

MUSICIAN

SPECIAL 100TH ISSUE

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A DECADE OF
INCREDIBLE INTERVIEWS

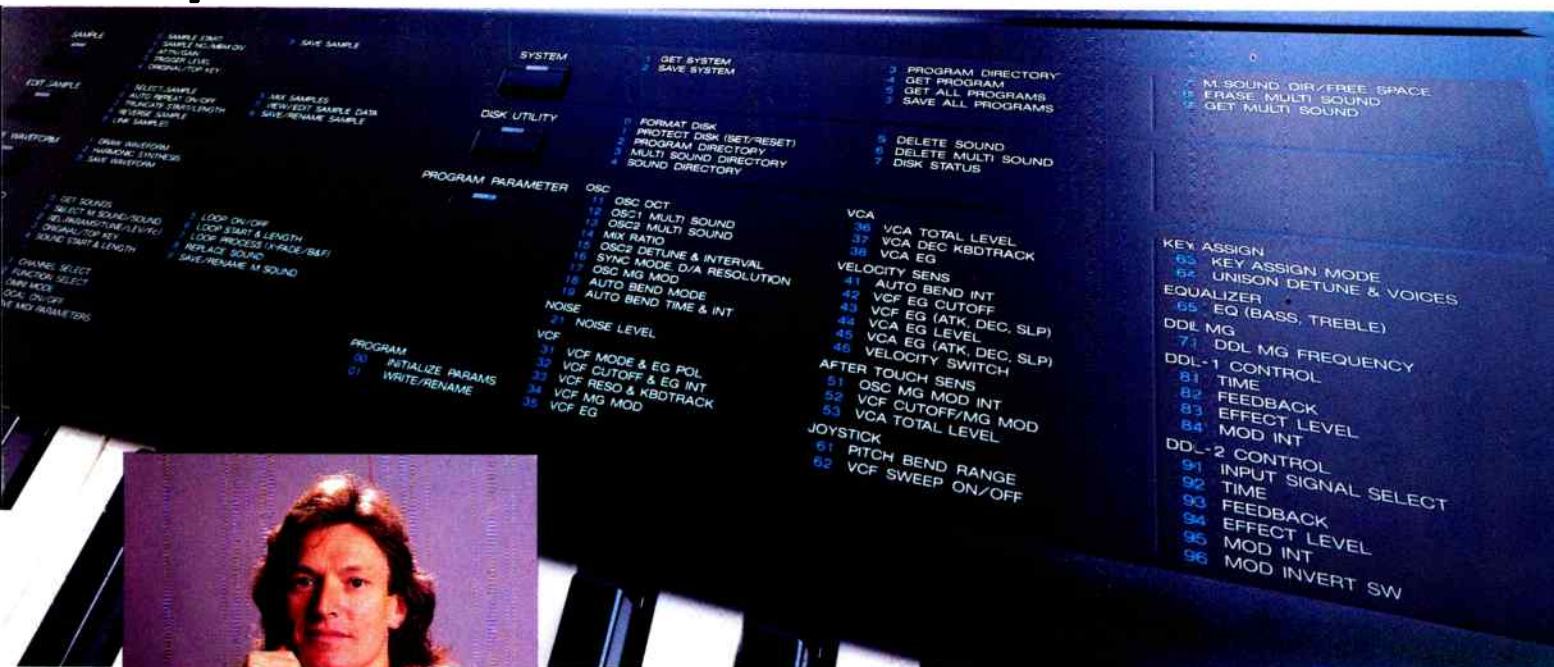


BEATLES, DAVID BOWIE, BRUCE SPRINGSTEEN, ORNETTE COLEMAN,
 PRINCE, THE CLASH, JONI MITCHELL, MOTOWN,
 WYNTON MARSALIS, KEITH JARRETT, DIRE STRAITS,
 JONES, U2, TALKING HEADS, STEELY DAN,
 RON PAGE & BECK, ROLLING STONES, ROBERT FRIPP,
 LEN, BEACH BOYS, PETE TOWNSHEND

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*Steve Winwood
Multi-Instrumentalist, Vocalist, Composer*

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HIGH TIDE AND GREEN GRASS

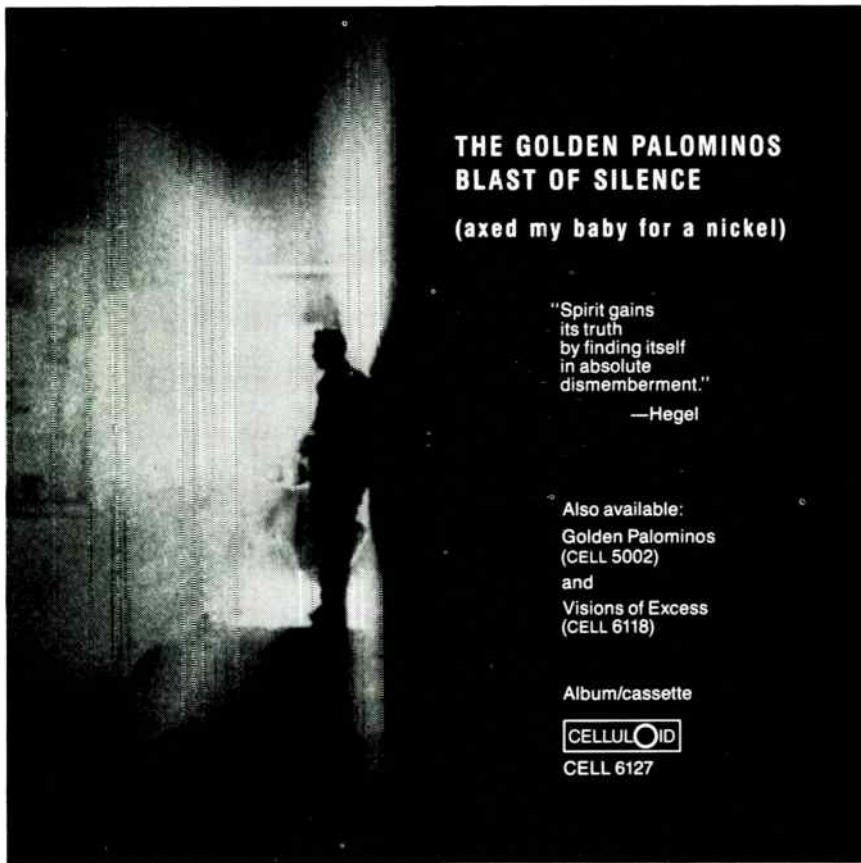
To mark ten years and one hundred issues, *Max* now presents a special celebration of our readers' favorites. Here are words from the greats, by the greats, as if about the greats from the magazine that's built its reputation on letting the players do the talking. We don't usually brag, but what the hell—part of being a Musician is blowing your own horn.

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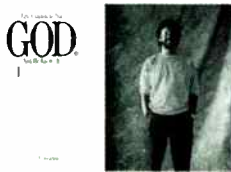
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The Real Dope

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

N.D. Plume
Aiken, SC



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

Jason Cary Sasso
New York, NY

There are very few musicians who grow old with maturity and style. John Lennon was one, and Eric Clapton is *definitely* another. He's not God,

record, we will know; our ears will tell us. I am really beginning to wonder just when you figure that someone is too moribund to resuscitate.

Vivien Arnold
San Francisco, CA

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

Tom Doyle
New York, NY

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

Michele D. Mack
Wilmington, DE

Eddie Van Halen does not need to hear from Eric Clapton that he "can't play" on an album graciously dedicated to Clapton. Since it's obvious to anyone with ears that Eddie can run circles of sound around Clapton's clichés, we

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

Dan Forte
Guitar Player
Cupertino, CA

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

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

Cyndy Keeton
New Orleans, LA

I couldn't help laughing a little while reading J.D. Considine's interview with Eric Clapton. I got the impression that this wasn't about Clapton so much as it was about J.D.'s desire to be

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

Chris Stevenson
Cheltenham, PA

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

Robyn L. Sherman
Paramus, NJ

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

D.P. Coalman
Centralia, WA

What Joke?

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

Anne Hafrey
Cambridge, MA

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

LETTERS

but his name will forever be associated with classic rock bands and great songs.

Linc O'Brien
Berklee College of Music
Boston, MA

Spin at least has the excuse that it's going under. Is that yours? I guess Clapton may sell more than R.E.M., but it's their fans who push to keep the boundaries open for the new Claptons, whoever they may be. He said it best himself: He'll be in *Guitar Player* for eternity. And when he puts out an unusually good

can only conclude that the old fart doesn't like being blown away. Where Clapton makes the guitar sound like other instruments, Van Halen makes it sound like ducks, cats, horses, elephants and a claw of power reaching up from hell.

Michael Neuman
Port Townsend, WA

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

R. James Schillat
King of Prussia, PA

a really hip guy who really understood what music was all about. Whether you like Eric Clapton or not, he embodies the essence of great guitar playing. When he feels something, it comes out as music, not words. J.D., on the other hand, is limited to talking about what other people accomplish—and that, unfortunately, is the essence of a hack critic/interviewer.

Bill Kauffman
San Bruno, CA

If Clapton loves the blues as much as he says he does, why

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FACES



V LEE HUNTER

TIMBUK 3

Not Just Another Success Story

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

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

For their next project, the couple opted to forego the band format (sort of) and work as a duo (sort of). "We figured it'd be best to do a new thing in a new place," MacDonald recalls, "because we were real established in

Madison... In a way, people would've misinterpreted it if we'd stayed as not quite a band."

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

An odd sequence of events to be sure, but after *Greetings From Timbuk 3* came out, things got curiously and curiously. The record itself is an array of musical styles, textures and rhythms bubbling under MacDonald's eloquent, folk-influenced

lyrics. It looked like a winner with critics and college radio, but didn't seem capable of generating much commercial horsepower or airplay.

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

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

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

— *Duncan Strauss*

Music for the Unborn

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

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



Michael Jackson Underground!

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

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

LIL' ED & THE BLUES IMPERIALS

From Rags to Carwash

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

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

"Carwash work and work-

invited Williams to cut a track or two for an anthology of unknown Chicago blues bands. Never having seen the inside of a studio before, the Blues Imperials tackled the evening as if it were just another night onstage, complete with Williams' duckwalks and backbends. After only a few songs, the production crew knew they were on to something. Band and label cut a deal on the spot, and over the next three hours the Blues Imperials recorded thirty songs.

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



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

The Blues Imperials' *Roughousin'* album is anything but a polished effort. But their good-time, gutbucket blues may represent the year's best rags-to-potential-riches story. Last January, Alligator Records

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

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



CHERYL KLAUSS

TIM BERNE

Indescribably Eclectic

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

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

Berne has been kicking around New York for the last twelve years. He's always maintained an independent profile, setting up his own record company, working with the musicians he wants, and in general becoming a prominent member of New York's musical avant-garde. Columbia's signing Berne caused a downtown fuss: music this smart doesn't usu-

ally get big-time attention. It happened in a typically New York way: Berne was nine-to-five in the jazz department at Tower Records, when Gary Lucas—an acquaintance from Syracuse, ex-Capt. Beefheart guitarist, and now Columbia producer—walked in. "Gary had heard I had some records out," Berne laughs, "and he said, 'Why don't you give me a package with press stuff and all your records?' I thought, 'Oh, you're crazy, Columbia's never going to go for this, so why bother?' I've done this about 50,000 times to no avail, so I was pretty cool about the whole thing. But I thought about it and said, 'What the hell, I'll just do it and forget about it.' So they went for it, just like that. It was simple. Then I freaked out." — Peter Watrous

Enophilia

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

CHEAP TRICK

They Still Like Themselves

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

"We like to work," guitarist **Rick Nielsen** says with a mixture of pride and resignation. "We still do okay. We make money live. It's not like we're

responded to the band's colorful trappings as much as its powerful, melodic rock.

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

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



starving." Singer **Robin Zander** concurs. "This is a viable band that makes money making records. It's a comfortable place."

Fiercely motivated, organized and talented, Cheap Trick blasted out of the Midwest in 1977. Unlike naive kids who stumble haphazardly into stardom, they proved adult intelligence and strategy a far surer weapon than guileless enthusiasm. The press embraced their contrived image. Audiences

high-paying job in the world.

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

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

— *Ira Robbins*



LISA HAUN

GENE LOVES JEZEBEL

Angels with Smeary Faces

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

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

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

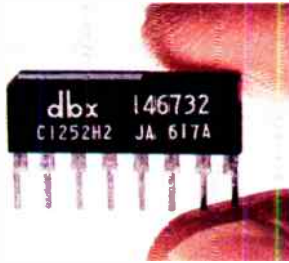
"From where we were three years ago, I think we've learned how to channel it a little better," Aston says. "Refine it. But I stand onstage and watch Mike sometimes, and I don't know whether to laugh or what. He gets so into it. I don't mean to be too grandiose, but for us it's expression. It varies from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

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

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

— *Dan Hedges*

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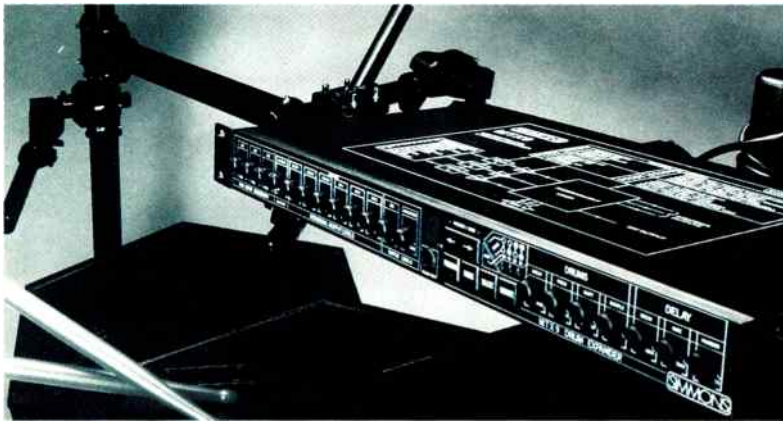
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DEVELOPMENTS

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

By Jock Baird

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



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



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

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

The three original partners no longer saw eye-to-eye, however. Taylor, who had raised the lion's share of the seed capital, tried to buy up extra stock and, believing he owned 51%, fired Kiki Ebsen, whom he felt was not carry-

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

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

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

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POOR RECORDER'S ALMANAC



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

By Bob Buontempo

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

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

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

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

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

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

Some gates can deal with this problem better than others. For example, a wonderful fea-

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

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

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

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

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

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will then be put in the key mode.

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

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

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

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

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

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The ESQ-1 is simple to program because it lets you see what's really going on inside. Its 80-character lighted display shows ten programs or parameters simultaneously. So you'll spend less time writing down numbers and more time laying down music.

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

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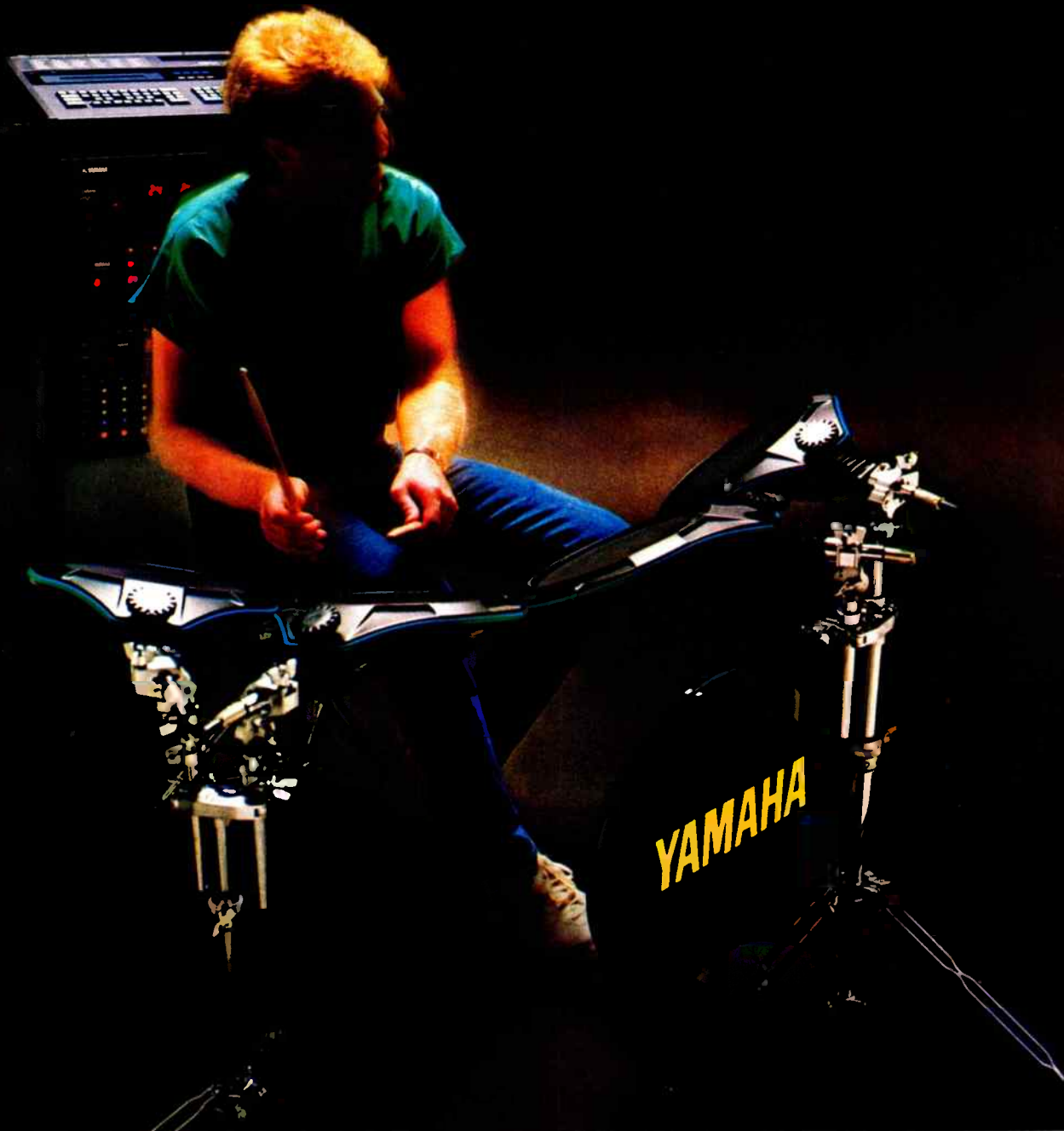
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TRUTH: A lot of monitors "color" their sound. They don't deliver truly flat response. Their technology is full of compromises. Their components are from a variety of sources, and not designed to precisely integrate with each other.

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TRUTH: JBL eliminates these consequences by achieving a new "truth" in sound: JBL's remarkable new 4400 Series. The design, size, and materials have been specifically tailored to each monitor's function. For example, the 2-way 4406 6" Monitor is ideally designed for console or close-in listening. While the 2-way 8" 4408 is ideal for broadcast applications. The 3-way 10" 4410 Monitor captures maximum spatial detail at greater listening distances. And the 3-way 12" 4412 Monitor is mounted with a tight-cluster arrangement for close-in monitoring.

CONSEQUENCES: "Universal" monitors, those not specifically designed for a precise application or environment, invariably compromise technology, with inferior sound the result.

TRUTH: JBL's 4400 Series Studio Monitors achieve a new "truth" in sound with

an extended high frequency response that remains effortlessly smooth through the critical 3,000 to 20,000 Hz range. And even extends beyond audibility to 27 kHz, reducing phase shift within the audible band for a more open and natural sound. The 4400 Series' incomparable high end clarity is the result of JBL's use of pure titanium for its unique ribbed-dome tweeter and diamond surround, capable of withstanding forces surpassing a phenomenal 1000 G's.

CONSEQUENCES: When pushed hard, most tweeters simply fail. Transient detail blurs, and the material itself deforms and breaks down. Other materials can't take the stress, and crack under pressure.

TRUTH: The Frequency Dividing Network in each 4400 Series monitor allows optimum transitions between drivers in both amplitude and phase. The precisely calibrated reference controls let you adjust for personal preferences, room variations, and specific equalization.

CONSEQUENCES: When the interaction between drivers is not carefully orchestrated, the results can be edgy, indistinctive, or simply "false" sound.

TRUTH: All 4400 Studio Monitors feature JBL's exclusive Symmetrical Field Geometry magnetic structure, which dramatically reduces second harmonic

distortion, and is key in producing the 4400's deep, powerful, clean bass.

CONSEQUENCES: Conventional magnetic structures utilize non-symmetrical magnetic fields, which add significantly to distortion due to a nonlinear pull on the voice coil.

TRUTH: 4400 Series monitors also feature special low diffraction grill frame designs, which reduce time delay distortion. Extra-large voice coils and ultrarigid cast frames result in both mechanical and thermal stability under heavy professional use.

CONSEQUENCES: For reasons of economics, monitors will often use stamped rather than cast frames, resulting in both mechanical distortion and power compression.

TRUTH: The JBL 4400 Studio Monitor Series captures the full dynamic range, extended high frequency, and precise character of your sound as no other monitors in the business. Experience the 4400 Series Studio Monitors at your JBL dealer's today.

CONSEQUENCES: You'll never know the "truth" until you do.



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BY JOCK BAIRD

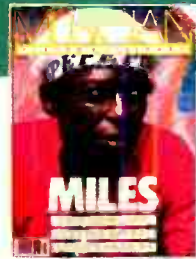
It's been said that those who don't study the past are condemned to repeat it. But repeating at least some of our first hundred issues seemed like a pretty good idea. We found value in the recent past, of course, but—like middle-aged people viewing photographs—were most affected by images of *Musician's* youth. In hindsight, our present form seems inevitable; the first few years of this magazine, though, were non-linear, to say the least.

Its founding fathers were two itinerant professional musicians, drummer Gordon Baird and pianist Sam Holdsworth. Both cut their publishing teeth working for *Musician's Guide*, a digest-sized tech book. Baird's trade-show experiences selling ads for the *Guide* had convinced him



that advertisers would welcome a vehicle to reach high school and college music education audiences. Thus publisher Baird and editor Holdsworth raised \$20,000 to start *Music America*. The premier issue vowed to "help update and inform music programs of new ideas, teaching techniques, programs and products for both teachers and motivated students." The first six issues favored the medium of big-band, but threw in plenty of stories about marching bands, classroom synthesizers, classical guitar basics and general educational news.

After a year, though, the big educational audience failed to materialize; "Students don't like to be known as students," Holdsworth notes today. With much help from Santa Barbara scribe Zan Stewart, *Music America* turned towards jazz profiles and cover artists like Louis Bellson, Maynard Ferguson and Herbie Hancock's V.S.O.P. In issue # 8, the magazine's name was changed to *Musician*. *Player & Listener* after *High Fidelity's* attorneys threatened legal action (that magazine incorporated the publication *Musical*



America). Issue # 9 marked the first appearance of a gifted writer who had literally walked off the street into the magazine's Boulder, Colorado offices: Rafi Zabor. Editor Holdsworth began using him heavily, mixing him in with the likes of Len Lyons, Gary Giddins and the indefatigable Stewart.

Baird's mother, Ann Luce, was the first production manager and art director. After she left (effective issue # 10) to start her own educational film-strip publishing house, her homespun, pen-and-ink look was succeeded by David Olin's design school formalism. By issue # 12, even as Ornette Coleman was putting *Musician* on the jazz map, photographer Deborah Feingold made her debut. Feingold's best early work turned the magazine's black & white production limitations into a major asset.

The new faces propelled *Musician* into its first golden era (# 10-18) as an unabashed jazz magazine. Chip Stern began in # 15 and soon replaced Zan Stewart as the second starter in Holdsworth's feature rotation. Tastes ran toward free jazz, but fusion remained an important part of the mix, dominating cover strategy. *Musician* was also becoming a writers' magazine, partly because its new columns required no interview material. (Many of these began with dazzlingly sweeping generalizations or arcane first-person anecdotes.) Far more valid today are the voluminous record review and Jazz Briefs, with Zabor and Stern covering virtually anything remotely connected with jazz.

By early '79, however, Holdsworth was growing frustrated with the "convoluted, fractious" jazz world. "The bebop people hated the Art Ensemble freedom swing people. They both hated the fusion people. We began to think, 'Who needs this?'" Holdsworth had no intention of abandoning his jazz foundation, however; he just wanted to add a few more floors.

Issue # 19 was the turning point, with Frank Zappa on the cover and a feature interview with Robert Fripp by a friend of

Zabor's, Vic Garbarini. With the exception of Miles Davis (# 41) no jazz artist would ever again have sole possession of the cover. In an open letter (# 21) that now reads like a manifesto, Garbarini outlined a link between jazz and experimental rock that was based in Jungian unconscious imagery and opening channels to pure creative energy. Garbarini, Fripp (who immediately became a regular columnist) and



Zabor were exponents of Gurdjieff, Sufiism and J.G. Bennett, and elements of this musical-philosophical fusion dotted their work.

