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MUSICIAN

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Can Jesus Jones
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Mark Knopfler

Dire Straits

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World Radio History

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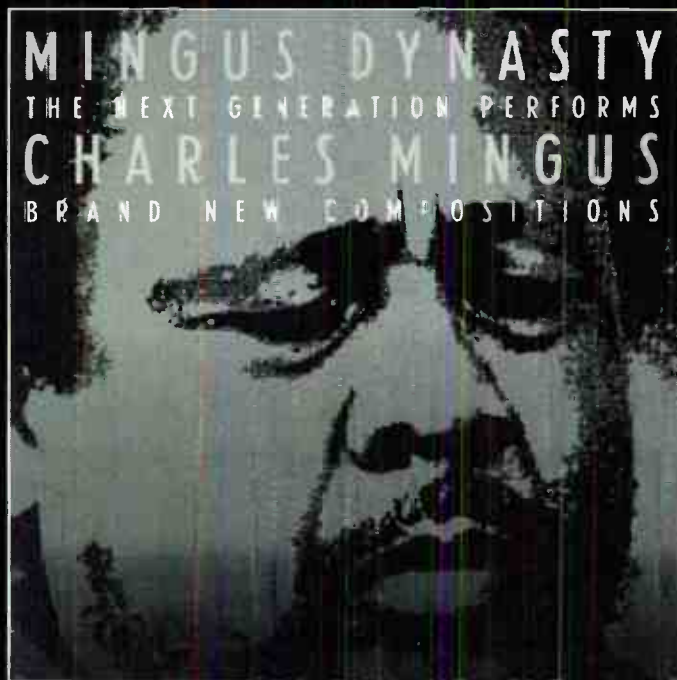


You're hearing them already, but now listen carefully. Each recording listed here was produced (and often mastered) using the SV-3700 Pro DAT. **Aire LA Studios** *Chuckii* produced by Chuckii Booker; *Tuff* produced by Howard Benson; *Brian Wilson* produced by Brian Wilson & Eugene

Landy; *Timmy T.* produced by Jon Ryan. **The Castle** *Lee Greenwood* produced by Jerry Crutchfield; *Ricky Skaggs* produced by Mac McAnally. **Chung King Recording Studios** *Run DMC* produced by Jam Master Jay; *3rd Bass* produced by Sam Sever, SD-50, KMD, Prince Paul & Marley Marl; *L.L. Cool J* produced by Marley Marl; *Nikki D* produced by Sid Reynolds. **D & D Recording** *Vanilla Ice* produced by Gail "Sky" King; *Big Audio Dynamite* produced by Jr. Vasquez; *Herb Alpert*, *Ziggy Marley* produced by Bobby Konders. **Electric Lady Studios** *Queen*, *West World* produced by John Luongo & Gary Hellman. **Emerald Sound Studios** *Hank Williams Jr.* produced by Barry Beckett, Jim Ed Norman & Hank Williams Jr.; *Alabama* produced by Josh Leo & Larry Lee. **The Enterprise** *Winger*, *Warrant* produced by Beau Hill; *Nelson*, *Trixter* produced by Mark Tanner; *The Fixx*, *Rebel Pebbles* produced by Tony Peluso; *Gladys Knight* produced by Michael J. Powell; *Henry Lee Summers* produced by Ric Wake; *Nia Peeples* produced by Howard Hewitt. **Mad Hatter Recording Studios** *Chick Corea Elektric Band* produced by Chick Corea and Co-Produced by Dave Weckl and John Patitucci; *Lee Ritenour*, *David Benoit* produced by Mike Abene for "Shannons' Deal." **Magee Audio Engineering** *Los Angeles Philharmonic Orchestra*, *Pacific Symphony Orchestra*, *Terry Trotter & Friends* produced by Joseph Magee. **Mobile Fidelity Sound Lab** *Igor Oistrakh Trio* produced by S. R. Britton & Edward Shakhnazarian; *Gennadi Rozhdestvensky & The USSR Symphony Orchestra* produced by Krieg Wunderlich & Tori Swenson. **Music Mill** *Eddie Rabbitt*, *Earl Thomas Conley*, *Oak Ridge Boys* produced by Richard Landis; *Anne Murray*, *Tanya Tucker* produced by Jerry Crutchfield. **One Up/TMF** *Mussingtons*, *Dumpa* produced by Dianne Norris; *Amita Baker* produced by Michael J. Powell; *Natalie Cole*, *Smokey Robinson* produced by Terry Marshall. **The Plant Recording Studios** *M.C. Hammer* produced by Felton Pilate; *Mariah Carey*, *Michael Bolton*, *Peabo Bryson* produced by Walter Afanasieff; *Tony!Toni!Toné!* produced by Tony!Toni!Toné!; *De Anna Eve* produced by Shake City Productions. **Royal Sound Studios** *L.A. Guns* produced by Michael James Jackson; *Art Laboe* produced by Art Laboe; *Festival Fountain at Caesar's Palace* produced by Champ Davenport. **Sixteenth Avenue Sound** *Ziggy Marley* produced by Ziggy Marley & Glenn Rosenstein; *Michelle Shocked* produced by Michelle Shocked & Glenn Rosenstein. **Studio 4 Recording** *Phil Collins* produced by Phil Collins; *D. J. Jazzy Jeff & The Fresh Prince*, *Schooly D.* produced by Joe "The Butcher" Nicolo. **For information on the SV-3700, contact Panasonic, 6550 Katella Ave., Cypress, CA 90632 (714) 373-7278. For more great music, listen to:** *Taj Mahal* produced by Skip Drinkwater. **Studio PASS** *Defunkt* produced by Bob Appel; *Nic Collins* produced by Nic Collins; *Paul DeMarinis* produced by Paul DeMarinis; *Tom Cora* produced by Tom Cora. **Keith Thomas** (producer) *Whitney Houston*, *Amy Grant*, *Carman*, *BeBe & CeCe Winans*. **Triad Studios** *Queensryche* produced by Peter Collins; *Michael Tomlinson* produced by Dan Dean & Michael Tomlinson. **Trevor Rabin** *Yes*. **Unicorn Studio** *Roger Hodgson*. **Unique Recording Studio** *Mariah Carey*, *Lisa Lisa & Cult Jam* produced by Robert Chivilles & David Cole; *Madonna* produced by Lenny Kravitz; *Lisette Melendez* produced by Carlos Berrios. **Don Was** (producer) *Bonnie Raitt*, *Glenn Frey*, *Paula Abdul*, *Neil Diamond*, *Lyle Lovett*. **And this is just the beginning.** Professional Audio Systems

