

MUSICIAN

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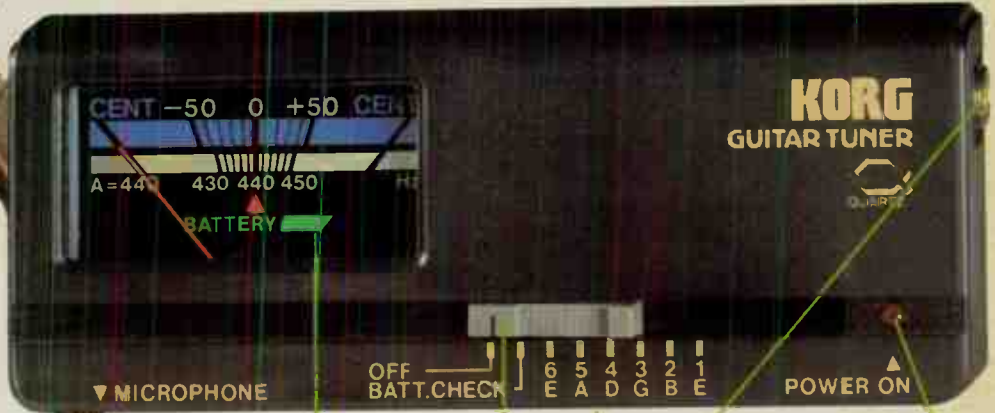
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MUSICIAN & L I S T E N E R P L A Y E R

NO. 38, DECEMBER, 1981

The Pretenders have been trying to break the dreaded sophomore album jinx and to get used to their new-found status as "rock n' roll heroes." Jon Pareles finds that Jim Henson, Scott and Martin Chambers are adjusting well but that Chrissie Hynde is far from comfortable in the media spotlight.



The Police have sold music into a deceptive simplicity, making them one of the few commercial bands with substance and punch. A look at the three superstars, their crisscrossing musical methods, and their private investigations.



The Bassist that quiet, unassuming, ever-reliable professional who binds the whole group together and stakes out the harmony, melody and the rhythm (all on those four microphone-wire strings) is finally called back for a solo encore. Chris Doering presents nuts and bolts interviews with some of the top of the crop.



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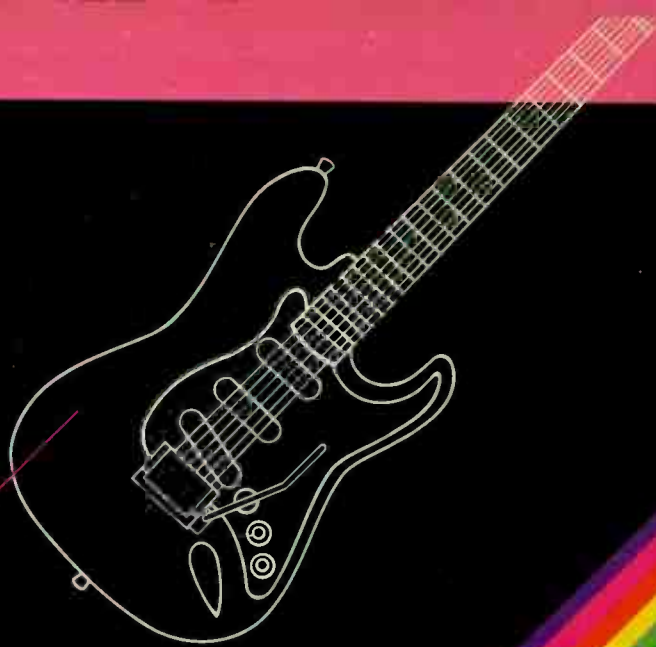
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The Rolling Stones have completely conquered America once again, but insiders say their victory on the charts and in the concert halls was not a foregone conclusion. Dismayed by the lukewarm reception accorded *Sucking In The Seventies* last spring (the album peaked at number 15 and was off the charts in only twelve weeks), the Stones shopped around for a corporate guardian angel to help subsidize the tour. Sure enough, enter the Jovan Corp., makers of musk oil and other wonderful products to make America smell nice. They got their name on the tickets and with five dollars worth of musk oil, a lucky buyer could purchase a poster of a tongue flying through the air. Such a deal.

Word has it that the Stones asked the Rossington-Collins band, remnants of Lynyrd Skynyrd, to open for them in Florida. "Forget that," said **Allen Collins**. "We own Florida, let the Stones open for us." Mick politely declined. Other Stones openers included some shows with the **Go-Go's** and some closers included some fireworks for the folks in Philly. They love fireworks in Philly...

While the Stones ran around the country scaring the local constabulary, the usual sitdown concert business has been steadily declining. After all, how many times does your average kid want to see REO? Regional promoters may become an endangered species, said New Jersey promoter John Scher, warning of a future dominated by large, national promoters like Concerts West. Then all the kids will be able to see will be the twenty-five acts deemed safe for consumption by radio consultants.

A number of record companies are leaning more heavily on the cassette format. Reach Out International actually sells no records at all, only cassettes, including titles by Lydia Lunch, James Chance, Suicide and the Dictators. **Malcolm McLaren**, ex-Sex Pistol Svengali mentioned elsewhere in this issue, is totally sold on cassettes, using them to push Bow Wow Wow. With such song titles as "C-60" and "C-30," and a giant "Your Cassette Pal" logo, McLaren is making sleeping giant RCA take another look at its cassette policy.

Over in Britain, Island is still marketing a blank tape on one side of their prerecorded "One Plus One" cassettes. Despite opposition from rival labels and record stores, and a refusal by U.S. distributor Warner Bros. to go along, Island has added a new wrinkle — the same album recorded on both sides. Now they can't say we're selling blank tape, huh?

Studio 54 reopened in N.Y., with great fanfare and lines outside, proving that disco is by no means down for the count. Disco record sales are coming back, too. The good news is that disco operators are starting to realize that they can't keep playing the same monorhythmic music forever. New disco formats include doses of R&B, funk, new wave dance rock and such new romantics as Duran Duran and Spandau Ballet. Even live shows are becoming okay. Studio 54 is presenting a "Modern Classix" series beginning with **Lene Lovich**.

Rock 'n' roll rip-offs abound. **Rick Derringer** lost a hundred grand worth of equipment, only to be the benefit of

a Palladium concert by some friends. Then **Tom Verlaine's** van, which included equipment borrowed from **Willie Nile's** band, was filched from Second Avenue. The **Psychedelic Furs** had similar problems recently.

While many say the future lies with independent labels, they are still dependent on the majors for pressing of records. In addition to its own releases, CBS manufactured, until recently, product from at least forty other labels. Now that number is down to a dozen, and CBS has decided to close its Santa Maria, California manufacturing plant. Insiders suggest CBS doesn't want all the midgets getting all the glory.

All is not cheery at CBS headquarters, either. In a new round of bloodletting at Black Rock, a few of the top marketing honchos were "restructured" right out into the street. Now paranoia stalks the hallways, especially since many staffers owe their jobs to **Bruce Lundvall**, who left his post as CBS Records Division head to start a new label for Electra Asylum.

Here's the all-time biggest rock book ever: *The Compleat Beatles* (Delilah Books and ATV Music). This 1,024-page, two-volume set includes interviews with the principals, comment and opinion by noted rock writers, and the words and music to all 211 Beatle tunes. Arranger Milt Okun found "in virtually every case, the commercially available arrangements were wrong, the bass lines, the melodies, the words... It's almost criminal that the most important popular music of the century was treated as if it didn't matter." Okun acknowledges his charts may have a few bugs; for only forty bucks, a few bugs'll be fine.

Gary Numan, travelling around the world, developed engine trouble in his small Cessna and had to put down in a militarily sensitive area in India. Numan, thought by the Indians to be a spy, was put under house arrest and interrogated for ten hours. That's what you get for walking around looking like that.

An insider reports that "Say Goodbye To Hollywood" on **Billy Joel's** *Songs In The Attic* was not in fact recorded at the live shows; it was done in the studio and "enhanced" with crowd noises. Thus we may assume that the "spontaneous applause" in the middle of the song must be one of Billy's favorite parts.

Chart Action

For the past few weeks, the Stones' *Tattoo You* has been flaunting the top



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album spot. Jockeying just below for position and flip-flopping week by week are Foreigner's 4, the-Queen-of-California Stevie Nicks' *Bella Donna* and homogenized corporate rockers Journey with *Escape*. Atlantic seems the real big winner here, having the top three movers under their employ. Down in the on-deck circle, also changing places a lot, are Bob Seger's live album, *Nine Tonight* (basically a rehash only a Seger disciple will need), Dan Fogelberg (struggling to get through puberty) with *The Innocent Age* and Rickie Lee Jones' *Pirates*. Plastique Pat Benatar can't seem to break the heavy seven with *Precious Time*. Hey, we can't help it if we're cynical.

We know you're expecting us to be laying Al Jaurreau's *Breakin' Away* on you and making all sorts of inflated claims about the "first jazz vocalist" ever to make the top ten, and we probably should, since Al live reveals something his records don't: the guy is great. But instead we'll move right along to the biggest surges and collapses — Billy Joel's *Songs in the Attic* entered last week at 22 and is now at 10. There is muttering at the top of the charts about this, which ended the merriment when *Endless Love* and *Pretenders II* suddenly dropped like stones. Right behind Joel in the "big action" sweepstakes is Daryl Hall and John Oates' new

Private Eyes. Those poor guys must get so tired seeing their names in print as an example of "white singers," but they'll just spend a little of their money and feel better.

Other LP action has Kinks, ZZ Top, the Go-Go's and the soundtrack from *Heavy Metal* (which isn't really heavy metal) heading up, and E.L.O. (surprisingly), Billy Squier, Rick Springfield and Blue Oyster Cult (whew) nosing gently down. Those extremely jealous of media superstars will cackle that Bob Dylan's *Shot Of Love* ran out of grace and Debbie Harry's *KooKoo* was poopoo'd. Look fellas, you want to make the money, check out Christopher Cross: 87 weeks and still 33 (last week it went up).

Over in the singles tournament, what is most astonishing is the utter collapse of "No Gettin Over Me" by renegade law student Ronnie Milsap and dismal performances by "Slowhand" (Pointer Sisters), "Lady You Bring Me Up" (Commodores) and "Queen Of Hearts" (Juice Newton). Since these were particularly overexposed summer tunes, it seems as if they were more than ready to wither and fall. For many, of course, the "biggest" story on the charts is "Endless Love," and I know you'll be exuberant to know that the song is all the way up to ninth on the all-time list for weeks at the top. If it goes

one more week...the record will be tied. Zowie! You can't say Diana Ross isn't leaving Motown in style.

Other singles you probably know and love are Chris Cross' "Arthur's Theme," "Stop Draggin' My Heart Around" by Stevie and Tommy, Journey's "Who's Cryin' Now," and Eddie Rabbitt's "Step By Step" (Yep, he did write it). The Stones' "Start Me Up" has been working up to #7, finding the single action no pushover. Catchy "We're In This Love Together" by Al Jaurreau is at 20, the Police are at 36 and the Afternoon Delights' soap-rap epic, "General Hospi-tale" is at 33. Am *can* be fun.

Ah, but over on the soul charts is the shape of things to come. "Endless Love" did eight weeks at the top and then was rudely bounced down to #4. Some people know when enough's enough. The Four Tops' "When She Was My Girl" leaptfrogged over Carl Carlton's "She's A Bad Mama Jama" and Rick James' "Super Freak." And as for chart records, hell, you talkin' records, talk Rick James with *eighteen* weeks of the number one soul album. Only Stevie's *Songs in the Key of Life* did more (20).

Al Jarreau has the #2 soul album (did he squeeze in *Al Again*?) and Aretha is #4 with *Love Hurt All The Way*. Lest anyone accuse black listeners of provincialism, Kraftwerk's *Computer World* is at #41 and rising.



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1981 CONSUMER'S GUIDE TO ROCK BOOKS

Dave Marsh, who has published his own book and survived the predictable slings and arrows, now feels ready to forgive and forget, and to throw a few of his own at fellow rock critics' literary efforts.

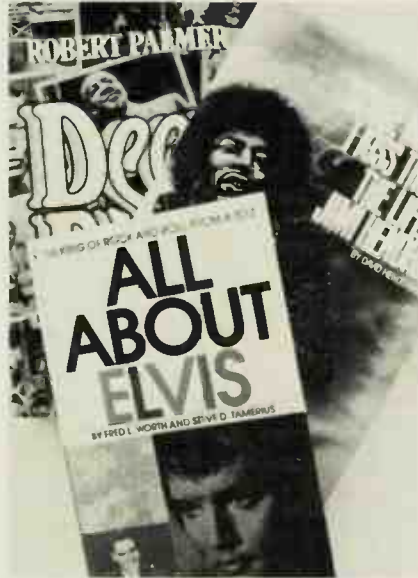
By Dave Marsh

With apologies due and undue, let the games begin.

Whole Lotta Shakin' Goin' On, by Robert Cain (biography; Dial Press). This putative life of Jerry Lee Lewis is about as bad a book as one could imagine — if only it were malicious as well, Cain's work would be more repulsive than Albert Goldman's. Unfortunately, it isn't: just sappy, padded, un insightful and generally insipid. (An interview with Steve Allen is the centerpiece of the volume!) At \$9.95, this is an old-fashioned rip-off. Hold on for Robert Palmer and Nick Tosches' recountings of the Jerry Lee Legend. D minus.

Twisted Kicks, by Tom Carson (novel; Entwhistle Books). As a rock critic, Carson strikes me as too vogueish, excessively solemn and virtually a-historical. But this is a terrific novel about the kind of jaded kids that Carson's preferred post-punk nihilism appeals to, refers to and is (I guess) usually created by. *Twisted Kicks* creates a scary world in the affluent, sub-C.I.A., bureaucratic suburbs of Virginia, amongst kids on the rough edges of maturity — the kind for whom Richard Hell's boho postures aren't just a choice but a seeming necessity. I found them pretty loathsome, wasn't sure how Carson felt but he's created them so vividly, it really doesn't matter — they genuinely speak for themselves. His real accomplishment is to present a world that lurks just outside the realm of everyday vision, and to make that world matter intensely. A.

Christgau's Record Guide, by Robert Christgau (Ticknor & Fields). The format of this column tells you what you need to know about Christgau's influence in his genre. And he's here in all his glory, perplexing as it may be: concise, contentious, condescending, provocative and pedagogic. This makes Christgau rock's most tough-minded critic, but it also makes me wonder (given his egotism and often-narrow ideology) whether he's the best. His judgments are almost always astute, but his commentary ranges from gratuitously irrelevant to stiletto insightful. I doubt that this is a sufficiently broad basis on which to create a guide book — especially since he doesn't indicate clearly which judg-



As rock books by critics flood the nation's bookstores, the need for a definitive consumer's guide becomes paramount.

ments are the product of hindsight (and thus, possibly vogueish) and which have survived ten years, give or take a few. Also, what does it mean that the most influential rock critic has never written a book that *wasn't* an anthology? B plus.

Fast Times at Ridgemont High, by Cameron Crowe (Simon & Schuster). As the youngest rock writer in history (he started at fourteen), it's appropriate that Crowe fashions his first book from the experience of returning to high school at twenty-one, in order to find out what the proverbial "kids" are up to. The result doesn't have anything to do with music (hardly) but it is very rock 'n' roll — also hilarious, compassionate and exceedingly well put together, about ten times as slick as most of Crowe's musician profiles. B plus.

Your Cheatin' Heart: A Biography of Hank Williams, by Chet Flippo (Simon & Schuster). A no-holds-barred view of Hank and the development of the honky tonk hero, from his *spina biida* to Miss Audrey's screwing around, with an especially insightful grasp of the music and the audience. Flippo is a better writer than most of his *Rolling Stone* profiles let him show, but I have some trouble with his new journalese. I mean, which dialogue and insight attributed to Hank

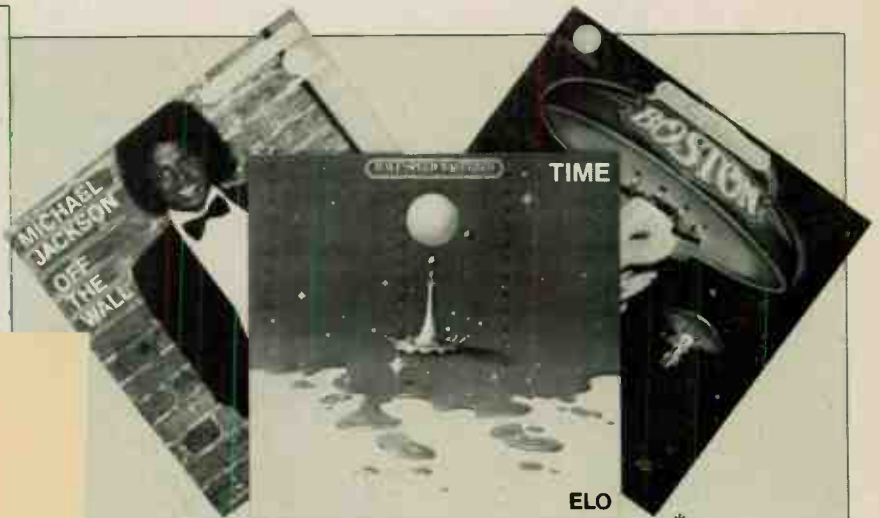
is based on Flippo's imagination and insight and which is based on what we fuddy-duddies used to call "fact and research"? Oh well, if you love Hank and hate the sanctimonious nonsense with which Nashville has always surrounded him, you'll love this. If not, get the records, or new ears. B plus.

Elvis, by Albert Goldman ("biography"; McGraw-Hill). The really scandalous revelation here isn't that Colonel Parker is a Dutchman or that he took Elvis to the cleaners on a regular basis for twenty years. Nor is it that Elvis was a junkie, a twisted pervert and a mark. All of this has long since been surmised. The real scandal is that any American publisher could be so easily conned by Goldman's straight-faced garbage and flatulent prose, much less by his principal source, Lamar Fike, a Presley sidekick referred to in at least one other insider Elvis bio as the Memphis Mafia's "village idiot." Well, Goldman got through the writing without discovering what year Hank Williams died, and he has now written two books about drug addicts without discovering the difference in effect between skinpopping and mainlining. But that's okay — if you trust a word of this, nothing I can say will stop you. You're just as much of a jerk as the people who created it. F.

Dirty Washing, by Vivien Goldman (12" 45; 99 Records). Goldman is the best reggae critic since Carl Gayle stopped writing (or at least, since Gayle stopped writing in places where I could read him), and on the basis of her deeply felt observations of Bob Marley's funeral alone, she earns the dub pretensions of the two songs here (this is a record) "Launderette" and "Private Armies/P.A. Dub." Of them, "Launderette," a post-Johnson rap, is the best — not as funny as the Dolls' japes at this cleanliness institution, but a good deal more trenchant. The density of the music owes something to collaborators Levene and Lydon of PiL but its high spirits are Goldman's alone. B.

Nighthawk Blues, by Peter Guralnick (novel; Seaview Books). Guralnick is the best profile writer around — not even just in music journalism. This is his first novel and while its plot tends to be sche-

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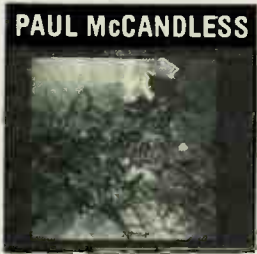
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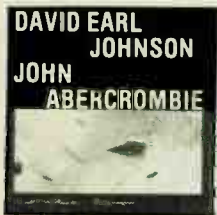
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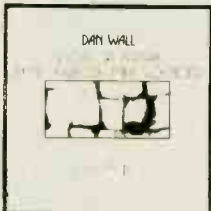
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matic, its characterizations are wonderfully drawn. Guralnick writes with tremendous feeling for the rough and tumble dignity of Screaming Nighthawk, the old bluesman (based on Howlin' Wolf) who is one of his protagonists, and he sees through the neuroses of Nighthawk's grasping, concerned, sexually muddled white manager with surprising perception and compassion. Anyhow, the schematic plot has its purpose — this story moves right along. B plus.

'*Scuse Me While I Kiss the Sky: The Life of Jimi Hendrix*, by David Henderson (Bantam). I've raved so much about this book under its original title (*Voodoo Child of the Aquarian Age*), that further accolades seem superfluous. But Henderson accomplishes the difficult task of establishing Hendrix as a cosmic artist without making him seem a space cadet even more effortlessly in this drastically revised and edited version than in the first edition. The cuts are generally wise ones, eliminating the full-length transcripts of interviews for well-chosen excerpts, for instance, and the additions, such as the discography, are always useful. This is the book Jimi really deserves: doesn't solve the mysteries but doesn't deny them or add to them either. A plus.

Woody Guthrie: A Life, by Joe Klein (Knopf). Klein's not a rock critic, and as a result, this biography is the most dispassionate account ever written about Guthrie's life. In the end, that's an advantage, because Klein's the best researcher who has ever tackled the subject, not to mention the best writer. It's also the most revealing, stripping away whole layers of socialist sainthood and replacing it with flesh and fallibility, a story that's far more moving than anyone has ever imagined. Klein gives us back a Woody Guthrie who is a real man and a remarkable one — even heroic, but a human being in the beginning and the end. Like Hank Williams, Woody Guthrie may not be a performer whom you know — but he ought to be. Get the records first but when you care (as you will), read this. A plus.

Deep Blues, by Robert Palmer (Viking). Like any daily newspaper critic, Palmer can be exasperating as well as incisive. But he's one of the few who can do something with the opportunity to stretch out, as this finely researched critical history of the blues demonstrates. Palmer simply traces the music and its offshoots from Africa in the pre-slavery days to Chicago today — simply, but with deceptive relish and acumen. He stumbles a bit on the contemporary, if only because contemporary blues is such a diffuse matter. A minus.

Elvis: Images and Fancies, edited by Jac L. Tharpe (University Press of Mississippi). — continued on page 118

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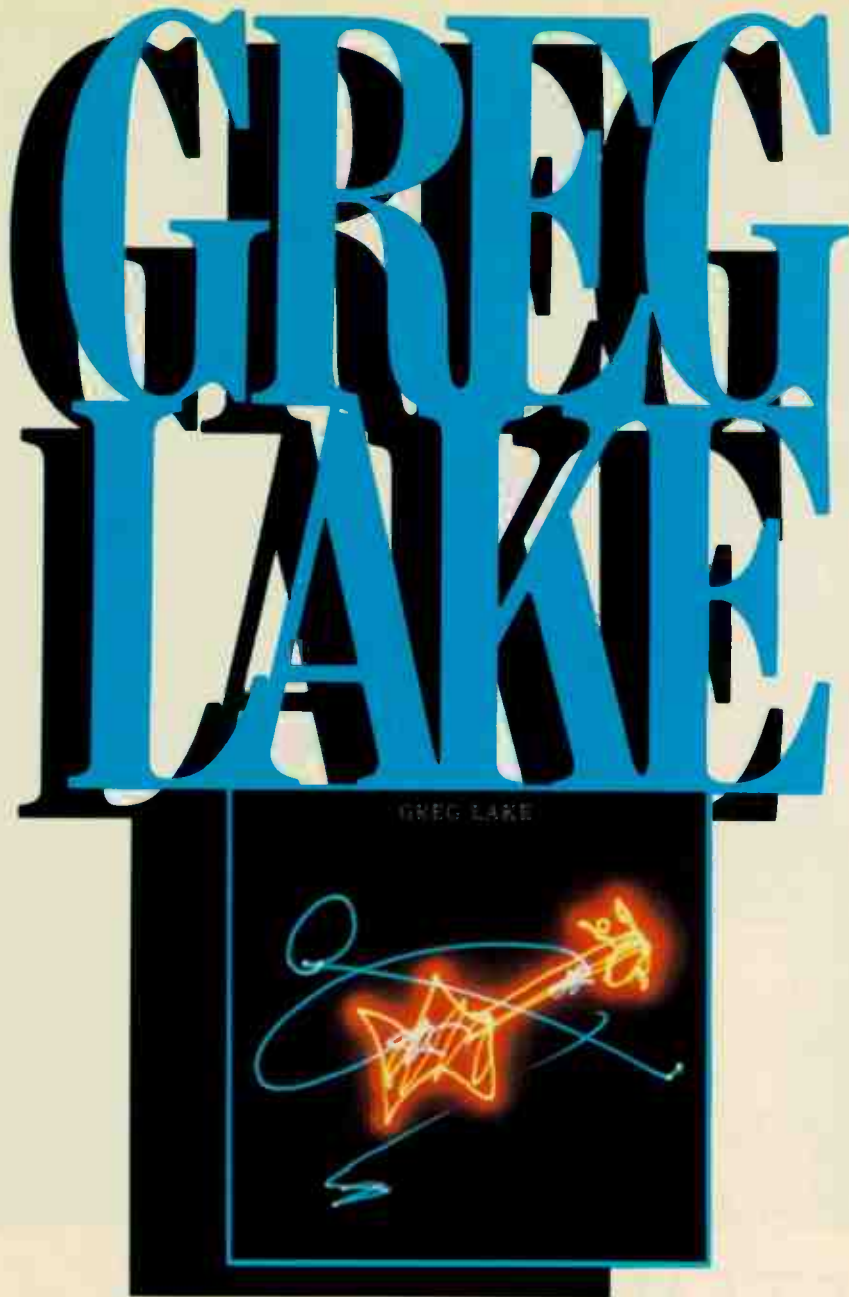
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and Spying." If only some cretin hadn't flipped a beer bottle at Tina, who stopped off at stagefront to double-pump him the bird. Still, they won the pier crowd over, and were headed to Philly to open for the Police before 25,000 people. "We're independent career women on the go" is how they laughingly put it at their press conference. The Go-Go's are not going to change the course of civilization — but they're in there somewhere with canned beer and color TV.