With native New Yorkers Baird and Holdsworth surrounded by all those other New Yorkers, it was only a matter of time before *Musician* moved east. By mid-'79, Garbarini was managing editor and manned a 23rd Street Manhattan office with a new ad salesman, Gary Krasner. As the magazine fattened with ad pages, Baird and



Holdsworth nestled the production facilities and main offices in Gloucester, Massachusetts, where they'd spent childhood summers. David Olin stayed in the west, and Holdsworth took over art direction, farming out many of his editorial chores to Garbarini. The latter brought in a core of new writers, convinced rock-crit greats Lester Bangs and Dave Marsh to contribute, and started to build a network

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

Staffers recall 1980 and '81 as a second golden era. A young phenom named David Breskin amassed some of the best clips in our catalog, and Garbarini and Zabor went on record-breaking winning streaks. The columns improved mightily with actual interviews, and a radical activism continued

to dominate the record reviews. But change was coming: In the fall of 1981, having been bought by Billboard Publications, *Musician* finally went monthly—and production combat fatigue became a permanent part of our lives. David Olin returned as art director; this time he got to work in color. By 1982, *Musician*—having quietly dropped *Player & Listener* from its name—had enlisted David Fricke to create the “Working Musician” section to augment the player-service part of its editorial mission. The last element of *Musician’s* present format was in place.

There is much more to the story. Zabor and Breskin receded while Timothy White

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

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



JANE WINSOR

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

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

(Rafi Zabor) # 22 Jan. 1980

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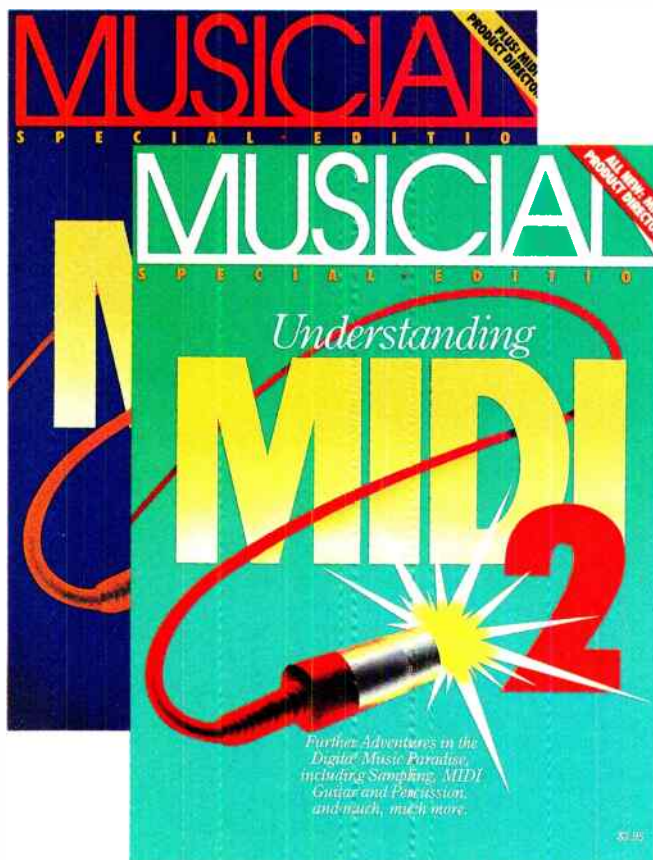
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IN MEMORIAM

JOHN LENNON: The friction is in living. In waking up every day. And getting through another day. That's where the friction is. And to express it in art is the job of the artist. And that's what I can do. To express it on behalf of people who can't express it or

Wrote a lot of good songs. *Transformed my generation.* Hasn't done much interesting lately. Sure, he's talented and his music changed my life. But he's only human. *So why do I feel like I'm having a conversation with my own childhood?*

MCCARTNEY: When we started the Beatles, John and I sat down and wrote about fifty songs, out of which I think "Love Me Do" is the only one that got published.

from that standard. (V.G.) #26 Aug. 1980

So then we were doing *Abbey Road* and I got some grief on that because it took three days to do "Maxwell's Silver Hammer." You know how long Trevor Horn takes to do a mix for Frankie? It takes two days to switch on the Fairlight! I had a group in the other day, spent two days trying to find the ON switch!....

We're all kind of coming to. We brushed

T H E B E A T L E S

haven't the time or ability or whatever it is. That's my job. (to Barbara Graustark) #31 March 1981

▲ **PAUL MCCARTNEY:** Look, [Lennon] was a great guy, great sense of humor and I'd do it all again. I'd go through it all again, and have him slugging me off again just because he was so great; those are all the down moments, there was much more pleasure than has really come out. I had a wonderful time, with one of the world's most talented people. We had all that craziness. But if someone took one of your wedding photos and put "funeral" on it, as he did on that manuscript, you'd feel a bit sorry for the guy. I'll tell you what, if I'd ever done that to him, he would've just hit the roof. But I just sat through it all like mild-mannered Clark Kent. (to Chris Salewicz) #96 Oct. 1986

● **MUSICIAN:** How would you like John to be remembered?

STARR: The way he will be remembered—for his music. He was an honest human being who always laid his soul on the line for the public...he was a very open man. He stood up more times than anyone I can think of and said, "This is what I think." And what he thought was mainly the truth...he was my friend, and I miss him.

(Vic Garbarini) #40 Feb. 1982

PAUL MCCARTNEY

■ "Sugar?"

"Huh?"

"Sugar," repeats Paul McCartney. "Do you want sugar in your tea?"

"Uh, right. Sorry. Drifted off there for a minute." Be cool, thinks I. Engage the critical faculties. He's just another bloke.

Those songs weren't very good because we were trying to find the next beat—the next new sound. *New Musical Express*—which was a much gentler paper at the time—was talking about calypso, and how Latin rock was going to be the next big thing. The minute we stopped trying to find that new beat the newspapers started saying it was *us*; and we found we'd discovered the new sound without even trying. That's what made me suspicious of categories like heavy metal or pop.

Just to show you how wrong one can be: I was in Germany on tour just before *Revolver* came out. I started listening to the album and I got really down because I thought the whole thing was out of tune. Everyone had to reassure me that it was all okay.

(V.G.) #26 Aug. 1980

▲ We used to ask them, "Am I a millionaire yet?" and they used to say cryptic things like "On paper you are." We'd say, "Well, what does that mean? Am I or aren't I? Are there more than a million of those green

things in my bank yet?" And they'd say, "Well, not actually in a bank...we think you are." It was actually very difficult to get anything out of them. The accountants never made you feel successful.

(C.S.) #96 Oct. 1986

● **MUSICIAN:** How did Sgt. Pepper come about?

MCCARTNEY: I think the big influence was *Pet Sounds* by the Beach Boys. That album just flipped me. Still is one of my favorite albums—the musical invention on that is just amazing. I play it for our kids now and they love it. When I heard it I thought, "Oh dear, this is the album of all time. What the hell are we going to do?" My ideas took off

off this whole Beatles episode and sort of said, "Well, it's no big deal." Obviously it's a big deal! It was a huge deal! If there ever was a big deal, that was it! So I don't think half of us know what happened to us, really. I can never tell you what year anything was; literally the years all go into a haze for me. I keep seeing pictures of myself shaking hands with Mitzi Gaynor and I think, "I didn't know I met her." It's that vague....

Linda and me came over for dinner once and John said, "You fancy getting the trepanning thing done?" I said, "Well, what is it?" He said, "You kind of have a hole bored in your skull and it relieves the pressure." We're sitting at dinner and this is seriously being offered! (C.S.) #96 Oct. 1986

■ Nearly everything I've ever done or been involved in has received some negative critical reaction. You'd think the response to something like "She Loves You" with the Beatles would have been pretty positive. It wasn't. The very first week that came out it was supposed to be the *worst* song the Beatles had ever thought of.

I think it's generally agreed that my best songs were the Beatles songs. So, yeah, I had to admit it would be very hard to top them, there, my bloody conscience making me be realistic again, spoilsport, won't let me live in a dream. But you're either going to give up, or you're going to keep trying. (V.G.) #26 Aug. 1980

▲ I'm meeting a lot of people now who had a completely different perception of the whole thing. I met a nurse recently who was a *Wings* fan! I mean, forget me, forget the *Beatles*; she was an actual die-hard *Wings* fan. I didn't think they existed.

A lot of the younger people coming up didn't really know the Beatles history. There are people who don't know what *Sgt. Pepper* was. We find it a bit difficult to understand. It's like not knowing what *War And Peace* is. (C.S.) #96 Oct. 1986



JOHN LENNON

"I was always waiting for a reason to get out of the Beatles from the day I made *How I Won The War* in 1966. I just didn't have the guts to do it, you see. Because I didn't know where to go...."

Yoko split the Beatles, but because she showed me what it was to be Elvis Beatle and to be surrounded by sycophants and slaves who were only interested in keeping the situation as it was. And that's a kind of death....

I was used to a situation where the newspaper was there for me to read, and after I'd read it, somebody else could have it. It didn't occur to me that somebody else might want to look at it first. I think that's what kills people like Presley and others of that ilk—so-called stars who die in public and lots of people who die privately. The king is always killed by his courtiers, not by his enemies. The king is overted, overdrugged, over-indulged, anything to keep the king tied to his throne. Most people in that position never wake up. They either die mentally or physically or both....

I ain't doing nothing. I'm watching the wheels, everyone's talking about me, I ain't doing nothing. "Lennon sit up." "Lennon sit down," "Lennon do your homework," "Lennon you're a bad boy." "Lennon you're a good boy." what the hell is all this? I heard this before somewhere...I heard it at school!

(*B.G.*) #31 Mar. 1981

RINGO STARR

MUSICIAN: *It must have been frustrating working behind two or three of the greatest songwriters in history.*

STARR: Yeah, I had problems with that as a writer, because when I'd present my songs they'd all fall about on the floor laughing. Not good for the ego, you know....

Basically, I was dealing with three frustrated drummers, so they'd all have their say. I remember John and I having these great discussions about it. He'd put on some record and say, "That's what I want—play it like that!" And I'd say, "But John, there's two guys playing drums on that record!"

As a band member, I've always felt *The White Album* was better than *Sgt. Pepper*, because by the end it was more like a real group again. There weren't so many overdubs like on *Pepper*. With all those orchestras and whatnot we were virtually a session group on our own album....

The main thing about the road was that no matter how good or bad we played, we got the same reaction. When we came off stage we were the only ones who knew how well or poorly we'd actually played. It didn't matter if we'd just done the worst show in the world, they'd scream and applaud anyway. That doesn't help you...After a while we figured we could probably go out there and just fart and we'd still get the same manic response...I used

to lean over and try to read Paul's lips to keep track of where we were at, because I simply couldn't hear anything. I was actually lip-reading the songs to see where we were!

MUSICIAN: *What was it about England in the early 60s that made it such an incredible breeding ground for great bands?*

STARR: I always thought it was because National Service [the draft] ended, and so at eighteen you weren't regimented. Everyone was wondering what to do, and people were picking up instruments instead of guns....

MUSICIAN: *Hadn't one of you come over for a brief visit the year before [the Beatles' U.S. debut]?*

STARR: Right. George had a sister who lived in the Midwest who he came to visit six or eight months before. He'd been going into record shops there and asking, "Have you, uh got anything by the, uh, Beatles?" And they'd say, "Are you kidding?! We never heard of them!" So George came back saying [*knits brow, shakes head*], "Awwww," I don't know what this is going to be like. I just don't know, they've never heard of us!" And we all said, "Whooooahh my god, I hope it works!!!"

We used to get laughed at in England when we got started. The audiences used to think a bunch of clowns were coming on—what with these new songs and weird clothes and drinking and being silly, and they'd laugh at us. Then we'd finally start playing, and three or four songs into it they weren't laughing any more! They'd all crowd down around the center and say, "Hey, something's happening here!" and you'd know you'd got 'em....

MUSICIAN: *I've always had the feeling that George [Harrison] was the most frustrated member of the group. George Martin reportedly gave him a hard time, telling him what to play, and then he had to wedge his songs in there among John's and Paul's....*

STARR: In the end he was in the most difficult position, because John and Paul even wanted to write his solos. Paul was very definite about how he wanted his solos and George was very frustrated....

We never had homework in the Beatles. It went like this: If Paul had written it, he'd sit with his guitar and play the basics for
continued on page 43



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World Radio History

DAVID BOWIE

BOWIE: I had the usual desire to break ties with home and parents, the general anger of youth. I have a half brother and a half sister, neither of whom I've ever been particularly close to because they've never lived at home. I was brought up ostensibly as an only child, and they put in these lightweight appearances....

I dressed the [mod] archetype: mohair suits, two-tone suits; the shoes were high-pointers; Billy Eckstine shirts with big roll collars. You either had a pinned collar or button-down or roll collar.

MUSICIAN: *How would you earn the money to dress up?*

BOWIE: [Snickering with a wink] You earned the money somehow or other, wheeling and dealing....

The things I'd considered doing once I left school were either to continue being a painter, start working in an advertising agency or be a musician if I could possibly get that good....

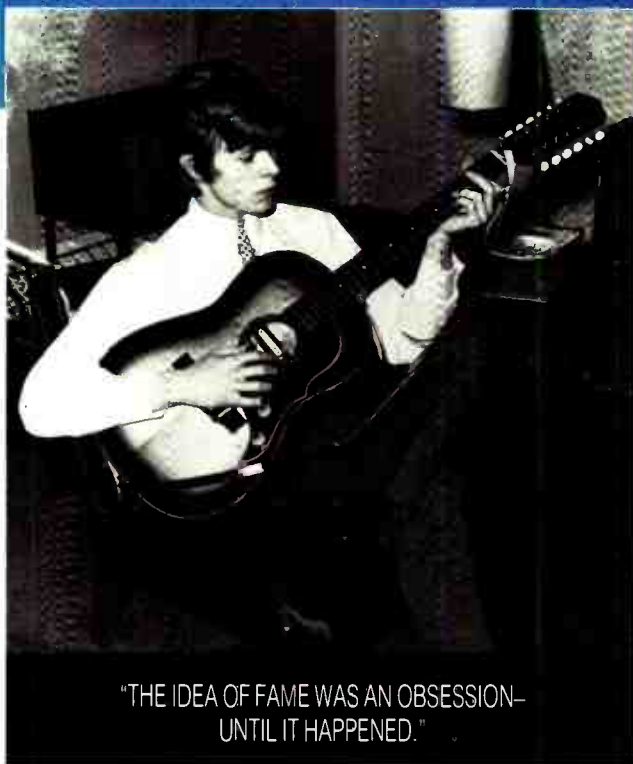
My whole life is made up of experimentation, curiosity and anything that seemed at all appealing....

It's very important to sort out the star trip. The idea of fame was an obsession—until it happened. Since those years, it's been a redefinition of why I wanted to make music in the first place. That's the continual thing I go back to when I'm feeling a little confused about what I'm doing or why I'm doing anything....

I was one of those guys that you see on the streets who suddenly stops and says, "They're coming! They're coming! I was capable of staying up indefinitely. My chemistry must have been superhuman. I'd stay up for seven or eight days on the trot!

MUSICIAN: *Keith Richards would blush.*

BOWIE: [Moans] Ohhh, the Stones would be absolutely floored by it. They'd see me a few days later and find out that I hadn't been to bed! It was unreal, absolutely unreal. Of course, every day that you stayed up longer—and there's things that you have to do to stay up that long—the impending tiredness and fatigue produces



"THE IDEA OF FAME WAS AN OBSESSION—UNTIL IT HAPPENED."

had a slight impression that I might go to a hospital and not get out again....

I guess it's aging, but I now have a very direct link with the future. My son, just because of his presence, keeps telling me there is a tomorrow, there is a future, and that there's no point in screwing up today; because every day that you screw up is going to have an effect, karma-wise, on the future. One just adjusts.

(to Timothy White)
#55 May 1983

CARLOS ALOMAR: David was not about to throw his career away. But he figured, "I'm not going to be with [RCA, Bowie's label at the time] next year. Why should I give them a hit?..."

BOWIE: Jim [Iggy Pop] is my friend. Also he is my American friend. At times in our conversations, he encapsulates the elements of Bukowski, Sal Paradise, Sam Shepard and the kid brought up in a trailer park outside of Detroit. Although opposite sides of the same coin, we've gone through a lot of the same problems in relation to our craft.... We also share the same affection for long stretches of solitude in foreign climes. But what makes our friendship so durable and, in the final analysis, so humorous is the insurmountable differences between us. He's red and I'm blue....

I long ago stopped attempting to "explain" my songs. I much prefer to hear other people do that. I'd rather sort tomatoes....

DEREK BRAMBLE [twenty-three-year-old co-producer of *Tonight!*]: We had so much fun in that studio it's a miracle we got the record done. You had these old running partners, especially David and Iggy, sitting around all the time telling stories and laughing it up about old times. It was like sitting on the porch and listening to your grandfather....

BOWIE: I can't look back very comprehensively on my past because I really don't believe in "positions" or "beliefs"...I'm an actor. It's my job.

(to David Fricke) #74 Dec. 1984

that hallucinogenic state quite naturally. [Chuckle, wink] Well, half naturally. By the end of the week my whole life would be transformed into this bizarre nihilistic fantasy world of oncoming doom, mythological characters and imminent totalitarianism. Quite the worst.

I was living in L.A. with Egyptian decor. It was one of those rent-a-house places but it appealed to me because I had this more-than-passing interest in Egyptology, mysticism, the cabala, all this stuff that is inherently misleading in life, a hodge-podge whose crux I'd forgotten. But at the time it seemed transparently obvious what the answer to life was. So the house occupied a ritualistic position in my life....

Pulling myself back out of that was not quick, it was a good two- to three-year process. There was a flashback effect. I must have put myself through the most bizarre physical ordeal, apart from anything else. For the first two or three years afterward, while I was living in Berlin, I would have days where things were moving in the room—and this was when I was totally straight. It took the first two years in Berlin to really cleanse my system. Especially psychically and emotionally. I really had to find myself again....

I've always had an immature attitude toward mental health detectors....Also, I

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

To do that, I go back, back further all the time. Back into Hank Williams, back into

you do. And whatever comes from that, then that's what happens. Whether it's a big place or a little place, it's great." He looked at his feet and explained. "See what it is, I'm *always* happy when I play with the band." (Bill Flanagan) #73 Nov. 1984

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

SPRINGSTEEN: I don't know. I think that what happened during the 70s was that, first of all, the hustle became legitimized. First through Watergate. That was a real

like I said, it's ten years down the line now.... (Chet Flippo) #73 Nov. 1984

■ "A song like 'Mansion On The Hill'—it's different to everybody. It's in people's lives, in that sense. That's what I always want my songs to do: to kind of just pan out and be very cinematic. The *Nebraska* record had that cinematic quality, where you get in there and you get the feel of life. Just some of the grit and some of the beauty. I was thinking in a way of *To Kill A Mockingbird*, because in that movie there was a

BRUCE SPRINGSTEEN

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

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

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

(Dave Marsh) #30 Nov. 1981

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

"I don't think about it, man," Bruce shrugged. Then he admitted, "Well, I do think about it, I guess. But...you do what

hurting thing, in that the cheater, the hustler, the dope pusher on the street—that was legitimization for him. It was: you can do it, just don't get caught. Someone will ask, what did you do wrong? And you'll say, I got caught. In a funny kind of way, *Born To Run* was a spiritual record in dealing with values. And then *Nebraska* was about the breakdown of all those values, of all those things. It was kind of about a spiritual crisis, in which man is left lost. It's like he has nothing left to tie him into society anymore. He's isolated from the government. Isolated from his job, isolated from his family. And, in something like "Highway Patrolman," isolated from his friends. That's what the record is all about. That happens in this country, don't you see, all the time.

You see it on the news. And it seems to be a part of modern society. I don't know what anybody can do about it. There is a lot of that happening. When you get to the point where nothing makes sense. Where you don't feel connected to your family, where you don't feel any real connection to your friends. You just feel that alone thing, that loneliness. That's the beginning of the end. It's like you start existing outside of all those things. So *Born To Run* and *Nebraska* were kind of at opposite poles. I think *Born*

In The U.S.A. kind of casts a suspicious eye on a lot of things. That's the idea. These are not the same people anymore and it's not the same situation. These are survivors and I guess that's the bottom line. That's what a lot of those characters are saying in "Glory Days" or "Darlington County" or "Working On The Highway." It certainly is not as innocent anymore. But,

child's-eye view. And *Night Of The Hunter* also had that—I'm not sure if surrealistic is the right word. But that was poetic when the little girl was running through the woods." (C.F.) #73 Nov. 1984

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

(Paul Nelson) #49 Nov. 1982

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



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

(Vic Garbarini)
#29 Dec. 1980

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

(Steve Pond) #70 Aug. 1984

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

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

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

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

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



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

ven o’clock, so I said, “Well okay.”

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

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

ride home a few hours later.

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

continued on page 43

ORNETTE COLEMAN

Ornette Coleman is one of the most influential musicians to emerge in the post-bebop period. The possibilities he opened up for improved music in the late 50s and early 60s, when he scrapped the conventions of Western harmony and pitch for a conception that was both a leap into the future and a recovery of the blues past, show no signs of being exhausted, and the implications of his more recent work, involving symphonic composition, free-funk and the "harmolodic" system, are now being worked on by a new generation of musicians, many of whom are alumni of his bands. No players save Louis Armstrong, Charlie Parker and Coltrane have had a more dramatic effect on the practice of jazz.

It's said that the desert camel can feed on the thornbush when water keeps the thorns green and alive, but that when the plant dies the dry and darkened thorns lacerate the camel's tongue, and he dies. Through a subtlety of disposition that combines an almost childlike naivete with a percipience more acute and truthful than that of the conventional intellect. Coleman has succeeded in keeping his music alive, nourishing and unpredictable.

MUSICIAN: *Could you explain the difference between an improviser and a "player?" First, what is a "player?"*

COLEMAN: Okay. For me, Johnny Hodges was a great player, rather than an improviser. Charlie Parker was a great player, you know? But I think Johnny Griffin was and is a great improviser. I think Jackie McLean is like that—a great improviser.

MUSICIAN: *What about Coltrane?*

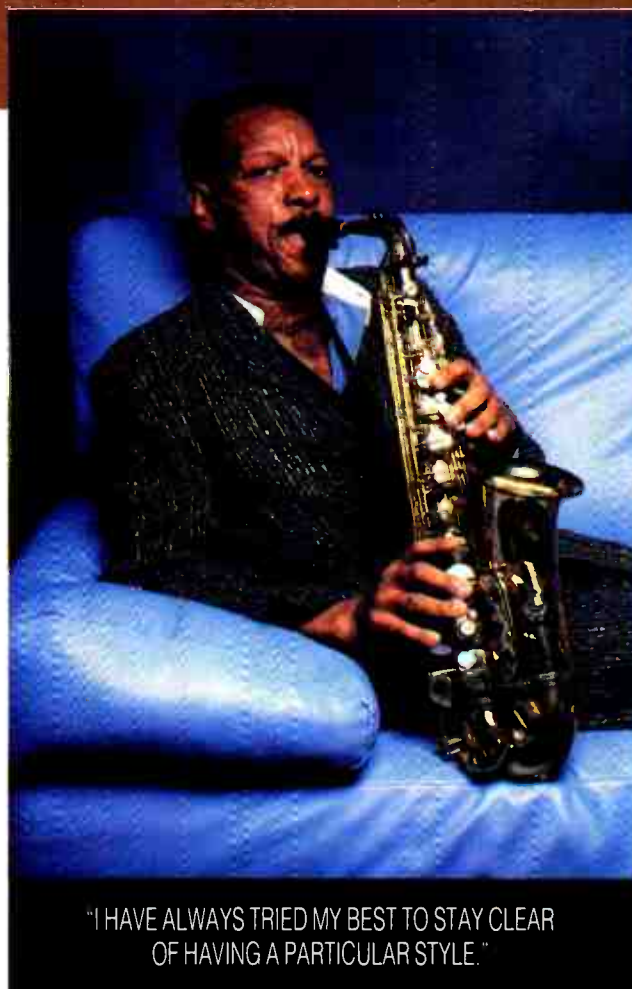
COLEMAN: I think Coltrane was about half and half. Great improviser, great player.

MUSICIAN: *Where would you put yourself?*

COLEMAN: Like I said, I think I'm more of a player.

MUSICIAN: *What would you say about Miles?*

COLEMAN: I think he's more of a player



"I HAVE ALWAYS TRIED MY BEST TO STAY CLEAR OF HAVING A PARTICULAR STYLE."

than an improviser, though he can be a great improviser, too.

MUSICIAN: *That's interesting. What about Julius Hemphill and Arthur Blythe?*

COLEMAN: I think they're really improvisers. I think the trumpet player Olu Dara is a great improviser. But you understand that improvising, to me, is almost self-annihilating. You know your limitations. As a player you don't really know your limitations that way, because the construction of playing is like architecture—you are always building, you know? Where improvising is like the person who's always putting furniture in, who's always putting this and that in, and sometimes you only get a jumble of stuff that doesn't relate to anything.

MUSICIAN: *Do you think "improvisers" can become "players" or are they two separate categories?*

COLEMAN: Yes, I think I was an improviser once.

MUSICIAN: *Dancing In Your Head has real funk in it, heavy funk almost honky-tonk*

and gutbucket in places.

COLEMAN: You see, all the things I grew up with back in Fort Worth, Texas, affect the things that I play. There was honky-tonk blues and funk there, so it comes out naturally in the things I play. That's why I am a "player," because when I picked up my horn, I didn't think about improvising. I thought about *playing*. I've always thought about playing. I have always tried my best to stay clear of having a particular style. For some reason, improvising doesn't have a style, but a style has improvising.

