

NEW YORK: SEALS AND CROFTS: A BREEZE FOR ALL SEASONS

The current successes being experienced by **Seals and Crofts** are in no way an overnight happenstance. The popular duo's recent singles chart hits "Summer Breeze", "Hummingbird", and their current "Diamond Girl", coupled with the simultaneous chart busting LP's "Summer Breeze" and "Diamond Girl" are the products of, and well deserved rewards, of years of hard work, scuffling and, more specifically, dues paying. The wait may have very well have been long, but the many rewards thus far have been well worth waiting for.

Jim Seals, 30, and **Dash Crofts**, 31, have been performing together now for over sixteen years and, according to Dash, have been good friends even longer. If you can joggle the memory a bit and drift back to 1958 and a tremendous instrumental smash hit, "Tequilla" by the **Champs**, then you are more greatly acquainted with the duo than you may have originally imagined. Jim and Dash were integral members of the **Champs**. At age 16 and 17 respectively, it was obvious at the time that the wheels had been set in motion and that both Jim and Dash were destined to perform together long after the **Champs** had faded into the rock and roll annals of oblivion.

To look at **Seals and Crofts**, today, fifteen years after their original music successes, and to listen to their dual philosophies on life and the like, it has become totally obvious that the two have grown closer together than ever before in their personal, as well as performing, lives. Dedicated believers in the Bahai movement (not as much a religious sect as much as a life style, as Dash describes it) Jim and Dash are able to relate their thoughts and feelings of brotherhood and peace as well as the concept of the "Family of Man" equally as well through both conversation and in song. In fact, as Jim, the predominant



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writer of the duo, describes it, their songs are more than simple vehicles with which music is integrated with a lyric. In what has always seemed apparent to myself, Jim further related that his songs create a mood powerful enough to bring about a total visualization of a specific time, place and, quite often, lifestyle of a person, place or thing. "Summer Breeze" was probably the best indication, as most easily visualized, of that truism in that the overall work simply oozed a glorious still-life quite possibly never before as powerfully created in song. Both Jim and Dash readily agree that their creative talents, as well as their overall success, all fall into place as a direct result of their Bahai dedication.

As true as the fact may be, the duo's current successes were still the products of long years of hard, dedicated work by those believing in the pair. It seemed recently that all roads led to New York's Carnegie Hall, where Jim and Dash played a total of four concerts, complete with backing 37 piece orchestra to four sold out houses, including two midnight concerts on a Tuesday and Wednesday night.

Materially speaking, the duo has been able to capture not as much the mood and feel of the times as much as a surrealistic picture of the way things should be. Brotherhood is constantly on the minds of the two as they follow in their beliefs and both agree that that feeling of warmth is projected to their audiences which naturally pick up the "good vibrations". Having witnessed a **Seals and Crofts** performance recently, I, too, can be said to be in full agreement.

The future for Jim and Dash seem certain at this point. A live recording of their Carnegie dates, possibly in the form of a two record set, will be released sometime later this year as a fitting and joyous momento of the good memories and friends acquired on this tour. Jim and Dash, seeing this tour as the most successful in their history look forward to others in the future as do their hungry followers who devour each melodic tone.

It may be fact that music of the seventies has not yet found true direction, but music such as that turned out by this marvelously gifted duo will be around forever and definitely has it's place during any season, of any year. **Seals and Crofts** promise to be breezing along for many seasons to come—and we're all reaping the benefits. **arty goodman**