A more intriguing window into the female psyche, not to sound too clinical, is offered in the debut LP by the Waitresses. A six-piece New York-based band founded by former Tin Huey guitarist Chris Butler, the Waitresses include ex-Television drummer Billy Ficca and gangly ("beguiling", Butler calls her) lead singer Patti Donahue.

Butler has lived in New York for two years now, since moving from Ohio where he palled and played around with most of the luminaries on the Cleveland-Akron rock orbit. The band's *Wasn't Tomorrow Wonderful*, produced under Ze Records' aegis, was finished in late April but didn't find a major label distributor (Phonogram) until late summer. Butler flogged the LP's "I Know What Boys Like" into a cult hit by pressing it upon deejays in Manhattan clubs. That song is not quite typical of Butler's rather unusual mission, which has been to "write songs for and about women from a woman's standpoint."

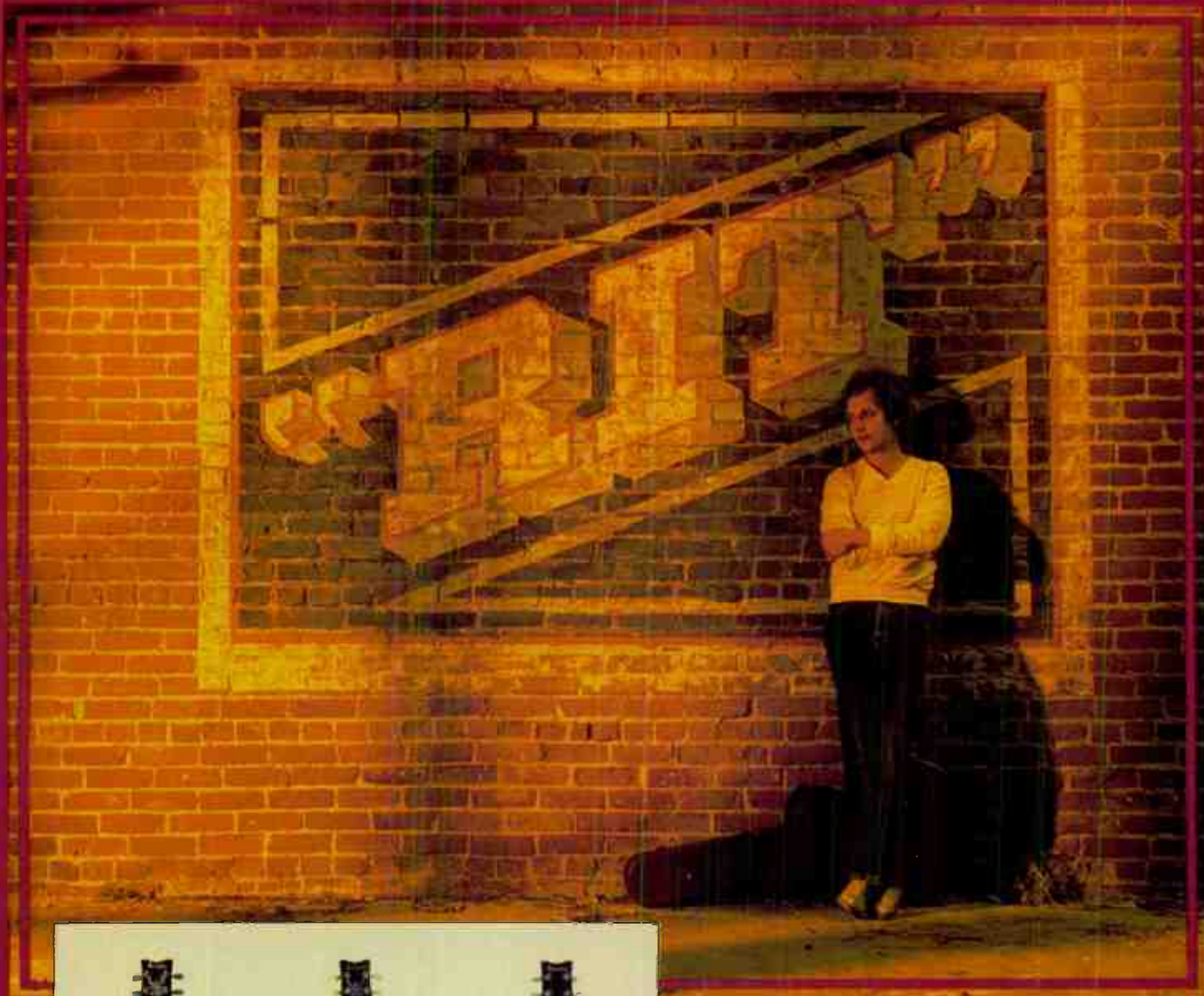
"I thought it was real fertile ground," says Butler, intending no pun. "Pop music's subject matter hasn't really changed much from 'cars, girls, party-party' over the years." Butler rather sheepishly admits to having a sociology degree (as does Donahue) but the result of his immersion in the female mind — based on assiduous quizzing of his women friends and a lot of imagination — is a collection of witty, warmhearted songs like "Go On": "I didn't kiss him / 'Cause if he wants me he must not be good enough."

It's easy to take your medicine with the Waitresses — Butler has encapsulated his urban Anywoman's thoughts into phrases that could be thought balloons in a Peanuts cartoon strip. Like the Roches, the message is not polemic or proselytizing, but a real-life narrative from which you take what you will. The young woman in "No Guilt" half-enjoys learning to live without her departed lover: "Getting by on less sleep than I used to / I had no trouble in setting up a desk / I learned the reason for a three-pronged outlet / I got 100 on my driver's test..."

As with the Go-Go's, the singing is direct, almost conversational, with few stylistic references to the hot rock mama tradition of say, Heart or Patti Smith. Loopy sax and brittle guitar skate over a rhythm section that owes its thump to

continued on page 118

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FRED ANDERSON'S GREAT HOPE

Though he's been blowing at the fringe with Chicago's best for twenty years, family man Fred has only just started to do it for a living, making him the year's most seasoned rookie.

By Howard Mandel

Music is a new business for me," Fred Anderson sighs, wistfully. "I've never really made any money from music. I bought and paid for a house without music, basically. So this is my second career."

Gently, cautiously, Fred Anderson floats a hope that's vulnerable as a soap bubble approaching the jetstream. Can the mature, soft-spoken, still-curious 52-year-old tenor man make the mid-life shift, parlaying his 35-year preoccupation and Chicago underground reputation into a self-supporting vocation? Patiently and with a quiet willingness to face the risks, Anderson insists on trying.

"I'm at a point now where playin' and makin' some money at it is all I want to do, all I got to do," the tenorist says with conviction, "because I don't have a whole lot of responsibilities — in fact, I don't have *any* responsibilities, other than to myself, and keepin' my car goin'."

Though his music has coursed freely since the mid-50s, long before he helped found the Association for the Advancement of Creative Musicians (AACM), Anderson's life hasn't always been so unencumbered. His past dedication to his family responsibilities challenges the footloose stereotype of the jazz improviser, even as it has restrained him from taking his music far beyond the City of the Cultural Shrug.

"When I got married," Fred explains, "I wanted to start having kids. I bought a house, and that tied me up." He didn't stop playing, nor did he work at it so that he could give up his day job. During the mid-60s, Anderson would turn up occasionally playing at a coffee house or for a community-sponsored concert; he was one of the first free improvisers to try opening the ears of Chicago's hippie youth, through a sparsely attended but passionately performed booking at our North Side hangout, Alice's Revisited.

Steve McCall was the drummer, fascinating in his ability to suspend rhythm until the last dramatic moment, when he'd casually splinter a beat into even parts. Billy Brimfield, Anderson's sidekick, was there on trumpet, of course; I forget the bassist. Anderson was given to rigorous workouts that seemed to last for swirling hours. He would determinedly hunch his back to his task, then bend at the knees, his horn bell scraping



LAUREN DEUTSCH

Fred would scrape the bell of his horn to the floor and cannonball a bearish roar directly into the front rows.

the floor and cannonballing a roar directly into the first rows from the stage. He would fight on, digging into himself relentlessly, his sound sometimes harsh but seldom impenetrable. He ran down the modes for us all to hear if we could follow, and sweating, heaving, rocking to and fro, took us where we'd never dared to go. He was then our neighborhood Coltrane, and most of us didn't know what to think.

"I wanted to have my own style," recalls Fred. "I knew *that* from a long time ago, when I first started playing. I wanted to have my own style, and make a contribution, you know. I knew it wasn't going to happen overnight, it was going

to be a lot of work, and I was going to be out here *alone*. When you're an individual, most of the time you're going to be alone, because people are always lookin' to hear something they heard somebody else play. When you're doin' something a little different, trying to be yourself, it's gonna take awhile, unless you're fortunate enough to be around..."

Around the right people, at the right time, in the right place? Anderson doesn't finish articulating his thought, but he's been around the same environs and stimuli as Anthony Braxton, the Art Ensemble of Chicago, and Muhal Richard Abrams, among more famous others, since *their* beginnings, without

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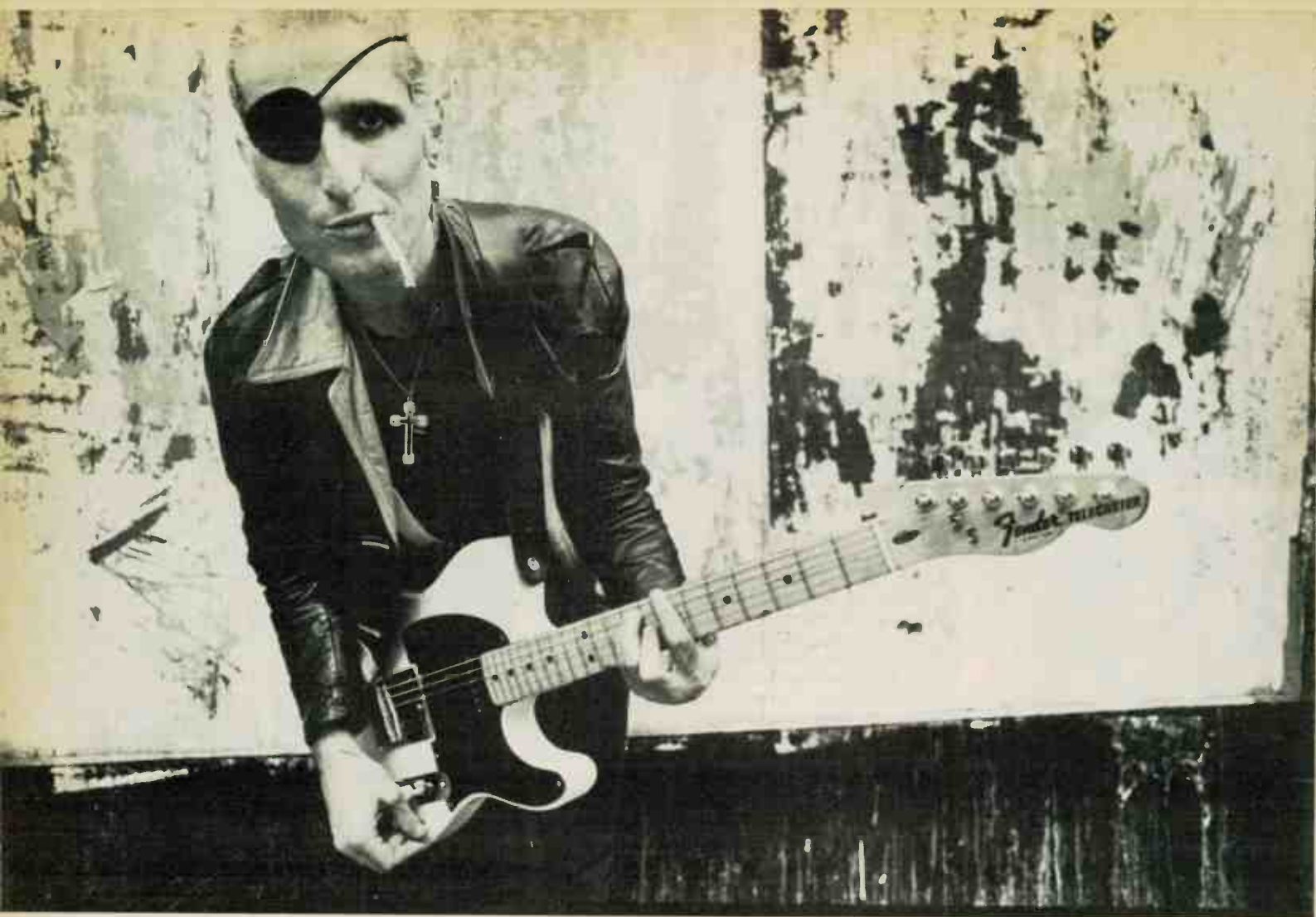


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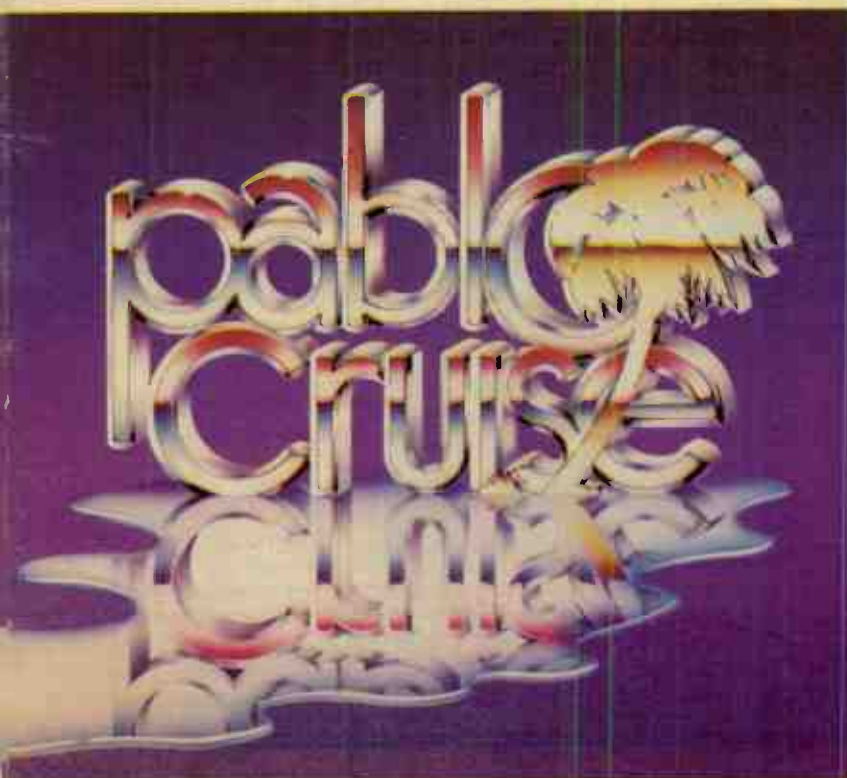
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Monday, April 13th, World HQ. This is the end of the second day's full rehearsals with the four of us. And some amazing ideas sprayed out of the two "Jungles" and "Second Line of Discipline." Bill and I had our first falling out, over some dramatic cymbal punctuation. His new drums/percussion blend gives me a lift, but the regular drumming is entirely the opposite of what I have in mind. So we laid down some ground rules: 1. The full band never phrase together; two players together is enough, and in exceptional cases three; 2. It's okay to repeat yourself. This emerged before, but now it's formalized. It came up originally because Bill changed his part around on "Jungle 1" so that he wouldn't repeat himself. And our best tune died.

Tony is mostly playing the Stick instead of the bass guitar, and with its attack it provides a tuned-percussion effect doubling BB's boo-bams. A beautiful sustained low end Tony found "killed him." Bill is working on finding alternatives to cymbals, an entirely wretched instrument which covers all the high frequencies of use to guitarists. Adrian hasn't sung yet but he's beginning to say what he wants, the backing he needs to solo, and so on. For me, I gave up pushing and let myself listen and wait, to be pulled along by everyone else's ideas.

There's a dedication in Stafford Beer's *The Brain of the Firm*, which I've just begun reading; Absolutum, Obsoletum: if it works, it's out of date. Told this to Adrian who misunderstood my Dorset twang. He heard: "If it works, it's out of doubt."

'Phoned Paddy to let off steam. He says BB and I should talk it out.

April 14th, World HQ. Bill is really getting to me, so I'm trying to understand how he works.

1. He's a very busy player, and doesn't enjoy playing sparsely;
2. His parts have lots of fills and major changes of texture;
3. His fills are dramatic; i.e., they shock.

So I've been drawing up suggestions:

1. Any existing solution to a problem is the wrong one: absolutum, obsoletum;
2. If you have an idea, don't play it;
3. When a change in the music needs emphasis, don't play it: the change in the music is emphasis enough;
4. Don't phrase with any other member of the band unless it's in the part;
5. Phrasing in the part should include no more than two people;
6. If the tension in the music needs emphasizing, don't. The tension is there because of what you're playing, not what you're about to play;
7. If you really have to change your part to build tension, don't add — leave out;
8. The maximum tension you can add is by stopping completely;
9. If there is space for a fill which is demanded by the music, don't play it: there are three other people who would like to use the opportunity;
10. If the part you're playing is boring, stop listening with your head;
11. If this still bores you, listen to the interaction between all the parts;
12. If this still bores you, stop playing and wait until you are no longer bored;
13. Do not be dramatic;
14. Do not be afraid to repeat yourself;
15. Do not be afraid to take your time.

Boy, what a negative list. Let's be positive about this.

1. Repeat yourself;
2. Take your time;
3. Leave room;
4. Listen to everyone else;
5. Develop a new set of cliches;
6. Develop a new vocabulary of drum sounds;
7. Listen to the *sound* of what you play;

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8. Accept responsibility for what you play, e.g., if you fill space, you deprive the band of space, or other musicians the opportunity for filling space;
9. Abandon fills;
10. Abandon drama;
11. Abandon dynamics;
12. Conceal yourself.

This evening Steve Smith of the Martian Schoolgirls came round and we did an interview for *Coaster*, a new local magazine.

Wednesday, April 15th, World HQ; 9:15. Remain depressed. King Crimson gave me six years of this kind of concern. What keeps us going at a time like this is the hope that a gig will take off, remembering what it was like to fly and trusting it'll happen again. But of course if you don't believe it, there's no way anyone would put up with the nonsense. The turning point for me was in Italy, on the nights of November the 12th and 13th, 1973, when King Crimson were playing sports arenas in Turin and Rome. In my memory the two gigs have fused into one. At Turin two hundred Maoists walked through a glass wall because music is free and for the people. Well, I have some sympathies for that viewpoint, and on one level it's quite right. Meanwhile King Crimson had road managers to pay, hotels, travelling, equipment and so on. Still, since the group were getting a percentage of the gate and the show was sold out, they wouldn't miss much, would they? But, strangely enough, the attendance percentages we were getting paid were rather low. And this is what took place in Rome.

We were playing at the Palais de Sports, and I was driven there in the afternoon for a soundcheck by the promoter and one of his partners. Promoting rock shows in Italy is entirely unique and required political connections of a fairly substantial, and often family, nature. Our promoter's connection was with an uncle highly placed in the Milan police force. I was spending the drive to the Palais apologising to the promoter's

partner for the incident the night before at the restaurant in Turin. The restaurant may have been the best in town; it may have been the most expensive. We were taken there by the promoter for dinner after the gig, but he didn't tell us that we were paying for it. He simply deducted it from our fee. But the meal was simply exquisite, especially since we thought it was free, and David Cross, our violinist, and Bill got rather drunk. David began throwing bottles of wine down the length of a long, full table — the promoter brought his full entourage along — and Dik Fraser, tour manager, plucked them from the air. Dik was not enjoying this but David was testing our mettle to see if we would crack. The bottles had been opened. Meanwhile, Bill was sitting by the promoter's partner, the one who later shared the ride to the Palais. He was around forty-five, very vain and had recently come to accept his homosexuality, and to flourish it. His teenage son was a little further down the table, a keen Crimson fan, and enjoying his meal. This man's conceit wasn't at all diminished by his large pot belly, the one Bill reached out and drew attention to by tapping it while making a remark which I can't recall but had the sense of: "Hey, what's a nice narcissistic poof like you doing with a belly like this?" John Wetton, Crimson's bass player, and I were sitting next to each other opposite the protuberant one, wincing as bottles flew and anticipating concrete Wellingtons and a ride to the seaside. This was the incident being discussed, and generously forgiven, in the car on the way to the Palais.

The Palais was sold out; I think it held about 15,000. Anyway, it was a full house and Crimson's percentage of the gate was better than a poke in the eye with a pointed stick. Our manager, Sam Alder of EG, was out front with the promoter, viewing the crowd. "A good crowd tonight," said Big P. "Nine thousand people." Sam replied: "King Crimson are not playing tonight." "Errr, perhaps there are twelve thousand?" said Big P. "King Crimson will not play tonight." "Fourteen thousand?" "Fifteen thousand," said Sam. Now, how the scam worked was like this:

continued on page 114

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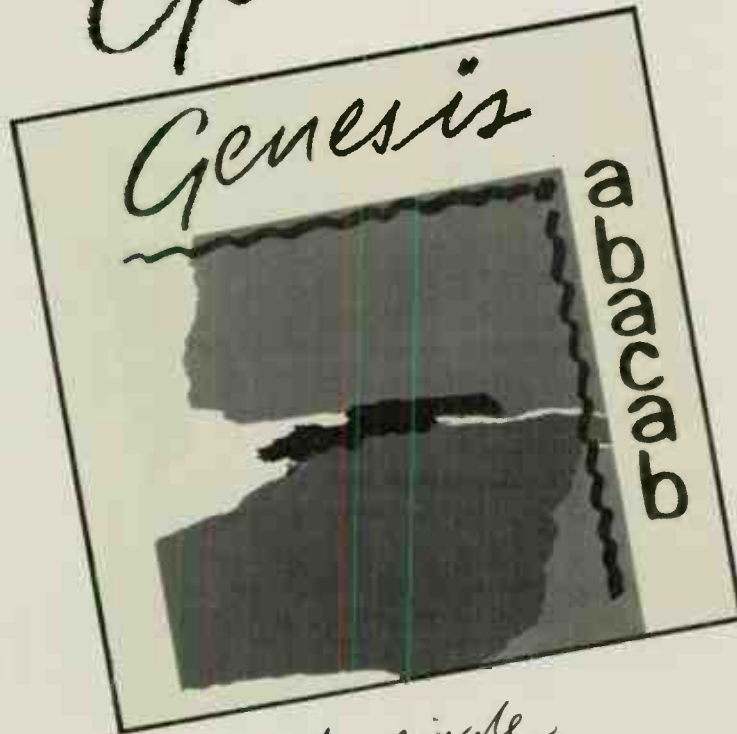


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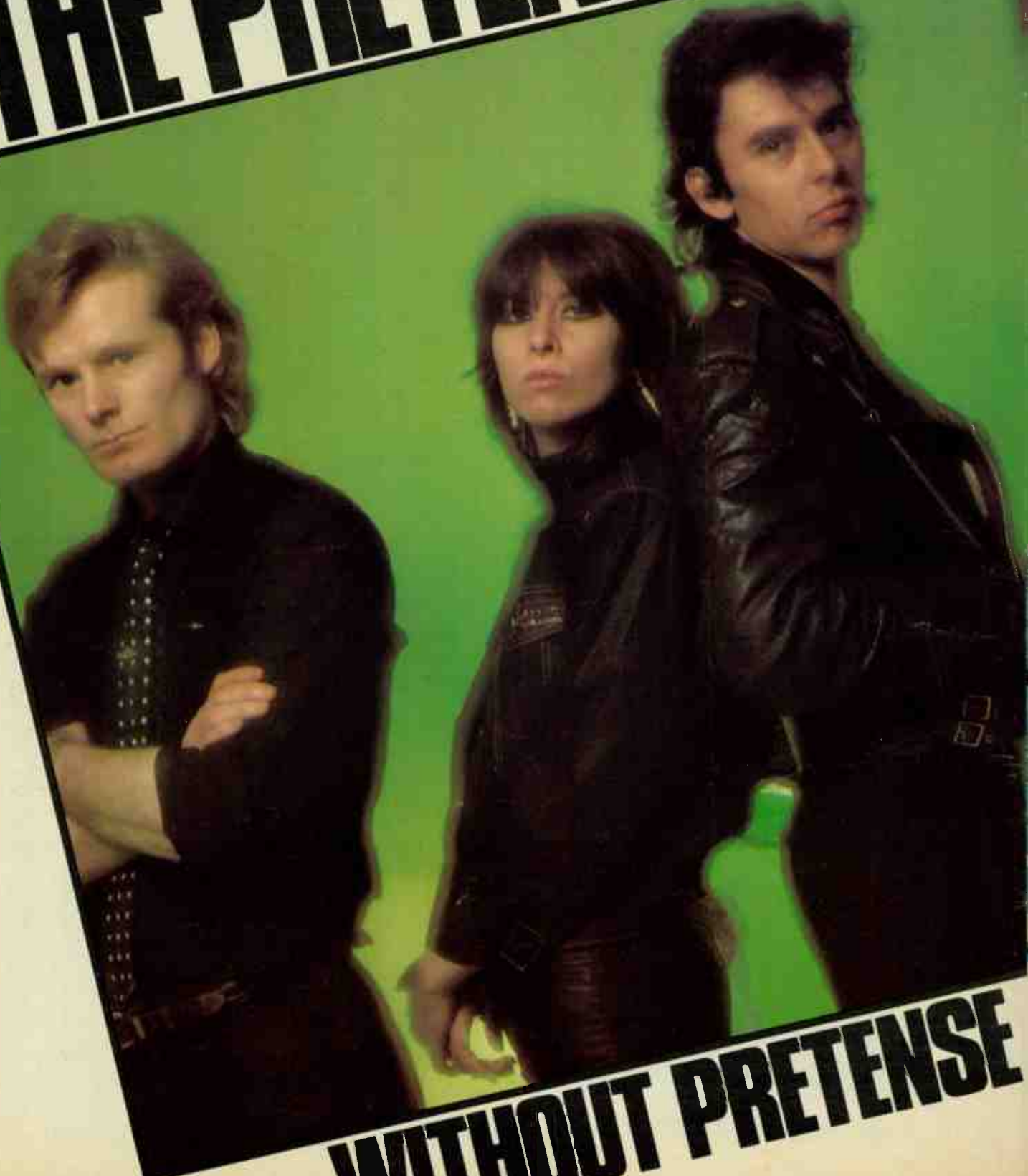
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THE PRETENDERS



WITHOUT PRETENSE

RETNA



While the Pretenders' first album rolled across the charts in 1979 with freshness and kick, the critical dust is still settling on their second release. Our correspondent gamely strikes up some cheerful shop talk with two Pretenders and is then verbally assaulted and left for irrelevant by the anti-heroine of rock, Chrissie Hynde.