MUSICIAN: *Are you saying you don't want, ever, to have an identifiable style?*

COLEMAN: Yeah. I wouldn't like to have a style.

MUSICIAN: *What about the experiences you had in Morocco and Nigeria?*

COLEMAN: When I went to Morocco, there was a festival they were having, a festival that had been handed down for the last 6000 years, and their music was as old, or older than

that. It was really beautiful. The same thing in Nigeria. I guess for some reason in a society like America, where the people haven't figured out a way to grow closer together, that basically it's the goodness of being a human being that transcends the structure of what someone doesn't want you to be or have. My outlook for being born in America and being an American person, I feel the same way as any person that's born, that where you are born has something very important to do with what you are born to live as, and that you don't have to imitate any race, or to force your race on another person, but to find a way to better the conditions of why you were born. These are some of the things my trip to Africa taught me, that I could be myself, because I didn't have nobody else to be.

(*Quincy Troupe*) #37 Nov. 1981

▲ "Prime Design," the Coleman composition for string quartet and traps drummer—

continued on page 113

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HERBIE HANCOCK

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

(Conrad Silvert) #25 June 1980

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

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

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

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

(Bill Flanagan) #75 January 1985

HANCOCK: Let me tell you how I started getting my feet wet with pop music. When



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

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

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

The black tie crowd at the Grammys leapt to their feet and cheered, so did the mob I joined at the Ritz, everybody on the street digs it, it's both high-tech and low-Bronx and even my jazz-snob friends allow that when they first heard it on the radio. "Rockit" was an obviously great novelty hit, but I dunno, dehumanization just doesn't make me wanna dance. Maybe if I were limber enough to break I'd worry less, since breakdancing seems to me an invention of wit and genius, and a demonstration, in the time-honored tradition of black music (c.f. *Stompin' The Blues*), that a world that flips you upside down, hits you up-

side the head, throws you to the ground and spins you, and does it damndest to drain every atom of life and feeling out of you and turn you into pure machine, a robot, so constricted and compressed by everything the city represents that you can only move in severely circumscribed and inhumanly straight lines, that a world like this can be dealt with by artmagic, can be laughed at and dominated by the superior powers of grace and invention inside you, that you can deal its poison back to it as joy-juice. But the machine beat to which it is most often danced seems to me to represent pure Enemy, and the virtuoso mixes that D St. and others come up with at the boards sound like a portrait of a shoddily mechanized hell.

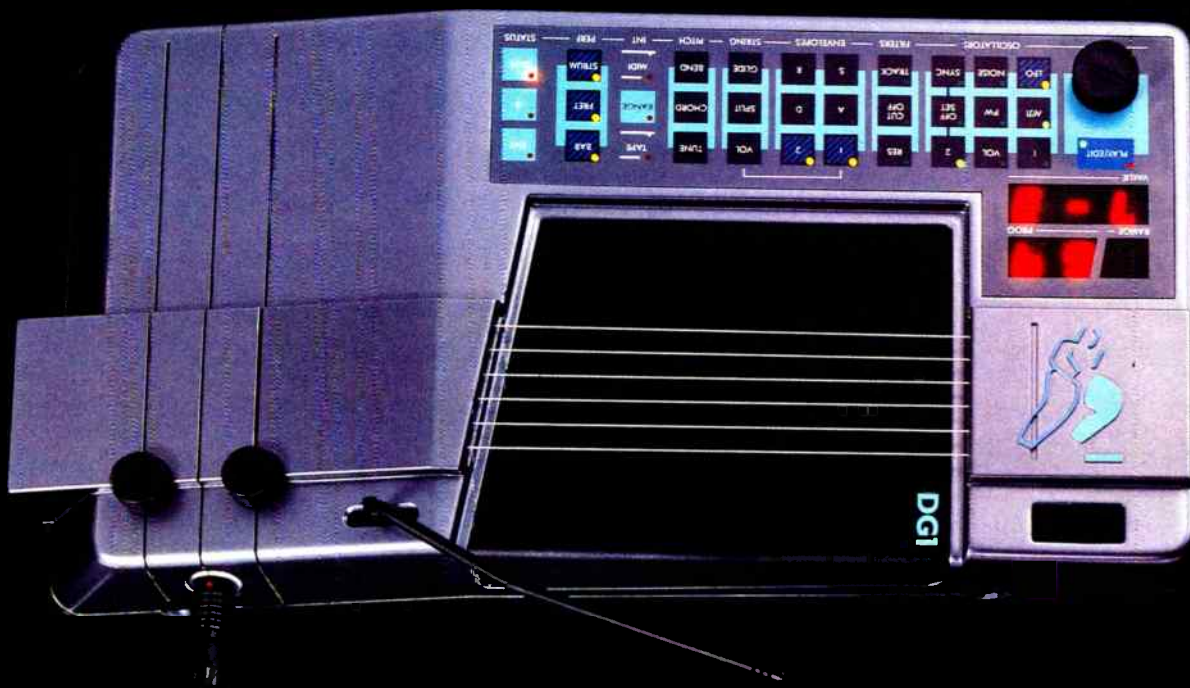
(Rafi Zabor) # 77 Mar. 1985

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

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



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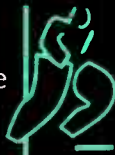
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Playing pop music is very hard to do," shrugged Stewart Copeland, "and we just happen to be good at it. In this instance, the people who are good at it also happen to be quite able musicians, but being technically proficient is really secondary. Completely 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."...

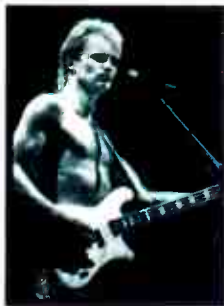
Lest you jump to the conclusion that the Police are crass commercialists, apply that maxim to the first single off the new Police album, "Every Little Thing She Does Is Magic." On the surface, it's a simple, pleasantly melodic love song that ties conventionally mushy lyrics to a sprightly Latin chorus. 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...

Sting offered a different slant on the

just because Summers' background in chord theory directs him to the right notes, either; it's because Summers knows that the A will be in the bass line, so he won't have to play it.

(J.D. Considine) #38 Dec. 1981

▲ "Just between you and me, some of my favorite musicians on records get me excited and, 'Oh boy, would I like to work with that guy,' and then I meet them and they turn out to be complete coked-out assholes who I'd never dream of working with in a million years." (Stewart Copeland) #40 Feb. 1982



■ "The first song we approached with any kind of reggae feel was 'Roxanne.' We were rehearsing in a horrible little hole up in Finchley, a really damp basement of some gay actor's flat, and we started working on it. It was like a bossa nova. Sting had the chords, he didn't have it complete, and we worked with him. We were trying to find a bridge and how to make it carry on a bit. Stew and I had to teach him where to put the bass notes to get it right. We still have trouble playing it."

(Summers to Chris Doering & Vic Garbarini) #51 Jan. 1983

MUSICIAN: The story of "Roxanne" is that Stewart showed you where to put the bass

added this amazing..." It's like there's so much hanging on these things that I want to say, "It doesn't matter."...

MUSICIAN: C'mon, Gordon, that's easy for you to say. You're sitting there as the overall creative director. The only chance these guys have to manifest their creativity is through their "little" contributions to the arrangements. Surely, your ego can handle someone else having an occasional good idea....

STING: [wincing slightly] Yeah, you're right... I suppose I speak from a privileged position, don't I? Those two musicians really are brilliant and their contribution to my songs is limitless. That's what I'll say.

(Vic Garbarini) #56 June 1983

● SUMMERS: Sting always denies this, but I remember Stewart kind of teaching him where to put the bass lines because Stewart was more into reggae at that point. I mean, this is not to belittle Sting, who's a fantastic musician and songwriter, for God's sake! It's all about being in a group. Any group that really gets along has to be suspect. (V.G.) # 74 Dec. 1984

STING: There are a few really good songs on *Zenyatta*, like "Driven To Tears," "Don't Stand So Close To Me," "When The World Is Running Down," "De Do Do Do"... The rest of it you can forget. That's our most flawed record. Surprisingly, that was also the one that made us big.

MUSICIAN: I was genuinely moved the first time I heard "Driven To Tears" on the radio, because it was apparent that you'd really

T H E P O L I C E

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 one riff per eight bars—that is a great musician, that is a thinking man. It's not someone who can blow thirty-four demi-semiquavers every second."...

Andy Summers keeps his playing flexible by keeping his rhythm work spare. "The way I approach chord progressions and harmonies," he explained, "I like to fragment them, break them down a lot. I like to play small chords rather than large chords, which is a thing I've always done in this group. Instead of playing A7 as a barre chord, I would only play C# and G, which suggests the whole chord, really." The reason it suggests the whole chord isn't

notes to turn it into a reggae. True?

STING: No, it's an oversimplification, and it's really about ego, about wanting to feel a part of something. Any song you do involves give and take with other musicians; that goes without saying. But there's no teaching involved. We arrived at that very organically, very naturally. It seems to mean something to them that it doesn't to me... I don't understand it.

MUSICIAN: I think they simply want some recognition for their input. How would you feel if you were them? You write almost all the songs....

STING: Yeah... yeah, you're right. I look at it totally differently. I like the bare bones, and I see that we all worked at it and made it something special. I think showing how all the strings are pulled is a demystifying process, and not very useful. I mean, saying [breathlessly], "Well, on those four bars of 'Don't Stand So Close To Me,' so-and-so

seen something. And rather than externalizing it and polemicalizing about it, you let people in on your experience, thereby making something personal universal, and vice versa. Whereas the Clash would've....

STING: I think the Clash have fourteen-year-old intellects. Musically, I think they're very good; I do like them. But the political posturing is laughable. They talk about Marxism; they haven't the faintest idea of what Karl Marx is all about. It's the cult of... the phallus, the cult of the rifle, the cult of the guitar. It's all the same thing: phallus worship, onanism. No thanks. But yeah, I think most of my songs are subjective in the sense you were referring to. We've all sat and watched atrocities on TV, and we tend to become immune to them. But when you see a child with a distended belly, and he's obviously in such misery and pain that you cannot do anything but... cry, who do you blame? All you can do—at that

moment, anyway—is cry. And I did just that, and felt I should say so.

MUSICIAN: *You realize, of course, that everything in the star-maker machinery is set up to encourage the worst side of you. The arrogance, the egotism, the self-indulgence....*

STING: Yeah, but that's the periphery of music, y'know? It's the money, the power, the drug of the thing. The pure essence of music is very spiritual, very clean. If only...if only you could be a successful musician without having to deal with the accountants, the lawyers, the sycophants, the press and the publicity. But you can't.

MUSICIAN: *You're given enough rope to hang yourself. It's almost as if we encourage our artists to self-destruct by not having an understanding of how to control and transform these energies.*

STING: In a sense, we're living the myth of the "Dying God," the Icarus myth. The Elvis Presley thing, the Sid Vicious thing. Society wants it and craves it. At the moment I think I've gone through it. I spent last year in my home country being up for grabs for that kind of destructive thing. The press tried to take me apart...but they didn't.

MUSICIAN: *So what are you going to do to anchor yourself so that you don't wind up as the next victim splashed across the front page of the National Enquirer? We are sitting in the same hotel that Belushi died in....*

STING: What I've done is to create a public persona, a figure of derision or whatever who might be in the press, but he is not me. (V.G.) #56

▲ Copeland is a great believer in the theory that if one sticks with a goal long enough, success in that area is an extremely high possibility. He calls it "landing on it" and equates this phenomenon with patterns found in music and rhythms. As he explains it, "Supposing you have one pattern that beats every three seconds and one that beats every four. Put them together and every twelfth beat they'll land at the same time, which is a simplified version of what happens in our world. Every so many beats, it'll all land."

(Bob Giusti) #84 Oct. 1985

● "I'm really still too close to recording *Synchronicity* to be sure about the results. All the ideas of the past album are distilled right down to the point where they're almost subliminal. And I really don't know if they worked or not. Sometimes I think we distilled it out of existence, and other times I think we've concentrated it in such a way that it's more powerful than it ever was."

#56 June 1983

(S. Copeland to Chip Stern)

■ "'Wrapped Around Your Finger'—take it off...elevator music. I know it's the Police but it's a blind spot for me. Sounds like Christopher Cross. I like the Police but that track sounds like what they play in my dentist's office." (Keith Richards to V.G.)

62 Dec 1983

● **MUSICIAN:** *Well, the Police is certainly a very volatile group. You and Stewart have a lot to do with arranging Sting's songs, which I know causes at least some friction. I'm sure you could think of examples yourself.*

SUMMERS: Yeah, like with "When The World Is Running Down" on *Zenyatta*. Although Sting's lyrics were great, it originally was nothing like what we came up

STING: I think rightly so. Andy can do anything, and given enough rope he would hang himself. So I was quite heavy with him in a sense. But he and I have grown together as musicians and now he understands implicitly what I want, and I can say to him that he has his function in this relationship and I have mine. We do it in tandem now.

MUSICIAN: *But I still get no sense of the band being a democracy. In fact, there seems to be a great deal of inter-personal tension seething just below the surface.*

STING: There's nothing necessarily good about democracy in a situation like this. What interests me is having the music sound right. Sometimes I'm a little rough



"IF YOU'RE A GOOD MUSICIAN YOU REFINE
WHAT YOU DO DOWN TO ALMOST NOTHING."

with—it was a sort of disco song with different chords, and I remember there was quite some friction in the studio with that particular piece. Without bragging overly...

FRIPP: If you wish to brag overly, you can go ahead. (V.G.) #74

■ **MUSICIAN:** *On the first two albums, you were much stricter about what Andy played,*

with very delicate sensitive people, and I apologize a lot for it. And I'm sorry if there's a great deal of friction, but ultimately I'm very proud of this group and what it does. (V.G.) #56.

▲ "'Set Them Free,'" Sting agrees, "is a paradox and a companion piece to 'Every Breath You Take,' which I consider to be continued on page 42

POLICE

from previous page

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

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

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

"Trap how?" I wonder.

"In relationships I feel very susceptible to entrapment. I see the bars go up and I try and escape, usually in the most violent and vicious way. I've destroyed one person totally; I've left people in a bloody pulp as

I've felt the bars go up. If anything, 'Set Them Free' is a kind of warning. I'm not really into the idea of permanent relationships. I find that phony, shallow and unrealistic in many ways. That's not to say the relationships I have are in any way inferior. I think they're more intense because of that belief...."

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

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

On the second night of recording Sting leads the band through the stately, waltz-

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

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

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

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

(V.G.)
#81,82

BOSS SPECIAL SET-UPS/1



BRUCE from page 33

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

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

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

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

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

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

Some people can work a job and find it some place else.

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

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

MUSICIAN: *Or else...?*

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

(D. M.) #30 Nov. 1981

BEATLES from page 29

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

Well, everything changes. I mean, *Sgt. Pepper* was supposed to have been this complete musical montage with all the songs blending into each other. That idea went out the window two tracks in, after "Sgt. Pepper" and "Little Help From My Friends." We *did* get back to being a band

again on *Let It Be*. We were playing live on top of this building and that's what was being recorded. But it was getting too late then...We all wanted to do a lot of other things. We were all grown up, had families, and everybody was working on their solo albums. The full force wasn't coming into the group....

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

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

BEATLES REUNION

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

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



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

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P R I N C E

MUSICIAN: *What's your last name? Is it Nelson?*

PRINCE: I don't know.
(*Barbara Graustark*)
#59 Sept. 1983

■ [Early associate Chris] Moon said Prince's personality changed remarkably over the months, from a shy, introverted kid who could never look anyone in the eye to a budding megalomaniac, full of talent and purpose—who still wouldn't look anyone in the eye.

(*Steve Perry*) #94 Aug. 1986

▲ Prince Nelson looks down and smiles sheepishly.

"I never give interviews, you know," he says, glancing up, then quickly averting his eyes. "But after I'd read some articles of yours I felt, 'Here is someone I can finally confide in.'"

He leans forward and puts his hand on my knee. This twenty-six-year-old manchild certainly exudes an indefinable charm, a mixture of reticence and pride. His eyeliner is smudged. Then I woke up. Fake-out! You didn't *really* expect to see a Prince interview, did you?

(*Unused Scott Isler intro*) #72 Oct. 1984

■ **PRINCE:** Well, I used to wear leotards and Danskins and stuff, because our stage show is really athletic and I wanted something comfortable. And my management said, "You have to at least start wearing underwear, because..."

MUSICIAN: *You weren't wearing any underwear?*

PRINCE: No. Kind of gross. So I said, okay, and started wearing underwear.

(*B.G.*) #59

● Prince to Graustark: "I tried two or three (interviews) and they were fiascos. They didn't believe anything I was saying, from my name on down to my background, so I said I'm not going to let anything get out in the public eye that's going to be misquoted. They didn't believe I ran away as much as I



"I JUST DID IT AS A HOBBY, AND THEN IT TURNED INTO A JOB AND NOW I DO IT AS ART."

did, and not at such an early age. They didn't believe I got out of school early—no black kid in Minneapolis does." (*S.I.*) #72

● **PRINCE:** I don't want people to get the impression that sex is all I write about. Because it's not, and the reason why it's so abundant in my writing is mainly because of my age and the things that are around me. Until you can go to college or get a nine-to-five job, then there's going to be a bunch of free time around you. And free time can only be spent in certain ways. (*B.G.*) #59

▲ [Engineer David] Leonard elaborates. "Most people in L.A. will get a band, cut all their tracks one week and for the next few months do overdubs and vocals. Then they'll sit down for a month and mix the whole record. Prince does not do things that way. He'll go into the studio with a song in his mind, record it, overdub it, sing it and mix it all in one shot, start to finish. The song never gets off the board. That's the way 'When Doves Cry' was done."

(*S.I.*) #72

▲ **MUSICIAN:** *So what will be the first thing you do when you get back to Minneapolis?*

PRINCE: Probably take a long bath. I haven't had one in a long time. I'm scared of hotel bathtubs....

MUSICIAN: *Is it easier to work alone rather than with others?*

PRINCE: Oh, much easier. I have a communication problem sometimes when I'm trying to describe music.

MUSICIAN: *Were you always a musical loner?*

PRINCE: When I first started, I always had buddies around me. I never wanted to be a front man. It felt spooky to be at the mike alone. I had a bad habit of just thinking about myself—if I just moved constantly, then people would think I was comfortable. But that wasn't right....

MUSICIAN: *I once heard you described as a child prodigy.*

PRINCE: Don't. That's all fabricated evidence that the management did to make it happen.

I don't want to say that I was anything less than what they thought, but I just did it as sort of a hobby, and then it turned into a job and just a way to eat, and now I do it as art.

(*B.G.*) #59

■ He's got a problem with his attitude and it comes across on record. Prince has to find out what it means to be a prince. That's the trouble with conferring a title on yourself before you've proved it. That was his attitude when he opened for us on the tour, and it was insulting to our audience. You don't try to knock off the headline like that when you're playing a Stones crowd. (*Keith Richards to Vic Garbarini*) # 62 Dec. 1983

● Prince is no longer petulant, but smiling and winsome with a short haircut and no makeup. He grinned as the crowd broke into a robust chorus of "Happy Birthday" and responded with a ninety-minute jam session.... Between songs, Prince chatted amiably with the audience [and] begged his father to stop taking pictures...

(*Stephanie Jones*) #84 Oct. 1985

MUSICIAN: *The Sex Pistols are gone and you guys are still around making anti-establishment, rebel with a cause, social-conscious music.*

MICK JONES: Well, you've got to see things from our point of view. When the Sex Pistols came to America, we hadn't yet been to America. What happened to them was something that we observed. We saw what was happening. A few of us are real friends of theirs. We saw this thing with them, and I suppose it made us quite wary. Yeah, and we went about it in a different way. We kind of thought having an immediate impact wasn't worth what you had to give in exchange for it. The bottom line

on *Sandinista!* is that you can dance all the way through it. The only thing is you have to dance a certain way. The record has one thing in common... and that's rhythm, it has different rhythms, sure, but they're all in common. The specific idea is that the sort of music we play, we can get away with because the lyrics pack the punch. Say you went to a club and they put on the record; it would sound as good in a club as it would sound at home. You put it on in a club, and all the lyrical meaning is lost, 'cause you're dancing. But it would serve just as well as any other dance record. Yet taking it



MUSICIAN: *What about the Clash, who've been compared to the early Stones in terms of raw energy and approach, but who were quick to say they don't want to wind up like the Stones?*

KEITH RICHARDS: I don't know. I mean, I wouldn't want to end up like the Rolling Stones. Then again, I don't want to end up like the Clash, either. But the Rolling Stones haven't ended up yet. And we've never kicked anybody out of our band for *ideological reasons*. If that's the way they think, they should go back to the Politburo. That's my beef with the Clash. I don't really listen to them because I can't stand that kind of pseudo-intellectualism being wound into music. It's got nothing to do with *essence*.

(V.G.) #62 December 1983

MUSICIAN: *With Sandinista! you're keeping the price down to the point where you're not going to make any money off it unless it sells 200,000 units?*

STRUMMER: Yeah, that's the specific deal for the U.K., which is going really badly now. It's a big flop. The thing I like about making a stand on prices is that it's *here and now*, and not just a promise, it's dealing with reality: how many bucks you're going to have to part with at the counter to get it. It's one of the few opportunities we have to manifest our ideals, to make them exist in a real plane. To do it in Thatcher's Bri-

anywhere to be. So I got into music because it seemed like the best thing around. You could say it was the thing that had the least laws and restrictions about it...

MUSICIAN: *If you had to put into words what it is you'd like to give people through your music, what would it be?*

STRUMMER: That they feel they could start to play, too. When I was a teenager I felt that musicians were a world apart—a secret society I could never join. So I didn't bother to try until I was almost too old. I just hope it doesn't seem so impossible like it did for me watching Eric Clapton at Wembley and thinking *I could never do that*. It's not that hard, really. Now, I'm not a born musician like maybe Robert is...

ROBERT FRIPP: Not at all! I was tone deaf and had no sense of rhythm...

STRUMMER: ...I got kicked out of the choir...

FRIPP: ...they wouldn't even let me join the choir!...

MUSICIAN: *Is it really necessary to suffer to produce something worthwhile?*

STRUMMER: A great man wrote about the lips of a poet being strangely formed so that when he uttered cries of help people gathered around him saying, "More, more, say it again!" [general laughter] So there must be something in the soul that makes you want to make that sound...

As Kierkegaard says, "Don't fall in the cup of wisdom that you drink from." What he's saying applies to music too. All those flurries of notes and runs are like falling in when all you have to do is drink.

T H E C L A S H

home, it would serve as something else, serve as an information giver.

(Clint Roswell)
#33 June 1981

MUSICIAN: *When the punk thing started a lot of groups were espousing a new set of ideals, but in many cases it was just words. What keeps you guys honest?*

JOE STRUMMER: The horror of becoming the new Rolling Stones. We stood there in 1976 and thought, "This whole place is lousy. The Stones started here—what are they doing about it?" We felt like they'd caught a buzz off London and it had made them. And they could have come back and done... I don't know what... but I just felt they weren't there. And we didn't want to become that. We saw that as the way *not* to turn out.

(Vic Garbarini) #33 June 1981

tain during a recession was a kind of flamboyant gesture....

MUSICIAN: *How can music change society?*

STRUMMER: Because music goes directly to the head and heart of a human being. More directly and in more dimensions than the written word. And if *that* can't change anybody, then there's not a lot else that will. Music can hit as hard as if I hit you with a baseball bat, you know? But it's not an overnight thing: you can't expect everything to change quickly. I figure it's an organic process. Insidious. Look how listening to all those hippie records has affected everybody in general: everybody feels looser about things now...

MUSICIAN: *How did you wind up choosing music as your means of expression?*

STRUMMER: Well, I started playing music around '73. I'd tried everything else, and I couldn't find anything I wanted to do or

MUSICIAN: *That reminds me of that great line in "The Sounds Of The Sinners" "Waiting for that jazz note."*

STRUMMER: ...Right, looking for the great jazz note that destroyed the walls of Jericho. You hit it. That's what we're after.

(V.G.) #33

The Clash's inspiring force and range reminded me of the loss we would suffer if this awesome band failed to surmount the myriad pressures afflicting its every move. The surly right-wing punks demonstrating outside the Fox hammered home how much more than musical our loss would be.

(Anthony DeCurtis) #46 Aug. 1982

And yet...and yet, though this is the Clash's unabashed greatest hits concessional tour, these were also the most moving, powerful and meaningful shows I've

ever seen from this band. In part, that's because to watch the group now is to watch a fellowship of artists, ideologues and rockers who have finally come to know the full measure of what it means to live out their claims: that it isn't enough to intend to redefine or reinfuse pop culture or to connect it to an explosive real world unless you realize that with every new motion, every new offering, one has to make good and make better on one's original promises. It's also to watch a band that has come to realize that they can have those offerings denied, those motions deflated, as much by their own misintelligence as by any outside force. But mostly, it's to see a band—if not the greatest, then certainly the bravest—hell-bent on living out and passing along their hard-earned conviction of real revolt: keeping their cause deadly, but their effect life-giving.

