgust or delight (the often-brilliant sax solos by Michael Brecker, Dave Sanborn and Umezu are much further out than the usual fusion fare), and shuffling to the always solid grooves, but only half-enjoying Watanabe's compositions, which mix jazz's harmonic subtlety with rock's punch but are marred by a too-hip self-consciousness. Of course, I just may not understand Watanabe or Japanese fusion. Or maybe you just have to have seen the movie. — **Cliff Tinder**

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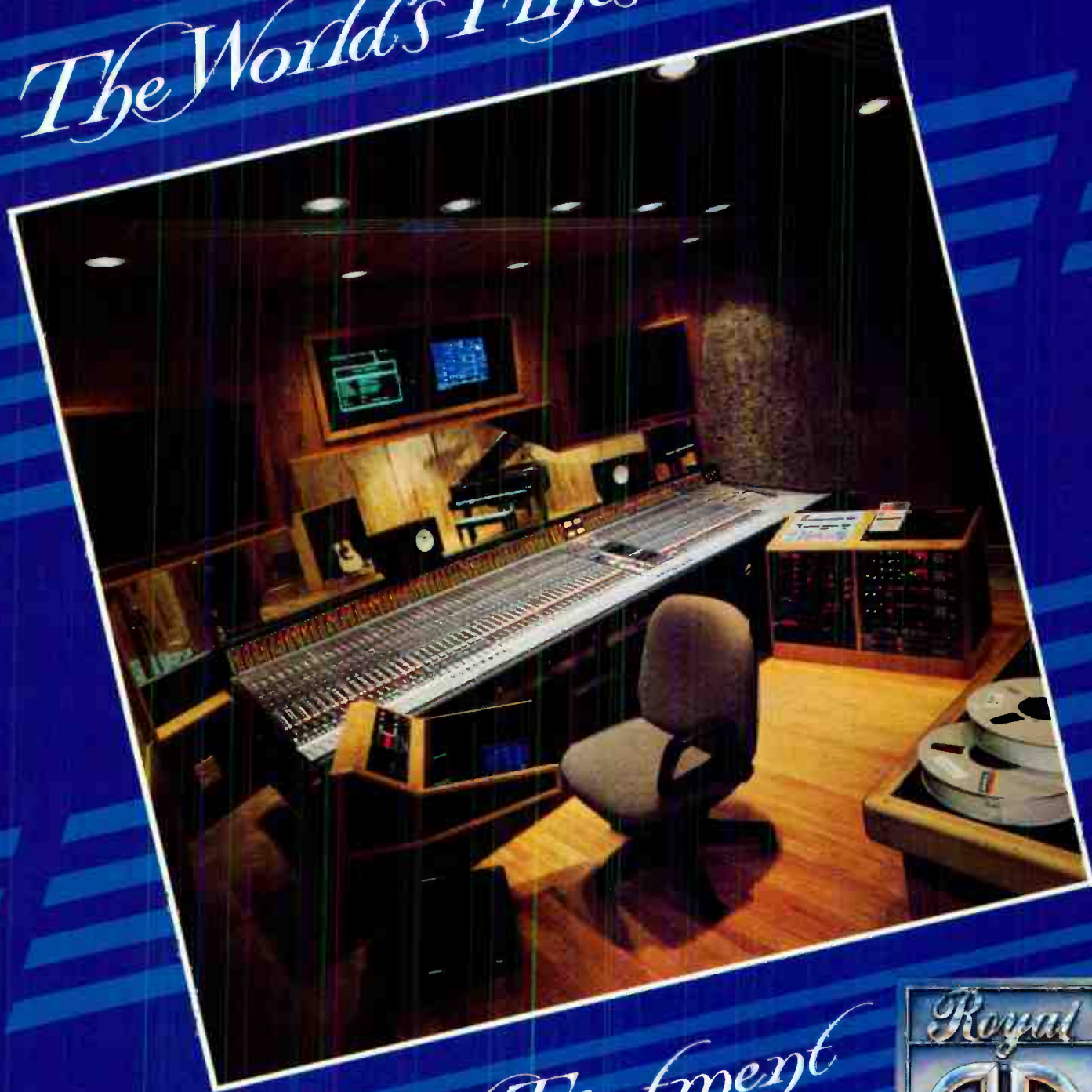
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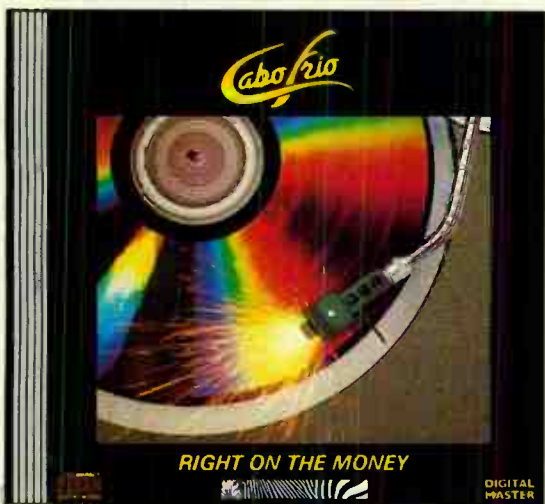
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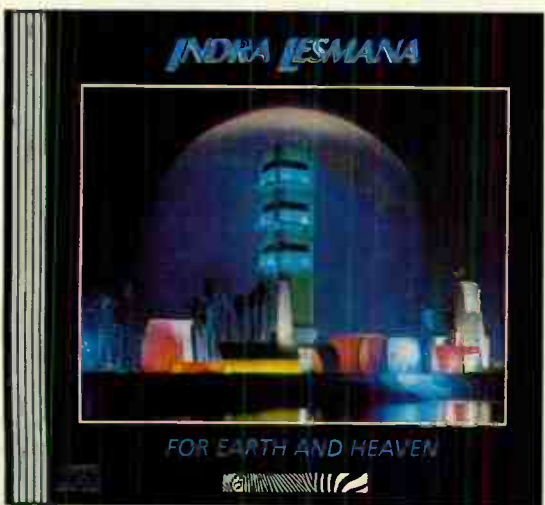


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