By Jon Pareles

I got all excited when I first heard *Pretenders* in 1980. At the time, new wave was getting to be an old joke: Elvis (Costello) impersonations, used Cars, Beatles-made-easy, bar bands trying to be the Ramones. The Pretenders were not only different, they were good. More important than the fact that they were led by a woman—not just fronted, but led; Chrissie Hynde was credited on almost every song—was that they seemed to have easy control of a sound they'd just invented. The rhythms were more expansive, less clickety-clack, than the rest of the new wave, yet more lively than anything in heavy metal; *Pretenders* even included a 15/4 Balkan-esque stomp, "Tattooed Love Boys." Hynde sang like Cher with a brain, or Patti Smith with a sense of humor, and in her lyrics she came across as hard-headed, clever, sensible and not so much tough as resilient — she knew the difference between strength and macho. And the band's choice of an obscure Kinks song as their obligatory cover suggested to me that they were willing, like the Kinks, to be a cult band with a smart, under-dogged following. What took a little longer to sink in was that the Pretenders had a unique modus operandi for songwriting. Pretenders songs were two-in-one specials: if you started on the one, you got clean guitar hooks, while if you waited for the three, you'd get the vocal lines. The songs seesawed back and forth, the best package deal in pop. Still, I was surprised at how fast the Pretenders caught on. They'd been top of the pops in England already, but sometimes all that takes is a *Melody Maker* mention and sending all the band's dependents to the record shops at one time. In America's radio market, it turned out that the Pretenders fit right into both old and new-fangled formats — not too harsh, not too wimpy — and that the overlapping hooks of "Brass in Pocket" were obvious even to AM listeners. By the time their U.S. tour reached New York City, it was summer of 1980 and the Pretenders easily sold out the Palladium (and later, Wollman Rink at Central Park). They were sloppier but more exuberant live than on the album, a fair trade; drummer Martin Chambers hurled sticks through the air, bassist Pete Farndon plunked away like any self-effacing British bassist, James Honeyman-Scott played his guitar solos as if he expected teenage girls to toss roses. Hynde, her eyes shrouded under long bangs, was unabashedly gawky, and addressed the audience as "girls" (something she still does). She clinched every good impression I'd gotten from *Pretenders* when, halfway through the set, she unceremoniously doffed her leather jacket in the heat.



THE POLICE



**Between the pleasant song hooks
and facile photogenia of the Police there lies
a sophistication and urgency that has justly brought
Andy Summers, Sting and Stewart Copeland
to the top of everyone's pops.**

By J.D. Considine

August in the Canadian woods sure beats the hell out of August in the sweaty East Coast city where I spend most of my time, so I can easily appreciate why the Police had chosen Le Studio in the tiny village of Morin Heights, Quebec, to mix their upcoming live album. With clear skies above and cool, clean air all around, the group displayed its outdoorsy side as we talked; Stewart Copeland repeatedly slammed a baseball into his mitt, confessing that "I haven't got a *clue* of what to do with it," while Sting decided to undergo his interview while paddling across the small lake behind the studio.

Still, business is business, and the business at hand was trying to understand just what it is that makes the Police more than the sum of its parts. It's not an easy question to take on, either. Just four years ago, the Police were slugging it out with all the other bright new bands in the cramped and dirty confines of London's premier punk club, the Roxy. But rather than follow the usual path of critical favor, a cult following, a few unrepresentative records and eventual dissolution, the Police parlayed an independent single into a major-label deal, and proceeded to turn out a series of hits that has made them one of the most widely-listened-to bands of the last five years.

"Playing pop music is very hard to do," shrugged Stewart Copeland, "and we just happen to be good at it. In this instance, the people who are good at it also happen to be quite able musicians, but being technically proficient is really secondary. Completely irrelevant to the readers of your magazine but very important to a large majority of our following is the fact that we're three photogenic guys." He looked up from his baseball mitt to smile apologetically, as if it weren't *his* idea to be so cute, and added, "That's important to me only in that we've built a group that has everything right."

That's not a bad way to look at the Police: The Group That Got Everything Right. Because from the teen idol good looks of

Sting to the sophisticated chops of Andy Summers, the Police manage to meet all the requirements for class-A pop stars while at the same time producing music that is provocative, inventive and arrestingly direct. Not only can the Police come up with the sort of hit singles guaranteed to get you humming along with the radio, but they do so without insulting your intelligence or compromising your aesthetics.

But try to get them to explain how they do it, and you're left holding a lot of loose threads. "We go for melodies," Copeland said of the group's pop sensibilities, "and the best melodies are the ones that are most easily understood. We don't have anything on the records that sounds difficult to play; if it sounds difficult, we'll get rid of it."

Lest you jump to the conclusion that the Police are crass commercialists, apply that maxim to the first single off the new Police album, "Every Little Thing She Does Is Magic." On the surface, it's a simple, pleasantly melodic love song that ties conventionally mushy lyrics to a sprightly Latin chorus. Sit down and analyze it, though, and you'll find a surprisingly sophisticated use of relative keys supporting that melody, and an intricate series of countermelodies and rhythms fleshing it out. There's hardly a moment in the song given over to flash; everything that glitters is actually gold.

"It's only the real *sophisto musos* who are amazed at our ability," Copeland observed. "All the little girls who like our stuff, it never occurs to them that we're incredible musicians. As far as they're concerned, they love the sound of it, they can sing along, and they think we look nice."

Well, that's one way of looking at it. Sting, however, offered a different slant on the group's musicianship. "There's nothing worse than an instrumentalist who feels he's so good that he has to fill every frequency at all times. It's athletic, not musical. My theory is that if you're a good musician, you refine what you do down to almost nothing. Miles Davis refined his art down to

Ghosts In the Machine continues that tradition with "One World (Not Three)." "That was just one take," reported Summers. "We came in after dinner in the evening and we recorded that in five minutes flat, the backing track. And, of course, if you can manage to do that right off, it's always the best. Because the feeling's good."

"If you've got a very strong riff, if a riff comes out when you play, things *happen*. If the channels are open, a riff will come out which will be much greater than if you sit down with your tape recorder and desperately try to think up a riff."

Better for Andy Summers, anyway. For Sting, "Composing is a very private thing. I don't get many of my songs from jamming. I just sit at home with a drum box. 'Voices Inside My Head' came through a drum box. I had a Latin rhythm on the drum box, and started playing the guitar riff. Then I added a bass part. A lot of my compositions come from guitar parts. 'Message In a Bottle,' that was a guitar riff."

"The way I write, I don't have a melody first and then fit words to it. Actually, what happens is that I write them both together. There's this magical moment where you have this series of chords, this progression, and suddenly the words and the music actually come together at the same time. There's no sort of welding one onto the other. There is no other melody for the chorus to 'Message In a Bottle.' It just happened at the same time, so in a sense, I see the two as equal."

Rounding out invention and inspiration is that old favorite, accident. Stewart Copeland told of how bad wiring contributed to his song, "Does Everyone Stare," on *Reggatta de Blanc*. "I recorded the demo for that at home. I had a little home studio at the time with wires going everywhere — I think I was running the guitar through the toaster, that sort of thing — and I was playing the piano part while I sang the song, or at least what was supposed to be the lyrics of the song. And just as I finished singing, all the wires in the room acted like a radio and picked up a signal of this opera. It was perfectly in time and perfectly in tune, even the mood and sentiment of the thing were absolutely perfect. So it went straight on tape, exactly in the place that it should have gone. It had to be a message from above that this was the way the song had to go. So we actually used that, my home demo, at the beginning of the studio recording."

Demos play a large part in the way material is developed for each album. "The way we do it is this," explained Sting. "Before we come together for an album, each of us goes into a studio of our own. I wrote ten songs for this album, and with a drum box, piano, bass and guitar put down the arrangements as I saw them, as best I could. If they were satisfactory to the group, that's what we played. If they could be bettered..."

"I'm proud to say that in a lot of cases, the arrangements I came up with at the demo stage arrived on record. 'Don't Stand So Close to Me' is virtually the same as the demo, and 'De Do Do Do;' on the new album, 'Invisible Sun' and 'Spirits in the Material World.'"

"We don't rehearse before we go into the studio," Stewart Copeland elaborated. "We each have our songs, and we get down to it: 'Okay, who's turn is it? My turn? Okay, here's the chords, it's verse/chorus, verse/chorus, middle eight, verse/chorus and out on the chorus. Okay? Right. Try that.' Two hours later, we have a backing track, and then we spend the rest of the day putting the guitars over it and stuff like that."

Ghosts In the Machine was recorded at George Martin's A.I.R. Studio in Montserrat. Like most of the albums recorded there, the sound is rich and substantial, full of presence and detail. To a certain degree, this is due to the magnificent board at the studio, but a fair amount of the credit belongs as well with the way the Police set up for the sessions. "What happened was, we got the band to Montserrat," explained Summers, "and we looked around, because we wanted to get a big, live drum sound. There was the house, where we'd hang out in the day or whatever, and then there was the studio next to the house. The house had a huge room with people wandering in and out, but we took the room and put the drums in it because it was a big open room with a wooden floor. The

sound of the drums was great in there, instead of the studio which is a bit more dead.

"Then Sting recorded in the control room, and I virtually had the whole studio to myself all the time. I like ambience, I like the mic away from the amp and I like a bit of room sound. I had all my amps along the wall and I could play as loud as I wanted."

"I think all those things contributed, because in terms of overdubs, we really hadn't done any more. We went about it more or less in the same way."

One thing which was definitely new about "Spirits" was the addition of saxophone, which was played by Sting. "I used to play saxophone as a teenager," he said, "although not very seriously. The fingering has always stayed with me, and I can read music, so getting back into it was fairly simple. I bought a Yamaha alto and tenor in January and spend about two hours a day, the fruits of which you can hear on the album."

"It's section work, really. I'm no Charlie Parker, but it's very satisfying getting a simple riff together, then dubbing it and putting harmony on it. The skills involved are fairly similar to the ones you use in singing; you know, breathing, pitch, a sense of harmony."

Dubbing the few extraneous instruments the Police use is not always a matter of dexterity or prowess. Stewart Copeland reports that, with the exception of the piano on "Every Little Thing She Does Is Magic," he played all the keyboards on *Ghosts*. "Not really playing, just kind of one finger here, one finger there, and occasionally a rhythm pattern. It's just because I can hit the notes. In fact, for the different chords, I draw little letters — I write 'A' on all the keys that belong with the first chord, then for the second chord I write 'B,' and so on."

(Actually, both Sting and Andy Summers are able to play piano with relative facility. In between interviews, Summers pounded out "Danses des Adolescentes" from Stravinsky's *Sacre du Printemps*; earlier, Sting had been playing Satie's "Gymnopedie No. 3.")

Even though making each new album different from the last is something of a tradition with the Police, *Ghosts In the Machine* still comes as a surprise. It's a major leap forward on all levels for the band, and one that comes at a time when one would almost expect them to be playing it safe. Part of that is strategy; the Police haven't quite conquered the pop world yet, and rather than shore up their holdings, the band is clearly going for new territory. "This is the fourth album," admitted Summers. "By the time you get to this point, most people usually start softening up. For us, it was very important to bring out a very strong, punchy album."

It's the album's political stance that is the most surprising. *Zenyatta Mondatta* toyed with the big ideas, but often as not left them at a cartoon level, as with Stewart Copeland's "Bombs Away." Sting's "Driven to Tears" was an apt portrait of the despair a moral man must feel when looking at the world's problems.

"Spirits In the Material World" proceeds from there, but in an unexpected direction. After playing Calcutta, India last year, Sting remarked that, "Western values are very materialistic. We think poverty equals despair. It doesn't necessarily mean that in India. People are dying in the street, living in cardboard boxes, but you don't see the kind of hopeless despair you'd see in any British city or a lot of American cities." Directly reflecting that observation, "Spirits" argues that although "there is no political solution," there doesn't necessarily need to be, because the important things in life are spiritual, not political.

That sort of hope pervades the album. "Invisible Sun," which Sting told the audience at the Police's Philadelphia concert in August was originally written about Belfast "but applies to any British city now," opens with the protagonist, a working class youth, stating "I don't ever want to play the part / Of a statistic on a government chart." Yet rather than take a defiant, overtly political stance and end up sounding like a down-tempo Clash tune, the Police song opts for hope. "There has to be an invisible sun / That keeps us warm when the whole day's done." You could call it naive or politically



LYNN GOLDSMITH

Unlike most superpop groups, the Police's live concerts have a ferocity barely hinted at on their records.

deluded, and no doubt some will. But the Police aren't interested in trying to solve the world's problems, only in learning to live with them.

Andy Summers put it best. Offered the obvious comparison of the Clash, Summers felt "the Clash are always taking much more of a political stance. Very intentional and very militant. I just don't think that's our stance as individuals. To me, that lacks subtlety and comes off very heavy-handed. I think you can get a political message across better with humor and subtlety than all this shouting. I think that just turns people off."

Musically, *Ghosts In the Machine* consolidates a lot of the rhythmic ideas that ran through its predecessors. The reggae influences, for example, are more implied than stated, and clearly indicate how completely digested this aspect of the Police's style has become. Stewart Copeland explained, "Reggae is a dramatic new departure in rhythm, because it doesn't have a backbeat, and the downbeat is on three. So instead of boom whap a-boom whap, it's more like chung-a thunk-a pock-a thung-a. That's a completely different thing — it turns the drum set completely upside down."

"There's a lot of switching back and forth from rock 'n' roll to reggae and Latin, and on the new album, the switches are less noticeable, by which I mean they've come closer together. Even when I play rock 'n' roll now, I still imagine the three-beat there; even if the backbeat is there, I can still feel the reggae thing happening at the same time."

In the Police's musical scheme, Sting's vocals and bass provide the melodic focus and basic rhythmic direction; Copeland's drumming provides rhythmic continuity and some of the

textural details. Everything else — the color, the harmonic direction and the bulk of the texture — comes from Andy Summers' guitars. It's an awesome responsibility, considering how much he has to do and how easy it would be to spoil a record by overplaying, and ironically enough, it's usually the last thing you notice about a Police record.

Summers' principal tool is the guitar synthesizer, which is responsible for some of *Ghost's* richest and most intriguing sounds. "I use a Roland guitar synthesizer, the GR-300, which is the latest one they make. I've also got the GR-101, which is the electronic guitar. It's just an additional color to the guitar synthesizer, really. What I've started doing now is using two guitar synthesizers together, which is really spectacular."

"It's like a little panel you have on the floor," he said of the unit, "and you operate it with your feet. The synthesis comes from the guitar itself — there's a hexaphonic pick-up on the back of the second pick-up of the guitar — so it is a pure synthesizer. One of the features of this one is a duet switch, where you play your original note and it will add any interval to it. Second, minor second, major third, minor fifth or sixth, whatever. So you get two notes together, and if you've got it tuned to fifths, say, and you start to play strange chords, it really sounds incredible. The sound gets so fat, really big. It has an envelope and an inverted envelope, too. It also has something called rise and fall time, where there are dual switches on it, A and B, and you can move from one to the other. Like you tune A to fifths, then you can tune B to fourths or thirds, so you can go from playing a line in fifths to playing a line in fourths or thirds. It's great! And when you get to playing it

through a chorus, then it *really* sounds good."

Among the recorded samples of Summers' guitar synthesizer are "Don't Stand So Close to Me" from *Zenyatta Mondatta*, and "Secret Journey" from *Ghosts In the Machine*. "You have to pick your moments on it," Summers added. "One of the best things about it is that you can change from straight guitar right into guitar synthesizer in the middle of a song. Like 'Don't Stand So Close,' the verse and chorus are played with just straight guitar, then the synthesizer comes in just by turning a rotary switch from one to ten. So when it comes to the solo part, I just whip it around and then I'm into the solo with the guitar synthesizer."

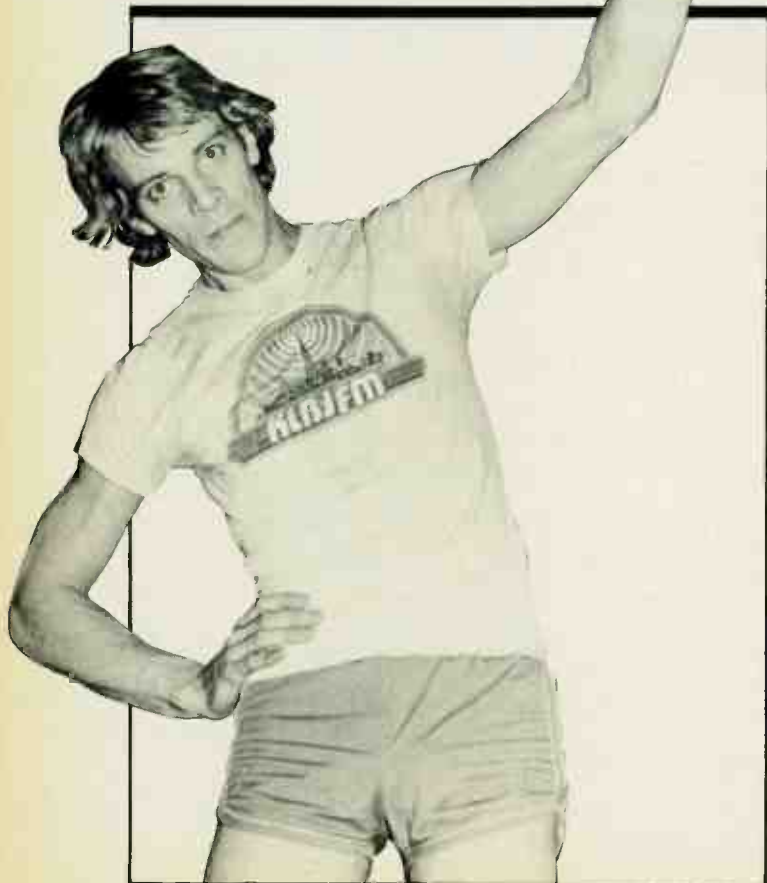
As much as Summers makes use of technology, he cautioned against excessive gimmickry. "You have to learn to use these things and make them sound good," he said, "not just turn them on for the sake of it. It's the way they're integrated, really, so they become a natural extension of the music. We are in the 80s, and that stuff is all available to be used, so..."

"It's funny. In England there's Hallmark Records that they sell in Woolworth's — they're like K-Tel, they do all the hits. Three or four of our big hits have been covered by them, and they sound *terrible!* You should hear the one of 'Message In a Bottle,' it's so funny. They're laughable, really. I don't know why they can't get those sounds. Those effects are available to anybody, and they work when we use them. But when you hear some of these covers, they can't get anywhere near."

If the fine musicians at Hallmark have trouble getting an approximation of the Police sound in the studio, you can imagine how difficult it must be to recreate the myriad effects

"Playing pop music is very hard to do. It never occurs to all the little girls that we're incredible musicians. They love the sound of it, they can sing along, and they think we look nice."

— Stewart Copeland



EBET ROBERTS

live. Which is precisely why the Police don't attempt to do that; instead, the band looks at the studio versions as one thing that exists only on tape, and the concert arrangements as something else altogether.

Sting explained it this way: "We never think of it as the same thing. We go into the studio and we feel no shame, no guilt about using overdubs. We *like* overdubs. For example, I overdub all the vocals, just 'cause I have from the start. It's not that Andy and Stewart can't sing, it just seems to be the sound.

"Onstage I can't do that. On our records, we'll have six or seven vocal lines; onstage, we can only have three at the most. We have to adapt there. Andy's the same with guitar parts. He might put several guitar parts down in the studio, whereas onstage we only have one. So when we finish an album, we have to seriously rationalize what we've done.

"Now, the easy way would be just to create an album with three instruments, like *Outlandos d'Amour* was. I think that's interesting up to a point, then it starts to get very samey. So we got rid of that idea, and said, 'We're going to make the best possible album that we can, and use all the studio techniques that we know of.' What we have to do is rationalize the parts so we can get the same effect with just three instruments. That's where things we have like the Moog pedals and various synthesizer things come into effect."

If you listen to the studio-versus-live sounds of other rock trios, what generally happens is the studio detail is exchanged for sonic bulk. The guitar is turned up, the bass fattened, and the drummer hits everything in sight. That's been true of almost everybody from Cream to Z. Z. Top to Rush. But not, oddly enough, of the Police. Instead, the sound remains as lean as it seems on the albums, and nearly as subtle. The principal difference is that the edges are far more apparent. In the band's only American appearance this year, a shabby new wave "festival" staged at Philadelphia's Liberty Bell Park, songs such as "Death Wish" and "Message In a Bottle" took on a ferocity barely hinted at by the album versions. More impressive, though, were some of the devices substituted for the studio wizardry. Stewart Copeland's high-hats were given swirling, chimerical textures when he added echo to "Bring On the Night," and Andy Summers' guitar work was wrapped in a warm, shimmering envelope of synthesized sound. Not all the additions were technological, either; the finale of "Bed's Too Big Without You" took on extra heat when Summers started supplementing the beat with jazzy substitute chords.

No wonder the band was so excited about its next project, a live album due to be released late next spring.

"It's definitely going to be our best record," bubbled Stewart Copeland, "because it's got all the elements that make us a teen-idol pop group. It's got the easily identifiable melodies and all the primal strokes, but at the same time it's got actually finger-twiddling ability Weather Report would be proud of."

The only question the band faces is deciding when to stop. "At the moment, we've got 84 minutes of material," Sting said. "I'd like to put that out as a double album — there isn't room for any more. So we probably won't be including live versions of songs from the new album."

As if finishing the new Police album and readying a live album weren't enough, Summers also had arranged to record an album of duets with guitarist Robert Fripp. "I've known him for many years," Summers explained, "and I instigated this particular venture. About a year ago, I wrote to him, and he got back... Basically, I wanted to do something outside the group. I didn't want to go off and make *The Solo Album*, because it's too early in the group's career. It's a bit of a cliché, anyway.

"What I've been particularly interested in doing is working with another guitar player. I know Robert Fripp, I like what he does, and I thought that we could make a very interesting record together. From listening to the way he plays, I believe that there are a lot of areas that are common to both of us. So between his tape recorded stuff and the guitar synthesizer that we both play, I think between us we're going to make a very modern guitar duo record. In some ways, I see it as being the 1980s version of Eddie Lang and Carl Kress."