Joe tosses back the rest of his drink and signals for a fresh round. The liquor's starting to do its work. We're both feeling voluble. "Let me tell you," he continues, "if you can't find cause for hope, then *go get* some somewhere. I mean, I've had some bad times. dark moments when I came close to putting a pistol to my head and blowing my brains out, but...." Strummer lapses into a private silence, staring fixedly at the remains of the drink before him. "But screw that," he says after a few moments. "I think if you ain't got anything optimistic to say, then you should shut up—*final*. I mean, we ain't dead yet, for Christ's sake. I know nuclear doom is prophesied for the world, but I don't think you should give up fighting until the flesh burns off your face."

Strummer hesitates in thought for a few moments, then leans closer. "Music's supposed to be the life force of the new consciousness, talking from 1954 to present, right? But I think a lot of rock 'n' roll stars have been responsible for taking that life force and turning it into a death force. What I hate about so much of that 60s and 70s stuff is that it dealt death as style, when it was pretending to deal it as *life*. To be cool, you had to be on the point of killing yourself...."

"I just want to see thing change," he continues, hitting a nice verbal stride. "I don't want it to be like the 60s or 70s, where we saw our rock stars shambling about out of their minds, and we thought it was cool, even instructive. That was death-style, not life-style. Those guys made enough money to go into expensive clinics and get their blood changed—but what about the junkie on the street? He's been led into it by a bunch of rock stylists, and left to die with their style. I guess we each have to work it out in our own way—I

had to work it out for myself—but the Clash have to take the responsibility to stand for something better than that"....

"I'll tell you what makes these shows so strong," says Mick Jones one late afternoon, over eggs and hash-browns at a popular Santa Monica Boulevard diner.

Time" and "Police And Thieves") have lost ease, sinuousness and atmosphere—although they've gained in kick. The band seems less an inspired collective than an ideological gang following a possessed, tormented, brilliant leader.

(Anthony DeCurtis) # 69 July 1984



MUSICIAN: IF YOU HAD TO PUT INTO TWENTY-FIVE WORDS OR LESS WHAT IT IS YOU'RE TRYING TO SAY WHEN YOU GET UP ONSTAGE. WHAT WOULD IT BE?

STRUMMER: LOCK AT ME!

"It's a celebration: we're out there celebrating that we *exist*—we made it this far, we made it another night."

Jones pauses for a few moments and pokes idly at his still unexplored breakfast. "Don't you think people just like it because they think they're getting the old Clash this time around—the Clash the way it should be? I bet that's what it is."

"No," I answer, "I think they like it because it seems like an explosive, unyielding show. Also, to be frank, because the band's never sounded more confident or better unified."

Mick ponders that for a moment as he watches the flutter and traffic of the boulevard. "I think we *are* playing pretty good...I feel all right about the shows, but I don't feel it's as much fun as it used to be somehow."

(Mikal Gilmore) #47 Sept. 1982

With his four mates arrayed in spiked hairdos, denim, leather, studs and military kit, the [new] Clash resembles a guerrilla hardcore band hammering behind Travis Bickle.

Yet, for all its iron will and new songs—including the anti-nuke "Are You Ready For War?" and anti-porn "Sex Mad War"—this Clash does miss Jones' pop chops, his warmth and glamor. They're less funky, and their reggae jani-downs ("Armagedeon

In the summer of '85, while Jones was working on the first B.A.D. album, I ran into Joe Strummer from time to time around his Notting Hill home. In early August he suggested we go have a drink. We sat in the bar for three hours, getting slowly drunk but skirting around the real issue. Then Strummer made an announcement. "I've got a big problem," he said. "Hang on, I'll have a piss and tell you about it." When he returned from the toilet he came straight to the point. "The thing is," Strummer said, "Mick was right about Bernie [Rhodes, ex-Clash manager]."

A few days later he ran into Jones on the street. It was the first time they'd seen each other since that August day when Mick walked into rehearsal and was fired. Strummer told Jones what he'd told me, and a sort of reconciliation was achieved. "But," Mick sighed, "it's a bit late. isn't it?"

(Chris Salcicic) #98 December 1986

Strummer fired the new Clash and disappeared again. Mick Jones is keeping his options open, maintaining an official allegiance to B.A.D., but no longer saying a bad word about Strummer and Simonon. "I've spoken to Joe," Jones acknowledges, "and I don't talk about that stuff. Big Audio Dynamite—full up at the moment."

(Scott Isler) #89 March 1986



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JONI MITCHELL



"AN ARTIST HAS A FINE NERVOUS SYSTEM. OKAY?"

MUSICIAN: *Is there a certain sensibility connected with growing up in western Canada that you share with Neil Young?*

MITCHELL: I feel very kindred to Neil, yeah. We're caught between two cultures. He and I have uncanny similarities of background. We both come off the Canadian prairies; we were both struck down by polio in the same epidemic: both in the back, in the precious spine, and in the right leg. That's a great will-forger, you know. There's a big struggle involved with walking around after that. When you're struck down early in your childhood with crippling diseases and have some of the background problems he did, you've got a lot of peer group disadvantage from an early age. Maybe that gives him a tailwind...

MUSICIAN: *Did you come to a moment when you realized you had to withdraw, to let go of it all to keep your sanity?*

MITCHELL: In the early 70s I just quit. I built a retreat up in the Canadian bush and swore I was never coming back. I built a house and wrote *For The Roses* during that time, so my little retreat was not complete [laughs]. But I became a hermit. I felt extremely maladjusted about...the contrasts that were heaped on me. It was just too much input.

MUSICIAN: *So you couldn't trust either the positive or the negative feedback you were getting?*

MITCHELL: Yeah, it was as if [sings like Dylan] "People just got UGLIER and I had no sense of TIME!" [laughs]

MUSICIAN: *Could you find a place in yourself where you could sort things out?*

MITCHELL: One day about a year after I started my retreat in Canada I went out swimming. I jumped off a rock into this dark emerald green water with yellow kelp in it and purple starfish at the bottom. It was very beautiful, and as I broke up to the surface of the water, which was black and reflective, I started laughing. Joy had just suddenly come over me, you know? And I remember that as a turning point. First feeling like a loony because I was out there laughing all by myself in this beautiful environment [laughs]. And then, right on top of it, was the realization that whatever my so-

cial burdens were, my inner happiness was still intact....

MUSICIAN: *Is it possible for an artist to make a statement that is rejected by his or her audience, and yet in fact be more in touch with what the audience itself is going through than they are?*

MITCHELL: Well, let's make an assumption here that an artist has a fine nervous system, okay? Now there are also a lot of people with fine nervous systems, more sensitive spinal columns or whatever, who are not artists, who have no outlet of expression. I think the nuance observations an artist makes are going to get picked up first by these sensitive people. Eventually they'll be picked up by people intellectually and then passed down through the culture....

MUSICIAN: *Trickle-down art. Supply side inspiration. I love it....*

MITCHELL: [Laughs] There's a sensitivity lag. Some statements that are made by artists in their desire to look at the world in a fresh way have traditionally come up against a shocking reception. When Stravinsky first played, people jumped up out of their seats and booed and hissed. People were infuriated by even less dramatic changes, like Dylan going electric....

MUSICIAN: *...or Joni Mitchell going into jazz.*

MITCHELL: Sure. Rock 'n' roll was rock 'n' roll and jazz was jazz, and leaving one camp was a minor act of treason.

● (Vic Garbarini) #51 Jan. 1983

MUSICIAN: *Do you feel Mingus' influence in your current work?*

MITCHELL: Oh yeah. Ever in the coffee houses folk musicians were divided into

two camps: those who played Gibsons and those who played Martins. And the Gibson players played the blues and the Martin players preferred more melodic English and Irish ballads. To tell you the truth, the blues never really registered for me at that point. Although I had great opportunities to see Mississippi John Hurt, it wasn't enough. I didn't get it. It didn't come out of my roots. I went for the Anglo-melodic.

Charles pulled me through the die of—very sophisticated—blues. His music was based on blues—with this wide polyphonic harmony that I had gradually gotten into, ironically, because of the open guitar tunings. Those tunings originally come from black blues players, but I had modernized them by putting them into very broad twentieth-century harmony. Being pulled through the die of his more sophisticated blues on the other side of it, all the blues opened up. So he did me this one service. I don't think up until that point I could really sing rock 'n' roll. Now my roots have changed. I can feel that as if it's part of my being. It's not pretension. It's a spirit....

MUSICIAN: *You wrote a pretty funny letter to Musician about Rickie Lee Jones.*

MITCHELL: Oh...I can just see me when I'm an old woman, writing nasty letters-to-the-editor all over the country.

MUSICIAN: *Do you feel Rickie Lee has lifted stuff from you?*

MITCHELL: No. I can feel she's influenced by me, but she's made it her own. First picture I saw of her, though, I thought, "Where did they get that picture of me?" She was smoking a brown cigarette, she has a turned-up nose and a long space above her lip which makes our faces there kind of similar, and her hair was long and sandy and she had this beret on. I used to wear a beret all the time. I didn't see the name at first and I thought, "Oh no! They've put out a Greatest Hits or something." And then I looked and it said, "The Real Thing." And I thought, wait a minute! We don't look that much alike but this one photograph, the way it was angled and all

continued on page 54

THEY LAUGHED WHEN I SAID THEY COULD HAVE PERFECT PITCH— BUT WHEN THEY HEARD FOR THEMSELVES...!

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



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

by David L. Burge

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

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

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

It was too fantastic a claim. I doubted it.

The Challenge

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

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

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

At the first opportunity I reminded Linda about my “challenge.”

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

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

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

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

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

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

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

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

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

My Musical Quest

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

It dawned on me that most people go

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

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

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

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

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

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

The Realization

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

Suddenly I began to notice faint “colors”

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

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

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

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

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

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

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

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

The next couple of weeks we dabbled a



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

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

Perfect Pitch allowed me to progress far faster than I ever thought possible. After all, hearing is the basis for all music. Not only did I receive A’s in ear-training (no problem!), but I completely skipped over

required college courses. Most important, I learned that no amount of practice, lessons, or equipment can ever replace the value of your ear.

Spreading the Knowledge

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

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

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

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

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

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

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

The Experience

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

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

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

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

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M O T O W N

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

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

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

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



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

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

"Berry had a policy to teach discipline to his staff: If you were not at the meeting by nine o'clock, even if you were Smokey Robinson, the door was locked and you were not allowed in. Picture these sessions... I was a new guy in town, and white to boot. On your right would be Smokey, on your left would be Norm Whitfield and behind you would be Lamont Dozier. Berry would play the song and then ask everyone to put up their hand if they thought it was or wasn't a top ten hit, or if they didn't know. Then he'd ask you why you thought what you did, and you'd have to stand up and face the producer, artist and writer of the cut and say why you thought it was a dud. You couldn't bullshit. Berry would

never say what he thought until the end of each discussion. Then he'd go into a discourse about that record, which was like going to school. He'd dissect each cut. Sometimes we'd be there until ten at night."

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

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

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

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

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

The pleasure of his Motown memories is
continued on page 54

WEATHER REPORT

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

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

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

(Chip Stern) #19 Feb. 1979

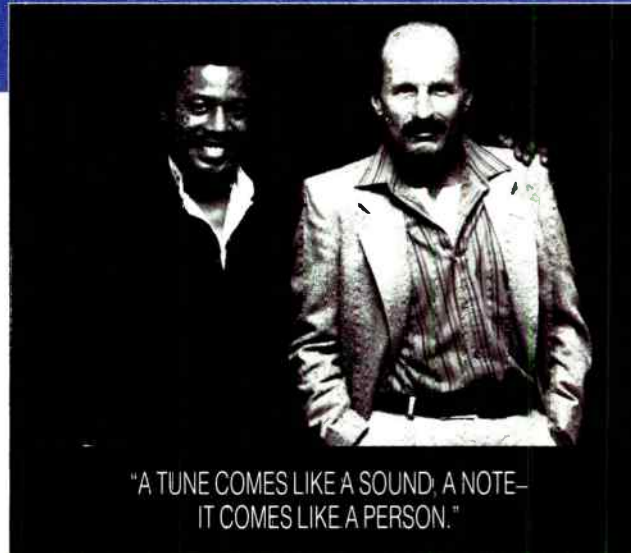
Put a monkey in a box. Every time it does a trick you want it to do, give it a tasty little food pellet. When it doesn't, ignore it. Sooner or later, whether it understands what it's doing or not, the monkey will find itself performing the trick.

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

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

(Jon Pareles) #24 April-May 1980

MUSICIAN: *I get the sense from most of your*



albums that globetrotting is an important ingredient in the band's identity. You're tapping into a lot of international, ethnic musics....

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

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

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

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

to myself.

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

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

You hear all this stuff about the acoustic piano; I have nothing against the acoustic piano.

It's as beautiful an instrument as any. But by itself, it's like potatoes. I love potatoes, man. But if you had to eat potatoes morning, midday and evening, there'd be fucking potatoes growing out of your ears. You don't want that to happen.

(Joe Woodard) #80 June 1985

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

(Mark Rowland) #90 April 1986

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

"Right now, my improvising is intricately

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

(David Breskin) #34 July 1981

MOTOWN

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

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

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

MUSICIAN: Why did that happen?

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

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

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

(N.G.) #58 August 1983

JONI

these little details, looked exactly like me.

But in her music she's got her own synthesis. I hear a lot of Tom Waits. I hear a lot of Laura Nyro, I hear myself. I hear various influences. Some early black rock 'n' roll girl singing. I don't hear that much jazz. That's what I don't understand. I don't think of her as a jazz singer. I don't know where she gets that idea she's a jazz sing-

er. Any more than I am or Laura is. We're not. That's kind of a traditional form. It has some kind of modality and chord structures we all borrowed from, but I don't think you could call any of us jazz singers.

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

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

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

(Bill Flanagan) #86 December 1985

CLASH

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

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

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

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

(S. Copeland) #40 Feb. 1982

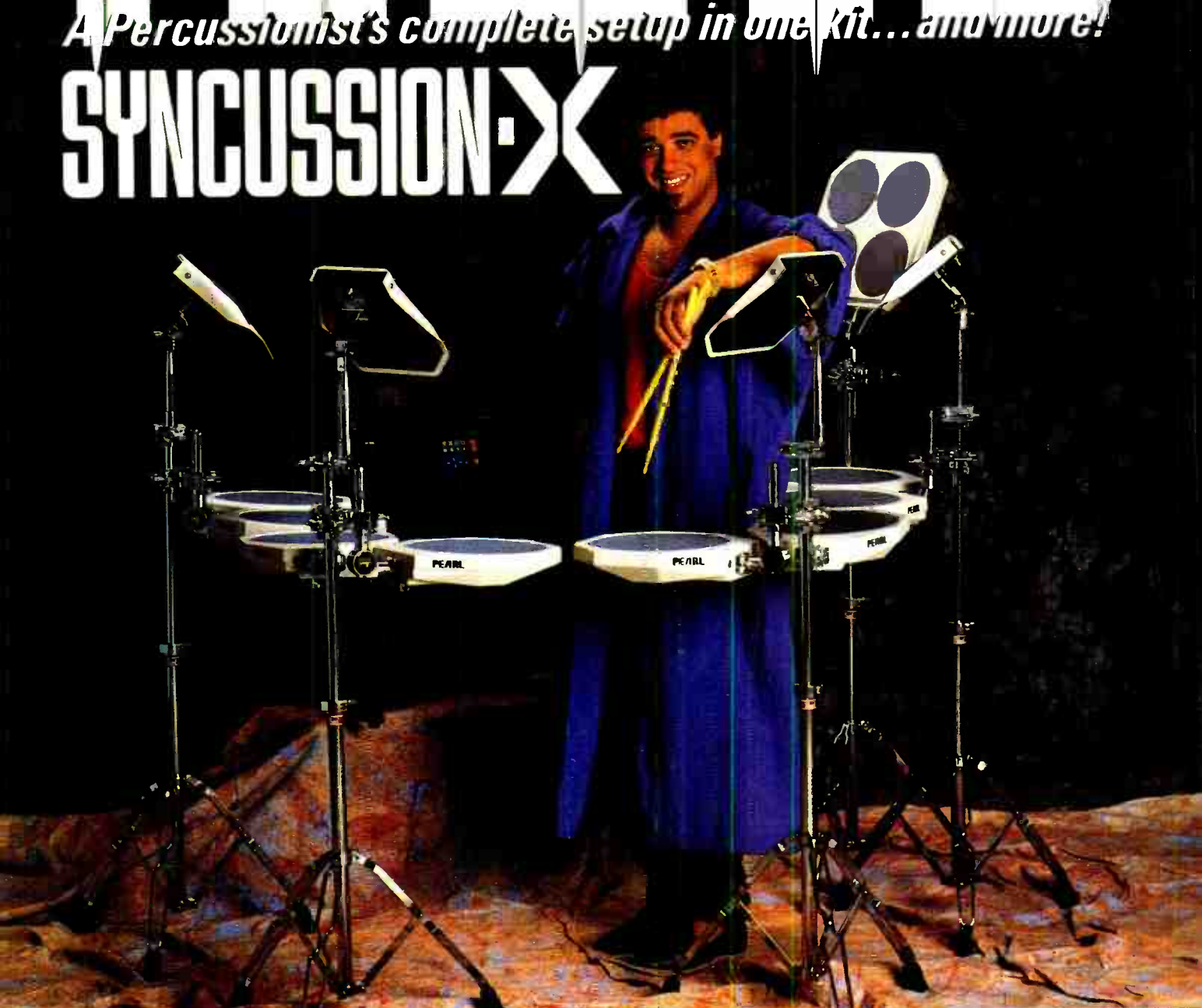
JARRETT

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

(David Breskin) #61 Nov. 1983

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PEARL

ELVIS COSTELLO

One of the greatest joys I've yet found in life is to listen to Bobby Bland..."

"Fighting the American press is like disobeying your parents, because they're so pompous. Critiques in the States usually have the tone of book reviews a lot of the time. In live concert reviews they treat you like opera!—"Mister Costello did this"...and so forth." (to Timothy White) #60 Oct. 1983

▲ "On the first two albums there's a lot of what people took to be the 'wimp' and 'loser' thing. Because I was really anti the posturing of rock 'n' roll, the crotch-thrusting element of it, I tried to write the opposite of that. I am really grossly offended by Led Zeppelin, not only because they're total charlatans...but because it actually embarrasses me."

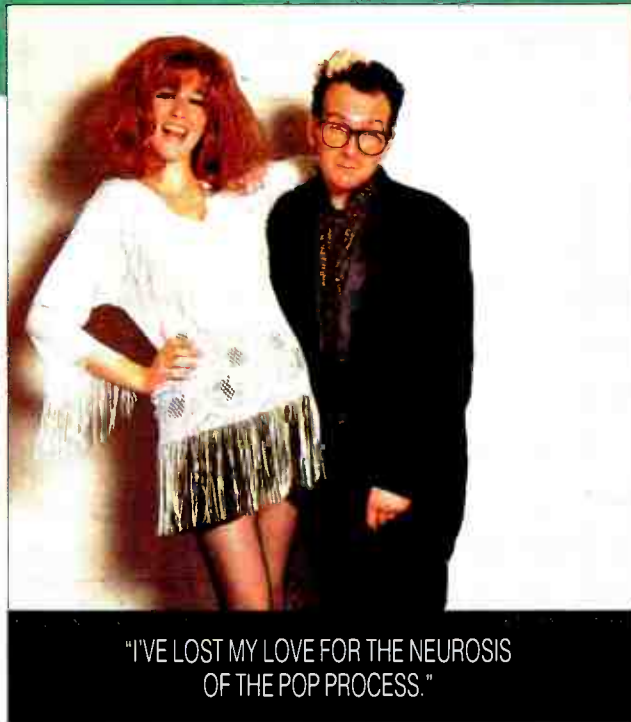
(to Bill Flanagan) #89 March 1986

■ "On the *Get Happy!* album we consciously abandoned the arrangements we were working on and rearranged everything based on a load of soul records I'd bought to refresh my memory. 'King Horse' had the 'Reach Out' guitar part, for example, along with a long 'Poppa Was A Rollin' Stone' intro which we chopped off the record. There were a lot of little jokes on the album, and I think that's quite good fun."

(T.W.) #60

● "[*Get Happy!*] was demented, and the way it was recorded was crazy. We did it in Holland. We'd go to the cafe and see a beautiful waitress and say as a joke, 'I want to possess her.' 'Possession? That's a good one!' I'd write a song about it on the way back to the studio, just to see if I could do it, then we'd record it. It got to be a game...."

"I made the country record, *Almost Blue*, to get away from songwriting. I didn't anticipate the violent reaction some people would have to it....I'd completely underestimated the false and hypocritical way some people in America assume ownership of this music....I probably cared more about the songs I was singing than all



the bloody hacks in Nashville." (B.F.) #89

Get Happy! is the best rock 'n' roll this young decade has yet offered....

(Roy Trakin) #24 April-May 1980

● *Imperial Bedroom* is Elvis Costello's best yet. I know you've heard that before, and probably about a couple of his albums, but I can't help it if the guy just keeps getting better....

If there are any parallels to be drawn at all, ...candidates would include Cole Porter and George Gershwin.

(J.D. Considine) #47 Sept. 1982

▲ "I can't actually play any instrument properly. I can't read music. And here's the *New York Times* calling me the new George Gershwin...."

"I think a lot of the one-upmanship, a lot of the game-playing was part of [my] persona. The reason I've changed my name back is to divorce myself from that. I mean, I'm always going to be known as Elvis Costello. Columbia [Records] is never going to stand for me abruptly abandoning the name. Also, I don't want it to become a *statement*, like becoming Robert Velline [Bobby Vee] or John Cougar Mellencamp. I mean, it's a simple thing. I want my life back." (B.F.) #89

"If reaching a larger market means that you have to sound like Christopher Cross, then I'd rather stay the way I am." (T.W.) #60

■ "I've lost interest in pop music. Most of it bores the pants off me. You get to the point where you're looking for something new to like and you convince yourself you love a record that's a load of crap. There's nothing wrong with listening to the same record twice, whether it's five minutes old or twenty years old. I've lost my love for the neurosis of the pop process." (B.F.) #89

● And, of course, there's Elvis Costello, a truly 70s figure in apotheosizing *The Worm* as

Star. All the girls think he's sexy because he's a wizened muttering meanspirited impotent spiteful little creep.

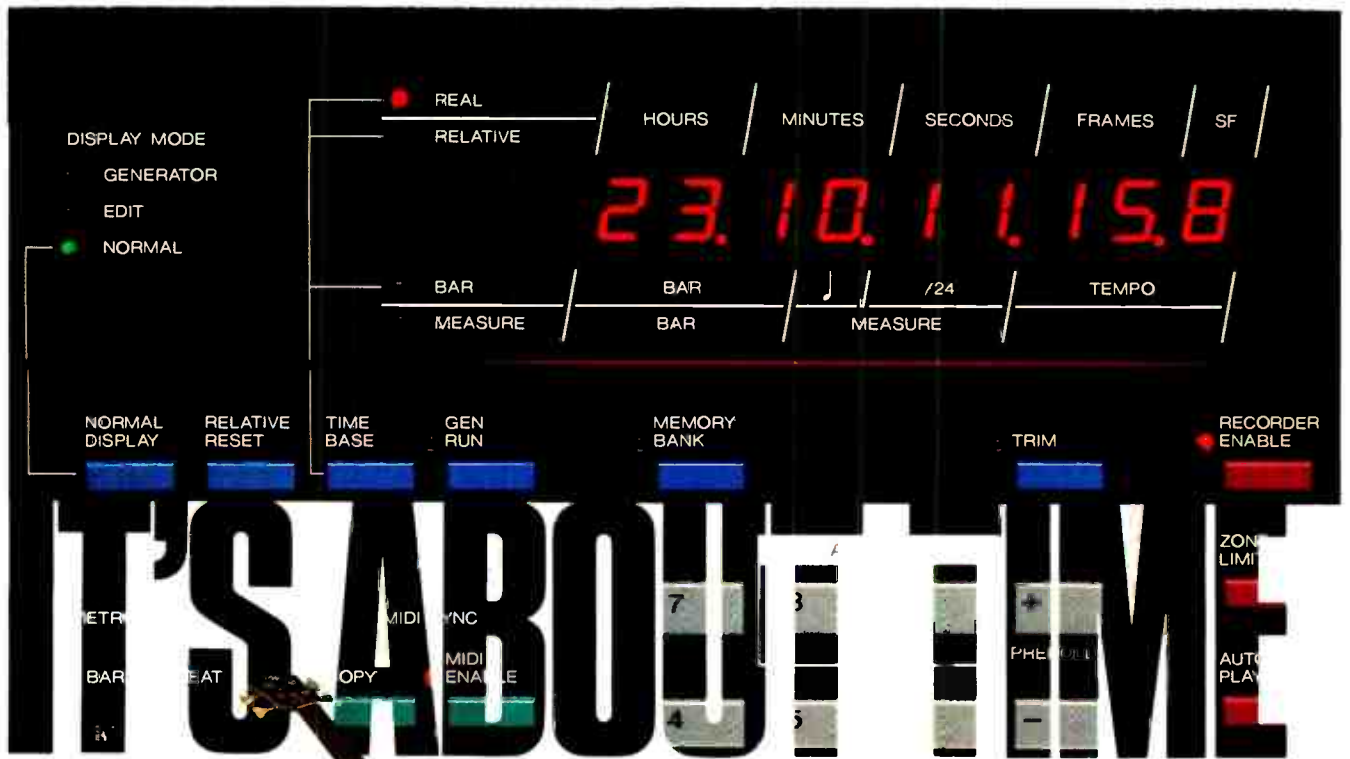
(Lester Bangs) #22 Jan. 1980

▲ "Two types of rock 'n' roll had become bankrupt to me. One was 'Look at me, I've got a big hairy chest and a big willy!' and the other was the 'Fuck me, I'm so sensitive' Jackson Browne school of seduction. They're both offensive and mawkish and neither has any real pride or confidence. Those songs on the first couple of records helped mold my *persona*, but to me there was a lot of *humor* in it. I was laughing at the alternatives. It was wanting to have another set of clichés because the old clichés were all worn out.