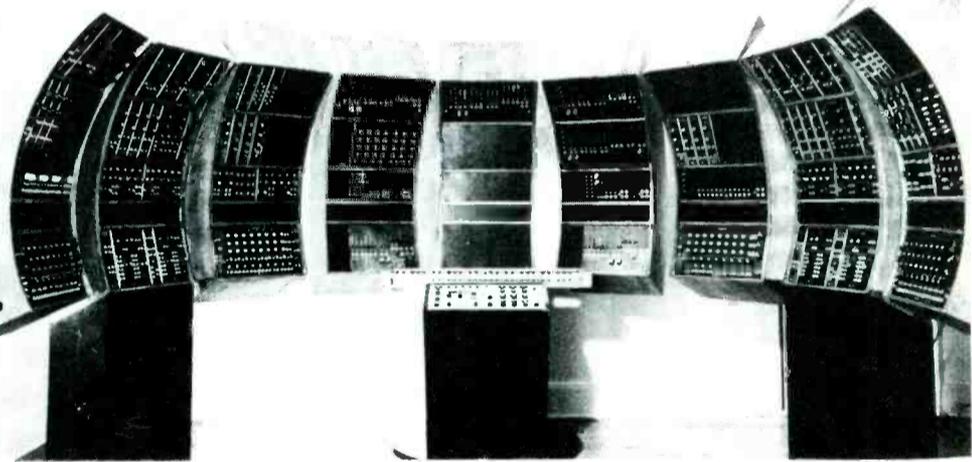
HOLLYWOOD—CRYSTALLIZING THE SYNTHESIZER

In 1965, at the Columbia/Princeton Music Center, the first synthesizer was developed, and like its proliferating successors (eg., Moog, EMS), it derives its name from its name from its control system, or its ability to interlock various components. By design or accident, its use has been most often associated with groups or artists striving for heretofore uncustomary difference in sound rather than just additional auditory adjuncts. Moreover, it has become something of a celebrity among instruments in that its acceptance has transversed most musical mezzanines from pop rock to hard rock to jazz.

Malcolm Cecil and **Bob Margouleff**, two young men with an ear for this relatively new market, became part and parcel of the synthesizing scene about two years ago. Together, with an outlay of over \$100,000, they have developed, built and now operate a new type of synthesizer, leasing it and their services to a wide range of artists. In an interview with **Cash Box**, Malcolm provided some needed illumination on the instrument.

CB: How does a synthesizer work?

MC: Basically, one is trying to create sound, the characteristics of sound. It's like being a sculptor, except for using stone or clay, you are using a pure form of electrical energy and the purer the energy, the better the sound. Hitherto, musical instruments have always been acoustical in nature—something was vibrating. Then came the area of electrical devices wherein mechanical vibrations were converted to electrical vibrations, "treated" and reconverted back into mechanical vibrations with an amplifier. Now with synthesis, the initial process is no longer acoustic. There is no sound until you put it in the loudspeaker; it is totally electronic manipulation. The sound itself is created by the "juggling"



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around of the electrons, which gives you your three parameters: 1) pitch, 2) amplitude and 3) tonal color.

The control of voltage is the whole art of synthesis. Every volt "given-in" will result in an octave change of pitch. If one volt is fed into the instrument, it will change its pitch by one octave or fraction thereof. So on the synthesizer we are able to change those three parameters at will with voltages that can be generated from a variety of sources—such as on our equipment, for example, with a computer which can remember a series of voltages and then apply accordingly.

CB: What is the difference between your synthesizer and others?

MC: Our synthesizer has six distinct voices. Most have only one voice, and they are called monophonic instruments in that you can only play one note at a time. We have taken the best synthesizer models—Moog, ARP, EMS and our own specially designed equipment—and put them into one integrated form.

Most synthesizers use a keyboard as an interface. With our instrument, an artist can play their individual instrument through ours, using their's as the interface, by use of control voltages. The advantage here is that a performer can express himself rather than have us interpret a sound for him. We also have sequencers and digital designs for alternative access. In other words, the flexibility of our installation allows for accessibility.

We also have an unusual control system that enables us to control many more elements than would normally be available. By being able to do this, the instrument has become a "time" instrument, capable of producing six events simultaneously versus a studio instrument which can only produce one or two events simultaneously. Thus, the instrument is partly designed for stage playing.

CB: Who are some of the artists with whom you work?

MC: **Steven Stills**, **Dave Mason**, **America**, **Doobie Brothers**, the **Bee Gees** have all made extensive use of it. And the blind artist **Stevie Wonder** as well. Being unsighted, he has problems having people write down his arrangements as he hears them or plays them for that matter. With the synthesizer, all we have to do is generate the correct tonal quality for him and put-in the correct register and from that point **Stevie** takes over.

CB: Is there an intrinsic value in its use or is it actually somewhat of an indulgence?

MC: Naturally, we feel that there is an enormous amount of value to its use. (Cont'd on page 32)