Summers isn't the only member of the Police who records on his own. Since the group's inception, Stewart Copeland has been turning out occasional records under the pseudonym "Klark Kent."

Lately, though, Kent has been strangely silent. What happened? "I don't know," replied Copeland. "I pray daily, I conduct all the prescribed rituals, I've followed the Book of Kent quite closely, trying to figure out when he'll appear again, but I really can't say."

What prompted his initial appearance?

"God knows...the state of the world. I mean, *look* at the world. If there was ever a need for the light to go up, for the Bat-phone to ring or something, the time is now."

Could it be that Klark's been put off by all the attention given to *Superman*, the movie?

"All the attention that Warner Brothers has given might have scared him away," Copeland laughed. "You're getting warm."

Copeland may worry about major film companies quashing his outside activities, but not Sting. In fact, after his appearance in Franc Roddam's film *Quadrophenia*, as well as roles in a British film called *Radio On* and a BBC production in which he plays an angel, Sting has been getting quite a reputation as an actor.

"I get very claustrophobic, very frustrated in one scene," he said of his need to expand his horizons. "My head can cope with more than one thing, and *needs* to, so I'm keen to get away from stereotypes and people's conceptions of what I am. I like people to be puzzled by what I'm doing next. Some people think I'm a bass player, or a singer or a songwriter; some people think I'm an actor. I'll say I'm none of these and all of them. I'm interested in enlarging myself."

Among the horizons Sting would like to explore is writing. "I've written since I was a teenager, and I write about 200 words a day, because it's a muscle you need to exercise. You just can't suddenly decide to write a book.

"I do write, sometimes badly, sometimes well. It's all related to production; pop songwriting is related in a sense. I just keep the muscle exercised. Someday I'll find something I want to write about, and that'll be the mode of expression I'll use."


So there you have it. Three bright, talented and, as Stewart Copeland pointed out, photogenic guys who happened to come together to form one of the most popular, musically satisfying bands of our time.

But we're still stuck with the question we started with: what is it that makes the Police more than a sum of its parts?

This is Andy Summers' answer, which covers part of it: "It's three guys, and we all have different musical backgrounds, and it's all those different things. We've all synthesized our musical backgrounds into a playing style for each one of us, and when the three of us come together you get a lot of different music coming together as one new sort of sound."

This is Stewart Copeland's answer, which gets another part of it: "When we started out, our objective was just to make music that was special. We didn't care how many people got turned on to it, just as long as they got turned on to it *lot*. In other words, the *depth* of response is what we're after."

And this is Sting's answer, which covers the rest of it: "One of the things I'm interested in, frankly, is selling music to a large number of people who aren't necessarily compromising themselves. I think it's been done in the past, by the Beatles and by the Rolling Stones, and not successfully since. Because you've got charlatans in the business going for the formula, who say, 'Okay, the worst possible record we could make will sell millions.' And it's been true.

"But there was a golden age when the popular music was the best music. I think we've attempted to do the same thing, by playing what we consider to be good music. Not going back over old territory, which is what a lot of Beatle sound-alike groups do. They think the Beatles are the greatest group ever, so they copy their music. We are inspired by the spirit of that era, not by the music. I mean, our music has screw-all to do with the 60s. I'm frankly not interested in that. I'm more interested in the 80s." 

Police Weaponry

Considering how much equipment each member of the Police now has on hand, it's hard to believe that the band did its first American tour out of a station wagon. Nowadays, it would be hard to get one player's equipment into a station wagon, much less the entire set-up.

Of course, not all of what each member uses goes out on the road. To record *Ghosts In the Machine*, Andy Summers used several guitars, among them a Stratocaster, a Les Paul and a '58 black-inlaid Gibson ES 335 of which he's very proud, along with the Roland guitar synthesizers mentioned earlier. But his principal guitars, the ones he uses on the road and in the studio, are a customized '53 Telecaster — "it has a Gibson pick-up on the front, it has a little pre-amp in the back, and a phase switch" — and several Hamer guitars. "I told them I wanted a Custom neck and a Sunburst body, and they did one of those for me," he said of his favorite. "They put two '58 Gibson PAF pick-ups on it for me, and that's a beautiful guitar.

"They also gave me a great guitar on the last big tour we did of the States, where they put one pick-up back at the bridge, and it's like three pick-ups in one, and that has been very effective." Summers also owns a Hamer fretless guitar, which he said "only works on the bottom four strings anyway." He doesn't use that onstage, but hopes to employ it on his duet album with Robert Fripp.

For amps, he uses two 100-watt Marshalls onstage, which he reported are "slightly souped-up." In the studio, he has been using the Roland Bolt amps quite a lot. His effects board was wired by Pete Cornish, and includes a phaser, a flange, analog delay, fuzz, Mutron and a compressor. "I tend to use the MXR," Summers added. All the effects go out to a Roland Space Echo before coming back into the board, and the board itself has an overall power switch so Summers can turn the board off while he's playing, cue the effects he needs, and bring them all in at once simply by hitting one switch.

Sting, perhaps the best-known fretless bassist this side of Jaco Pastorius, reported that lately he's gotten back into using frets. "The big problem I have onstage is that I sing, I play Moog pedals *and* I play bass, so I've got to do three things at once. So I've gotten back into using frets, because it's one thing less I've got to do." At the moment, he's using a standard Fender Precision bass, which is on loan from Andy Summers. The fretless basses he most commonly uses are by Fender and Ibanez. The band records with Oberheim OB-Xa's.

His favorite instrument, though, is a custom-built doublebass that has been fitted with a pick-up just between the bridge and the body. Since it's essentially an amplified instrument, the body has been removed. "It still has a streamlined body, but it doesn't have this great, huge woman-shape that's so cumbersome." Nonetheless, its rather unorthodox appearance can be puzzling, so Sting introduced the instrument at the Liberty Bell Park concert. "A lot of people ask me what this is called," he said. "It's called Brian."

As for his amplifiers, all Sting could say was, "It's like a P.A. system. It's big and extremely loud." Danny Quatrochi, the band's guitar roadie, was able to expand on that, though. The speakers are two 12" folded horns in cabinets for the low midrange; six 12" speakers front-loaded for the high midrange; two Gauss HF4000 drivers in Gauss diffraction horns for the highs. Driving all that are Crown amps. There's a PSA II for the low bass and low midrange, a DC300 mono amp for the high midrange, and a D75 mono amp for the highs.

Sting's effects rack consists of an Ashley single-input preamp for Brian-the-doublebass; an Ashley four-input preamp, two Klark Technic equalizers; a one-third octave mono and an octave stereo; two dbx 160 compressor/limiters; and a Roland Space echo. He also uses harmonizers and echo to thicken his vocals onstage.

Stewart Copeland's main gadget is the Roland Space echo. "I put the drums selectively through a delay unit," he explained, "the high-hat usually, the snare drum and the bass drum sometimes. I've got a footswitch on my high-hat pedal, next to it, so I can just click it on and off. It's like onstage dub. I do quite a lot of it, and it makes it sound like two people falling down the stairs instead of just one."

Copeland has myriad other devices, among them a repeat/hold switch "that goes into a repeat pattern and holds it, so I can get up and walk around the drums, and the drums are playing themselves. I can play with the speed, and slow it down, sort of cornball onstage." There are several digital timing devices, and a Syndrum set-up that includes one for deep, electronic enhancement of the bass drum.

His drums themselves are by Tama, with octabands and two heads. Copeland prefers small drums to large ones, and the same goes for his cymbals. "I use high-hat cymbals that are small and easy to control, so that when you shut 'em it goes *tcht!* and you have absolute control. I can't *stand* sound edges." The rest of his cymbals are a mini-splash, splash and splash cymbals, an ice-bell, and "apart from that, your average ride cymbal and crashes."

Since its introductory Synclavier II has outsold all other

Synclavier II creates sounds never before possible from any synthesizer.

In April of this year New England Digital Corporation introduced a stereo LP demo record to illustrate some of Synclavier II's incredible sounds. After hearing this record, many people called to say they couldn't believe all the sounds on the demo could possibly have been created by any synthesizer. However, after seeing and hearing Synclavier II for themselves, they were amazed at more than just the absolute realism of its instrumental sounds. They were awed by the infinite variety of tonal colors, unique sounds, and special effects so easily created by this incredible instrument. We might add, many of these people now own a Synclavier II.

Synclavier II not only produces sounds no other synthesizer can produce, it also offers more live performance control than any other synthesizer.

Synclavier II gives you an extraordinary ability to change sounds as you play them. Using Synclavier II's real-time controllers you can accurately recreate many of the subtle changes real instruments make during a live performance.

Here are some of the real-time controls that have made Synclavier II famous: Attacks can be individually altered both in length and brightness for each note. Vibratos can be brought in at different times. Vibrato depths can be changed at will. Individual notes and entire chords can be made to crescendo and decrescendo smoothly and naturally. Final decays of percussive sounds can be made to ring out longer for low notes than for high notes. In strummed chords, some notes can ring out longer than others to compensate for the differences between open strings and stopped strings. Individual notes and entire chords can be pitch bent up or down. The overtone content of any sound can be completely varied from one note to the next. Up to four different rates of portamento can be performed on the keyboard at one time. Some of the harmonics of a sound can remain stationary while other harmonics of the same sound slide against them. And the list goes on.

The possibilities for programming new sounds with Synclavier II are limitless.

Although Synclavier II comes preprogrammed with over 128 preset sounds, it does not lock you into these preset sounds. All of these presets can be modified any way you wish. The possibilities for creating sounds from scratch are limited only by your own skill and imagination.

Synclavier II can store an unlimited number of sounds.

Any sound created on Synclavier II can be permanently stored on a floppy disc with



just the touch of a button. From 64 to 256 separate sounds can be stored on a single mini-diskette. The number of mini-diskettes you can use with Synclavier II is unlimited.

All of this is just a glimpse of Synclavier II's enormous potential. The real potential of Synclavier II can be more completely understood by taking a close look at Synclavier II's super advanced hardware and software. The capabilities of Synclavier II's hardware and software extend far beyond any demands currently being made on them.

Synclavier II is controlled by the most powerful computer available in any synthesizer made today.

New England Digital Corporation leads the field in the development and use of hardware applications for music synthesis.

New England Digital uses a powerful 16 bit computer that addresses up to 128k bytes of memory. Other digital manufacturers design their systems around microcomputers. Microcomputers are simply not powerful enough to control large numbers of voices on the keyboard at one time. Most current digital systems are limited to 8 usable voices. When these systems try to control more than 8 voices at once, the speed at which these voices can be played on the keyboard slows down considerably. So, for musical applications, more than 8 voices can not be played on the keyboard at one time.

These microcomputers are also not fast enough to permit extensive real-time control of a sound while it is being played on the keyboard. A few real-time features are available while other important features are deleted because of speed limitations of the microcomputers.

New England Digital Corporation designs and builds its own 16 bit computer, as well as the Synclavier II synthesizer.

New England Digital's 16 bit computer and Synclavier II synthesizer are so unique, New England Digital has been awarded three basic patents on their design, and has several others pending.

The speed of Synclavier II's computer is unmatched by any other digital synthesizer system on the market today. Synclavier II's computer can easily control up to 32 voices on the keyboard at one time without slowing down. No other digital system in the world comes close to this kind of control.

While some synthesizer manufacturers consider a "voice" to be one separately controlled sine wave, one voice of a Synclavier II synthesizer consists of the following: (1) 24 sine waves, (2) a volume envelope generator, (3) a harmonic envelope generator, (4) very sophisticated digital FM controls, (5) an extensive vibrato control, featuring up to 10 different low frequency wave forms, (6) a portamento control that can be either logarithmic or linear, (7) a decay adjust feature, permitting lower notes to have longer decays than higher notes.

In just one year ago, Newer digital systems combined.



Synclavier II's 16 track digital memory recorder is more sophisticated and has more features than any other synthesizer recorder or sequencer in the world.

Synclavier II's digital memory recorder has enormous capabilities because its computer is fast enough to perform the millions of math computations necessary to make all these features operational at one time.

For example, Synclavier II's digital memory recorder enables you to set independent loop points for each of its 16 tracks. So, you could have 8 notes repeating on track #1, with 64 notes repeating on track #3, and 2 notes repeating on track #7, and so on. All 16 tracks can be looping independently at the same time but still be in perfect sync.

In addition, you can transpose each separate track individually. Track #6 could be transposed up a 4th, while track #8 was transposed down a 5th, and so on.

Other recording features made possible by Synclavier II's ultra fast computer.

Sounds can be bounced from one track to another. You can overdub on just one track, without losing the material already recorded on that track. You can change the volume of individual tracks. You can change the speed of the recorder without changing the pitch. You can punch in and out instan-

taneously. You can fast forward or rewind just as you would on a 16 track tape machine. You can instantly erase any number of tracks in the recorder.

You can change the scale of a piece of music already recorded in the recorder. For example, if you had a piece recorded in the key of C, you could change it to the key of B flat minor without rerecording a single note in the recorder. Or you could change a piece of music already recorded in the recorder from a tempered scale to a microtonal scale, without recording a single note over again.

You could keep the notes of an instrument that was recorded on one of the tracks in the recorder, and assign a new instrument to play the previous instrument's notes. For example, if a flute were playing on track #5, you could assign a guitar to track #5 and have it play the flute's notes automatically.

Synclavier II's computer is not only the fastest and most powerful computer available on any synthesizer today, it's also enormously expandable, with A to D converters, D to A converters, real time clocks, printers, modems, and alphanumeric and graphic CRT's.

The New England Digital Computer has had 5 years of proven production and successful sales to scientific end users for real-time applications. This history of steadfast reliability has been a major part of Synclavier II's unparalleled success in a market place choked with new products.

Synclavier II has the fastest and most accessible software available in any synthesizer today.

Synclavier II uses an extremely high level structured language called XPL. XPL has proven to be an extremely fast language which has continually provided the means to add new features to Synclavier II on a regular basis.

Other synthesizers are still using languages too limited for our purposes. Assembler is a good example. It is by far a much slower and more difficult programming process to use than XPL. Software improvements made by Assembler language could take months. But with XPL we've been able to add totally new features to Synclavier II in a few days.

New England Digital can add new features to your Synclavier II synthesizer through the mail.

During the 10 months since the introduction of Synclavier II, New England Digital has issued four software updates to the owners of Synclavier II synthesizers. Those updates were mailed out to Synclavier II owners automatically. They included new software that customers had asked for. The updates also included new features and improvements that New England Digital felt were a strong enhancement to the operation of Synclavier II.

Software updates ensure the Synclavier II customer that his system will always be state-of-the-art.

When you buy a Synclavier II, you will automatically be sent new features as they are developed this year, next year, and for years to come.

The Synclavier II synthesizer is not a temporary answer in a technological world moving at warp speed. It is the answer. When you buy a Synclavier II, the instrument improves as fast as our technology improves. Since we're already leading the field of digital synthesis, we feel you are comfortably safe in assuming Synclavier II will be your companion for a long time to come.

When you own Synclavier II, you will never need to sell your "old" system in order to buy a better one. Your Synclavier II system becomes better automatically.

For further information and a copy of Synclavier II's stereo LP demo record send your address plus \$2.50 (outside USA \$6.00) to either of the following:

Dept. 11, New England Digital Corp
Main St., Norwich, Vermont 05055
(802) 649-5183
Denny Jaeger, Western U.S.
N.E.D. Rep.
6120 Valley View Rd.,
Oakland, CA 94611
(415) 339-2111



DAVID MURRAY

Tired of hearing old labels like "child prodigy," "energy school" and "neo-Ayler," David Murray is busy creating some new ones.

By Don Palmer



Standing in the middle of a room overlooking New York's Seventh Avenue, tenor saxophonist David Murray works on an unnamed composition with bassist Wilbur Morris. They banter back and forth, "Approach the bridge again." "Now play what you just played over." As they settle into the tune once more, a subway rumbles by, obliterating whatever sound the bass was producing through the jerry-rigged amplifier. But, what I am unable to hear, they apparently feel, because Murray and Morris finish the song and compli-

ment each other on their progress.

Since his arrival in New York in 1975 at the age of 20, Murray has recorded 18 albums under his own name while having appeared on 34 albums. This prodigious output certainly makes Murray somewhat of a sensation, but he has been on enough recordings of importance — Jack DeJohnette's *Special Edition*, the World Saxophone Quartet's *Steppin'* and *WSQ*, Sunny Murray's *Live at Moers*, and his own *Ming* and *3D Family* — to garner him a position as a vital tenor voice in this generation of

musicians. Murray moves easily from Maceo Parker-like squeals to a lush and drooling Websterian vibrato. In between he'll mutter, strut, swagger, and swing with the brashness of Sonny Rollins or the "dark brooding under the note approach" of Paul Gonsalves.

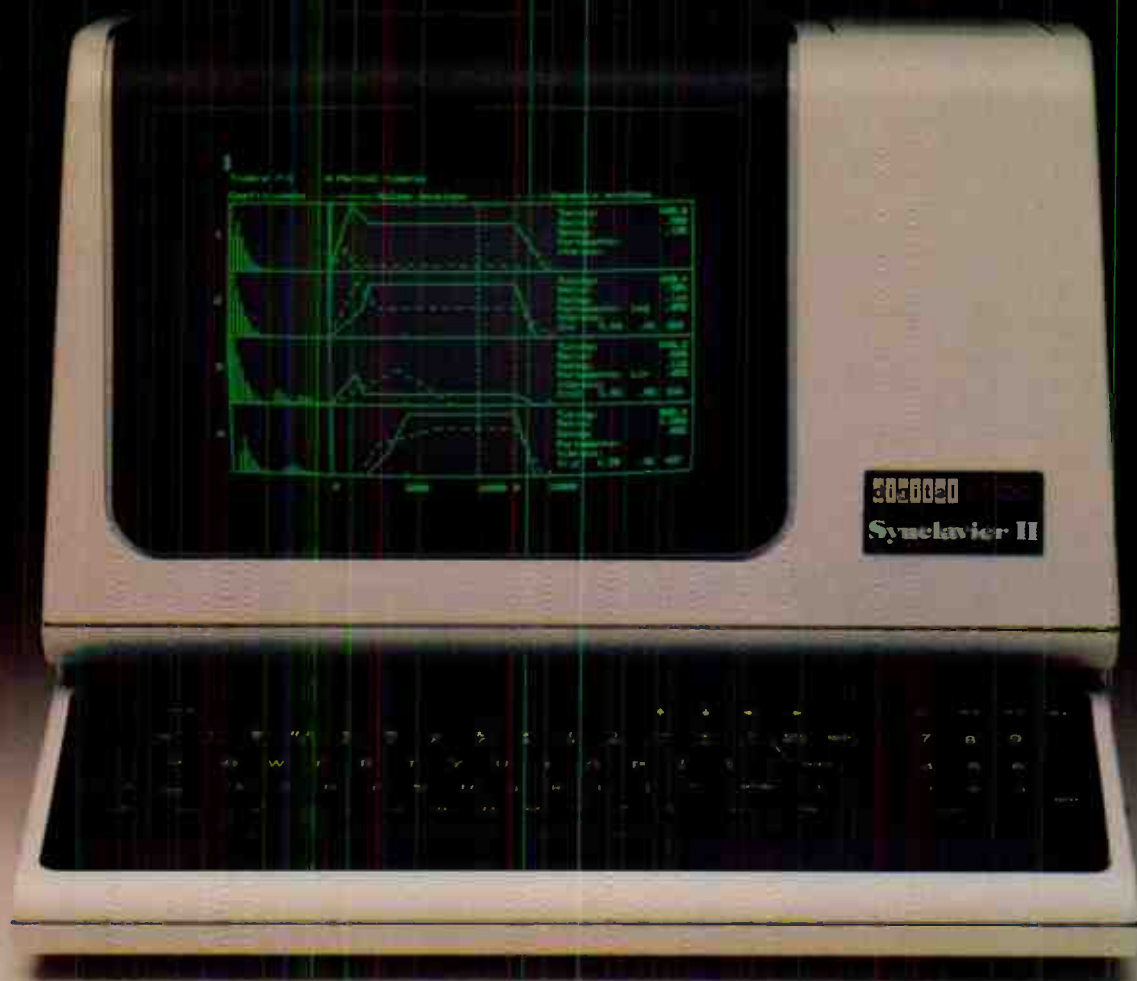
As Murray sits down for the first of two interviews (the second took place over a dinner of ham hocks and greens, cognac and football), he says, "That song is for my next octet record. Wilbur, I like that little Latin thing you did with the bass line. After we get this worked out, I'll have a lot of songs ready for that album."

But even while pondering the follow-up album to his highly acclaimed octet recording — *Ming* — Murray's enthusiasm dissolves into a mild complaint about being stuck in a child prodigy groove. "I'm glad it is starting to be erased now because it's not something I want to portray the rest of my future as. Actually it's a drag. They tend not to compare you with your contemporaries. I think I should be compared to all my contemporaries at this moment. It only happened because I came to New York and started playing and making records when I was very young. That's natural for people to do that, but I feel I've proven certain things to the public that would allow me to throw off those kind of labelings and be noted on my own merit and what I can do."

Murray's first involvement with music was when he started playing piano at six or seven. He received an alto at nine. "Even in elementary school I would do arrangements for this horn section. Dumb stuff like 'Downtown,' but I'd have the whole section stand up and we'd play it." By seventh grade Murray was working with a trio at Shakey's Pizza Parlors in the San Francisco area, playing "lofty sounding type of songs with jazz changes. We didn't know we were doing that, but that's what we were doing." Murray switched to tenor at twelve and proceeded to forge a reputation in the Bay Area with the Notations of Soul and a collaboration with pianist Rodney Franklin called the In One Piece Band. Although Murray wasn't entirely satisfied with the music he was producing, it wasn't until he attended Pomona College in the fall of 1973 that he began playing jazz in earnest.

By the end of the year Murray had worked with Arthur Blythe, Bobby Brad-

Introducing Synclavier II's Terminal Support Package.



The Terminal Support Package provides a completely new method to access Synclavier II's computer. The Terminal Support Package consists of three items: (1) Graphics, (2) Script, a music language, (3) Max, a programming language.

GRAPHICS

The Graphics Package allows the user of Synclavier II to have a readout of numerical data printed out on a computer terminal screen. With the depression of the return character on the terminal, the numerical data is changed into a graphic display. A clear depiction of the volume and harmonic envelopes are drawn out on the screen. The relative volumes of each sine wave, comprising the sound whose envelopes are currently on the screen, is also displayed.

The graphics display provides an extremely valuable visual tool for programming new sounds and for thoroughly analyzing sounds which have already been programmed for Synclavier II.

SCRIPT

Script is a music language. It can be used as a composing tool to write musical performances into Synclavier II's computer without playing anything on the keyboard.

Precise polyrhythmic melodies can be developed which would be difficult or even impossible to play on a keyboard. Composing with Script gives you up to 16 tracks to record on.

All the real-time changes available with Synclavier II's digital memory recorder can also be programmed through a terminal with Script. This includes dynamics and other musical accents.

Any composition created with Script can be stored on a disk, and then loaded into Synclavier II's digital memory recorder. All compositions created with Script can be made to play back in perfect sync with a multi-track recorder.

Another feature which is extremely helpful for musicians is the editing feature of Script. This allows you to edit existing compositions through the terminal. You can cut apart, reassemble, or tailor in any manner a composition without ever risking a loss of any of the original elements.

MAX

Max is a complete music applications development system. It allows you to control all of New England Digital's special purpose hardware, i.e., the computer, analog-to-digital converters, digital-to-analog con-

verters, and other devices like a scientific timer which can be programmed to be SMPTE compatible.

Max comes complete with documentation for the Synclavier II hardware interfaces to enable a programmer to design his own software program. This language is for people who possess a much more sophisticated knowledge of programming computers. Basically it is a superset of XPL, the software language New England Digital uses to program Synclavier II's computer.

Max is designed to permit the owner of Synclavier II to take greater advantage of New England Digital's powerful 16 bit computer. Up to now, all software had to be written by New England Digital. The Terminal Support Package with the Max language gives you the opportunity to explore new ground on your own. The ways in which Synclavier II's hardware can be used by Max is virtually limitless.

All of us at New England Digital feel we've only begun to explore and tap the awesome potential of the Synclavier II digital synthesizer. The Terminal Support Package is just one more step in an exciting journey toward this realization.



ford, Stanley Crouch, John Carter and Mark Dresser and all within the confines of the Pomona College campus. As a student there at the time, I saw Murray playing "Blue and Boogie" on the dining hall steps and stumbling through Ornette-ish turnarounds on dormitory lawns. He was often overshadowed by Blythe's supple lines, but Murray always returned and he was better each time.

He attributes his ability to catch on so quickly to his mother. "She was the pianist at the Missionary Church of God and Christ. I was the sax player and we had a family band. We had it pretty much covered and if somebody wanted to come in there and play music, they had to come through us.