"Rock 'n' roll has a potential for evil—far beyond any conception of it as 'the Devil's music'—simply because it runs away, it belies any sort of responsibility. If you write from that perspective, you don't have any morality or responsibility...." (B.F.) #89

■ "Generally, I don't think people talk very much, regardless of who they are. They might say more words these days but whether they're talking to each other is another matter...."

"Writing about music is like dancing about architecture—it's a really stupid thing to want to do." (T.W.) #60



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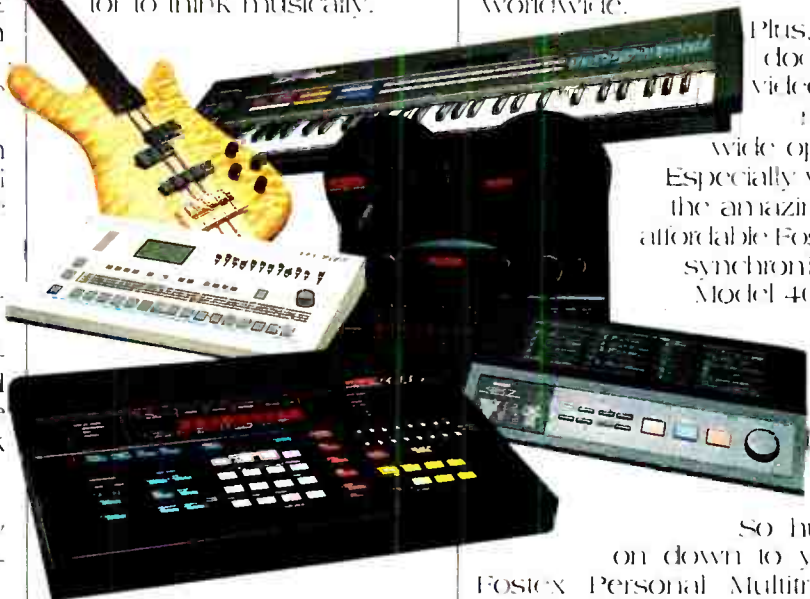
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WYNTON MARSALIS

MUSICIAN: *Some people would say well, as long as it's coming from the heart, it doesn't matter about technique.*

WYNTON: That is the biggest crock of bullshit in the history of music, that stuff about coming from the heart. If you are trying to create art the *first thing* is to look around and find out what's meaningful to you. Art tries to make life meaningful, so automatically that implies a certain amount of emotion. Anybody can say "I have emotion." I mean, a thousand trumpet players had soul and emotion when they picked up trumpets. But they weren't all Louis Armstrong. Why? Because Louis Armstrong's technique was better.

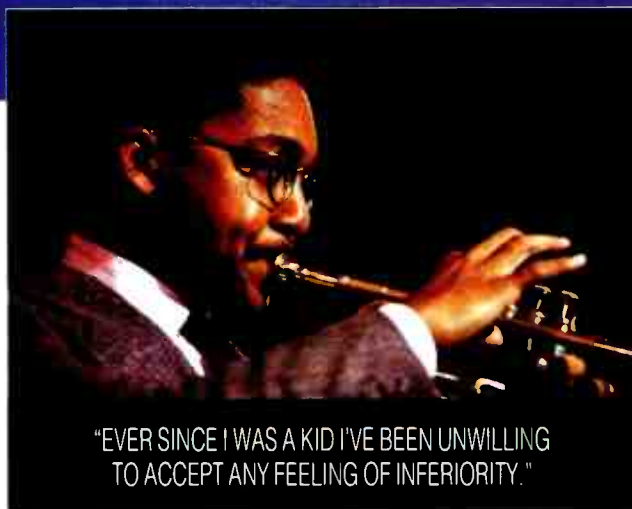
MUSICIAN: *Is that the only thing though?*

WYNTON: Who's to say that his soul was greater than anybody else's? How can you measure soul? Have any women left him, did he eat some chicken on Saturday night? That's a whole social viewpoint on what payin' dues is. So Duke Ellington shouldn't have been great because by definition of dues he didn't really go through as much as Louis Armstrong, so naturally his piano playing didn't have the same level of soul. Or Herbie wasn't soulful either. Because when he was coming up, black people didn't have to eat out of frying pans on Friday nights. The thing that makes me most disgusted is that a lot of guys who write about the music don't understand the musicians. People have the feeling that jazz is an expression of depression. What about Louis Armstrong? To me, his thing is an expression of joy. A celebration of the human condition.

MUSICIAN: *Is there something in some of the root forms of this music which has a certain inner strength?*

WYNTON: People don't know what I'm doing basically, because they don't understand music. All they're doing is reacting to what they think it remotely sounds like.

We don't have to go *back* to the 60s. Beethoven didn't have to go *back* to Haydn. We never hear that. What they say is well, Beethoven is an extension of Haydn. Everybody has to do that—Stravinsky, Bartok. But in European music people have a cultural continuum. And our



"EVER SINCE I WAS A KID I'VE BEEN UNWILLING TO ACCEPT ANY FEELING OF INFERIORITY."

music is just, "Well, what is the next new Negro gonna think up out of the blue sky that's gonna be innovative." Ornette Coleman sounds like Bird, he was playing rhythm changes on "The Shape Of Jazz To Come." Have I ever read that by anybody reviewing those albums? No. Why? Because they don't know what rhythm changes sound like. So they're gonna write a review on what I'm doing and I'm supposed to say "that's cool."

I think since the 60s with people on TV always cursing white people but not presenting any intellectual viewpoint, that any black person who tries to exhibit any kind of intellect is considered as trying not to be black. We have allowed social scientists to redefine what type of people we are. I play some European to pay respect to a great, great music which had nothing to do with racial situations. Beethoven wasn't thinking about the social conditions in America when he wrote something, he was thinking about why did he have to get off the street for the princes. So his music has the same type of freedom and struggle for abolition of the class system, as Louis Armstrong's music is a celebration of that abolition. See, Beethoven's music has that struggle in it. Louis Armstrong is the resolution of that. This gigantic cultural achievement is just going to be redefined, unless I take an active part in saying what I think is correct.

(Rafi Zabor & Vic Garbarini)
#77 March 1985

● Would that we could enjoy the music of Wynton Marsalis sequestered in some acoustic jury room far from the din of critical blather. Rarely have so many axes been so occupied searching for a likely grind. To

his detractors, he is a bloodless technician, while advocates have turned him into a litmus test for "jazz" credibility, the Sir Galahad of post-modernist conservatism.

Expectations do run high for knights of the jazz grail, and to confirm some is to confound others. I'm never sure which Wynton is going to stand up. But *J Mood* is (to me) his most sublime, personal statement; and while it doesn't fulminate like his previous *Black Codes*

From The Underground, the understated intensity of his new quartet (pianist Marcus "J Master" Roberts, bassist Robert Leslie Hurst III and drummer Jeff "Tain" Watts) belies their burnished calm.

(Chip Stern review of J Mood) #96 Oct. 1986

■ Far and away Marsalis' finest album, and not just more of the same done better but a different animal altogether. It's always startling to see real inner growth take place, and yet so conventional to talk about artists "finding their own voices" that when a bit of it actually happens on an essential level you're not left with much to say. All of this album's quantifiable advances over previous efforts yield an unquantifiable freshness and I'm left with the charm and excitement of *that* after listening...

(Rafi Zabor review of Black Codes From The Underground) #86 Dec. 1985

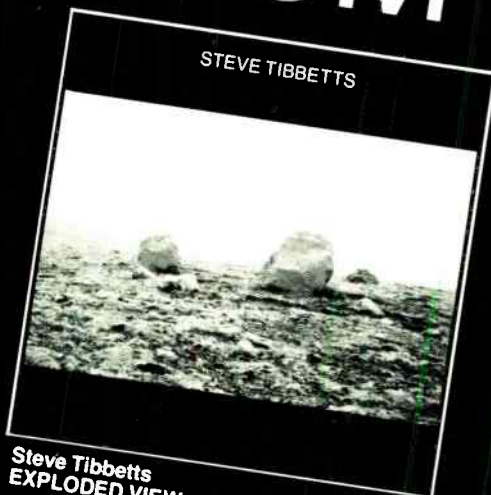
▲ "A lot of guys stand on the side, egos all blown up because they've learned one of Trane's cadenzas. The band is playing and they come up and play whatever they've practiced on top of it. They're not really listening; they have no business up there...."

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

(Joe Blum) #43 May 1982

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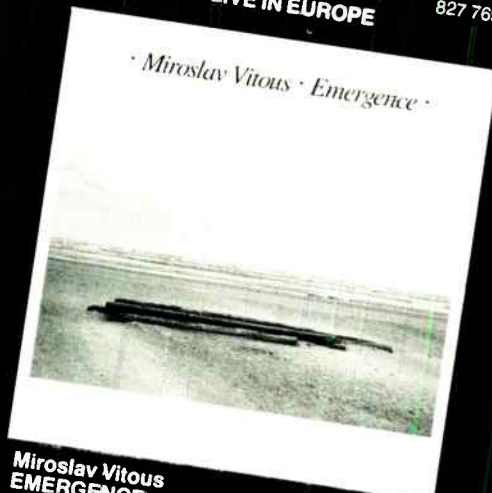
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K E I T H J A R R E T T

What irks people about Jarrett is not that he's pretentious but that he's pretentious and an *artist*. He may not be able to grapple with the big forms yet, but he does understand beauty. Jarrett is best, almost uniformly, in his moments of repose, when he lets himself go and gives lyricism free reign. When he lays his grand designs aside, his artistry almost never fails him; he is himself, and therefore free.

(Rafi Zabor)

#32 April-May 1981

Jarrett has claimed that "nothing ever is repeated" in his solo concerts. I would say that nothing is *exactly* repeated, but certain locales are revisited, and more than once. Just when annoyance or sleep may start to set in, the pianist will hit you over the head with moments, or minutes, of absolute brilliance: a swirling, spiraling vortex that peters out upon the intermission of the first Kyoto concert, a jarring block-chord melodic line that builds up to a thunderous simulation of clanging, pealing church bells (same concert); a cascading shower of upper-register notes during the final Sapporo concert, a rain-forest of small, even linear notes and chords—crystalline melodies—that enter the realm of unalloyed trance music (penultimate Tokyo concert)...others will find their own favorite niches in this almost never-ending landscape.

(Conrad Silvert) #16 Feb. 1979

"Once," Haden said, "I had to take Keith aside and tell him that if he insisted on putting down the audience, I would have to leave the stage until he was through—that he was speaking for himself only." (*Charlie Haden to C.S.*) #16

MUSICIAN: *You make a good case that everything happening in the concert hall is part of the music, that every person there affects the music, and that it's a participatory event in which you are not "performing" so much as being a channel; at the same time you also have a habit of lecturing audiences about*



coughing, demanding absolute silence, no laughing, etc., and when any of this happens you stop playing and throw a fit.

JARRETT: Because I can't deny its presence. If I could, I'd continue to play. I could continue only if the person who coughed became conscious as soon as he or she coughed [laughs]. There is a sharing going on, but if everyone shared equally, then anyone could be onstage. And a cough from a cold doesn't stop the music, a baby crying doesn't stop the music. In fact, I've been in places like Tunisia where they don't have a tradition of going to concerts, and I played a free open-air concert where there was a carnival next door. And none of that sound was wrong or *against* the experience.

It's mostly that people can't deal with themselves, can't control their own quiet. As a result, George Winston records are meditated to. People would like not to cough—I know that—but they want me to make them not cough by playing an interesting enough thing so they're interested enough not to be nervous so they don't cough. I'm not interested in therapy. I expect something from them also.

MUSICIAN: *Let me also broach the issue of Con Ed and what it has wrought on the mu-*

sical landscape. It's now ten years since your major anti-electric music proclamation.

JARRETT: I think my argument is more persuasive today. Today there are a lot more "interesting" things happening with electronic music than there were ten years ago. And I think it's probably more dangerous than it was then.

MUSICIAN: *What do you mean, dangerous?*

JARRETT: I mean it is a kind of poison. Something that takes your connection from the soil away is a poison. I think that for a long, long time it will be a lot of fun, and then at a point electronic music will either go away or it will be all that we have. If it's all we have, then the poison has done its job. People are not able to listen to acoustic music after they've heard electric music. I know this is true for

me; it's a very difficult, difficult thing to get used to.

MUSICIAN: *Why poison? Why an image of sickness and death?*

JARRETT: Because it's something people are doing to themselves.

MUSICIAN: *What do you become desensitized to?*

JARRETT: I feel first of all, there doesn't need to be art. Even acoustic music is, in the end, a secondary thing to the spirit that animates it. Likewise, the painting is not the most important thing; it's what the painter does to paint it. So I don't understand why we have to take ourselves so far away from basic, close, organic substances that are already far enough away in acoustic instruments. I know ultimately that it's a poison that either can get worse or get better and if it gets better we're lucky.

MUSICIAN: *You are an artist who seems to have continually been misunderstood. How would you "profile" yourself?*

JARRETT: The profile would be simple: There's a core to life, an essence, from which everything on the surface of life comes, and I, as an artist, have decided, perhaps not so consciously in my early twenties, that no one was dealing with that

continued on page 54

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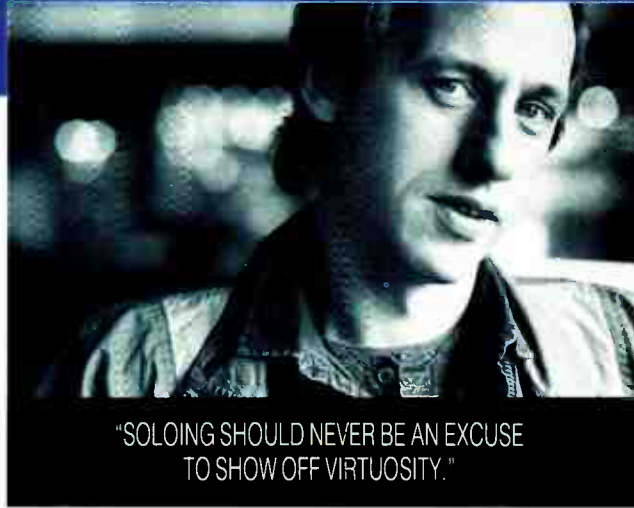
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DIRE STRAITS



"SOLOING SHOULD NEVER BE AN EXCUSE TO SHOW OFF VIRTUOSITY."

MUSICIAN: *Why do you think the English have produced so many of our great rock guitarists?*

KNOPFLER: Maybe they feel more affection, love—a mystique for records that have come from far away. If you're thirty years old and English you've grown up on beat music, Radio Luxembourg, rockabilly... I played rockabilly every night with a group called the Cafe Racers before we formed the band. We'd do things like "Move It," "Good Morning Little Schoolgirl," "Gloria," "Red Hot"—a mixture of old rock, blues and rockabilly. There's a certain feeling that comes from that type of music that you absorb and utilize in your own work. If you listen to "Expresso Love," the guitar figure that runs through the first few bars has that rockabilly feel. The key to that sound, what gives it "swing" feeling, has to do with the drummer keeping his wrists loose and pliable, unlike the stiffer approach used in a lot of conventional rock.

MUSICIAN: *How consciously do you incorporate that kind of thing in your present work?*

KNOPFLER: You don't treat it nostalgically—you're not going to reproduce it in the way certain British musicians do. You're not even going to write that way. What you try to do is project the love you felt for the music during your childhood...

MUSICIAN: *When we were talking before you said that you considered your songwriting more important than your guitar solos, which surprised me.*

KNOPFLER: The song is the main thing—everything else should be subservient to it. Soloing should never be an excuse to show off technical virtuosity. It's supposed to complement—to extend—the song itself. For instance when you talk about a Rolling Stones record to me, you're talking about really great rock 'n' roll, but I never listen to a Rolling Stones song and wonder—God forbid—*where's the solo?*...

MUSICIAN: *Some guitarists feel that the guitar is a pretty limited medium compared to a piano.*

KNOPFLER: Up until working with keyboards I used to think the guitar had everything: bass notes, solo notes, rhythms,

which is true, and of course you can bend notes. In terms of expression, a voice doesn't have segmented notes on it the way a piano does—it can slide up and down a scale—and insofar as a guitar can duplicate that, it does have some advantages over a piano. But there's a whole thing about the voicing of a piano that fascinates me. It all comes back to the idea of expanding the possibilities of orchestration within the band...

MUSICIAN: *One of the things that stands out about you guys is that you're fairly well grounded. You, for instance, are an ex-college lecturer and journalist, which is not your typical rock 'n' roll up-from-the-streets background. I'm curious about how guys like you reacted to the whole success and stardom routine.*

KNOPFLER: I think we're a lot luckier than most in that by the time you're around thirty, your personality is mostly formed and you've had to learn to express yourself in terms of your personality before—to come to terms with yourself—so it really doesn't make much difference after that, whatever happens. That's why when all these bullshit and glamour-associated things happen...it's not that we don't enjoy it...I'd recommend fame and fortune to anybody. There's nothing nicer than sitting by a mock-classical swimming pool in the Bahamas and talking to a journalist. It beats going to bed on your own and reading Agatha Christie in some bedsit in Chippenham when you've got to go to the teacher's training college the next bleeding day. (*Vic Garbarini*) #28 Nov. 1980

● "I'd like to move now away from these little excursions into writing film scores and pro-

ducing other people and just tour with the band and then make another Dire Straits album. To me the band is the best thing. I've always enjoyed it more than anything else. And of course, you know I'm very slow. I have to do all these other things to find out just how much the band means to me." Knopfler grins. "I'm so slow that I have to be bashed over the head more than once: I have to learn the nuts and bolts of record production to figure

out that I don't really get off on record production. It's when I'm rehearsing the band that I'm totally in tune with what's going on. That's when I really am happiest. Making a record is beautiful when it's happening. But when it's not happening—for any reason—it can be a diabolical pain."

One diabolical pain that erupted in the making of *Brothers In Arms* was a defective batch of recording tape that scotched three tracks while Knopfler and company were recording in the Caribbean. That set the old schedule back by a good week. Now it looks like one of the Power Station's super-duper computerized digital zillion track egg beating coffee-making guitar-tuning state-of-the-art recording consoles has lost Michael Brecker's sax solo on the jazzy "Your Latest Track." [Producer Neil] Dorfsman gets Brecker on the phone and the horn player makes it down to the studio. Knopfler, avoiding the buzz of panic in the air, goes into the next room and starts leading the band through "Six Blade Knife," a tune from the first Dire Straits album that most of the current group has never played before.

Brecker plops down in the control room and adjusts his reed while Dorfsman hits switches and bangs gears like Han Solo looking for warp drive. Suddenly elation lights the producer's face. Brecker's lost solo has been snatched from the computer's labyrinthine memory. The sax player listens amazed, as Dorfsman explains the complex mechanics of retrieval. Two glass partitions away, Dire Straits have found their way into the staggered bluesy groove of "Six Blade Knife." Knopfler's face radiates contentment.

(*Bill Flanagan*) #83 Sept. 1985

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

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

For a man who became identified with hostility and racial bitterness, with turning his back on audiences and a scatologically shrouded aloofness, there is something rapturously intimate about Davis' playing in this period. He lets you look at, and feel,

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



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

■ Miles' collaborations with Gil Evans, extended over three albums, of which *Miles Ahead* was the first, were the greatest conjunctions of an orchestra and a soloist since

"Black Magic." Working with him was like looking at a house from the exterior for years and years and really admiring it, but then you have the opportunity to go inside and sit down and still you're satisfied. #41

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

Bob Parent), and facsimiles of the original Prestige labels on the LPs.

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

■ **JARRETT:** We had a good, close relationship. He said things to me I never heard anyone mention, just a very few words

M I L E S D A V I S

every note; and this inter-personal presence was realized just as recording technology dictated a move from three-minute 78s to longer album tracks. More than any of his contemporaries, Davis showed his audience how to sit in a room and listen at length; his intimate rapport made him the messiah of the LP solo.

(Bob Blumenthal) #30 Feb. 1981

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

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

(Rafi Zabor) #41 March 1982

■ **SONNY.FORTUNE:** Miles has a certain kind of control in music, a certain kind of awareness, that I'm still trying to reach. I call him

now and then about the music, but they were so meaningful—these were just times when we happened to be sitting together and the rest of the band wasn't there. Jack DeJohnette had been in the band not too long, and then I joined, and then Michael Henderson joined. The whole feeling of the band changed a lot. It went from pseudo-intellectual shucking and ego-tripping to a really healthy, round, bouncing band. And Miles, almost from the beginning of that period, rarely left the stage, he was up there playing incredibly much. People were amazed.

#61 Nov. 1983

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

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

(Mark Rowland) #98 Dec. 1986

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

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

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

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

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

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

DAVIS: You know, I never thought about it.

(Tom Moon) #73 Nov. 1984

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

Forty minutes later Sting re-enters the studio, looking a little stunned. So what

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

(Vic Garbarini) # 81 July 1985

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

MILES: I couldn't help it, 'cause I played

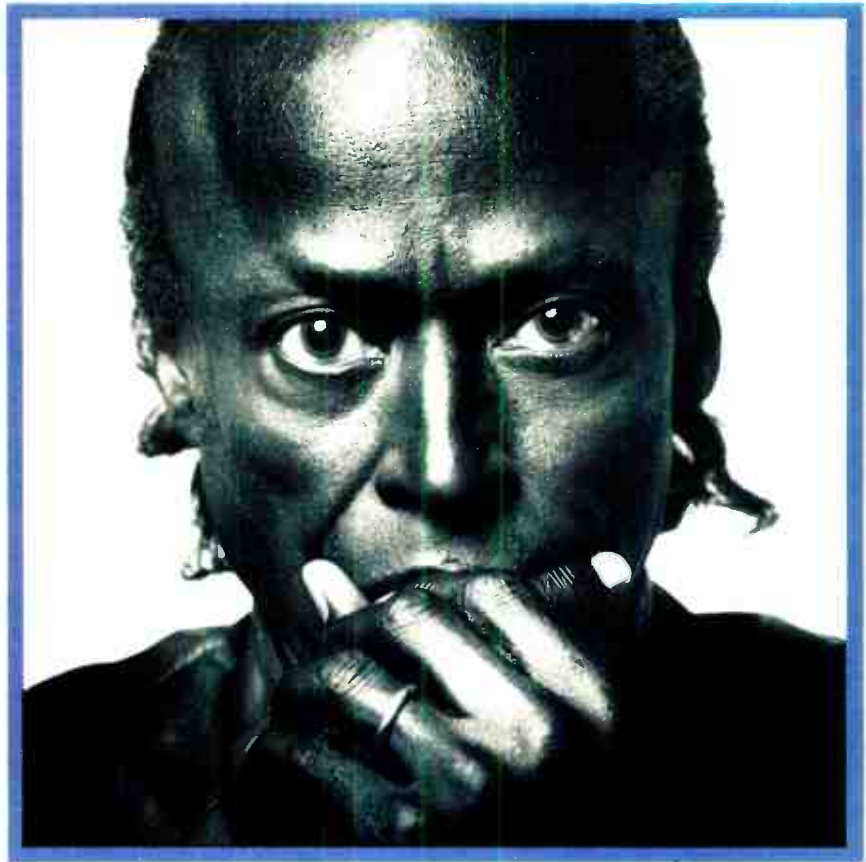
pastry, and it tasted like shit. It wasn't scary, because I wasn't looking up. I had one thing to do, was go to Juilliard. I was getting an allowance, I'd get the bus and go to Juilliard. I'd get \$40 a week...when I got it, I blew it, takin' care of Bird and Dex and all them guys. They didn't have any money, I had the money. Got so bad I used to call them, just keep some of it, 'cause those guys asked me for money.

MUSICIAN: You were rooming with Charlie Parker?

MILES: He roomed with me.

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

MILES: No. I just did that—Gene Ammons and I done that, we just started doin' it.



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

trumpet so bad, had to keep playing to clean it up...My mother said, "He's crazy." My father told her, he say, "Remember that. Now leave him alone." My father was a riot, boy.