In early 1975 Murray realized that he had learned all the music theory he needed for understanding and writing compositions, and left school for New York. "It was hard to get into the circle, but once they heard me play and I started to get around it was no problem."

One such meeting was recalled by trumpeter Olu Dara, because both Frank Lowe and Hamiet Bluiett consulted with him as to whether or not Murray's performance was good. Olu laughingly said, "I told them 'You know he was good.'"

Murray elaborated, "I sat in with the Ted Daniels Energy Band at, I think, the Sunrise Studio. The Energy Band was set up where there would only be a few people at rehearsal and when the gig came there was like three times as

many people. So I didn't meet a lot of people until the gig. I blew. Frank Lowe blew and I blew. I guess it was like an energy thing with me and Lowe. His mouth started bleeding and I still was blowing. Everybody just went and sat down and just listened.

"That was like the tail end of the energy school. It had been prevalent in the sixties and this was like the mid-seventies and it was just puckering out. When I came here that's the way people were playing so I played like that in order to play with them so I could be heard. They had compositional structures and written lines but the emphasis in that particular band was energy — blowing hard and loud and fast."

Even though Murray has been closely associated with the post-Ayler, post-Coltrane, post-Rollins school of tenor playing, he adamantly asserts, "I was just passing through the energy thing because that's where I had a chance to play. A lot of people I met when I first got to New York were not as astute musically as I had thought they would be. So I found myself giving all I could and not getting anything back.

"People like Ayler played energy music as well as it could be played, but they couldn't do other things as well as people now because the music has evolved. And Ayler had a limited capacity for what he was doing. The one thing I regretted about the *Flowers for Albert* album was that people tended to relate

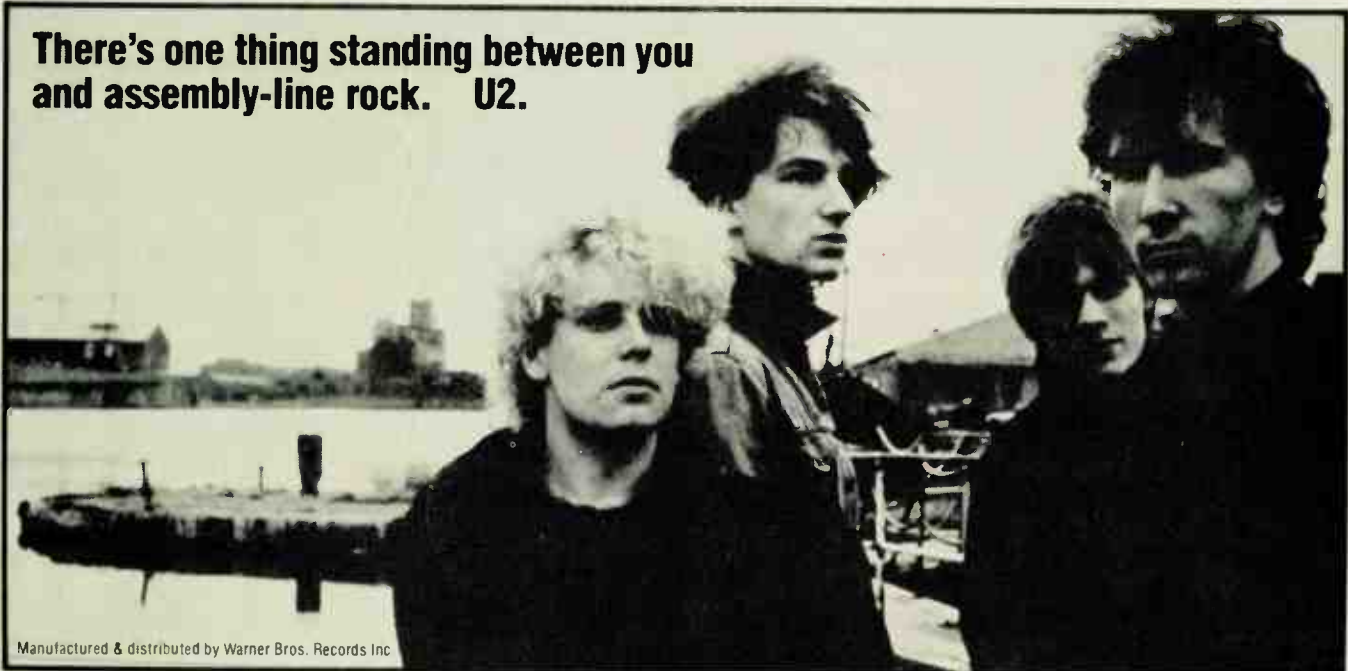
me with Albert Ayler from then on. I mean I just wrote a song for the guy. I've written songs for other people like "Dewey's Circle" — Dewey Redman. People are funny how they catch on to things and never let go."

They are also funny in how they define things based upon absence, the historical junctures, the ebbs in the flow, or even the void. Murray preened elements from the energy school — primarily the level of intensity along with taking risks in exploring the depths of human expression. His sometimes abstract bucket-of-blood screams come from a man who would saunter into hell on a dare.

Thus Murray maintained an allegiance to the song form and melodic inventions because they "emote a certain kind of feeling. A lot of people from California have more of a melodic sense of hearing things than people on the East Coast. People like Charlie Mingus, Eric Dolphy and Ornette Coleman — he's not from California but everybody from Texas is from California really." The blues is important too because "of the feeling of the blues rather than the actual notation. My idea is if you can register an actual emotion just playing one note then you're achieving the essence of the blues. If you don't feel the blues then you can't emote a note like that. I'm just figuring out in this day and time how can I emote the blues with

continued on page 120

There's one thing standing between you and assembly-line rock. U2.



Manufactured & distributed by Warner Bros. Records Inc

From Ireland.

A band that's different, smart, manic, haunting, intense. And one of the most electrifying live acts in longer than you can remember.

U2. Featuring the Green Tornado, Bono, on vocals. The Edge, the man of a thousand guitars. Adam Clayton, bass. Larry, drums.

U2 OCTOBER

Produced by Steve Lillywhite. On Island Records & Tapes.



You've blown it if you miss this tour:	November 17	Providence RI	November 28	Los Angeles CA	December 11	Washington DC
November 13	November 18	Philadelphia PA	November 29	San Francisco CA	December 12	Hartford CN
November 14	November 20-22	New York NY	December 7	Detroit MI	Watch for additional dates	
November 15	November 24	Asbury NJ	December 8	Cleveland OH	to be announced!	

The world's most advanced digital music system has just become the world's most advanced sampling and printing system.

Introducing the Synclavier II music sampling and printing options.

Synclavier II's Digital Analysis/Synthesis Option (Sample-to-Disc)

Synclavier II's sample-to-disc option is the superior approach to music sampling. Its audio fidelity and its length of sample times far surpass anything on the market today.

Synclavier II's sample-to-disc option can be added to any size Synclavier II music system. It offers 14 or 16 bit resolution and a sample rate of 50K. You can select a range of sampling times from a minimum of up to 100 seconds to a maximum of 24 minutes. (The longest you can currently sample a sound with existing sampling synthesizers is under 10 seconds.)

Synclavier II's sample-to-disc option lets you have either one long continuous sample or any number of shorter samples you wish. This provides maximum flexibility for sampling sounds.

Here are just a few of the things you can do with Synclavier II's sample-to-disc option. You can record real instrumental sounds and sound effects into Synclavier II and then play them on the keyboard. After you've sampled a sound, you can use Synclavier II's terminal to do digital filtering and exhaustive analysis and modification of sampled sounds. In addition, you can mix the attack of a real instrument with a synthesized sustain to create one composite sound. For example, you could take just the attack of a real trumpet and use it to replace the attack of a synthesized trumpet.

Synclavier II's sample-to-disc option is so advanced, all of its capabilities are not yet fully understood. But one thing is sure, it's destined to permanently change the world of music synthesis.

Synclavier II's Music Printing Option

Synclavier II's music printing option is an extremely sophisticated computerized printing system, capable of printing entire musical compositions with tremendous accuracy. The rhythmic resolution of the printer is adjustable from 64th notes to any greater rhythmic value.

With this printer option, you can play any combination of notes on Synclavier II's keyboard, then automatically transfer those notes to Synclavier II's terminal. You can then edit the notes, modify the notes, transpose the notes, correct the meter, and even add

crescendos and decrescendos. When you type "print," everything prints out in traditional music notation.

Synclavier II's music printer option can be added to any existing size Synclavier II. It can be used to print out lead sheets (complete with lyrics), music scores, and individual instrumental parts.

This amazing new development frees you from the drudgery of translating your musical ideas to paper. Now you can concentrate on your creativity and let Synclavier II take care of the paper work.

It's not by chance that Synclavier II is the number one selling digital system by a wide margin. New England Digital's technology is simply the most advanced in the world.

Synclavier II's 16 bit mini-computer is 10 times faster and more powerful than any microprocessor currently being used in other digital systems. Synclavier II's high level real-time language, XPL, gives Synclavier II the fastest and most flexible software available today. And here's what's going to keep Synclavier II number one. Synclavier II is the only system that has completely modular hardware and software. This unique combination gives New England Digital an extraordinary capability to quickly adapt new advancements and options to Synclavier II's existing programs.

The sample-to-disc option and the music printing option are an example of this, yet they are only a next step in the continuing evolution of the world's most advanced digital instrument.

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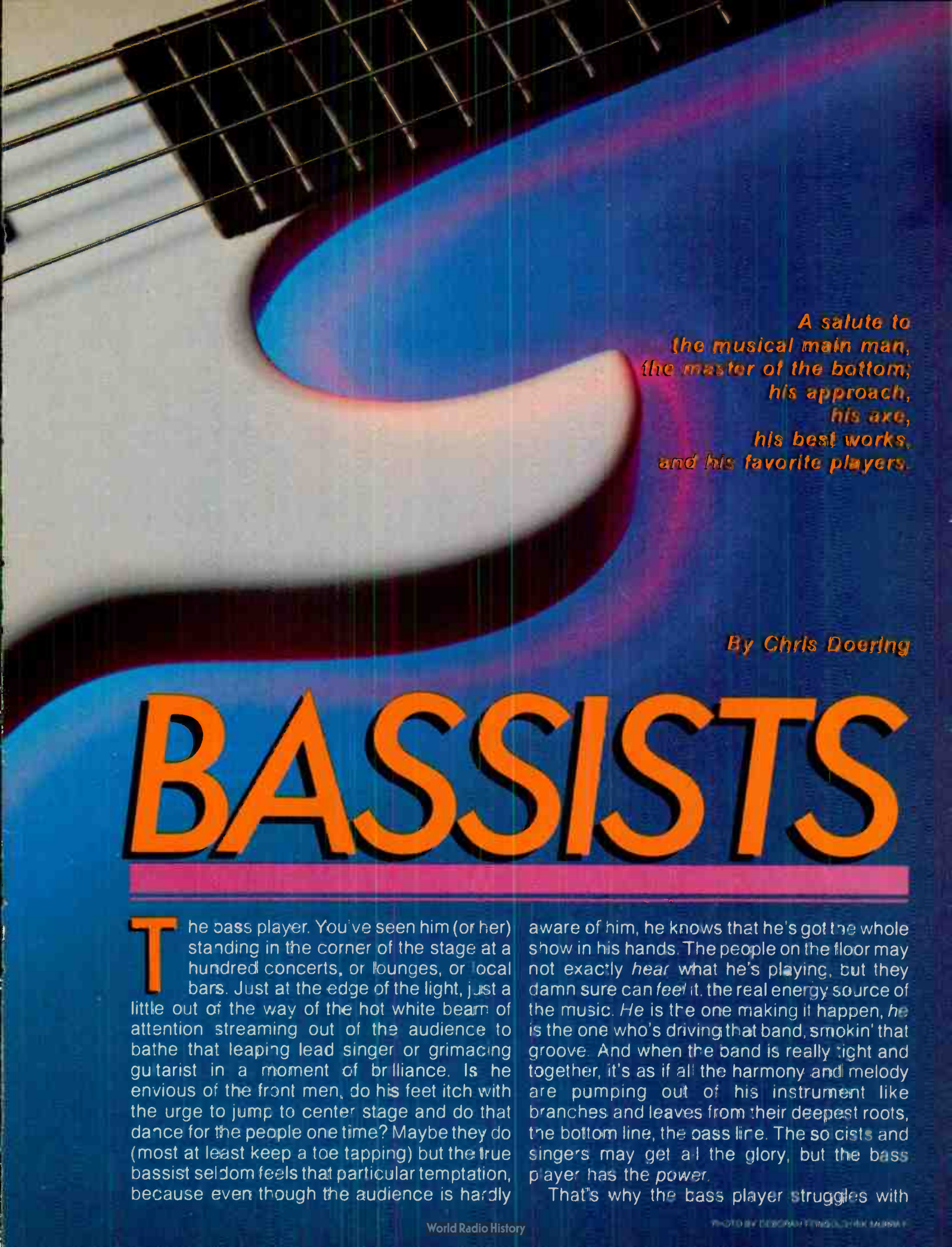
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*A salute to
the musical main man,
the master of the bottom;
his approach,
his axe,
his best works,
and his favorite players.*

By Chris Doering

BASSISTS

The bass player. You've seen him (or her) standing in the corner of the stage at a hundred concerts, or lounges, or local bars. Just at the edge of the light, just a little out of the way of the hot white beam of attention streaming out of the audience to bathe that leaping lead singer or grimacing guitarist in a moment of brilliance. Is he envious of the front men, do his feet itch with the urge to jump to center stage and do that dance for the people one time? Maybe they do (most at least keep a toe tapping) but the true bassist seldom feels that particular temptation, because even though the audience is hardly

aware of him, he knows that he's got the whole show in his hands. The people on the floor may not exactly *hear* what he's playing, but they damn sure can *feel* it, the real energy source of the music. *He* is the one making it happen, *he* is the one who's driving that band, smokin' that groove. And when the band is really tight and together, it's as if all the harmony and melody are pumping out of his instrument like branches and leaves from their deepest roots, the bottom line, the bass line. The soloists and singers may get all the glory, but the bass player has the power.

That's why the bass player struggles with

strings that are so thick he may need two fingers to press them down onto the fingerboard, a scale that's so long that three notes may be all his hand can reach. The bass player puts in long hours overcoming the physical difficulties of the instrument, then lugs around the bulky bass viol or the behemoth amp which you still can't hear, because he understands that music, like other structures, is built from the bottom up. Music theory names chords by the lowest note, the "root" or "fundamental." A good bass line can define the harmony of a jazz or pop tune so completely that soloists from Lester Young to Clapton and Hendrix have often needed no other support for their improvisations.

Of course, there have always been bassists who heard in the large resonant cavity of the acoustic bass viol or the thunder of the electric bass guitar a uniquely satisfying solo voice. I own quite a few records featuring Steve Swallow, Charlie Haden and Don Thompson which have stayed in my collection only because of the bass solos. And ever since Slam Stewart began using the bow and unison scat-singing to get his solos out over the band, players have been searching for ways to bring the bass to the front of the music. The problem is that, no matter how definitive and important the bass line may be, or how rich its solo voice, the instrument is very hard to hear. In the 50s, two gentlemen named Fletcher and Munson measured the response of the human ear to tones of equal sound pressure and varying pitch. The graphs they came up with (known as the Fletcher-Munson curves, oddly enough) show that a bass note may need ten times the sound pressure of a voice or saxophone for our ears to hear it as equal in loudness. That's why bassists in the big bands of the 30s and 40s were felt but not heard, even though they were thumping away at those four-to-the-bar walking lines as hard as they could. Today microphones, pickups and amplifiers allow upright players to use the left-hand legato techniques and horn-derived phrasing which Charles Mingus and Red Mitchell, among other innovators, added to the bass vocabulary. But that large resonant cavity puts severe restrictions on the level to which the acoustic bass can be amplified, and the bass player's solo is really *solo* — everyone on the stand either stops or plays pianissimo.

The electric bass guitar knows no such restrictions, but neither does the rest of the average rock band, which is why early rock and R&B players were anonymous background presences until multi-track recording and the monster bass amps of the 60s gave the bass player enough muscle to shove the other instruments out of the spotlight occasionally. Some of the players who started flexing that muscle were 'accidental' bassists like Paul McCartney (who took on the instrument when Stu Sutcliffe, the Beatles' original bassist, died of a cerebral hemorrhage), but it's hard to claim all upfront bassists are switchovers; for every McCartney there's a Noel Redding, who traded his guitar for a bass when the early auditions for the Jimi Hendrix Experience failed to produce any acceptable players, and who stayed very much in the background behind Hendrix' guitar and Mitch Mitchell's drums. Nor are natural bassists inherently spotlight spurners; for every John Entwistle or Bill Wyman, nearly invisible on stage but who make sure that everyone can hear what they're playing, there's a Jack Bruce, who commanded attention and awe in Cream with his melodic bass riffing, distinctive vocals and psychedelic lyrics. It is a fact, though, that the 'upfront' players have contributed most of the musical and technical innovations of the past twenty years, from Larry Graham's thumb-slap and string-pop, to Stanley Clarke's bi-amped stage system to Jaco Pastorius' melodic and sonic improvisations. And as new instruments like the Steinberger carbon-graphite bass combine with hi-fi technology to make the bass increasingly audible, players like Jamaaladeen Tacuma will continue to expand and develop the role of the instrument. The bass revolution is still in progress, so the following condensed interviews present, in the words of some of its players, a portrait of an instrument in transition.



EBET ROBERTS

Stanley Clarke — Founder of 'fusion' with Return to Forever.

Approach — I use the bass as a vehicle to communicate my music to my audience. It happens to be the bass because I enjoy performing on the bass. Anything that creates communication between people is good, and that's what I try to do with my music.

Bass — Mainly Alembics. I also play a Ken Smith Flying V-shaped bass, and I used a Music Man Sabre on my recent recording with Paul McCartney.

Strings — Rotosound regular and extra-light gauges

Amp — My stage rack holds two English-made HH U-800 power amps, Alembic input modules, an Orban Parametric EQ, a Roland SRE-555 digital echo, and a Trident limiter/compressor. I use a mixture of 1 X 15" and 2 X 15" Electrovoice cabinets, slightly modified with additional tweeters for my piccolo bass

Best Live Performance — That was when I was one year old, and I was performing naked in front of all my relatives.

Favorite Concert — Ray Charles singing "The Star Spangled Banner" at the last Leonard/Duran fight.

Favorite Bassists — Paul McCartney, Anthony Jackson, Jaco Pastorius, Jack Bruce, Charles Fanbrough, Paul Chambers, Abraham Laboriel. I like everyone who has brought new sounds to the vocabulary of the bass.

Own Best Record — *School Days*.

Favorite Records — I don't listen to records.

Favorite Drummer — Lenny White.

Drummer I'd Most Like To Work With — I've worked with everyone already.

Bernard Edwards



DEBORAH FEINGOLD

Bernard Edwards — Chic's funky butt.

Approach — The bass is the foundation of the music. Now and then I play melody parts, but I like a bass player to stay on the bottom and carry the groove of the tune. If you're not doing that you're really not playing the bass.

Bass — Music Man in the studio, B.C. Rich live.

Strings — Dean Markley medium flatwound.

Amp — Ampeg in the studio, Sunn Coliseum live.

Effects — None. I've always liked the natural sound of the bass.

Own Best Live Performance — Hammersmith Odeon, London, U.K.,

1978 Kool Jazz Festival at San Diego Stadium (both with Chic).

Favorite Concert — Earth, Wind & Fire's "All 'n All" tour, in California.

Own Best Record — "Good Times."

Favorite Records — I have too many favorites to pick just one.

Drummer I'd Most Like To Work With — Most drummers either play too much or too little for what I like to do.

Steve Swallow — Jazz player & composer.

Approach — Because I played acoustic bass for several years my approach to the bass function is derived from the bebop tradition. I use the pick to achieve greater clarity and to phrase in a manner I associate with bebop.

Bass — Fender Precision, with Schaller tuners, Badass bridge and Bartolini pickups.

Strings — La Bella medium gauge roundwound.

Amp — Mesa Boogie 170 watt head, Cerwin-Vega 2 X 12" cabinet.

Effects — None.

Own Best Live Performance — Duet with Gary Burton at the 1978 Newport / New York festival, in Carnegie Hall. But I'm leaving out a lot of killers.

Favorite Concert — A pickup chamber group, featuring Richard Stolzman from Tashi on clarinet, playing Olivier Messiaen's *Quartet for the End of Time* at the Chestnut Hill Concerts in Madison, CT.

Favorite Bassists — Percy Heath, Ron Carter, Eddie Gomez, Jaco Pastorius, Bootsy Collins, Larry Graham.

Own Best Record — *Home*, ECM 1-1160.

Favorite Records — Lately I've been listening to the Savoy Bird reissues, The Busch Quartet's EMI record of the *Complete Beethoven Late Quartets* and *James Brown Live and Low Down at the Apollo on Solid Smoke*.

Drummer I'd Most Like To Work With — Elvin Jones, Max Roach.

Favorite Drummers — Pete LaRoca, Roy Haynes, Bob Moses, and I'm leaving out a lot of killers.

Favorite Employers — Gary Burton, John Scofield, Carla Bley.



DEBORAH FEINGOLD

Busta Jones — Punk/funk rocker for Talking Heads, Gang of Four and The Trio.

Approach — I really feel I'm breaking new ground on the bass, taking it out of just being a bottom instrument. Not by trying to play it like a guitar, but by hitting it harder, and simplifying the lines so they cut through more.

Bass — Fender Precision, with DiMarzio pickups (P-bass and J-bass) and a Badass bridge.

Strings — La Bella. I use half-rouds live and flatwounds in the studio.

Amp — I prefer Sunn Coliseums or Ampeg SVTs live. In the studio I use both direct and amp sounds, but I often wind up recording over the amp track when I need more space on the tape.

Effects — I don't like to use them. It works better for me without effects, because I have to work a little harder to get the sound out of my fingers and the instrument.

Own Best Live Performance — With the Gang of Four in San Francisco this summer. The interaction among the band on the Talking Heads tour was really great. I also like my own trio, because it gives me a lot of room to stretch out.

Favorite Concerts — Mountain, and Jimi Hendrix in Memphis, Tennessee in the late 60s. Bob Marley at the Beacon Theater in New York. The only recent thing that's interested me was Kraftwerk at the Ritz.

Favorite Bassists — Myself.

Own Best Record — "Dancer" by Gino Soccio (12" RSC single), and my second solo album, *Bustin' Loose* on Spring/Polydor.

Favorite Albums — I just tape songs onto cassettes, so I can listen to them on my ghetto blaster (it's calibrated so it doesn't play fast like most of them). I like Joy Division, and some of the dub things.

Favorite Drummers — Yogi Horton really has the beat — he stomps. David van Tieghem is very versatile.

Drummer I'd Most Like To Work With — Billy Cobham.

Favorite Employer — David Byrne, or myself. I don't like to do sessions unless I'm involved in the writing or producing aspects.

Busta Jones



EBET ROBERTS

John Entwistle — The Who's not-so-silent one.

Approach — I never tried to base my style on anyone. I saw a draft transcription of the bass part on "The Real Me" once and it freaked me out completely, semidemiquavers all over the place and that kind of stuff. That only comes when you're really playing freely, when you're not worried about what chord's coming up next, you know exactly where you're going, and you decide to play something completely different. If it works, it works, if it doesn't, it doesn't. You take the risk.

Bass — Custom-made, Explorer-shaped Alembic with Flying V headstock.

Strings — Rotosound, of course.

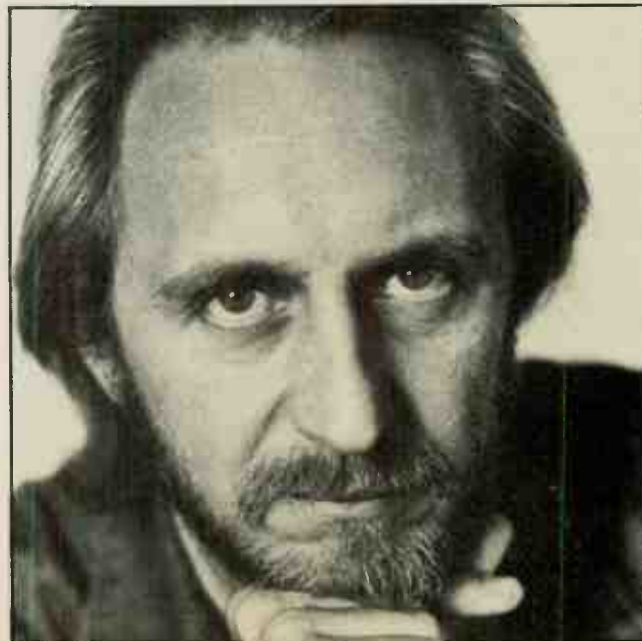
Amp — Two Stramp stereo pre-amps, Sunn Coliseum power amps, driving three Sunn 18" cabinets and three 4 X 12" cabinets. This set-up is still a bit too loud, so I'm thinking of switching to two Mesa Boogie stacks instead. In the studio I use a Music Man HD-130 head and a 2 X 12" cabinet for the clean sound, and a Mesa Boogie with an extension cabinet for the distortion and the treble.