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

MILES: Oh man. I was very excited when I first came. I used to walk in the rain. I'd never seen a place like that before. *Subways.* All sorts of pastry, until I tried all the

First we started snorting it, then we started shooting it, and I didn't even know what was happening. I should have thought about it a little bit. I stopped after about three or four years. I stopped...*cold turkey.* My father bought me a new five-gaited pony. We had five hundred acres near St. Louis, in Milstead, Illinois. I stayed out on the farm for about two and a half weeks until I was straight.

continued on next page

MUSICIAN: *What made you decide to stop?*

MILES: Max Roach gave me \$200 and put it in my pocket, say I looked good. It drug me so much I went right to St. Louis. I said that motherfucker gave me \$200, told me I looked good and I'm fucked up and he knows it. And he's my best friend, right? It just *embarrassed* me to death. I looked in the mirror and I said, Goddamn it Miles, come on. So I called my father to send me a ticket, and he sent me a ticket.

MUSICIAN: *You've said that you're not an entertainer. Is that still true?*

MILES: Yeah, I'm an entertainer. I got a certain amount of ham in me. I don't know. I'm doin' what I'm doin' but I know I'm a big ham. It doesn't take away from the music, because I just enjoy what I'm doin' at that particular time, and now that I play so *different* you have to put in something for the rhythm that you don't play inside of. You know what I mean? It's like subtracting and puttin' in other beats. Because I play very strange. I've heard it from my band, I play—you know how I play, mostly like sanctified people will play in a church, or the way a hillbilly sings songs. They sing songs to please the lyrics, and not to people, or the rhythms. And the worlds fall on *funny beats*.

MUSICIAN: *Do these guys really work you? The guys in your present band?*

MILES: Shit, I be wringing wet after I get through playing with them. Dirty motherfuckers. [*laughs*] I got to play all these notes on account of they did this and that.

MUSICIAN: *You get these young guys in your band, and they go off in other directions.*

MILES: I didn't know they were that young. I don't pick a guy because he's young.

MUSICIAN: *You pick them because they're good.*

MILES: Coleman Hawkins once told me not to play with anybody old because they'll be hard to bend to the way you want them to.

MUSICIAN: *So you do what then?*

MILES: I don't do anything. I just keep 'em from goin' out the door.

MUSICIAN: *But you lead them, right?*

MILES: They pay attention. And they're all professionals, so professionally they know if they miss anything, it's gonna fall right back on them. Everybody in my band could have a band right now. I don't tell them what to do, I just *suggest* something and if they don't like it they'll suggest something else. Say, we can do this *and* this. or they'll know what I mean and add something to it that makes it better.

MUSICIAN: *Have you taken a lot of heat be-*

cause you were the first, or one of the first, to be a superstar?

MILES: Am I a superstar? I don't know that.

MUSICIAN: *Why do you think everyone's so excited that you're playing again?*

MILES: I thought they liked the music.
(Cheryl McCall) #41 March 1982

U2 from page 73
outside.

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

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

(Bill Flanagan) #75 January 1985

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RICKIE LEE JONES

M

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

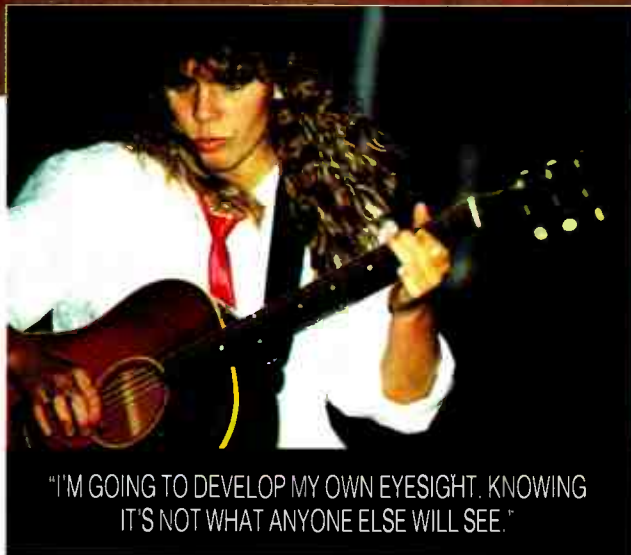
RICKIE LEE: Wow, yeah! What's most apparent is that there's a lot of ways I've grown musically in terms of honesty. If I could be a completely objective critic of Rickie Lee, I would say, "When she began, she had a lot of talent but I didn't see a particular signature." One of the delightful things about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

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

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

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

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



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

or firm plots to any of the songs.

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

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

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

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

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

MUSICIAN: *What was she like?*

RICKIE LEE: I think she was a lot more special than I ever knew, 'cause I didn't think she

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

(Timothy White) #76 Feb. 1985

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

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

(Bill Flanagan) #45 July 1982

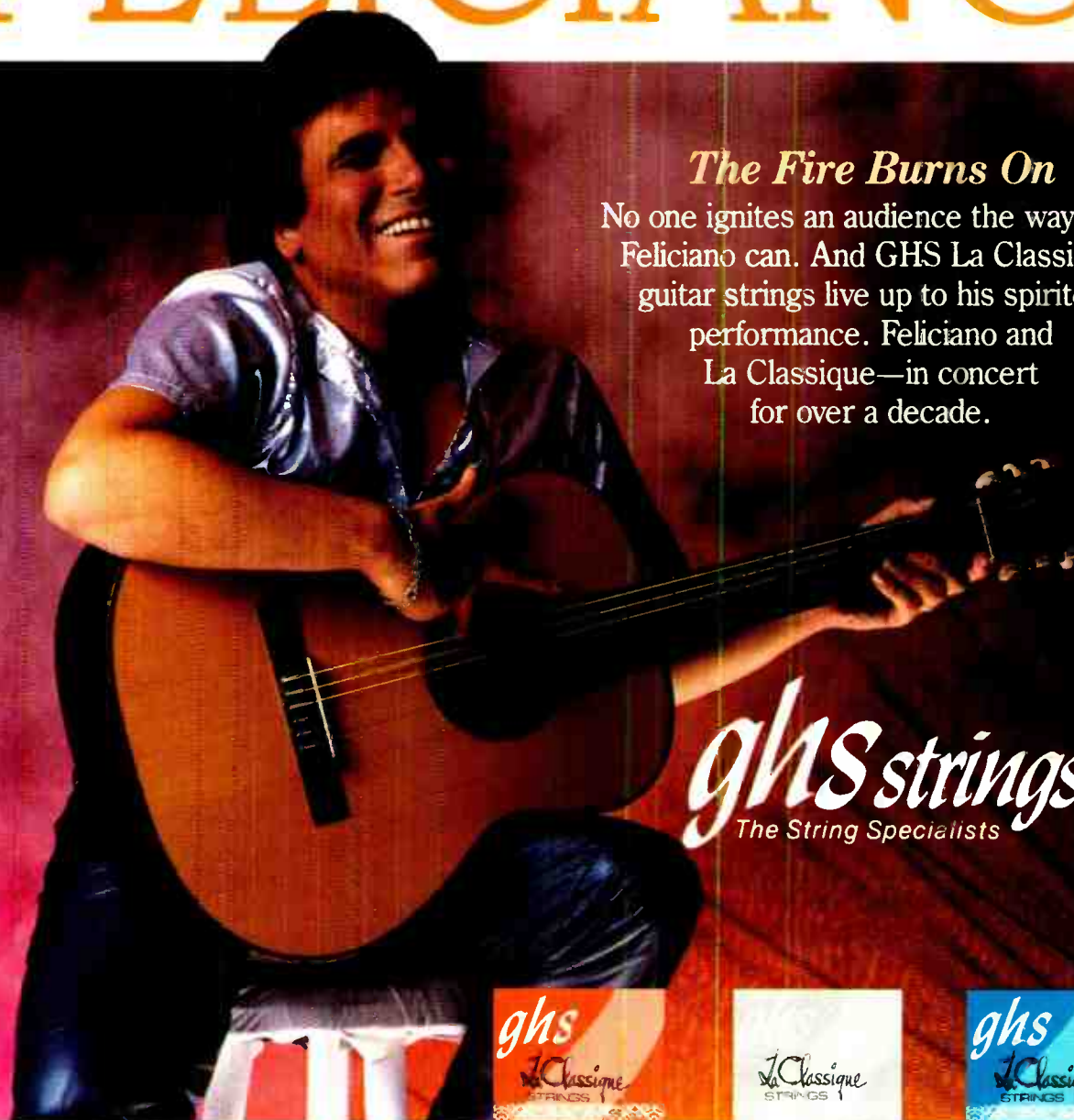
MUSICIAN: *Do you want to be immortal through your songs?*

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

(Jon Pareles) #37 Nov. 1981

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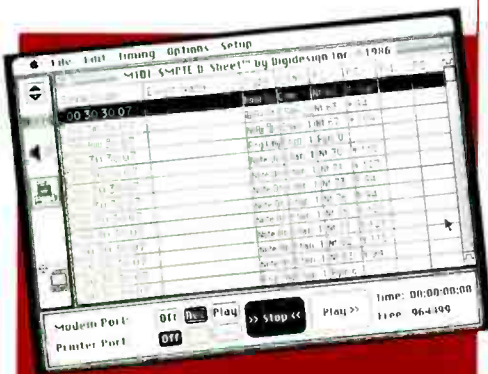
MIDI Sequencing

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

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



Production Machine



MIDI Time Code

In addition, the Studio 440 is the first sampler or sequencer to incorporate the new MIDI Time Code, a protocol that encodes SMPTE and sends it over MIDI for use in cue or event lists. Now it is possible to cue punch-in/punch-out recording by bar number, or with sub-frame resolution by programming to SMPTE Time Code. You can even selectively pre-trigger external synthesizers to compensate for their internal timing delays. The Studio 440's capabilities will be further enhanced when used in conjunction with forthcoming librarian, editing, and post-production software packages by companies such as Digidesign,

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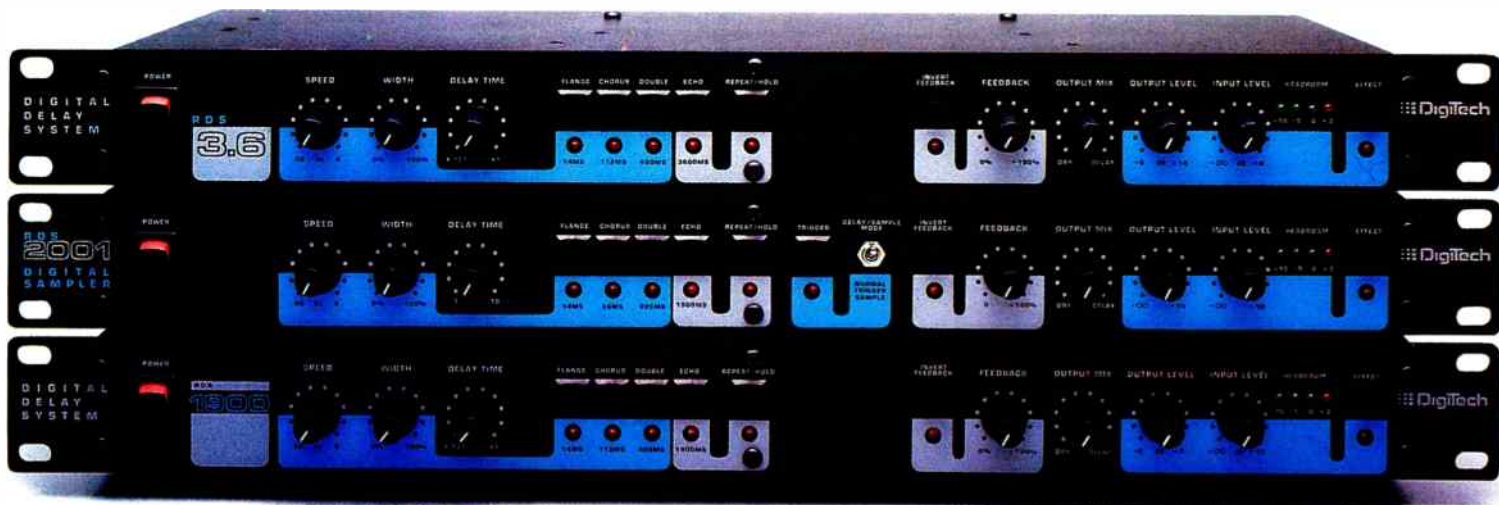
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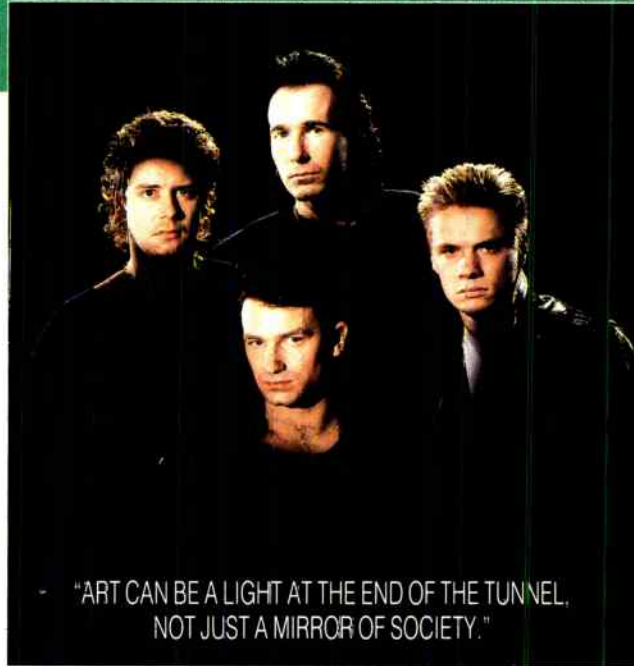
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What is fascinating I feel about a lot of modern art is that it draws no conclusions, provides no solutions, and doesn't point you in any new directions, and I think that the reason why Western culture is so bankrupt is because it lacks spiritual values.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

(Edge to John Hutchinson)
#95 Sept. 1986

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

The couple were married last August, and as we head for Sutton Castle to eat dinner, they tell me about the raucous reception they held there, during which, of course, the band commandeered instruments from the hired help, climbed on a table and assisted local folkie-turned-rocker Paul Brady in playing "Tutti Frutti." Bono was carried about on his brother's shoulders and spent his wedding night in the Castle without benefit of electricity (which the band's exertions had snuffed). For U2, it was a celebration of more than ordinary significance—partly because it was their first work break since their Island signing in 1979, and partly because Bono



and Adam sealed an unspoken pact. Since the late summer of 1981, when the band came off the road to slam out the *October* album, Adam had grown alienated—become, in his own words, "a cynical, sometimes vicious drunk." His problems stemmed from a feeling of being sea'ed off from Bono, Edge and Larry as those three grew more and more committed to their heartfelt but rather private brand of Christianity. Bono had been raised in the Church of England, a fairly austere—Episcopalian—flock with little resemblance to the near-charismatic worshippers he began to seek out as he entered his twenties. The Edge had similar beliefs, and Larry—especially after his mother's sudden death in a road accident—likewise became a committed Bible student. "It is what," says Bono emphatically, "gives me the strength to get up every day and put forth a hundred percent of my energy." *October* centered on Christian topics. In the depths of this estrangement—at a time when, as one insider says, "Adam may well have believed he was about to be kicked out of the band"—Bono asked Adam to be his best man at the wedding.

(Fred Schruers) # 55 May 1983

"I would pick out many different aspects of my playing. Perhaps most important of all is the Irish influence on my use of drone strings, which was something I started to do quite instinctively, before I could afford

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

(Edge to J.H.) #95

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

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

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

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

continued on page 66

TALKING HEADS

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

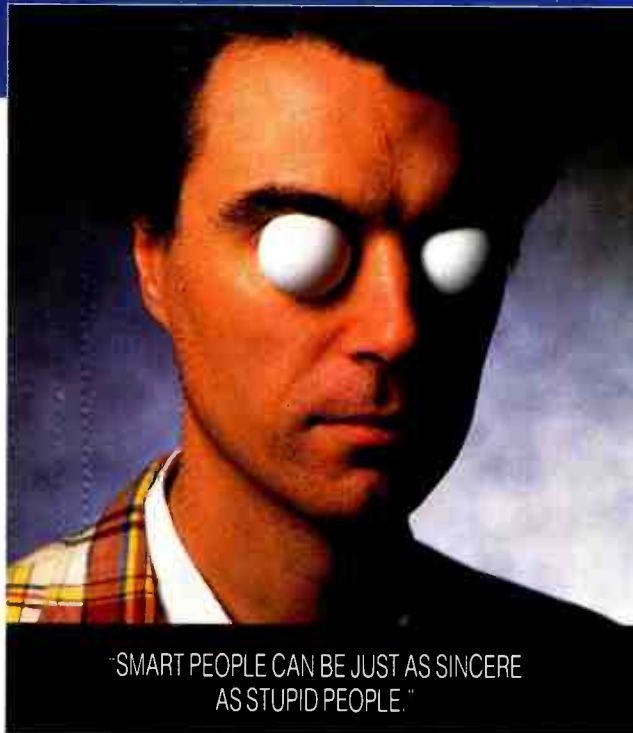
I have definite ideas about which phrase is right for a line and which is not, but I couldn't tell why. Some of my choices don't make sense in any logical way, I just have an intuitive sense about them. Only later, after the critics have explained it all to me or enough time has gone by, do I have a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

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

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

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

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



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

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

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

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

Having a hit is like a miracle. You just write music because you love it. It's very hard to believe it's all due to luck. I don't think there's any musician I know who hon-

estly believes in his own abilities. (S.I.) #85

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

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

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

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

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



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

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

BECKER: I think we used to tell people something that ended up coming out like

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

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

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

musically correct, and as a unit—it's time-consuming. Most of these guys are used to going in, seeing a track, and ripping it off in two or three hours. That never happens. The only tune that ever happened with was "Aja": Steve Gadd ripped that off, solos and all. That tune was done in an hour and a half, the only tune like that in all the years. It freaked us out. (J.P.) # 20

BECKER: There was a guy living in Las Vegas when our first album came out who thought—his girlfriend has left him I

S T E E L Y D A N

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

MUSICIAN: *It's more modal.*

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

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

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

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

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

MUSICIAN: *Is that a challenge?*

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

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

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

FAGEN: We're real conservatives.

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

teresting to me, but lately he sounds exactly like Braxton.

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

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

(David Breskin) #31 March 1981

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

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

"The songs are all really hard to play well," Gary Katz explains. "There are a lot of changes, and we demand maybe more than some people do in the final product. Session musicians come from fourteen jingle dates, or whatever, and they sit down and see those changes, and they have to, like, sit for a while and play. Negotiating all the chord changes, rhyth-

guess—all of the songs were stories his girlfriend had told us. He wasn't asking any questions; he just wanted his girlfriend back. And we didn't know anything about the girl. But he thought all the stories were about him. He was willing to forgive us for making fun of him, making a fool of him, cuckolding him, etc., if we gave her back.

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

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

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

As their lyrics have become both more open and more economical, Becker and Fagen's tunes grow relentlessly more sophisticated. Steely Dan travels down convoluted harmonic byways that most rockers' (Paul Simon excepted) never dream of: impressionistic five- or six-note chords, polytonal superimposed triads. By now Becker and Fagen maneuver through the tonal system as gracefully as the jazzmen they admire like Duke Ellington and Bill Evans; no chord progression is too

abstruse for them to try (listen to the chorus of "Peg," on *Aja*). Yet, like Ellington, they keep the blues as a touchstone; every Steely Dan album except *The Royal Scam* features at least one blues-based song. Usually, however, the blues borrowings are more figurative than literal. *Katy Lied's* "Chain Lightning," for instance, starts both its verses and its solo in



the second bar of the progression....

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

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

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

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

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

BECKER: And then it kind of tapers off.

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

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

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

MUSICIAN: *The blues are melismatic, too.*

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

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

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

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

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

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

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

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

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

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

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

BECKER: Yes.

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

BECKER: No.

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

BECKER: Parenthetically it is, yeah [*un-easy laughter*].

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

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

BECKER: I love it. [Becker and Fagen later

board and synthesizer players who have a lot more to do with the record's sound, flipping these little chord changes around. But the way it's being done, it loses its impact. It sounds more like lounge pop.

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

BECKER: I don't know what Fagen would say about that, but I always felt that it allowed you greater range, you could say things that were very personal that you



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

approved their "off the record" responses for publication. |

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

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

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

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

The funny thing is, I can hear how a lot more records *do* sound slick these days; I think we've had some influence there. They're getting these accomplished key-

couldn't say on your own, in Fagen's case, singing and even shouting them. We were able to express things that we wouldn't have been willing to identify with that strongly, if it wasn't so clear that it wasn't necessarily us.

(Mark Rowland) #83 Sept. 1985

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

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

FAGEN: We work best on miniatures.

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

BECKER: [Kidding] Great. Newer, bluer.

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

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

FAGEN: Getting into a heavy French thing.

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

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

(D.B.) # 31

ART ENSEMBLE OF CHICAGO

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

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

Rafi Zabor #17 1979

▲ They come onstage like survivors returning to a ruined village. Joseph Jarman, his face painted, wearing white, stands in the midst of his instruments. Throughout the concert he will be in perpetual motion, sending out a blizzard of detail on xylophone, cymbals, gongs, or coming out front with a saxophone, a flute. Bowie stands at stage center, his lab coat open, trumpet in hand. He will address himself to the microphone, lurching and swaying, his horn alternately carnival and clear. At the right of the stage stands Roscoe Mitchell, a small, calm figure in a sweater and stocking cap, a rack of flutes, oboes and saxophones in front of him. He looks as if he might be waiting for a bus, and for most of the concert he will seem detached, but interested, in what is going on. Malachi



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

Favors is at the back, wearing a red robe and whiteface. When he is not at his bass, bodying forth a deep and resonant bottom for the band, he will be working at his gongs or strumming on a detuned zither. Sometimes, at exactly the right moment, he will stop, wave his arms at the audience, then go back to the music. At the rear and to the right is Don Moya, behind his drums or at his congas, stripes painted on his face and maybe a headdress on, another figure time forgot. The music begins quietly, almost in silence, rambles, rises to a climax, subsides and goes on. The audience laughs, then grows quiet, is collectively awed, and goes on, too. The music is the son of the moment, ready to turn into anything the moment might demand. There is room for high art and hokum. There might be pure, isolated sounds that must be appreciated for their own sakes if they are to be appreciated at all, then a barrage of bicycle horns or maybe Chinese gongs, free improvisation of many kinds, unaccom-

panied solos, vocals, dialogue, street cries, catcalls, drums, Tibetan Mississippi Delta blues, bebop, maybe some nod-your-head 50s jazz. Still, it's not eclectic. It's Art Ensemble music all the way, and although the band is capable of a variety of exacting disciplines, it plays with an engaging looseness that invites you to share its freedom, rather than be intimidated by it. It is the music of free beings, and what it inspires is affection and warmth rather than the chill of respect.

"Great Black Music, Ancient to the Future" is the band's motto, and it means a number of things. Most of the time I spent talking with the band, in a bungalow at the Creative Music Studio while outside a light snow was falling, was spent on the subject of Great Black Music. Understood most simply, it makes possible the free use of anything within the jazz tradition; its African lineage on the one hand, and its possible future becoming on

the other; and it insists that the entire tradition can be presented whole in performance, not only in sequence, but implicitly throughout. This helps explain the Art Ensemble's unusual range, and why their attitude is always larger than any one thing they play. There are ways of playing and listening to music that have been largely forgotten in the West, and ancient music may not only mean something older, but something fundamentally different.

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

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

continued on page 114

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CLAPTON, PAGE, BECK

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

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

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

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

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

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

MUSICIAN: *Do you identify with him?*

CLAPTON: No, not in the least.

MUSICIAN: *Did you ever identify with him?*

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

MUSICIAN: *Why did that change?*

CLAPTON: Because I survived....

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

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

(John Hutchinson) #43 May 1982

JEFF BECK: Before I joined, the Yardbirds had this reputation for doing climactic music, where it would start off soft, build up and go completely crazy, explode into rhythm. I loved doing that. It was so animal, and so simple. You could play like that even if your guitar was way out of tune.



Just block off the strings and thump it. It was complete freedom. And at that age, when you just want to beat the world up, the best thing you can do is get a hold of your guitar and beat the hell out of it....

I've always stayed clear of trick gadgets.

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

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

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

why it won't work. Once it does, that's it."

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

(to David Fricke) #79 May 1985

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

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

"During my three years in the wilderness there were so many good guitarists around. That's intimidating if you haven't played in a long time, because people are expecting so much from you and yet

there's these other guys who are absolutely amazing. Eventually I came to terms with the fact that people know and appreciate you purely for what you do, and what you can do....

"After we lost John Bonham from Zeppelin I just didn't wanna know," Page continues. "I couldn't think of playing with any other drummer at that point. I didn't touch a guitar for about

nine months and when I did pick one up I could hardly change chords, but I pushed myself back into it. Finally the A.R.M.S. gig came up, and that was the thing that got me back, got my head into some sort of reasonable perspective."

(Max Kay) #78 April 1985



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

(*Bill Flanagan*) #78 April 1985

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

(*Vic Garbarini*) #62 December 1983

MUSICIAN: *I was told by an eyewitness that Mick came into the Stones office one day in 1969 and announced that both Brian Jones*

MUSICIAN: *Unsure of you in what sense?*

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

(*V.G.*) #37 November 1981

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

suddenly he's the busiest guy of the lot, out there making movies and becoming the only one of us who's had a hit record outside the Stones. There's probably nobody I've grown to appreciate more over the years than Bill Wyman. Charlie I've always appreciated, and Mick I've known since I was so young I can't even remember. But Bill is someone I've had to grow to appreciate. (*V.G.*) #62

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

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

"You're mad," Johns replied.

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

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

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

MUSICIAN: *Satanic Majesties was...*

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

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

JAGGER: Totally.

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

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

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

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



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

and you were leaving the band—it wasn't clear from the way I was told whether you two were quitting or being fired—and that Mick was looking for a black Motown bass player as a replacement. Is that story true? Is your reputation as an "outsider" in the group justified?

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

live your lifestyles.

RICHARDS: I can understand his feelings except that I'm sure he also knows that no one is expected to live any particular lifestyle. There are many diverse lifestyles and vicestyles in this band, and we all respect each other's space. True, Bill doesn't live the way Mick or I or Ronnie or Brian used to, but neither does Charlie, and that's the beauty of those guys. And Bill has come on like a ton of bricks in the last few years. After all the things he's been wondering and thinking about and keeping to himself,

MUSICIAN: *What's your perception of the difference between the public image of Mick Jagger and the real person?*

WYMAN: It's difficult because I know both, and they both merge into his character for me—the sublime and the ridiculous! [Laughs] He is totally different in public than he is in private life. Unfortunately, he seems to think—as most of us probably do—that there's a way you react in public, and a way you react at home. Sometimes he carries his public persona into his private life, which gets to be a *real* pain in the ass, because you know he's full of shit. So you have to remind him and bring him down... *Come on, Mick!* And then he comes back to normal.

His voice changes, for one thing, and he starts talking with that pseudo-Southern accent. And sometimes in private he starts using a very rough, Cockney accent, which also is not his real voice. It's actually more like the way Charlie and I talk, dropping the h's and all that. He never talked like that before, because he came from a middle class family and went to middle class schools. I've got interviews with him on radio and television from the 60s where he's talking like the Queen does—"Oh, well, it's *quite* interesting to..." He's getting a bit like Peter Sellers: I don't think he knows which one is the real Mick Jagger." [Laughs] It keeps the mystery going.

(V.G.) #37

it. If you like an idea that comes along, you sort of carry on writing in the hopes that maybe you'll eventually find out why. There are no answers in the lyrics. They really just raise other questions, which is maybe the point of it. (V.G.) #62

WEINBERG: Keith always refers to your unique feel—that you are the heart of the Stones.

WATTS: Lovely! I've heard him say that about the feel. But I get the feel off of him, really. You know, when we play in those ridiculous places—stadiums and that lot—all I really hear is him. When I talk to Kenney Jones, he tells me about the Who's amps. Now *that's* equipment. Kenney has a monitor bigger than he is for those gigs. I never worked like that. All I hear is Keith's amp, which is not that big. And I really listen to him all the time. If I weren't able to hear Keith, I would get completely lost. It all comes from him.

(from *The Big Beat* by Max Weinberg) #69
July 1984

MUSICIAN: *For years I went through a lot of frustration trying to get that ringing chordal sound you get on guitar. Finally, someone who worked with you told me the secret was that you used only five strings on your guitar*

the same chord going and a lot of the notes ringing. It's roughly the same principle as

the sitar without having the sympathetic strings, because you have the possibility, especially when you electrify an open G, of having those hanging notes that go through all the chord changes and still ring. [Picking up guitar] See, if I remove this low E and retune from the bottom or fifth string, it's G,

D, G, B, D. (V.G.) #62

WYMAN: You can't have everybody flying off everywhere and showing off your chops. Besides, our chops aren't always that good! I think the great thing about the Stones is the simplicity of it—that slightly ragged rhythm that always sounds like it might fall apart by the next bar, but never does. We always have scrappy endings: we play with a kind of pulse that fluctuates between being slightly behind and slightly in front of the beat, but it swings like that. And it works for us. I hate bands that play on eighths or sixteenths; there's no feel there, nothing seems to be coming from inside them.

(V.G.) #37

Eddie Martinez, along with Jeff Beck, Pete Townshend and G.E. Smith, plays guitar



THE ROLLING STONES

MUSICIAN: *Is there a "Keith" image that you project maybe subconsciously so the world can focus on that while you live your own life?*

RICHARDS: No, at least not consciously. There is an image projected that people come for and take away with them and give to their readers if they're journalists, and obviously there's a lot of me in that image. I've never tried consciously to project it, but there's not really much you can do about it. It's like a little shadow person that you live with. In some situations, I'll realize, "Uh, no, these people expect me to do a *real* Keith Richards..." and sometimes it's quite funny. As long as you're aware of it, it's something to play with. I'd only get worried if I really became like Keith Richards... whoever *he* is.

We never sit around and ask ourselves why we write a song, although now that it's done we join everybody else in trying to analyze why we did it. I think images just come out; you haven't that much to do with

and had a special open tuning. What's the advantage of that kind of tuning and where'd it come from?

RICHARDS: The advantage is that you can get certain drone notes going. It's an open G tuning, with the low E string removed and there's really only three notes you use. My favorite phrase about this style of playing is that all you need to play it is five strings, three notes, two fingers and one asshole. Actually, it's an old five-string banjo tuning that dates back to when the guitar began to replace the banjo in popularity after the first World War. It's called a Sears & Roebuck tuning sometimes because they started selling guitars then. The blacks used to buy them and just take the bottom string off and tune them like their banjos. It's also very good for slide work.

Obviously there's not as many shapes as in concert tuning, but there's an amazing number of augmented and diminished things you can do and basically still keep

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

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

Nile Rodgers produced David Bowie's *Let's Dance*, Madonna's *Like A Virgin* and half the rest of the hit parade. He co-pro-

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

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

"They weren't needed," Jagger shrugs. "There was enough guitar on there. Once I've got the band in the right groove and you've got two guitar players, you don't need three. If there's only one other guitar player, I'll play—but I can always get someone to come in later, play my part over and get a much cleaner, better sound. I don't mind. There was one part I almost

left, on '½ A Loaf.' It would have been nice, but it wasn't *really* needed. It was cluttering it up a little bit. It would have been just an ego trip on my part to hang my name on there as a guitar player."

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

me more than anything about Mick."

(Bill Flanagan) #78 April 1985

▲ It's hard to imagine a record which better highlights the singular contributions of one Rolling Stone—too bad it's Keith Richards. (Mark Rowland review of *She's The Boss*)

#77 March 1985

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

JAGGER: Oh God! Not that one again!

(B. F.) #78

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

(B.F.) #91 May 1986

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

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

(B.F.) #95


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

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

(V.G.) #37

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

continued on page 101



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R O B E R T F R I P P

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

SUMMERS: You mean the current incarnation?

FRIPP: It's always been the same.

MUSICIAN: *And why is that?*

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

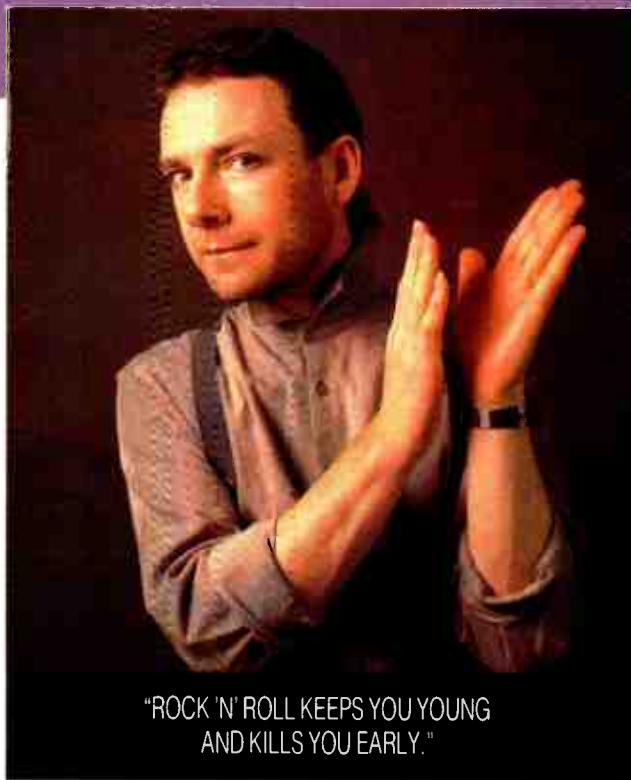
(Vic Garbarini) #74 Dec. 1984

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

#29 Jan. 1981

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

While washing this morning something a celebrity said to me recently came back: "Give the public what they want." This is



sheer nonsense. What is meant by anyone who says this is: 1) Give the public what the industry wants; 2) Give the public what it has been given before; i.e. I am lazy, I am conservative; 3) I wish to clean up.

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

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

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

changing personnel. *(Vic Garbarini) #19 Aug. 1979*

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

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

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

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

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

MUSICIAN: *What went wrong?*

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

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

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

STRUMMER: Yeah, pride and vanity get you nowhere.

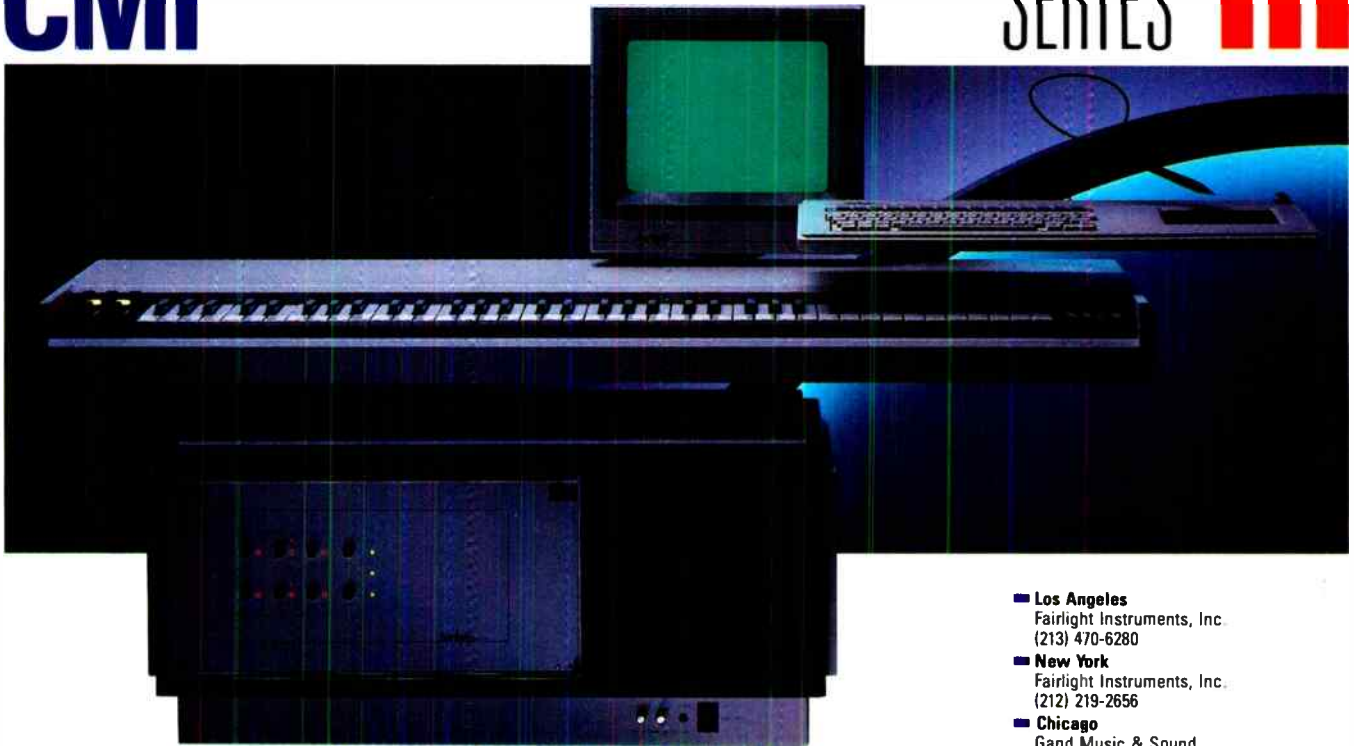
(Vic Garbarini) #33 June 1981

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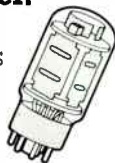
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1925: The vacuum tube amplifier.

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



1958: The advent of digital.

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

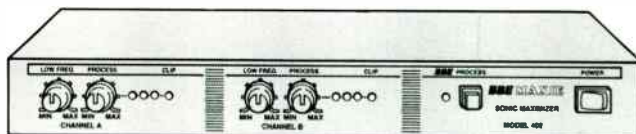
1978: The BBE breakthrough.

When you put a power amp and a loudspeaker together, something has always been lost in the interface. That's where phase and amplitude distortion develop, due to "miscom-

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

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1985: BBE in the studio.

Award winning producer Steve Levine joined forces with the Beach Boys and teamed them up with BBE for an all-digital recording session for CBS/Caribou. "BBE is to digital what equalizers were to analog," said Levine. "I can't imagine ever recording without BBE again."

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N E I L Y O U N G

MUSICIAN: *What was it like auditioning for Smokey Robinson at Motown Studios in '64?*

YOUNG: I don't remember Smokey Robinson, really. Ricky [James] was really into the fact that we were going down to Motown, and I thought that was great, too. I knew the music. But when we got there...these guys would just come in, like Berry Gordy, or one of the other heavies, Holland-Dozier-Holland, they'd be around. We went in and recorded five or six nights, and if we needed something, or if they thought we weren't strong enough, a couple of Motown singers would just walk right in. And they'd *Motown* us. A couple of 'em would be right there, and they'd sing the part. They'd just appear and we'd all do it together. If somebody wasn't confident or didn't have it, they didn't say, "Well, let's work on this." Some guy would just come in who *had* it. Then everybody was grooving. And an amazing thing happened—we sounded hot. And all of a sudden it was Motown. That's why all those records sounded like that.

Probably ninety percent of the acts there were better groups than the Mynah Birds. But we were weird, we were really different. We were the only group with a 12-string guitar on Motown. Playing country 12-string with this *beat*. And actually, they kind of liked the sound of it. And they had the hugest, *hugest* most gargantuan contract you've ever seen in your life. Man, we were ushered into these offices, signing these *huge* publishing contracts. They still have my publishing on everything with the Mynah Birds. Seven-year exclusive contracts signed in '64...it was great [*laughs*]. Our album never came out, but they had enough for a single [*sings*] "It's My Tiiiiime."

MUSICIAN: *Supposedly the single was canceled on the day of release. Did you ever see a copy of it?*

YOUNG: I never saw it. All I knew was Ricky got busted for draft evasion, and we



"TO GET SUED FOR BEING NON-COMMERCIAL AFTER TWENTY YEARS WAS BETTER THAN A GRAMMY."

all went back to Canada. Our manager never gave us the money, and then two weeks later he OD'd. OD'd on *our* advance. He ran right through twenty-five G's [*laughs*]. What a guy!

So we sold all the stuff we had...and bought this hearse. We headed for the U.S. This is Bruce Palmer and me, through this whole thing.

MUSICIAN: *And so begins the famous saga of you running into Stills and Furay on the street in Hollywood...and that was the birth of the Buffalo Springfield. How long was it before the Springfield were signed to a record label?*

YOUNG: These things take time, you know. [*Pause*] Might have been, you know...six weeks.

MUSICIAN: *I always thought of "Ohio" as CSNY's "Revolution." Here's a group you're used to hearing in a more clean setting, doing a real bash-it-out song. How did it feel to you?*

YOUNG: It was the only one like it. "Almost Cut My Hair" might have been the only other one. They were the only tracks that came across like that. "Woodstock" almost

did, but it got a little creamy. A little bit *too* creamy, I might add, if anybody ever heard the original, before they erased the lead vocal and did the *creamy* lead vocal and *slick* background voices, they would have been able to say that it was like "Ohio" or "Almost Cut My Hair."

CSNY in the studio used to be a lot better before the final production part of it. But I was one and they were three. [*Pause*] They wanted nothing *less* than to be funky [*laughs*]. They wanted to be *the* vocal sound of all time...which, you know, they essentially were when they came out. It was so impressive to hear that *tracked* vocal sound. It was awesome. In pitch, tracked three times across, totally tight...wow. So when you heard it for the first time, you'd never heard anything like it before. The 16 tracks were just starting to happen. I mean, groups like the

Four Freshmen and the Beach Boys could only *approach* that. They hadn't been able to track themselves that many times...or they hadn't wanted to.

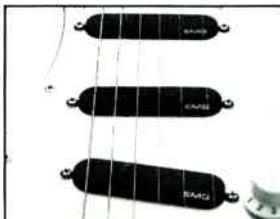
MUSICIAN: *Were you happy with Four Way Street?*

YOUNG: I really don't remember it. I was happy with the tour that we did...the album, I'm not sure about. I think it's probably too long. The instrumentals and stuff might have been too long on it. When the Springfield played those long instrumentals, it was better than when CSNY did...it seemed to me. Until it was kind of a downhill slide, in some ways, even though the vocals were really great. Having the different bass players and different drummers and having people *hired* to play with you and everything never felt right to me. To have four guys who were in the band, and two guys who *weren't* in the band felt kind of strange. It was always...you know, kind of weird. It never could be like the Springfield, where everybody was equal.

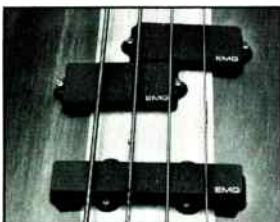
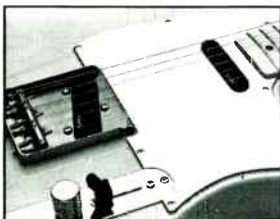
YOUNG: *Comes A Time* was just coming out when we were on the road with *Rust*. I had held onto the first pressing of the



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

(Cameron Crowe)# 49 1982

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

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

(to Bill Flanagan) #84 1985

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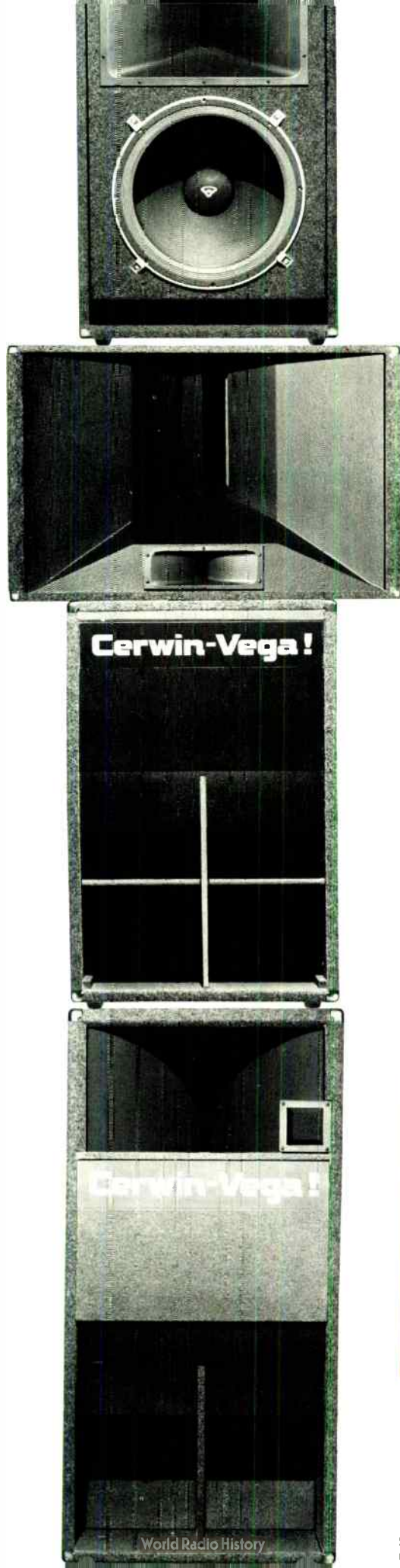
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World Radio History

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

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

That's all I did, and people are going,

on-the-fretboard playing]. After I somehow stumbled on it, when I would do a guitar solo and do that stuff, I'd turn around because I didn't want anyone to see how I was doing it [laughs]. I'm going, "Not until we get signed, I don't want anyone to know!" [Laughs uproariously]

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

See, I was star-struck. You know, "Hey, our rock band just got signed!" So I played

parents were professional musicians and he started playing trumpet in the second grade. (David Lee Roth, on the other hand, comes from a long line of doctors and other socially respectable types, proving that there's one in every family.)

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

● (J.D. Considine) # 47 Sept. 1982

V A N H A L E N

"Naw, c'mon, you overdubbed that." Then I show them how I did it.

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

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

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

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

VAN HALEN: I think so. I was playing this way when we were playing clubs, and I remember what I used to do, too. Because nobody ever used to do this before [he picks up his guitar and does some fast, two-hands-

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

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

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

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

Of course, there's a certain irony to Alex Van Halen having to defend his music on the grounds of musicality, for both he and his brother, as well as Michael Anthony, come from households where music brought home the bacon. Jan Van Halen was a professional clarinetist and saxophonist who started his sons on piano lessons at age six, while both of Anthony's

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

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

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

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

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

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

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

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

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



sold more than thirty million copies. Eddie counts himself lucky to have made friends with producer Quincy Jones and Michael Jackson ("Maybe he'll give me a dance lesson someday"), expresses mild annoyance only with his fellow band members and manager for thinking him foolish. This dis-

friends, you burn a trail across the world, leaving a permanent shadow of groupies and rubble as never before in the history of rock 'n' roll and one day, it's Miller Time, it's a big art project. A lot of times it's fingerpainting, but nonetheless art.

You can wonder what Roth and Eddie

teacher, but I say, 'Hey, have you tried anything a little more positive? Why don't you take a sad subject and *win* for a change?' All I can do is tell stories, make funny asides. You can't explain the music, only the people it comes from. The most exciting thing to anybody ought to be to know another person's personality—whether it's your wife, your boyfriend, a politician, a rock star, a ballplayer, it doesn't matter. There's always somebody else."

One personality Roth seems uninterested in knowing better is Eddie Van Halen. The situation appears similar to the mid-period Who when the tensions and creativity seemed to reach an optimum balance—enough to keep passion in the music, but not enough to destroy the band. Their quotes hint at deep wounds—Eddie omitting Roth from his list of "deep humans," Roth portraying their show as The Four Stooges with no credit for Eddie's artistry—yet neither is willing to pull the scabs off in public.

"Two different personalities," Roth mutters. "Two different worlds. Two *completely* different worlds."

(Charles M. Young) # 68 June 1984



"WE'RE IN A ROCK BAND BECAUSE WE ARE THIS WAY."

regard for money extends to Van Halen as well. He's the only guy who writes music, yet he shares the publishing credit with everyone.

"Ten years ago, we sat down at Dave's father's house and said, 'What are we going to do if we make it?' I said, 'Split it four ways. There are four people, right?' That was before we found out I'm the only one who writes. I made my bed, so I'm sleepin' in it. It's like bein' married. You find out things about your wife later on, but you're still married so what the fuck. I could be an asshole about it, but it would just create problems."

ROTH: There are some things I wish I'd done differently, but as far as guilt and shame, no. Life is not a popularity contest. That's a simple equation, but to take it to heart and believe it and act on it, that's a whole different thing. You make a few good

Van Halen are doing in the same band. It's hard to imagine two guys with less in common psychologically, yet together they seem to make a complete personality. Extrovert balanced by introvert, logic by intuition, entertainment balanced by artistry. Sometimes it comes together, which is thrilling, and sometimes it sounds like all four of them are playing different songs as fast as possible, which is pretty funny. Attempts at intricate ensemble playing—such as voice/guitar duels—appear to leave the participants as bewildered as if they were actually talking to each other.

"There's *nothing* to give away," Roth says. "The music is a matter of luck. It's magic... People can judge whatever they want: 'Oh, well, that's an interesting way to live your life. Perhaps if I tried that, I wouldn't play all sad songs for a change.' Ninety-eight percent of the people who pick up an acoustic guitar think that means sad. I'm no

ALEX: Let's put it bluntly: Roth did not make Van Halen.

EDWARD: We made Roth.

ALEX: That's the bottom line. This is Van Halen. And now you're looking at the real band.

SAMMY: Some people wanted us to change the name, and a lot of people probably expected me to want to change the name. But that was the last thing I wanted. I was *joining* Van Halen.

MUSICIAN: How did the split come about whereby you got rid of David Lee and hired Sammy?

EDWARD: Very simple. Very simple. Dave is not a rock 'n' roller. He wants to be a movie star. And it came down to Mike, Al and I making the decision whether we were going to movie star with him.

ALEX: [Interrupts] Do the soundtrack.

EDWARD: Whatever. He was hinting around to us four doing a movie. We wanted to make an album, and he wanted to do a movie, so we said "bye." Bye.

(J.D. C.) # 88 February 1986

MUSICIAN: Do you think the role you play for your audience is overinflated?

ROTH: I am merely the pond that reflects the oncoming stone. I may absorb that stone, but in the beginning I only reflect it. I am not the aggressive force in question here, I'm merely placid and still. And that's all rock music ever was—it's a reflection of the times.

(Dan Forte) #47 Sept. 1984

T H E B E A C H B O Y S



"IT WAS HORRIBLE TO GO ON SOMETIMES, BECAUSE THERE WAS NOTHING IN IT."