Effects — Occasionally I'll use a Boss Chorus.

Best Live Performance — All you can actually remember about a good live show is coming off stage and not arguing. The last American tour we did with Keith we were playing amazingly well, and we did some gigs in Paris right after Kenny Jones joined the band that I

continued on next page

John Entwistle



DEBORAH FEINGOLD

Heath from previous page

Favorite Albums — Anything by Duke Ellington with Jimmy Blanton, and anything of Charlie Parker's.

Favorite Drummers — Kenny Clarke, Albert Heath.

Drummer I'd Most Like To Work With — I've worked with all the good ones.

Major Holley — *Jazzman, known for his arco & scat solos.*

Approach — The bass is the basis of the time-keeping and the foundation of the harmony. I try to be as loose and as flexible as possible, to maintain the feeling of the music, whether it's written or improvised. I like to stay in the bass range, not the cello or viola range. When I'm supporting other players in the rhythm section, I give it all I've got. So when it's my "time in the barrel," give me my time to solo, and support what I'm playing.

Bass — I have French, German and Czech basses, and two Kays.

Strings — Tomastik.

Amp — I use a lot of different brands. I think the choice depends on the instrument and the player.

Effects — None.

Best Live Performance — The gigs I did with Art Tatum were among the most interesting.

Favorite Bassists — Me. I'm my own favorite bass player.

Own Best Record — It hasn't happened yet.

Favorite Albums — My own records on the Black & Blue label — *Major Holley "Mule,"* B&B 33074; *Two Big Mice* with Slam Stewart & Major Holley, B&B 33124; *Excuse Me, Ludwig,* B&B 33156 (the title refers to my performance on the theme from the "Pathétique" Sonata). I'm also on Bob James' *Changing Times* album.

Favorite Drummers — Papa Jo Jones. Oliver Jackson, Mel Lewis, Elvin Jones, Eddie Locke, Jackie Williams, Connie Kay, Bobbie Durham, and lots of others.

Drummer I'd Most Like To Work With — Max Roach (I've played with Max, but it was some time ago). I think McCoy Tyner's and B.B. King's drummers are excellent.

Major Holley



DEBORAH FEINGOLD

Jeff Berlin — *Fusion fireball.*

Approach — I feel every musician is entitled to express his inner voice, regardless of what instrument he plays. I like to interweave my instrument along with the others so that it's not only a root instrument, but a melodic and contrapuntal instrument.

Bass — '67 Fender Precision and '62 Fender Jazz, both with Badass bridges and pickups custom-made by Glen Quan.

Strings — Carl Thompson light gauge roundwounds.

Amp — Live I use Alembic pre-amps and Crown power amps driving seven cabinets. I go direct in the studio.

Effects — I use them as little as I can.

Own Best Live Performance — About four months ago I did some gigs at Donte's in L.A., with Mick Goodrick and Icarus Johnson on guitar, and Vince Calaiuta on drums. We were really pumping!

Favorite Concert — Tower of Power at the Calderone Concert Hall on Long Island in 1975, Bill Evans with Eddie Gomez at the Village Vanguard in '77 or '78.

Favorite Bassists — Steve Swallow, Bobby Vega, who's a funk player from San Francisco, and Francis Rocco Prestia.

Own Best Record — *Gradually Going Tornado* by Bill Bruford.

Favorite Records — *Crystal Silence*, Gary Burton and Chick Corea; *Drums So Real*, Gary Burton; *The Tony Bennett/Bill Evans Album*; *Back to Oakland*, Tower of Power; *Portraits in Jazz*, Bill Evans; *Sex Machine*, James Brown; Beethoven's 3rd Symphony; Schubert lieder, especially "Ave Maria."

Favorite Drummers — Mike Clark, Peter Erskine, Vince Calaiuta, Andre Ceccarelli, Tony Williams (in his Lifetime period), Bill Bruford.

Drummer I'd Most Like To Work With — Billy Hart, Jack DeJohnette, Dave Garibaldi, Marty Morell.

Favorite Employers — Ray Barretto, Toots Thieleman, Bill Bruford.

Bill Laswell



DEBORAH FEINGOLD

Bill Laswell — *Punk-jazz explorer.*

Approach — I approach the bass from an instinctual and rhythmic concept. I'm trying to incorporate listening to the other players and improvisation with an attempt to take up as much space as possible in terms of sound and tone. What really works for me is when the bass and the drums are improvising the rhythm together.

Bass — Fender Precision fretless, Fender 6-string, Ibanez 8-string.

Strings — Half-rounds, no particular brand.

Amp — Acoustic 150, Ampeg SVT.

Effects — Boss Distortion, Morley Fuzz-wah, MXR Flanger, Mutron III, Volume Pedal.

Best Live Performance — The gigs I did in New York with Fred Frith and Material.

Favorite Concert — I haven't seen a group worth mentioning in quite some time.

Favorite Bassists — Jamaaladeen Tacuma, early Jack Bruce, earlier Jaco Pastorius, early Larry Graham, Janick Top.

Own Best Record — Material's *Memory Serves*, and *Massacre* on the Celluloid label.

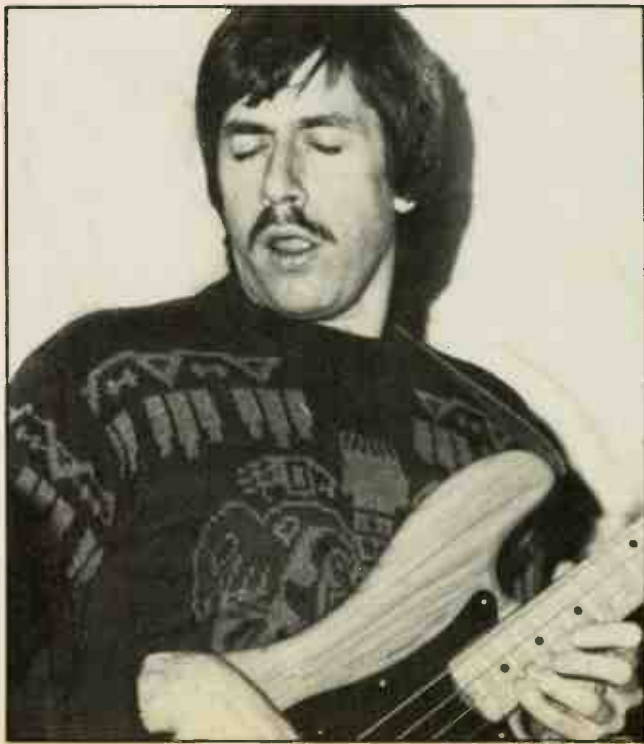
Favorite Records — *Dancing in Your Head*, Ornette Coleman; *Music of the Ituri Forest* and *Eskimos of Hudson Bay and Alaska* on Folkways; *Plastic Ono Band*; *Guitar Solos*, Fred Frith; *Hymnen*, Karlheinz Stockhausen; *Trout Mask Replica*, *Shiny Beast*, *Bat Chain Puller* and *Doc at the Radar Station*, Capt. Beefheart.

Favorite Drummers — Stu Martin, Denardo Coleman, percussionists David Moss, Charles Noyes and Mark Miller.

Drummer I'd Most Like To Work With — Ginger Baker, Christian Vander, Ron Shannon Jackson.

Favorite Employer — Brian Eno and Fred Frith, because of the freedom they give me.

Jeff Berlin



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Charlie Haden

Charlie Haden—Ornette's ex, *Liberation Music*, duets.

Approach — I want to make the bass sound beautiful. I try to play beautiful chords, harmonies, intervals, melodies and rhythms. I am in awe of the majesty of music, and I try to respect it with honesty. So I approach it with great care and try to listen to my own voice and hearing, and *take time* to make everything beautiful.

Bass — I have a French instrument that was made by Jean-Baptiste Vuillaume in Paris around 1840. Until a month ago I had an instrument made by Pullman with a lion's-head scroll and beautifully flamed spruce and maple wood, but I found I wasn't playing on it much.

Strings — On the high strings, G and D, I use Golden Spiral strings, made by Kaplan String Company in South Norwalk, Connecticut. They're gut strings with a nylon winding. I use a thin gauge. For the A and E strings I use Tomastic Spirochore.

Amp — I use a Barcus-Berry pickup on my bridge and I go into a Barcus-Berry Studio Preamp with a cannon jack on the back of it, so I can go direct to the board.

Effects — The volume level of music keeps going up and as a result I've damaged my hearing. To protect my ears I use a fiber called Quietdown made by Flint.

Favorite Bassists — First, the bass players that were with Bird, Tommy Potter and Curly Russell, then Oscar Pettiford, but especially Wilbur Ware. Then there's Paul Chambers; the lines he played behind soloists were unlike any lines you ever heard. They were in chromatics. He made the notes sound like they were crying, an intonation that wasn't quite sharp, but was close enough to create a kind of sadness. He was just a beautiful player. Also Scott LaFaro, Henry Grimes, Israel Crosby and Albert Stinson, who's dead now.

Own Best Record — I like the records under my own name, the first one being *The Liberation Music Orchestra*, which I think is a really important record and I'm very sad to see it's been deleted from the catalog. *Closeness*, *The Golden Number*, *Science Fiction*, and the duets with Hampton Hawes, *As Long As There's Music*, mostly for his playing because he plays so great. *This Is Our Music* with Ornette.

Favorite Records — I think the duets of Duke Ellington and Jimmy Blanton are some of the most important pieces of music that were ever recorded. Some of the recordings of Wellman Braud and Walter Page with Count Basie. Also, Paul Chambers on Miles Davis' *Collector's Items*, Ware on *Monk's Music*.

Favorite Drummers — The best drummers that I've played with are the only drummers I've played with for any length of time: Billy Higgins, Edward Blackwell, Paul Motian and now Jack DeJohnette. I've played some with Roy Haynes, Beaver Harris. I got to play once with Kenny Clarke. Connie Kay, Max Roach — boy, there's a great drummer.

Drummers I'd Most Like To Play With — I would've liked to play with Shadow Wilson, Denzil Best and Sid Catlett. More with Kenny Clarke. Also a drummer in Chicago that someone told me about, Ike Day.

Andy West



Tony Levin—*Crimson's Man on the Stick*.

Approach — I'm not impressed by a lot of notes, but by what notes are there and how well they are played. I try to play what I think will fit best with the music I'm accompanying. I'm constantly trying to come up with new ideas, and the Stick has helped me a lot in this regard because it's tuned differently than the standard bass.

Bass — Music Man Sting Ray, Steinberger Fretless, Chapman Stick.

Strings — Music Man Half Rounds.

Amp — Ampeg SVT.

Effects — Analog delay, volume pedal, octave divider.

Own Best Live Concert — Any of the Peter Gabriel tours, Luciano Pavarotti — *Tosca*, Oregon in Wookstock.

Favorite Bassists — I've heard a lot of stuff that impressed me, but I don't have any favorites.

Own Best Record — *One Trick Pony*, Paul Simon; *Resolution*, Andy Pratt; *Manhattan Update*, Warren Bernhardt.

Favorite Records — Earth, Wind & Fire, *All 'n All*.

Favorite Drummer — I don't have one.

Drummer I'd Most Like To Work With — All the good ones.

Tony Levin



Andy West—*The Dregs* driving bassist.

Approach — The way I play in the Dregs includes a lot of intricate melodic parts that are part of the sound of the band, so I've had to develop a lot of chops in that area. We try to have solos for everyone, so Rod and I work on developing grooves that are interesting without distracting any attention from the soloist. I think it's important to practice as much as possible. I try to pick up things from new styles of music to see where they will take me.

Bass — Steinberger, Alembic (fretless and fretted), Washburn 8-string, Fender Precision.

Strings — GHS Super Steels roundwounds, and Brite Flats.

Amp — Fender pre-amp, Crown stereo power amp driving a Fender 2 X 12" cabinet with EV speakers and a Cerwin-Vega 18" folded-horn cabinet. I think the bi-amping is much more important than the speakers, though. I go direct in the studio unless I want a really bad sound.

Effects — Flanger/Doubler.

Best Live Performance — Whenever we play L.A., San Francisco, New York or Atlanta, but every gig we do is satisfying.

Favorite Concerts — Mahavishnu's One Truth Band, Pat Metheny Group, Kansas, Yes. I think anyone who can attract people is worth going to see.

Favorite Bassists — Stanley Clarke, Jaco Pastorius, Jack Bruce, Jeff Berlin, Eberhard Weber, Eddie Gomez, Anthony Jackson, Abraham Laboriel, Percy Jones, I could name a lot more.

Own Best Record — My best playing with the Dregs is on the tunes "What If?" "Take It Off the Top," "Night of the Living Dregs," "Twigs Approved," "I'm Freaking Out," "Cat Food," "Divided We Stand," and "Day 444."

Favorite Albums — *Inner Mounting Flame*, Mahavishnu Orchestra, anything by Stanley Clarke and Jaco Pastorius.

Favorite Drummer — Rod Morgenstern.

Drummer I'd Most Like To Work With — Tony Williams, Billy Cobham, Simon Phillips, George Fretton, Phil Collins.

LA BELLA'S MUSICIAN of NOTE

JAMAALADEEN TACUMA

Born: June 11, 1956 in Long Island, N.Y.
Home: Philadelphia, Pa. U.S.A.

Profession: Electric Bass Guitarist with "Ornette Coleman" and the "Prime Time Band."

Earliest Musical Experience: Studied theory and Harmony in high school, then studied Electric Bass with former bassist with Grover Washington Jr. Tyrone Brown and Acoustic Bass with former member of the Philadelphia Orchestra, Eligio Rossi. Studied composition at the annual West Chester Summer Music Camp.

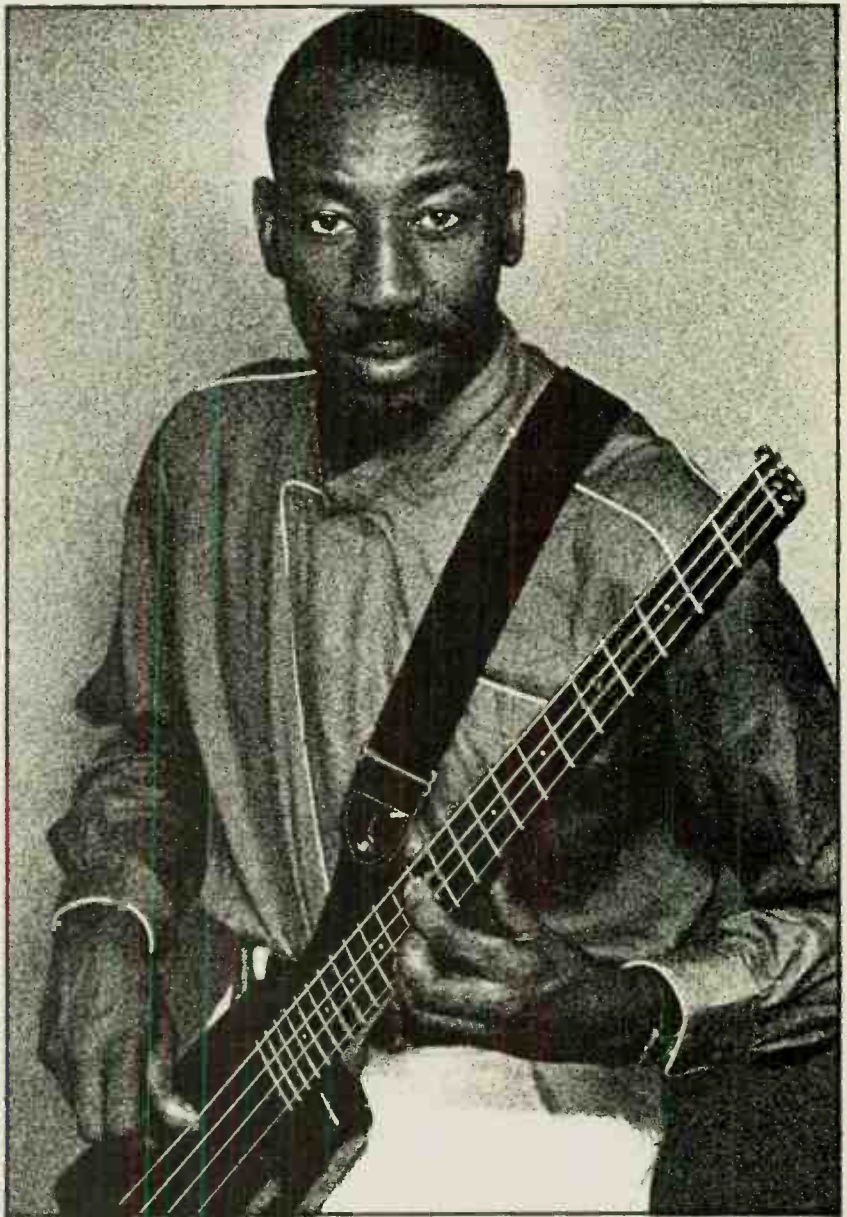
Major Influences: Anthony Jackson, Ron Carter, Paul McCartney, Quincy Jones, Billie Holiday and Carlos Santana.

Latest Musical Accomplishment: Received the highest number of votes for an Electric Bassist of new talent deserving wider recognition in the *Down Beat 1981 International Jazz Critics Poll*.

Keynotes: Played and recorded with various established Jazz, Rhythm and Blues and Classical Artists like James "Blood" Ulmer, Ornette Coleman, Charles Earland, Julius Hemphill, Walt Dickerson, Michael Carvin, Norman Connors, the Philadelphia Orchestra and Stevie Wonder.

Today's Music: Communication is without a doubt the key to enhance the many relationships that a musician and a non-musician often encounter. Today's music (in its many forms) is exciting and informative. It's a vehicle in which this communication can be fully experienced and enjoyed. About every ten years a change takes place with the ideas and concepts of musical expression. So much is being said through all of the music of today and because of each artist personal experience and external influences it would be of great benefit to every musician to familiarize themselves with the total musical language that is being spoken all over the world.

On Strings: LA BELLA strings have always proven to me to be the top of the line in quality long-lasting bass guitar strings. When I'm recording I love to hear my instrument come through crystal clear as a bell and when I'm performing live, LA BELLA strings have always given me the stage presence that is much needed by any live performing bass guitarist (and bassists you know exactly what I'm talking about). I use roundwound strings on my Rickenbacker Stereo 4001 and the custom made roundwound Double Ball end strings on my Steinberger Bass. There is definitely a difference between playing and *Playing*. I use LA BELLA strings and for some time now it has been said that I can really *play* the bass. I know for a fact that LA BELLA strings has had a lot to do with this recognition. Long live LA BELLA!



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BASS TECHNOLOGY

A machinist's first attempt at designing a bass results in timeless principles of great instrument construction: a stiff neck, a resonant body, and punchy pickups.

By J.C. Costa

The electric bass was born in 1950 at the young but dynamically expanding Fender Musical Instrument Co. of Fullerton, California. Leo Fender, a gifted machinist with an ear for country & western and an unwitting vision of the real future for electric guitars, had already spun industry traditionalists out of orbit with the iconoclastic Fender Broadcaster solid body. Historical trivialists will rightfully argue that Adolph Rickenbacker actually got the jump on Fender with his ungainly "frying pan" guitar, but they're missing the point. Leo was the first one to intuitively comprehend the market potential of the solid body electric and go after it with a vengeance.

Problems come thick and fast for pioneers and Fender had to quickly change the name of his guitar because Gretsch had already appropriated Broadcaster for its drum line. Turns out Leo liked his new name a lot better anyway. The Telecaster, inextricably linked to the advent of television and its subsequent impact on our culture, sounded more like Tommorrow. Enough progressive country and pop guitarists overcame traditional hollow body leanings for the clean, crisp, penetrating tones of the Tele to nudge Fender in the direction of another first — the electric solid body bass guitar.

Originally assuming the shape of the Telecaster guitar, the Fender Precision bass was designed to go either way. Electric guitarists could benefit from its reduced size and portability to "double" on bass and bass fiddle players who were tired of being pinned down to their stationary behemoths had enough familiar features (like traditional finger rest) to ease their transition into electricity. The Precision body, soon to evolve into a more futuristic, contoured shape for increased playing comfort and a distinctive identity of its own, was made of alder. A massive bolted-on maple neck culminated in the classic Fender headstock with hefty tuning machines arrayed four-on-a-side like the guitar that preceded it. A patented "split coil" pickup produced a fat, midrangey sound with unheard-of punch and presence for this type of instrument. The miraculous combination of a dense and surprisingly resonant body wood — for years, wood snobs have looked down on alder as a low-grade "prole" hardwood fit only for construction — a long-scale (34") neck made of exceedingly stiff hard rock maple and a clean, high-output electronic pickup elevated the Fender Precision to its preeminent status as *the* electric bass guitar, past and present.

Later on, Fender developed the Jazz bass which offered a slimmer neck and two pickups with individual controls. The sound had more treble and high-end definition with an even response better suited to the exacting standards of the recording studio. And although the Telecaster bass was also re-introduced during this period, the Fender Precision and Jazz basses — often referred to simply as the P-bass and the J-bass — easily led the way in this area to become icons of the music industry. Much like Kleenex and Frigidaire, "Fender Bass" has become a generic term and you can find plenty of evidence to support this on countless album credits of the sixties and seventies. Vintage editions of these instruments in good condition are still sought after with specific models like the 1959 "concentric" Jazz bass bringing up to \$2500.

Recently, Fender reintroduced a souped-up version of the original Precision — which by now had become one of the most copied instruments in history — as the Fender Precision "Special." This guitar features active electronics (± 15 dB bass



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whining, mean-spirited gadfly in the public consciousness, his message heartlessly ridiculed and widely misunderstood. Which sounds, ironically enough, just like the way he started, twenty years ago. — Roy Trakin

Bob Seger & the Silver Bullet Band *Nine Tonight* (Capitol)



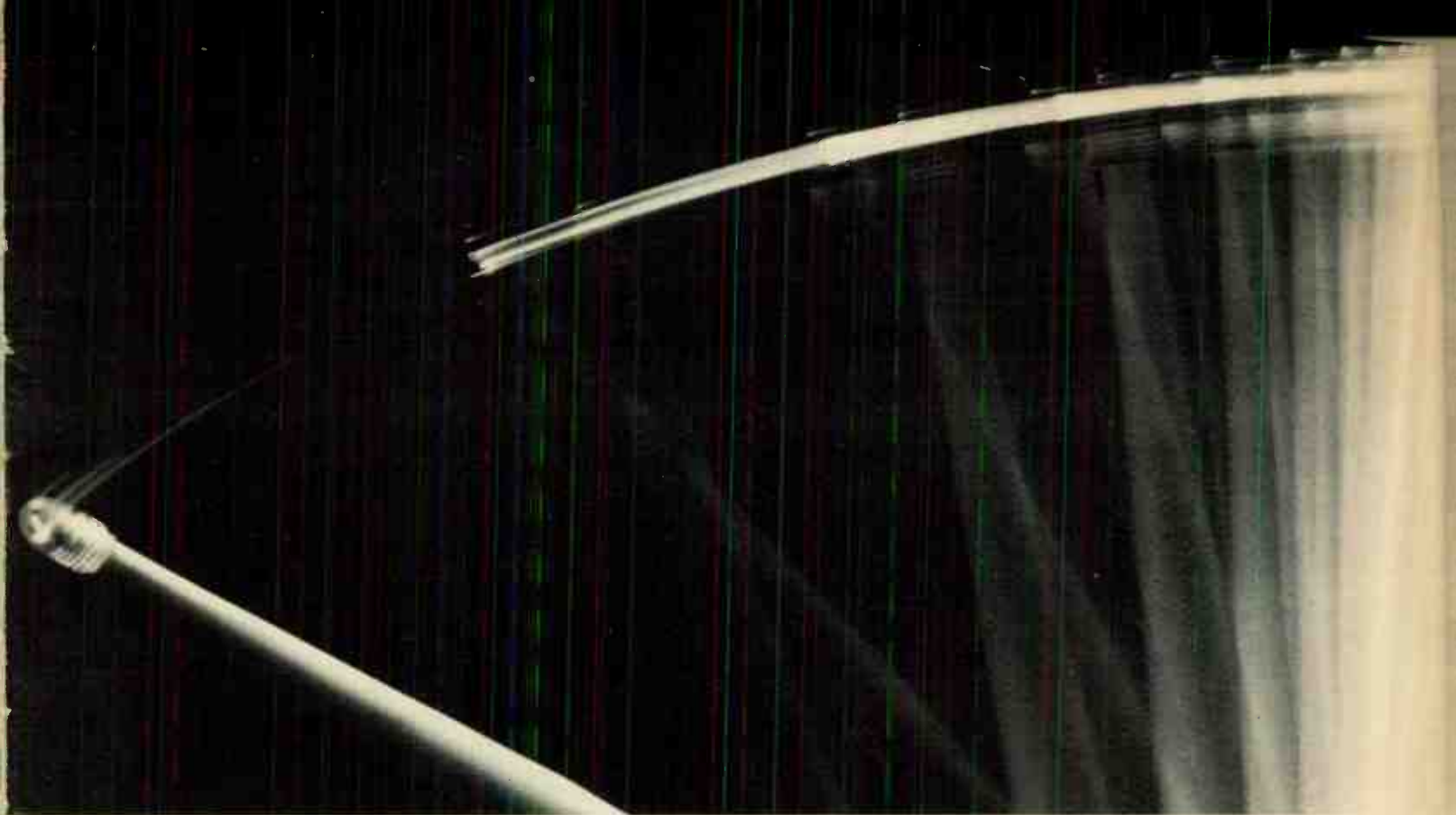
After 11 years of underpaid overtime work in the rock 'n' roll salt mines of the Midwest, Bob Seger & the Silver Bullet Band finally broke into super-

stardom in 1976 with a double live album, *Live Bullet*, recorded on their home turf of Detroit's Cobo Hall. That was the first of four consecutive double platinum albums that yielded seven top-20 singles. Now Seger has returned to Cobo Hall (with some help from the Boston Garden) to get live versions of the songs written since *Live Bullet* for a new double album *Nine Tonight*.

The live versions fall somewhat short of the inspired studio versions on the 1976 *Night Moves*. They juice up the originals from the 1980 *Against the Wind* and improve considerably on the disappointing studio work of the 1978 *Stranger in Town*. The tunes that Seger originally recorded with the Muscle Shoals studio band (about half of each album) sound less precise and more exciting recorded live with the Silver Bullet Band. With three nights in Boston and six nights in Detroit to choose from, the consistency is unusually high for a live album. The record introduces the Silver Bullet Band's new keyboardist Craig Frost, who once played with another Michigan hard rock band, Grand Funk Railroad.

The album pretty much follows the set order on the 1980 tour, leaving out the pre-1976 songs. It opens with the blazing rocker, "Nine Tonight," which previously only appeared on the *Urban Cowboy* soundtrack. The only new song is Eugene Williams' old Memphis soul hit, "Tryin' to Live My Life Without You." Side four is given over to Seger's spectacular encore numbers, "Night Moves," "Rock 'n' Roll Never Forgets" and an oldies medley of Chuck Berry's "Let It Rock," Otis Redding's "Shake" and Berry's "Little Queenie." All in all, *Nine Tonight* is a welcome if unsurprising live document from one of America's very best rock 'n' roll bands.

I still can't understand why the rock media pays so much more attention to Bruce Springsteen than to Bob Seger. Both are hard-nosed working class men who write about the daytime drudgery, weekend wildness and elusive dreams of their friends through soaring, R&B-based rock 'n' roll. Springsteen may



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The recording quality, though expertly engineered by Rudy Van Gelder, is slightly reminiscent of past Columbia jail albums like Freddie Hubbard's "Super Blue" and Cedar Walton's "Animation." The bass drum seems high in the mix, and on the first cut the string bass sounds like an electric bass. But let's not nit-pick. With this record, Tyner should silence the criticism he's taken in the recent past. This is one of the year's best. — *Peter Giron*

Eddie 'Lockjaw' Davis and Johnny Griffin

Live at Minton's (Prestige)

Willie Jackson and Von Freeman

Live Lockin' Horns (Muse)



Two mock tenor battles are presented here, a 1961 evening at Minton's Playhouse in Harlem with the robust, elegant Davis - Griffin

team and a more raucous, gutsy 1978 outing with Jackson and Freeman. The latter two have paid their dues with many years in organ-guitar combos on the chitlins circuit while the former pair have been fortunate to have had classier assignments with the likes of Basie and Monk, and the influence of those respective backgrounds comes roaring through in the playing. Jackson and Freeman are conceptually more simplistic than Davis and Griffin, relying on emotional outbursts rather than creative line design to thrill an audience, while their counterparts excite both the mind, with subtle melodic brilliance, and the emotions, with hard-charging swing. In each setting, the hornmen play lengthy solos, fully exploring a variety of material and tempo. Jackson and Freeman get their fingers tangled and tongues twisted when the tempos get heated, but Davis and Griffin have no such problems with pace.

"Light and Lovely" is representative of the quality performances that constitute *Minton's*. This archetypal medium blues is an optimum cruising device for 'Lockjaw,' who glides without revealing effort, purring out round-toned arpeggios, dispatching intricate statements tagged with twirling triplets, emitting ecstatic upper register brays. Also a marvel is Davis' superb breath control, which is the basis of his magnificent, multi-hued tone. Griffin, like his partner, cites Ben Webster as a primary source of inspiration, and he, too, has a buoyant sound, albeit a brighter one, especially at the top of the horn. Here on "Light" he prances, issuing delicate double-times offset by long, wailing cries. Pianist Junior Mance climaxes his choruses with some perfectly placed, ten-fingered rol-

ling filigree. The rest of the session, with such standards as "Straight No Chaser," "Woody'n' You," and "Robbin's Nest," but no ballads, is equally first class. Highly recommended 60s blowing jazz.

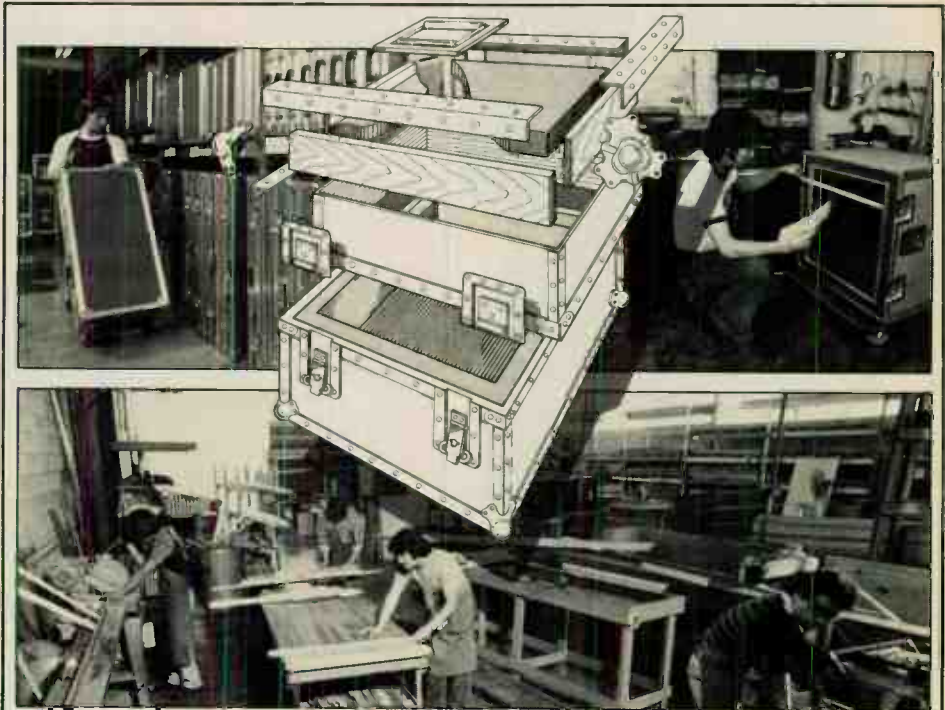
Lockin' is a ballads and blues party, highlighting Jackson's direct, throaty tone and Freeman's sometimes breathy yet centered, sometimes wispy and wavering sound, backed by organist Carl Wilson, guitarist Joe Jones and drummer Yusef Ali. The blues are best when played medium — the leaders and Jones lay out some succulent phrases — but the ballads are inconsistent, Freeman preaching passionately on "Shadow of Your Smile" while Jackson turns "The Man I Love" into a circus of preposterously corny excesses. Both leaders have fared better. — *Zan Stewart*

Ramones

Pleasant Dreams (Sire)



The Ramones have always occupied a delicate position in relation to time — raiders of rock's past to reinvigorate the music's present, reintegrating the two in their own image as the self-claimed future of rock. But on their sixth album, *Pleasant Dreams*, the band's temporal sense is way off. When they brought on Phil Spector as producer on their last record, the purpose was not to recapture the past but to update it. With their new record, though, the band's backward-



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L. Shankar

Who's To Know (ECM)



When confronted with a record of music from a tradition thousands of years old, which is exquisite in its approach to rhythm and im-

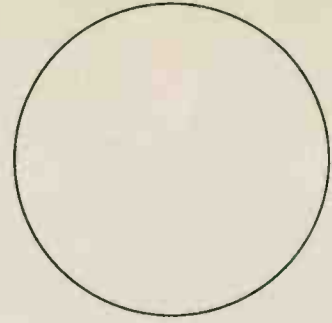
provisation, and which makes extraordinary demands on its players as well as on its listeners, one cannot help but feel like Marco Polo arriving for the first time in the glittering court of Kublai Khan, that is to say, like a barbarian. Be that as it may...

The violin, in the form of the sarangi, has been used in Indian music for hundreds of years. The violin Shankar uses on the record has two necks, to increase the range, and sympathetic strings, which give it a pronounced echo-y effect. Although it is billed as a record of Indian classical music, traditional Indian music seems to me to be only its jumping-off place. This is a record by a pioneer. Side one begins traditionally enough by exploring the raga *Hemavathi*, but ends in uncharacteristic blue notes, vaguely Western bowing patterns, and harmonies that seem to be a further development of the traditional Indian approach. Shankar builds up a layered, orchestral sound, almost as if the sound of a single violin itself was not enough for him, which is perhaps why the instrument Shankar invented, and uses throughout the album, is a strange combination of Western technology and Indian tradition.

Shankar's playing, as usual, is technically superb. His intonation is perfect. Yet, there is something unsatisfying about the album emotionally. He seems to play in a world of his own. The scintillating interplay between tabla players and soloist is almost entirely missing. As brilliant as the improvisational investigations of the raga are, there is no warmth. Part of the problem may be the recording. The tablas sound awful, as if all their sound has been processed through a compressor. This could account in part for the coleness of Shankar's sound, but in the final analysis, the responsibility is Shankar's.

Despite the faultless technique and the truly innovative harmonic and rhythmic approach, the record left me with my heart unmoved. It is obvious that Shankar has mastered the instrument, perhaps better than anyone else ever has. Now all that is needed is for the player to mature and ripen, so that the music that comes through is worth listening to. — Jason A. Shulman

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ROCK

By David Fricke

SHORT TAKES

Icehouse



Jo Jo Zep & the Falcons



Swamp Dogg



John Entwistle



Icehouse (Chrysalis) Too easily dismissed as the Aussie Ultravox, Icehouse (formerly Flowers) are in fact closer to our very own Cars in their deft execution of post-punk pop moves with rock muscle and transistorized clarity. And if songs like the sunny "We Can Be Together" and the Euro-melodrama of "Sons" are skeletal song ideas in cold wave clothing, note the haunting chiller of a title track and the magnum force of "Can't Help Myself" and remember these are the first ten songs guitarist/singer Iva Davies ever wrote. And speaking of things cold, you should hear their live rendition of "Cold Turkey."

Jo Jo Zep & the Falcons — *Step Lively* (Columbia) The best little dance band Down Under wins Round Two in the States with this slightly altered version of their last Aussie LP. The spirited K.C.-produced covers of "But It's Alright" and "Gimme Little Sign" are obvious singles gambits and the originals don't yet have the classic ring of "So Young" or "Shape I'm In" from last year's *Screaming Targets*. But if you have to think about the *Twilight Zone* — Michael Jackson funk of "Sweet Honey Sweet" and the randy ska hop of "Puppet on a String," do it with your feet.

Swamp Dogg — *I'm Not Selling Out / I'm Buying In* (Takoma) The mad rappin', hot rockin' funny man of R&B returns after too long an absence with a good time platter with more smiles and soul per groove than George Clinton's recent bad acid-funk trips. So nice, too, to hear Dogg and soul queen Esther Phillips lock vocal cords on "The Love We Got Ain't Worth Two Dead Flies." Songtitle of the month: "California Is Drowning and I Live by the River."

John Entwistle — *Too Late the Hero* (Atco) As befits a bassist, the Who's

Quiet One plays this one real heavy, certainly much heavier than *Face Dances*, and guests Joe Walsh and Joe Vitale oblige with both muscle and supportive finesse. Although short on the novelty horror numbers a la "Boris the Spider," the album sports Entwistle's best solo writing in many moons and his dark wit scores a direct hit with the disco parody "Dancing Master," complete with overdubbed Chipmunk-Bee Gee harmonies. And one-quarter Who is always better than none at all.

Poco — *Blue and Gray* (MCA) Not unlike the Eagles' *Desperado* in its daguerreotype Civil War motif and brisk backwoods rock production, Poco's latest shows — their recent AM fodder withstanding — there's life in the old band yet. Poco purists note: Rusty Young's specialty, electric steel guitar, is almost nowhere to be heard.

Novo Combo (Polydor) Above-average modern pop with a real Sting to it. One-time Santana rhythm ace Michael Shrieve keeps expert, imaginative time and the mesh of ringing guitars and Utopian harmonies is alluring indeed. The only problem with imitations, even a good Police one, is that it's still an imitation.

Karla DeVito — *Is This a Cool World or What?* (Epic) Is this a fun album or what? Ex-Orchestra Luna, ex-Meat Loaf, and currently the love interest in the B'way *Pirates of Penzance* spectacle, DeVito belts out the twelve songs here — some her own work — like all three Shangri-Las rolled into one against a bright neo-Loaf backdrop minus the Great Fatsby's overblown theatrics. The covers of the Grass Roots' "Midnight Confessions" and Randy Newman's "Just One Smile" are a pleasant surprise, but a moratorium is hereby called on John

Fogerty's "Almost Saturday Night."

Nils Lofgren — *Night Fades Away* (Backstreet/MCA) Not so much a Nils Lofgren album as producer Jeff Baxter's idea of what a Nils Lofgren album should sound like if it's going to sell. Which means heavy on the homogenized session back-up and light on Nils' own flick-knife guitar, with the guest of honor singing like a fish out of water. "Night Fades Away," "Ancient History" and the raucous "Dirty Money" are hardly the worst songs he's ever written, but you'd never know it from the sound of this.

Human Sexual Response — *In a Roman Mood* (Passport) With a four-piece vocal section that wails like the Jefferson Airplane after the holocaust and a guitar-bass-drums backfield kicking like Gang of Zeppelin, HSR play for keeps on their second LP. More adventurous, less cutesy material ("Andy Fell"'s dark Banshees-like pop, the PiL-headbanger "Public Alley 909") and the gritty production of Mike Thorne (Shirts, Wire, Cale) make all the difference. Besides, how can you resist their resurrection of the Balloon Farm's "A Question of Temperature?"

Billy Squier — *Don't Say No* (Capitol) Competent, oft-tuneful, but generally unremarkable hard-rock descended from the House of Zeppelin. Small wonder it's all over AOR radio.

Sheena and the Rokkets (A & M) From the land of the rising Plastics comes this latest Japanese import, an '81 top 40 compact with new wave lines. Unfortunately, it runs like an Edsel. Sheena sings like she's got some terminal flu, the songs are strictly Archiesville, the Rokkets play like tinker toys. Sayonara.

Ronnie Wood — *1234* (Columbia) Or "Dyian gets Stoned." It's not enough that

continued on page 116

FRANK BEARD - TOP'S BOTTOM



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be equal. Other pieces are post-Braxtonian or vamp-based and modal. It's good, but, knowing what Clayton can do, I had higher expectations.

Steve Lacy is one of the few (only?) musicians to make European expatriation more than a mere holding pattern. Lacy's Paris band, with his wife Irene Aebi on cello and voice, altoist Steve Potts and a fine rhythm section, is one of the best of his career. Got two Lacy albums here, first being **Steve Lacy/Brion Gysin Songs** (hat ART 1985/86). Gysin is Wm. Burrough's fellow cutup and has written some post-hip doggerel ("Oh I'm a baboon, I'm a blue baboon, I'm a true baboon, I'm one helluva hulla-baloo baboon") to which Lacy has set music. It's a pretty funny record and like most of Lacy's music it sounds as if it had been beaten up and been sleeping in the street. Good Lacy, good Potts, some eye-opening piano from Bobby

Few, and although it's become some people's favorite Lacy album I find myself preferring **Steve Lacy/Steve Potts Tips** (hat Hut 1R20), featuring only Lacy's soprano, Potts' alto, and Irene Aebi singing the notebook maxims of cubist painter Georges Braque. Great project. The maxims are fine for any artist or human, and Lacy's band has always turned on the contrast between his own obliquity and Potts' passion. Here, that's all there is and it works like a charm.

There's another unusual vocal setting on **Robert Ashley's Perfect Lives (Private Parts): The Bar** (Lovely Music 4904), but the voice talks rather than sings. It's a long, funny, mostly conversational poem written over minimal bar-room piano, Ashley's voice is droll and dry; I like the poem and the piano but have not yet felt like listening to the whole thing through in one sitting. Still

it's kind of fun. Roscoe Mitchell has been the most important experimentalist in jazz for the last dozen years, and I generally perk up when one of his albums comes along. **Tom Buckner/Gerald Oshita/Roscoe Mitchell, New Music for Woodwinds and Voice** (1750 Arch 1785) features one side of Oshita compositions, one of Mitchell's. I think Oshita's pieces come off better and it's because of the prominence Mitchell has given here to Tom Buckner's voice. He sings long notes in a clear, pure tone and sounds totally artificial; listening to him has clarified for me how very difficult it is to write effective new music for voice. The voice has so many customary uses that when you want it to do something odd, your music had better have some pretty compelling internal reasons for doing so, or you will sound silly faster than you will on an instrument. Sounds good, might even be true. Now, if we only had an album from Jeanne Lee, the Sarah Vaughan of the avant-garde...

Following in the non-tradition of Mitchell is reedman **Ned Rothenberg**, whose solo *Trials of the Argo* (Lumina 001) actually introduces a range of saxophone sounds Mitchell and Braxton haven't gotten to yet. "Trials" is a long piece that uses overdubs and is filled with sounds you would not think could come from a reed instrument: percussion in a rain forest, a chorus of tiny whales, a didgeridoo. The piece seems a lesser version of George Lewis' "Imaginary Suite," and at first I thought it was more of a technical than a musical achievement. A listen to "Continuo After the Inuit," the solo alto piece that makes up the rest of the album, changed my mind. Rothenberg is an exceptionally gifted young musician working on the extreme fringe, destined for no great popularity probably, but likely to keep some of us awake nights.

And now for something completely different: *Nangape* by **Yaya Diallo** (on Zou 001), a lovely album whose point I managed to miss completely last month. Diallo is an obviously fine African balafonist and drummer who is joined on the album only by a young flutist named Sylvain Leroux. At first I was bothered by the rigor of the overdubs — Diallo plays a number of parts on each cut, layering drums and balafon to approximate a group — because the time didn't seem to have the give and take of an ensemble. Must have my ears fixed someday. Diallo is from Mali, and since the album has much of the sound magic of Chico Freeman's "Kings of Mali," I can only assume that Chico was really listening. Available, like most things, from NMDS.

Erratum: Among the typos in last month's column, the following sentence was omitted from the Jarrett review: "The Moth and the Flame" is one of Jarrett's most unalloyed successes for solo piano." It makes more sense that way and credit where credit is due. **M**

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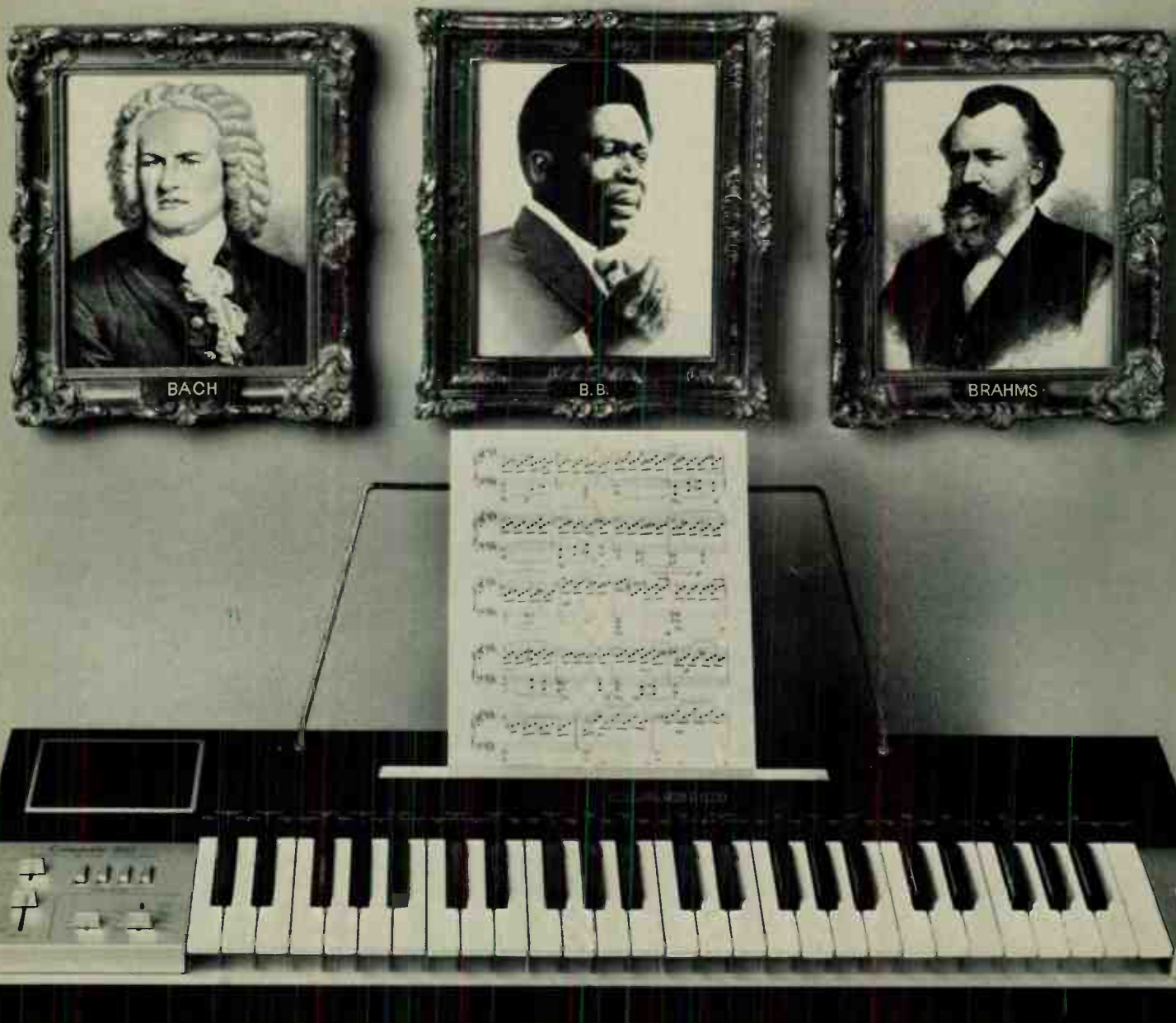
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Anderson from pg. 33
 unpredictably winding solos, which reel out, drop below one's consciously reacting surface, then are pulled taut, hook and hold.

"I've thought about that word, radical," he reconsiders. "It can be reinterpreted in too many different ways. At this late stage in my life, I'm still just as enthusiastic about my music as I ever was. But I'm looking at things now in a somewhat different way."

Fripp from pg. 48
 the staff collecting tickets from the concert-goers put a proportion of the tickets in their back pocket, which were shared out between the promoter and them. And then the promoter could quite justifiably say that ticket receipts were low. But any promoter in Italy, even with good political connections, accepted

liability for damage at venues. If King Crimson didn't play that night in Rome, it was a reasonable guess that 15,000 rock fans would rearrange the architecture. Remember that Big P had forked out for the glass wall the night before and that this was a time of changing political sensibilities in the youth culture of Europe. So he had no alternative but to tell the ticket takers that the fiddle was off, and this he did in a dressing room which inadvertently John Wetton walked into. John told us that he realised something was going on when a lot of shouting froze into embarrassed silence as he walked in. So he turned round and walked straight out.

The performance itself went quite well. I can remember it: we battered the crowd with sound for forty minutes to make enough room for ten minutes of experimenting. Then as attention wan-


dered we built up another level of pounding for twenty or thirty minutes, so a pulped crowd would feel it had its money's value and go home happy. And then come back next time. Like football. We even got a standing ovation for a second encore. This took us by surprise, as we were changing. We only learnt about it because the small contingent of police, who we recognised because they were the only ones behind the stage with machine guns, sent a message to us pleading with us to play a second encore. They had the job of keeping the peace, and, outnumbered by maybe six hundred to one, peaceful remonstrance wouldn't have worked and machine gunning a token number of the audience might not have worked either. (A proportion of whom were pulling out the power cables as a prelude to architectural rearrangement.) The promoter seemed relaxed at the prospect of the damage bill: he had been screwing a 13-year-old teeny bimbi on our dressing room table while we were on stage. Naturally, we were very happy to do a second encore. We decided to play "Cat Food."