The disappointment and the loss of innocence that everyone has to go through when they grow up and find everything's not Hollywood," Carl [Wilson] says, "are the recurrent themes of [*Pet Sounds*. It] was really Brian's baby; he did an awful lot of the singing on it. Singles weren't enough for him anymore. He wasn't getting enough out of the experience. Most of the albums at that time had a hit and eleven other tunes. He was really the first to make albums as a whole. *Pet Sounds* was far more adult and human than what he had done. The whole album was integrated with this really high quality music recorded beautifully with all this big production. *Pet Sounds* had rhythm and power in it, and yet the chords and constructions were starting to get classical.

"The idea for *Pet Sounds* was Brian's; it would be his favorite sounds, his pet sounds. He was fascinated by sounds and collected them. He would experiment with tapes: We'd laugh in key and try different things just to see what we could do. It's that old thing of going maybe a little too far out to find what you can do, and then pulling back a bit to fit what you're actually doing.

"Capitol didn't support *Pet Sounds*; I think they tried to talk Brian out of having it. Can you imagine that album not coming into being? It was a glorious album in our ears, but the record company gave it a real lukewarm reception. That really worried Brian; it really bothered him. He'd put his heart and soul on the line....

"I got to the point where I wanted to sing and make new music; the guys in the band decided not to record and were playing the same old songs every night. I got itchy. I remember the last two weeks of the summer tour of '79, I was so bored I couldn't believe it. It was horrible to go on sometimes, because there was nothing in it....

"I'd like to see the group take another shot at making one more good record. That's the thing we keep trying to do but can never quite pull together all of the elements. But I don't think we'll make another Beach Boys album until Brian's healthy enough to produce again."

(Geoffrey Himes) # 59 Sept. 1983

▲ On December 23, 1964, while on a plane enroute from Los Angeles to Houston on a tour promoting their new "Dance, Dance, Dance" Capitol single, Brian [Wilson] began to shriek, suffer palpitations and sob convulsively. He buried his head in a pillow and threatened not to leave the aircraft when it landed....

"The thing that happened in 1964, on the plane, it had to do with the way my dad treated me," says Brian. "He was always overbearing. And it got to the point where I couldn't handle it anymore. I'd fuck up on something and he'd say [*throwing his head back and hollering*], '*Goddamn it! What the fuck is going on!*' Or something like that—a hard-nosed kind of guy. He was hard on my mother, he was hard on Dennis, he was hard on Carl...."

Besides cuffing and berating his sons, Murry [Wilson] was given to hideously calculated forms of mental cruelty and shock treatment, one of the more unspeakable being the practice of removing his glass eye and coercing Brian into looking into the open socket as a form of punishment....

It was in the winter of 1976 that I first met Brian Wilson. He was a scraggly mountain of indolence, his two most prominent features being a pale pot belly of manatee proportions, and small, hollow eyes darting aimlessly in their pinkish sockets. Lumbering around the since-sold Brother Studios in Santa Monica, he could scarcely hold a thought or impression from one moment to the next....

"Lissun," said Dennis [Wilson], pulling me into the adjoining room. "Brian is not a good-looking human being, yet his music is beautiful. Look at Nat 'King' Cole; he

looked like a real piece of shit but he had a beautiful voice. Look at Aretha Franklin; she would scare me in a dark room, yet her voice is fantastic. Roy Orbison too. The thing I listen to is the *music*...."

"When Brian first came to me," [Dr. Eugene E.] Landy later tells me, "I saw him totally different than I think any other doctor's ever seen him. They all saw him as crazy. I saw him as scared. Although his behavior was diagnostically called paranoid schizophrenia, I never

saw him as schizophrenic. To be creative, you have to be *not* average. Being absolutely normal, doing nothing to deviate from the mean, is very boring. But the further you get out on that deviating bell curve, the closer you get to a point of bizarreness...."

Asked about the BEEPER sign [taped to his valet, Brian] lifts his shirt to reveal the beeper unit that is attached to his belt.

"I wear it every day, all day," he says, "in case we go somewhere and Dr. Landy wants to get in touch with us, he beeps us and we go to a phone and call him."

Everyone at the table does likewise, as if part of some freakish fraternity; I have a sudden sensation of airlessness in the room, as if the oxygen is being sucked out, and then I'm filled with an odd sadness....

[Landy]: "*Amadeus* is a perfect example of another man, treated as a boy wonder and toy by his father, who was torn apart in the process while the whole world goes around loving his music. Which is most important, the world and his music, or the guy and his life?"...

"And I'd like to meet Madonna!" [Brian] whoops. "I'd say, 'Gee, you're pretty!' I seriously doubt she's a virgin," he adds as an afterthought, "but that's a good song."

It's difficult to imagine a world without Brian Wilson and the Beach Boys. They have somehow become inseparable from the renewal we associate with summer, the lightheartedness that maintains our humility, the hope that keeps us sane. Maybe, in time, Brian Wilson's personal trials and the courage he summons enroute to surmounting them will add other attri-

continued on page 114

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PETER TOWNSHEND

It was a rainy April night in London last year at the Venue, one of that city's more chic rock showcases. I spotted Townshend moments after I entered, standing with his arms looped behind the high railing, his considerable frame sagging forward as if in mock crucifixion. Ah yes. Good ol' St. Pete, the Patron Saint of Rock 'n' Roll, dying for its sins. With his million mile stare and sorrowful countenance he looked like pure hell that night. When a mutual friend offered to introduce me, I declined. I mean, what do you say to somebody in that state, what gesture is appropriate? A sponge dipped in vinegar?

MUSICIAN: Paul McCartney said, "We used to steal from everybody." He even said that he was inspired by reading an interview with you in which you said that the Who had just done "the loudest, raunchiest thing they'd ever done." He got so intimidated by that that he sat down and wrote "Helter Skelter."

TOWNSHEND: Well, as you probably know, I've dedicated my life to making Paul McCartney as uncomfortable as possible, creating as much tension in him as I possibly can. No, I really like him. And I like his family. I'm a good friend of his wife. I'm probably the only person in the world who would *much* prefer to hear a Linda McCartney album than a Paul McCartney one...no...I...I think McCartney is a very valuable part of the industry because he is somebody that is in pursuit of balance on a very diplomatic, polite, courteous or whatever level—it's part of his pursuit of *balance*. But he works *damn* hard.

MUSICIAN: It seems as if John Lennon's death has done a little of what you want to do to Paul—it challenged him, the song "Here Today" for example. Did Lennon's death have some value that way, did the old network that used to connect us through rock, but which had become atrophied, suddenly come alive again?

TOWNSHEND: Well, I must admit...I do think Lennon's death had tremendous value, and I don't think that however poetic and languorously indulgent Yoko gets on the subject, that she can actually express it too deeply. Lennon had actually been through that period of review, he'd actually defied all the machinery of rock, and everything else, and defied all of us, in a sense,



LISTEN, I'VE HAD MORE OPPORTUNITIES THAN YOU
FOR EXTREMES IN EXPERIENCE."

in just not wanting to keep churning out records, until we said to stop. He stopped, reviewed, built up a relationship with his children, probably he watched his son—his older son, Julian—wandering about London's nightlife like a lost soul. You know, John could obviously look at him and say, "I'm not gonna let that happen again." And dealt with his new family in the way that he wanted to deal with it. Then when he was ready, when he thought the time was right, he came back out. Of course, you had incredible dichotomy, a built-in anachronism of stardom, that you can *not* do things the way Greta Garbo did. You can't say, to a seventeen-year-old, "I wanna be a star, I want everybody to love me," and then say, "old it a minute—I want to be alone." You can't do that.

In a sense, Lennon's tragic death was most tragic of all because we felt it as deeply as a family member. And it wasn't Lennon of the Beatles we were mourning or that we felt bad about what had happened, because he'd already gone, he'd already left this place. It was that man that we were just starting to get to know. He

had sat down and decided, "The next time I appear, they're gonna get to know the real me." And he was *just* poised to do that and was just starting to reveal things about himself in that album, and I'm sitting here thinking, you know, Lennon's next five or six records and interviews are gonna be *fascinating*. Because he was starting to talk, in a way that you know you're never, ever gonna get close to Dylan, however much you want to. He always wants to be this mysterious and enigmatic figure and wants to go down in history as James Joyce or Proust.

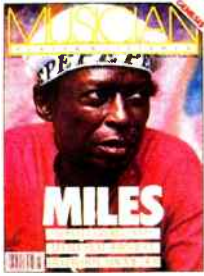
MUSICIAN: What in rock today gives you hope? Who is going to supply the same magic we lost in Lennon?

TOWNSHEND: It's interesting you say magic, because I felt a very indefinable magic at the first Bruce Springsteen show I ever saw, which was in Brighton. The sound wasn't particularly marvelous and the show wasn't particularly sensational, but there was that definite magic in the air. I went backstage and there was an amazing atmosphere of sterility, complete, total sterility. Bruce would always come to Who concerts, but I went

to meet him for the first time on his ground. And it was like meeting nobody. He could've been one of the lighting men. And I realized then all of the disciplines that were exerted—and a lot of them were imposed against insuperable odds by Springsteen: no drugs, no booze, only beer, no spirits, no girls backstage, none of that stuff. Security people under a very tight rein and things like that. All those things really focus a hell of a lot of the energy which is dissipated in normal circumstances backstage for a very exclusive elite. Bruce focuses that energy outward and up onto the stage. I think that's where rock 'n' roll needs a lot of discipline.

MUSICIAN: It may be hard to convince a young musician of that. We seem to want to learn by experience rather than by handed-down wisdom.

TOWNSHEND: Of course. If I say that to a young musician, he's gonna say right back, "Well, it's okay for you! You've had your good times, you've screwed all your groupies, snorted all your coke, tried your free-basing and heroin, you've done your spiritual master, you've got your family,



41 Miles. Genesis, Lowell George



46 Pete Townshend. Warren Zevon, Squeeze



50 Billy Joel. Pink Floyd, Corporate Rock

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

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

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

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

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

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

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

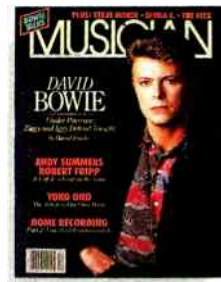
At Monterey, somebody stole the money, and we let them get away with it. At Woodstock, the fences were broken down and LSD was put in the water supply. It was put in the coffee. I saw a man fall off

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

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

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

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

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

STONES from page 86

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

In late 1985, *Dirty Work*, the Stones' long-awaited multi-million dollar debut for CBS, was finished. The record company blanched when they saw the writing that decorated the proposed inside pocket. "Something on the inner sleeve went a lit-

tle bit too far for them," Jagger laughed. "They objected to the word *cunt*. So we tempered some of the language."

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

(B.F.) #91

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

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

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

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

(B.F.) #91

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

RICHARDS: I've always enjoyed singing, but that wouldn't leave Mick with much to do. (V.G.) #62

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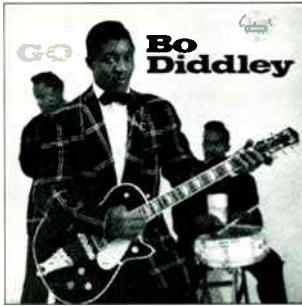


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Since its sale in the early 70s, the Chess label—that Chicago treasurehouse of classic blues, R&B and rock 'n' roll—has weathered an uncomfortable stewardship. Its erstwhile parents, GRT and All Platinum, seemingly had no idea how to reissue the Chess riches; ugly, poorly programmed LPs appeared sporadically, while collectors turned to Japan, England and France for more listenable and attractive re-packagings.

MCA purchased the label's catalog in 1985, and happily their first dozen reissues demonstrate that they plan to do it right. Ranging from the seminal to obscure collector's items, these records feature original artwork and liner notes, while supplementary notes put them in historical perspective. The master tapes have been treated, giving the sometimes primitive sound of thirty-year-old blues recordings a supernatural presence comparable to the high-quality Japanese issues. Best of all for the consumer, the Original Chess Masters sell for under five dollars; music of this caliber doesn't often come with such a low price tag.

Of the twelve initial titles, at least five belong in the category of great American music; Howlin' Wolf's *Moanin' In The Moonlight* (a.k.a. *Evil*) and *The Best Of Little Walter* may aptly be described as colossal. The former collects Wolf's loud, blustery Memphis and Chicago recordings of the 50s; track for track it's the raw-voiced singer's best album. The latter pulls together the mercurial harp player's trend-setting solo work; Walter's swooping, saxophone-like tone still astonishes. *Bo Diddley* is an attractive, entertaining debut of nursery-rhyme rock and Bo's distinctively chugging



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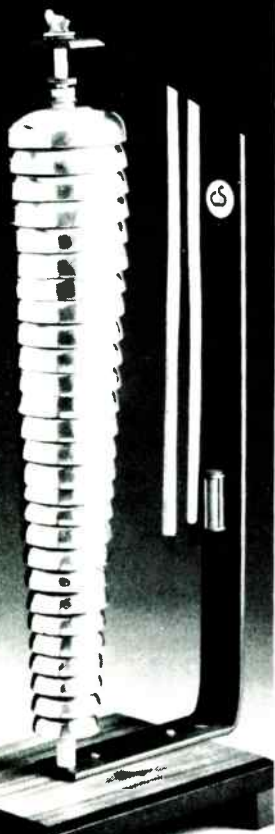
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rhythms. Of the two Muddy Waters albums in the premier Chess release, *Live At Newport 1960* is the more important, documenting the blues patriarch's historic performance before a young white audience at the Newport Jazz Festival, and backed by a rocking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

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

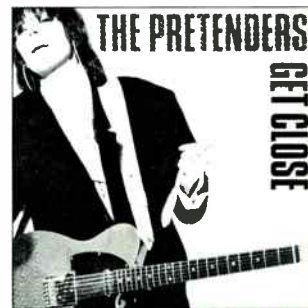
In all, this is an auspicious bow for the MCA/Chess program. An accompanying press release notes that as many as a hundred more Chess albums may follow. The thought makes the mouth water.

— Chris Morris

PRETENDERS

Get Close
(Sire)

Get *Close*, the Pretenders' fourth album, is deceptively complex. At cursory listen a dashed-together collage of dreamy ballads and midtempo rockers celebrating domesticity, it's really leader Chrissie Hynde's most blatantly desperate and ambivalent set. "It's cold to leave a woman / With family on her own," she sputters in "Chill Factor," a slab of brutal white soul, and fear of loneliness and rejection pervades every moment on this complex collection. The album's upbeat detours, "Don't Get Me Wrong," a tentative yet strident celebration of infatuation, and Meg Keene's hopeful "Hymn



To Her," hint that heartbreak lurks a chord change away. Even the wistful "When I Change My Life," an acoustic guitar-driven ballad fueled by the singer's resolve that better days are in sight, seems thwarted by her fright that she might not be up to it.

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

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

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

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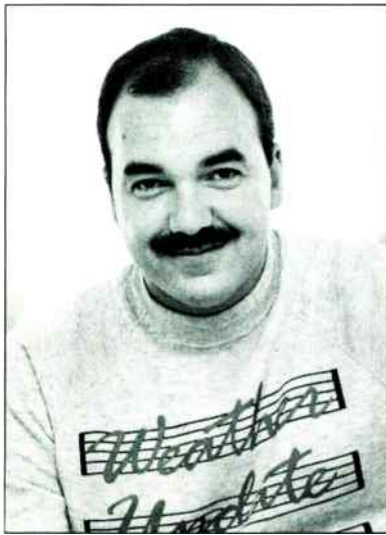
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Midnight To Midnight
(Columbia)

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

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

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

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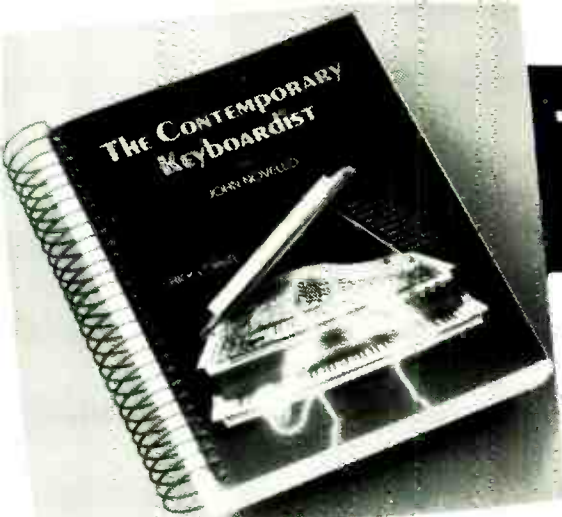
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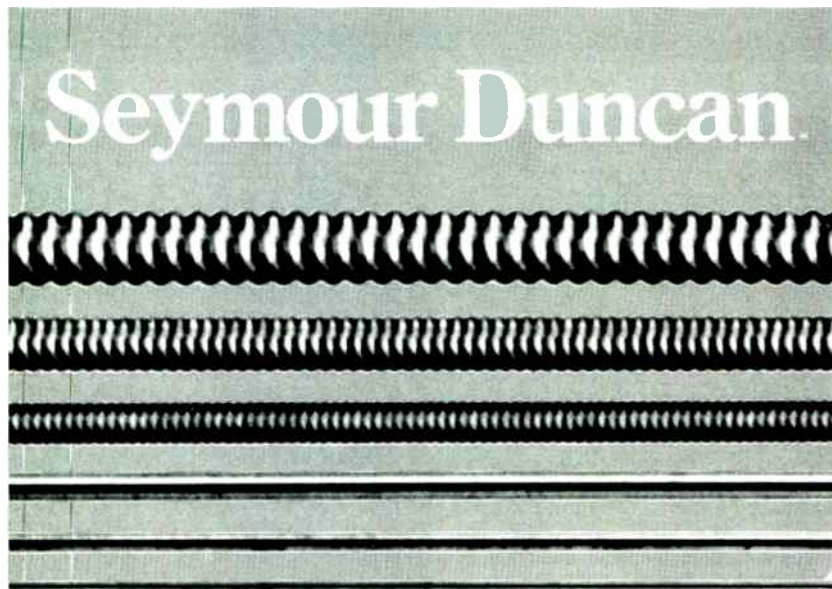
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Ferry worked the same turf with greater success because he was willing to make a fool of himself, something the big Fur would never consider.

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



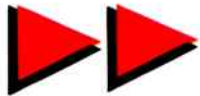
JOHN ZORN

The Big Gundown
(Nonesuch/Icon)

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

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

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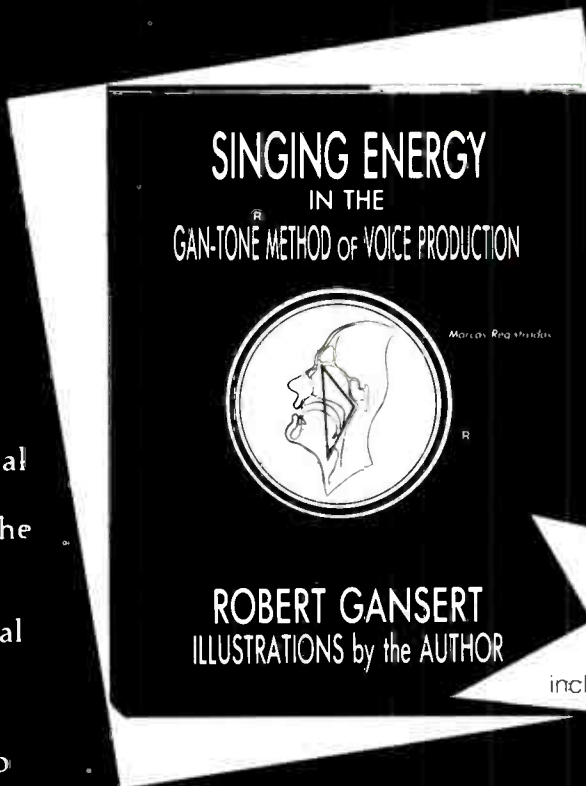
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Robert Gansert has been a performing vocalist for over twenty years, and has been featured in numerous concerts and recordings. His work has been internationally acclaimed. He is currently a noted instructor at the Carnegie Hall studios.

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

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

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

— J.D. Considine



ZIGGY MARLEY
& THE MELODY MAKERS

"Hey World!"
(EMI America)
I-THREE

Beginning
(EMI America)

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

On the second Melody Makers LP, David "Ziggy" Marley makes it clear that he has no intention of either miming Yellowman's slack clowning, or upping the ante in the "sleing teng"/"boops" sweepstakes that threaten to eradicate socially responsible reggae from his homeland. Instead, he's thinking out loud artistically and thematically about his more bluntly

moralistic path, while slowly accepting how solitary his bluster sounds in a local scene well-nigh devoured by Babylon.

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

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

continued on page 114

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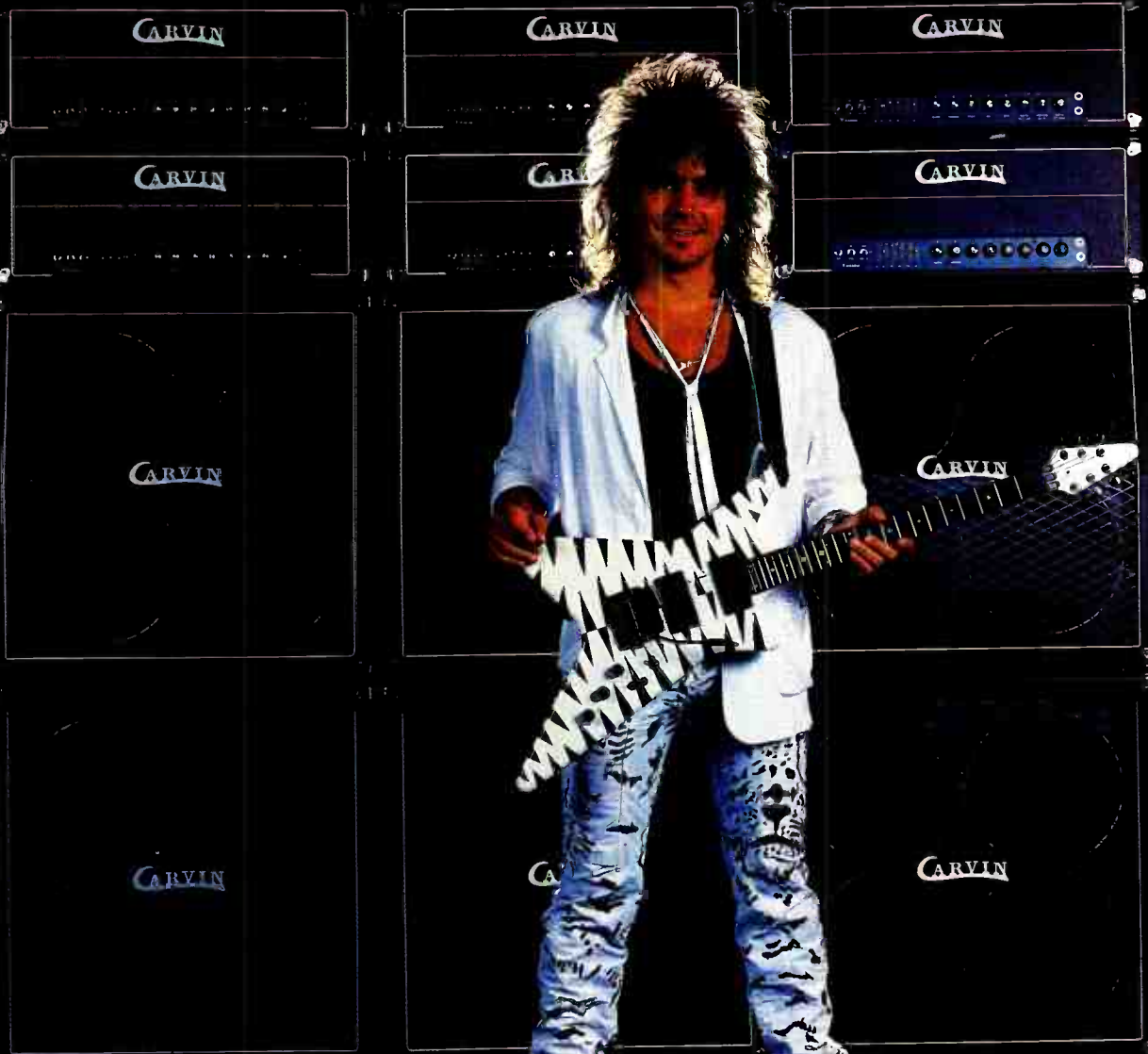
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ORNETTE

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

(Howard Mandel) #64 Feb. 1984

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

(Rafi Zabor) #91 May 1986

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AEC from page 78

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

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

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

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

One nice thing about the way the Art En-

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

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

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

Bowie: "I went and saw this cat with the Senegalese Ballet, he played a song that was 2500 years old and it had the whole of the sonata form in it. Now what were they doing in Italy 2500 years ago? We were al-

ways led to believe that all they did in Africa was drums and dance. We never knew about all these cats with circular breathing, reeds, oboes, choirs, everything...*Man* came from Africa, even the scientists admit that! So does the music, that's why it's so strong." (R.Z.) #17

REC REVS from page 110

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

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

BEACH BOYS from page 96

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

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

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

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

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

(Timothy White) #82 Aug. 1985

DEVELOPMENTS from page 16

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

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