As we walked on stage the angry crowd became very happy and they cheered. Meanwhile, as I walked on stage a young man followed me into an area closed to the public. He was friendly, his movements slow, and a strange smile balanced on his mouth; he was seeing vistas beyond the normal. Since this was a restricted zone the promoter's muscular, sharply dressed right-hand man, the one who carried a gun, hit the happy hippy, whose blood reached the stage before he did. The happy crowd of 15,000 became very angry at the sight of one of them being roughly treated and our only hope was to play, trusting the power of music to bring order. Bill gave us a rapid count of four, but the only sound to emerge from King Crimson in the Palais at that moment was Bill hitting his kit, acoustically; the crowd had pulled out the power cables. We had no amplification and no P.A. So we stopped and stood in front of 15,000 angry people, a bleeding hippy, nervous police with machine guns, distressed ticket takers, a furious but mellow Big P and a 13-year-old teeny bimbi who I never met to ask her reaction to events. And we stood. This was the moment that I lost hope. Of course, the road team managed to run down the cables and eventually the power came on and we played "Cat Food." It even went down well, and we got paid our full percentage. Except, at that time, Italy had stringent currency restrictions and it was quite impossible, and illegal, to take lira of any amount out of the country. And a group of King Crimson's prestige and standing would never fly out of Italy with the entire proceeds of an Italian tour in their shoes. In high denomination bills.

A few months later King Crimson "ceased to exist" and I began to talk a lot about small, mobile and intelligent units.

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Rock Shorts from pg. 108

the Rolling Stones have just given us their best album in years. Now Keef-a-like Ron Wood goes and makes the best Dylan album in years, a shot of gin-soaked British rock 'n' blues played by famous friends and topped by Woody's remarkably familiar nasally whine. Yes, Bob, they do make albums like you used to. It's as easy as 1234.


Blue Oyster Cult — *Fire of Unknown Origin* (Columbia) Where once their heavy metal left you black and blue, recent records find the Cult lacing more commercial tunes with melodramatic dread and an overdose of Dr. Shock keyboards. As compromises go, this is a much better bet than their next-to-last album *Mirrors*, and with "Burnin' For You" Buck Dharma has finally come up with a worthy successor to "(Don't Fear) the Reaper."

Arthur Lee (Rhino) No love lost here. "I Do Wonder" captures some of that old *Da Capo* magic, "Happy You" is upbeat Hendrixana, and the HM overhaul of "7 & 7 Is" — though no patch on the original — certainly beats Alice Cooper's recent interpretation. But most of the album sounds like incomplete demos and his reading of Jimmy Cliff's "Many Rivers to Cross" is a disaster.

Rodney Crowell (Warner Bros.) Has this ol' Hot Band boy made a bad album yet? Ace tunes, crack rock 'n' roll with a Confederate twang, and just enough Nashville schmaltz to sweeten the pot.

The John Hall Band — *All of the Above* (Capitol) What's wrong with this album? It's got slick AM production, eminently sellable material, soaring Eagles harmonies, and just enough guitar solos to keep the axe freaks happy. What's wrong? All of the above. It just sounds like Orleans gone Hollywood.

Meat Loaf — *Dead Ringer* (Cleveland International) Absence has not made this heart grow fonder. The Round Mound of Sound is back in full bull elephant voice, but Jim Steinman is capable of writing only one kind of song — and he does it over and over and over again — while the epic scope of Todd Rundgren's production on *Bat Out of Hell* has been reduced here to almost monaural monotony. Warning: Mr. Loaf's duet with Cher on the Mitch Ryder cop "Dead Ringer for Love" could be bad for your health. You may die laughing. P.S. The fact that this album is actually selling is strictly a Pavlovian response.

The Raincoats — *Odyshape* (Rough Trade) Charming, confounding, challenging chamber punk from one of Britain's most underacclaimed bands. The all-female Raincoats (assisted on occasion here by Robert Wyatt and ex-PiL percussionist Richard Dudanski) share the Slits' affinity for tribal earthbeats but use them atmospherically to underscore the fragile oblique melodicism of their songs and exotic application of cello and rhythm instruments. The odyshape of things to come. 

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Books from pg. 21
Mississippi). A group of critical essays about the king of rock 'n' roll, etc. Sometimes the authors' fixation on Presley as a Southerner, to the exclusion of more widespread views, can be maddening. But Linda Ray Pratt's "Elvis, or the Ironies of a Southern Identity" more than makes up for that, and the two essays which zero in on Elvis as a musical entity (Charles Wolfe's "Presley and the Gospel Tradition" and Richard Middleton's "All Shook Up? Innovation and Continuity in Elvis Presley's Vocal Style") cover long neglected and utterly fundamental aspects of his style. A little academic, of course, but what isn't? B plus.

Beginning to See the Light, by Ellen Willis (Knopf). Willis has the capacity to convince you that Christgau isn't an absolutist ideologue and I've never trusted her unreconstructed hippie utopianism. Her concerns here are more wide ranging than rock, which occupies less than a quarter of the text. But while I may think that her demonizing of marriage and monogamy is stupid, I know that what Willis has to say about Dylan, Presley and Creedence (if not the Who) is important, and not because she's the "only important female rock critic," but just because she's an important rock critic. The fact that she is the best feminist rock critic — or maybe just the best feminist critic of anything — is exemplified by her writing on Janis Joplin, ordinarily not my cup of tea. This is strong stuff, even though much of it made more sense as *ad hoc* journalism. B.

All About Elvis, by Fred L. Worth and Steve D. Tamerius (Bantam). This is so far superior to every other Elvis trivia volume that it's easy to forget that it was compiled by trivialists. That is, while I love having a listing of every song Elvis recorded, with its composers and recording history by the King and others, I would love it a lot more if the composers were indexed, too. And while I liked knowing the date and place where Elvis bought his first guitar, I wish the information were listed under "first guitar" instead of the name of the shopkeeper who sold it, so I could find the fact again when I need it. C plus. M

Go-Go's from pg. 24

Butler's affection for Stax-Volt R&B. The songs are sooner talky than melodic — "I decided it'd be best to spew the words as opposed to cramming them into the melody" — but the record is as accessible as the sing-song-y "I Know What Boys Like" would lead you to expect.

Butler says David Byrne's work was part of his inspiration in turning to challenging themes. "He's amazing — he makes the songs so great and fresh by being so simple." He knows he's in risky terrain: "It'd be really awful to imply I

know everything about women. I'm trying to solve these mysteries." But he doesn't plan to change course in writing for the next album. "It's 1981, and things are tough. The response we see a lot, in films and music, is escapism. I'm not real hopeful that there's going to be much soul-searching. This new romantic thing sounds to me like a revival of five-year-old disco with a new wave veneer. I'm afraid that music that's non-fantasy, non-escapist and confrontational is gonna be minority music."

So he takes his inspiration from moments like seeing the Au Pairs play a Communist festival in Copenhagen. Meanwhile, however, he does want as much of an audience as he can muster. "Hey, it's still just a rock 'n' roll band. We get up there and slam it out. You can't forget that it's entertainment, whatever the message. The Waitresses have tried like hell to walk that line." M

Africa from pg. 39

seriously wonderful record. What the Sir Douglas Quintet would sound like if they were South African: loose, bluesy vocals; rolling organ; chunky guitar.

Bob Ohiri & His Uhuru Sounds (Ashiko Records 001). A Nigerian band, now living and recording in London, Ohiri & His Uhurus sound like a cross between the Beat and the best reggae band in the world. It's not really reggae, but it has that natural dance to it: the staggered bass and drum pattern; the lunatic guitars, darting in and around the beat like small flying creatures, never quite landing; the saxophone riding behind the cymbals; the chanting voices, natural as breath.

Kakraba Lobi Xylophone Player from Ghana (Tangent 130). Lobi, supported by master drummer Mustapha Tetey Addy (who has two fine albums of his own available), comes off as the Slim Harpo of xylophonists — sly, punchy and immaculately soulful.

Ahaji Bai Konte — Kora Melodies from the Republic of the Gambia, West Africa (Rounder 5001). A lilting album of voice and kora (a twenty-one stringed gourd-shaped instrument, somewhat like an oud), Konte is a delicate player with a light but sure touch, reminiscent of both Hamza El Din's oud playing and Paco De Lucia's flamenco guitar style. This is a casual, attractive album; the playing is occasionally overly busy, but there is a warmth and a sense of spirit and place that come through regardless. "Alhaji," by the way, is a title given to anyone who has made a pilgrimage to Mecca, putting Bai Konte's name firmly in the grand tradition of Philly Joe Jones and Miami Steve.

Edikanfo — The Pace Setters (Editions E.G. 112). After reading about Brian Eno's interest in African music, Edikanfo's manager, Faisal Helwani, invited Eno to come to Ghana and help produce his band. The result is a record that is

beautiful-sounding, pristinely produced and more than a little puzzling. Edikanfo is a tight eight piece unit that, with their emphasis on horns and percussion, sounds like a good, if somewhat faceless, Afro-Cuban-American dance band, the kind of group you might expect to hear playing at a Holiday Inn in Accra. The record is riddled with a sense of discipline and work, a need to get things right. I miss the playfulness that seems part and parcel of most African pop.

Burundi — Music From The Heart of Africa (Nonesuch 72057) **The Soul Of Mbira — Traditions of the Shona People of Rhodesia** (Nonesuch 72054) **Shona Mbira Music —** (Nonesuch 72077). These are among the best of the many Nonesuch albums of African music. The Burundi album is beautifully recorded and has a strange, wistful quality about it — less martial and assertive than most of the field recordings I've heard. In the interplay between flutes and drums and voices, the music sounds almost Japanese, filled with the constant sense of both remembering and forgetting.

The mbira (sometimes called a kalimba) is a thumb piano with a raspy sound, rich in overtones, often creating the same impression as a gamelan orchestra. The mbira albums, featuring mbira solos and duets with occasional vocal and percussion accompaniment, feature some of the most delicate and meditative African music on record.

Assalam Aleikoum Africa: Volume I — Progressive & Popular Music of West Africa (Antilles 7032) **Volume II — Traditional & Modern Folk Music of West Africa** (Antilles 7033). An amazingly successful sampling of music from the Ivory Coast, taken from the singles catalog of the Societé Ivoirienne du Disque. It's incredible to hear the overt influence of Jimi Hendrix, Miles Davis, John Coltrane and Stevie Wonder on the musicians of Volume I. Francis Kingsley, whose "Assalam Aleikoum Africa," and "Live in Peace" are standouts, lists Tom Waits as one of his main influences, and Martial Drouby's "You Dji N'indje" ("The Suffering Child") could easily fit onto an African edition of *Blonde on Blonde*. There is a strange psychedelic feeling in much of this music, a sense of spirit and adventure that overcomes the limitations of some of the musicians: the horns go sour, the bass players are frequently leaden, and it doesn't matter.

The album of more "traditional" music (which nonetheless embraces electric guitars, sax, etc. — is less startling, but much of it actually swings more and lets loose with more raw power, and what they call "traditional" sounds like poly-rhythmic James Brown to me (for my money, Moussa Doubia's "Yeye Mouso" is the best James Brown single since "I Got You"). Then again, traditional American music may be Doc Watson, but traditional African music is closer to Bo Diddley. M

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STUDIO FUTURE SHOCK

Two technologies which have come of age together, digital and video, will be the ultimate architects of the studio of the future. Tape, mixing boards and even records themselves will become a thing of the past. With digital, engineers will be able to work out of living room environments using a computer keyboard to produce, adjust and memorize all sound levels and mixing functions utilizing an unlimited number of tracks.

By Jim McCullaugh

Change is an inevitable element in the modern industrial experience, as we have all numbly come to accept. Change itself, however, has begun to change: technological acceleration has brought an exciting and even frightening pace to every area of applied science, especially to the professional recording community. For the last twenty years, the industry has been perfecting the art of recording information on magnetic tape, known as analog recording. Now suddenly, a radically different and demonstrably superior method of recording, the conversion of sound to *computer language* for perfect storing and reproduction, has burst upon the scene. This system is called digital. Between the conversion to digital and the confluence of video, the next ten years will make even the most hardened veterans of future shock blink.

The sleeping giant of digital was first taken into present studios as a menial, a mere mixing tool. Solid-state memory systems could store any mix including equalization, panning, filters, compression, limiting and noise gates. Hours of busywork were cut by the perfect recall of a "floppy disc," a soft plastic disc that could store every trivial setting a nit-picking bassist or boozed-out heavy metal singer could demand. This was a role that digital didn't mind helping with, but it had other intentions: to eliminate all the other electronics in the control room, *especially* the tape recorder.

For that floppy little disc had a 45-sized big brother who was happy to replace all those clumsy reels and miles of thick tape. He also brought along a cousin, the word-processor screen, who would work cheap. For many producers in the major N.Y. and L.A. studios, the change seemed minimal; the mixing console was the same, only the sound was more exact, with a certain hard steeliness.

Digital recording machines did not, of course, drop from the sky all at once, but it did in fact drop from the sky; much of its early research was done by NASA in the 60s. Trying to transmit data and communications from the earth to vehicles in space with the least possible interference, NASA engineers devised a



"Captain, I'm getting a curious reading on my scanners. The limiters on the drums are falling and secondary compression on the vocalist is dangerously high." "Set phasers on band bass, Mr. Sulu, and increase screen range."

system that had virtually *no loss* in signal. Having myself heard "A-B" comparisons of analog and digital recordings of the same material, I can say that the *presence* of the digital, the lack of minute inefficiency, is immediately apparent. The sound is *right there*. The attack time of the digital recordings is perceptibly lower and the clarity more distinct. There is also a broader dynamic range, which is leading speaker companies to develop monitors that will do justice to it.

The immediate effect of the digital invasion may have seemed minimal, but its implications were anything but: the console, effects, equalization, limiting, and other familiar furniture of the control room were in fact dinosaurs, much like the DC-3, the Model T and, yes, the traditional analog plastic record album. Once the digital process had started, it would head toward only one logical conclusion: all that is ultimately needed to control a complete digital system is a keyboard and a screen.

Chris Stone, founder/owner of the L.A. Record Plant describes the stripped-down essentials of the future

control room as "a living room with a typewriter." He waxes enthusiastic about his future ability to control the precise nuance of each musician's sound as more and more solid-state memory circuits, "bubble memories," are programmed into the computer: "In essence, a producer will be sitting there giving a computer commands; he'll be operating with an unlimited number of recording tracks and an unlimited variety of sounds. He will be able to call up the exact echo of Carnegie Hall, for example, or the L.A. Forum."

Since there is so little loss in a digital system, there emerges the possibility of an audience making direct contact with the performer, an unbroken chain from a singer to a digital mic through a digital board onto a digital disc copied onto a digital videodisc or broadcast over a digital satellite network to digital audiovisual receivers in millions of living rooms. Chris Stone says, "The equipment has got to go in the digital direction, right down to a digital microphone. *Everything* will be in a computer. Records will be distributed by satellite. The physical characteristics of record-



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ing are what will change the most because of satellites, computers and bubble memory."

Giorgio Moroder, Donna Summers' producer and owner of Musicland, views the digital revolution with optimism: "The engineer will probably have less to do. All the mixdowns will be digital and automated. Studios for audio only won't be that large since so much will be done with overdubs. Right now, it can take quite a bit of time to do digital editing, but later on it will take less. Since so many instruments like bass and synthesizer go directly into the console, studio control rooms won't require acoustics." Indeed, plastics have already shattered the conventional rules about using only wood and rock for acoustic clarity.

Into all the visionary prophecy steps a familiar demon: techno-confusion. No

matter how miraculous a technology is in isolation, it must enter the world, and such factors as simple economics and complex human superstitions come into play. Consider first the price of a digital machine: \$180,000, more than triple the price of a good analog multi-track unit. Most of the digital studios now rent their equipment from one or two companies. The only manufacturers are in Japan: Sony, Mitsubishi and 3M. There are standardization problems between the three different models; why should a business buy a machine now when they can wait a little while for the smoke to clear and one version to become standard? Echoes of the quadrasonic debacle permeate the industry; no one wants to be left out on a limb. Moreover, the new equipment is cranky; breakdowns, expensive and potentially lethal to a

session's energy, continue to plague digital recording.

Of equal complication is the humanist backlash. One of the darkest suspicions many technophobes have is groundless: no amount of computer technology can replace the actual musician (therefore insuring a certain amount of inherent chaos in the studio of the future). Digital companies are now very nervous about musicians' fears of becoming obsolete, especially drum machine manufacturers. More effective arguments have been leveled against digital. If the options and effects become too flexible, if there are too many choices, the whole point of the music can become lost. Some feel that slides and pan controls offer a human element that punching instructions on a keyboard could never replace. Others say the sound is "cold, heartless." Since the cost is so high, anti-digitalists argue, control can only be in the hands of large corporations, further stifling creativity. Pioneer direct-disc producer Doug Sax, owner of Sheffield Labs, has led the opposition, founding Musicians Against Digital, or M.A.D. Clearly these factors will slow the onrush of innovation, making the complete transition to digital a non-immediate proposition.

Alvin Toffler, author of *Future Shock* and *The Third Wave*, sees these problems as merely transitional: "I think it's only a matter of time, no matter what the economic problems look like at the moment, before digitally recorded discs have a deep impact as a business and education tool; it's interactive and you'll be able to build your own system. Now everybody in the industry will say that is not likely because it's expensive. But someone will find a backdoor way of doing it. My hunch, longterm, is that the disc, hooked to a computer, will be used for a million things we never thought of.

"What happens is that you get a new technology and everybody gets excited and then nothing happens for ten or twenty years. People think it's gone away or never going to work. But then some newer technological breakthrough occurs and the two converge. Then, bang, it's there."

If there is a second technology that will join with digital to transform the recording studio, it is clearly video. Egged on partly by the wide open cable and videodisc possibilities, many studios are joining the process at the outset. Future recording studios will be large soundstages, capable of videotaping live performances and offering every sound variation imaginable.

Chris Stone says, "Audio will adapt to visual, visual will not adapt to audio. A studio will become more like a post-production house in that the sound will be done on location and fixed afterwards. You'll see a recording studio size that is larger than normal because it

continued on next page



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World Radio History

Studio from previous page makes good sense to do the audio and the video in the same place.

"That bodes well for the mobile recording industry, because if you're going to do a production on a big sound-stage, there will be a need for mobile recording. The question will become, 'Do we want to do it on a set or do we want to go on location?' The artist and producer now will not only have to learn about computers, but they will have to learn how to make movies. Of course, it will be a rather expensive transition. All the visual arts are totally union, and all audio employees will become union. It's a question of when, not if."

Kent Duncan, helmsman of Kendun Recording and Sierra Audio, a studio designing/building firm, sees different requirements for future studios: "Today in video you might have as many as five operators, including client and producer, whereas two are sufficient for audio. Proper design for both dictates a larger room with a longer monitor throw and a brighter decay time. The video client wants a living room atmosphere at the back of the room where he can simulate the typical home viewing environment. We are starting to see a trade-off from a design point of view."

"One of the things I'm looking forward to," says Murray Allen, president of Universal Recording in Chicago, "is the dig-

ital film in the theatre that is equipped for digital sound. That's going to blow everyone out of the box." He sees the ownership and purpose of new studios changing further away from simply musical concerns: "The people who own recording studios will not be independents; they will be blue chip companies, such as entertainment conglomerates. There's going to be a great deal of use for studios besides recording and entertainment work. A lot of educational and industrial work will go on. There will still be music, but not quite in the same direction."

Alvin Toffler thinks that the larger questions are of far more interest than the impressive special effects. "The trick is that the storing of images has now been learned, it's just not going to be a big deal anymore. My hunch is a shift to smaller live concerts and maybe combinations of live and non-live events. You might use a videodisc, for example, to project the rest of the group. A five-member group can perform in five different places with four canned members and one live one. Let's take it one step further into the home. Let's say I am watching a Rolling Stones concert. They are singing a particular song. But there's another group that sings the same song. Now maybe I'd like to hear *their* lead singer with the Stones, not Mick Jagger. I am going to be able to

select Jagger out and create my own group, my own concoction.

"Our homes will all have earth dish antennae the size of grapefruits. But when everyone and everything seemingly is plugged into everyone and everything else, then some questions are raised. What is it doing to the air, for example, how many frequencies are we using up and how many belong to the rest of the human race? What'll happen when we get all those satellites parked up there? You have these fascinating problems of computer data flow. Money is electronic, it's not paper any more. What does that do to national economies?"

"The biggest question I have is whether the existing sources of programming, minds who have been formed by the second wave, are the people who can successfully produce for the third wave. If I look at cable now, frenetically trying to duplicate the networks of years ago in their choice of programming and operation, then I am not sure those are the people who are going to be able to read the culture successfully."

No matter how all these questions are resolved, the sleeping giant of digital technology is among us and is sleeping no longer. With digital's marriage to video, the recording studio as we know it will surely change forever, if not necessarily for better. M

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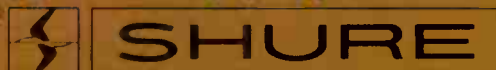
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Ibanez is pleased to introduce the UE405 Multi-Effects unit, a rack mount unit complete with remote switching and the exclusive Insta-Patch system. The UE405 contains 4 studio quality effects: Compressor/Limiter, Stereo Chorus, Parametric EQ and Analog Delay; plus an external effects loop which is treated as a 5th effect. The patching sequence of the effects can instantly be changed with the 5-position Insta-Patch selector switches. Remote FET switching controls individual effects and the master in/out. LEDs indicate the status of the UE405. The unit is AC powered and all effects operate from a regulated DC supply. Ibanez, Box 469, Bensalem, PA 19020.



The **Roland CR-8000** updates Roland's CR78 CompuRhythm, a live performance oriented rhythm unit with 24 preset rhythms which can be altered or customized as desired. The CR-8000 allows for independent Level Mixing, Accenting and features an Intro/Fill-In section that allows any of 8 different fills to be inserted manually, by remote pedal or automatically by multiple measure. Also, there is a user-programmable section with 8 rhythms and 4 fills which can be cross-mixed with preset rhythms for even more creative combinations. Quiet applause for Roland, as they upgraded the product and left the same price tag. Roland, 2401 Saybrook Ave, Los Angeles, CA 90040.



C.F. Martin has introduced a new grand auditorium size guitar, the MC-28 cutaway. Previewed at the 1981 NAMM Expo in Chicago, the MC-28 is the newest member of the famous "28" style of Martin instruments. The MC-28 features rosewood back and sides, ebony fingerboard and bridge, and a solid spruce top. An oval soundhole accommodates the top bracing pattern presently found on Martin grand auditorium size instruments. With a Venetian cutaway 20 of the 22 frets are readily accessible. The C.F. Martin Organisation, 510 Sycamore Street, Nazareth, PA 18064.

Sequential Circuits introduces the Model 500 PRO-FX, designed to consolidate all signal processing and mixing effects into one package, and give instant control over sound changes while playing. All operating modes of the PRO-FX are directed by the system controller. The desired program is entered on eight Program Select switches and appears on the LED display. The mode switches initiate record or preset, and the memory switches load the non-volatile program memory to or from a tape deck (cassette or reel-to-reel). The allocation controls are used to configure the program memory to the system's current module arrangement. The first 500 series modules available will include several of the most popular effects devices, such as the 510 Phase Shifter, the 512 Distortion Sustainer, the 514 Mixer, the 516 Parametric Equalizer and the 518 Reverb. Sequential Circuits Inc. 3051 North First Street, San Jose, CA 95134.



Aria has introduced a new CS series 6-string electric guitar and a CSB series bass guitar priced from under \$300. The CS250, which is a 6-string basic standard model, features Ash body, Maple neck, Rosewood fingerboard, Chrome-plated machine heads, Aria TS bridge, 2 Aria Protomatic-IV pick-ups, 2 Volume and 2 Tone controls, 1 Coil-tap switch, 1 Phase-reversal switch and 3 position pick-up selector. Aria Music, 1201 John Reed Ct. City of Industry, CA 91745.



GHS Strings has added Super Steels electric guitar and bass strings to its product line. Super Steels are made of a special kind of stainless steel which provides "The Ultimate in volume and sustain." Super Steels guitar strings are available in three colorfully packaged sets of rock gauges: Ultra Light (008-038), Extra Light (009-042), and Light (010-046). Super Steels bass strings are available in three sets: Light (040-102) balanced tension; Medium Light (044-102) traditional gauging; and Regular (044-106) balanced tension. The bass strings have a unique "naked" look because the silk has been intentionally left off the bridge end to improve sustain. GHS Strings, 2813 Wilbur Ave., Battle Creek, MI 49015.



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