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A FIRST



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World Radio History

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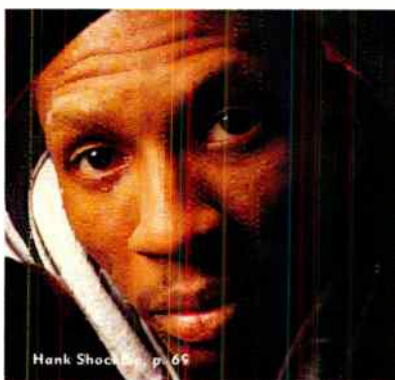
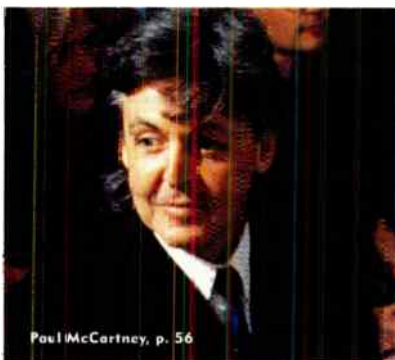
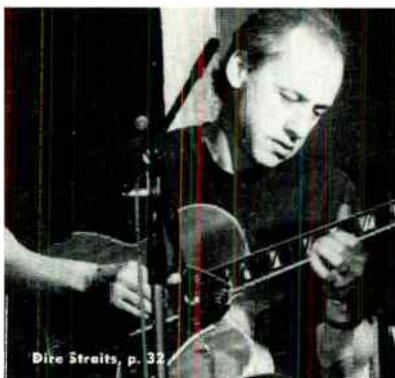
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Tin Machine

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PolyGram Label Group

World Radio History

Rickie Lee Jones

Pop Pop was recorded live in the studio with very few overdubs.

I didn't let it go too far. I'd say, "We'll spend two hours on this and if it doesn't happen, we'll let it go." That took a lot of pressure off me to get it right. Everybody could tell when it was right because you felt good. You listen, you like or you don't like. That's a wonderful way to record.

Without many melodic instruments in it, the pitch is kind of left to me. It is really difficult for me to sing with a band. Doing this record, I've realized how hard it has always been when I play live and have to conform to all the different pitches of all the instruments. Because they're never in tune with each other. And I'm never in tune. I really have to work to sing the songs I write. I can sing them better if I play them, but I don't play well enough to do that.

What was it like working with producer David Weiss?

He's really funny. And he doesn't know much about the studio. What I need is a comrade to say, "Let's do *this*." He picked the players, he kept a really good frame of mind. I wished he had known more technical stuff.

Do you follow pop music? What interests you?

The fact that you can defuse something by embracing it. So now rap music is meaningless because it's in every cereal commercial. It's bizarre, because I remember that the people who did rap were like the guys standing on the corner selling dope; they were scary, mean. Now this persona is being sold to every little white kid in every neighborhood. So what does it mean to the white kids and what does it mean to black people? It makes it less charged. I see the video by the guy who sings "Mama Said

Knock You Out," and I go, "Okay, you've got the power." I get goosebumps. I feel he means it and I'm not afraid of him.

It doesn't matter what the music is, what matters is the soul of the artist behind it. Ice-T is a ferocious killer-looking guy and what

own work?

I'm always amazed that I'm compared to women when my influences have been men. It's like, "Joni Mitchell spawned all women" and I find that really offensive. As creative as she is, she did not spawn all women and I get tired of seeing everyone ultimately compared to her.

In the man's world, Bruce Springsteen was obviously heavily influenced by Van Morrison, but they let it go; they don't mention Van every time they review him. It has nothing to do with Joni Mitchell, it's just me going, "Hey, this is really sexist. Two blondes look alike and play the guitar so you've decided..." I listened to Laura Nyro and Van and you can hear it, but I didn't listen to Joni Mitchell. People wrote that because of the physical similarities. I couldn't find any other reason. And I don't think it's fair to her. It's pissed her off, but not as much as me. Because it's more horrible to be compared to.

What was it like working with Charlie Haden?

Now, there was a wonderful person to meet. What an honor. I was a little nervous, because he's a real virtuoso. And like all those players who are very expensive and very famous, there's a reason for it. He just listens to what you're doing and then plays it. No bullshit. No ego.

And Robben [Ford] had so much respect for Charlie. They were listening so closely to each other, and that really made it work. I remember in the middle of recording thinking, "There's this real odd little music, but I know exactly what I want it to do and it's coming out exactly as I thought it would."

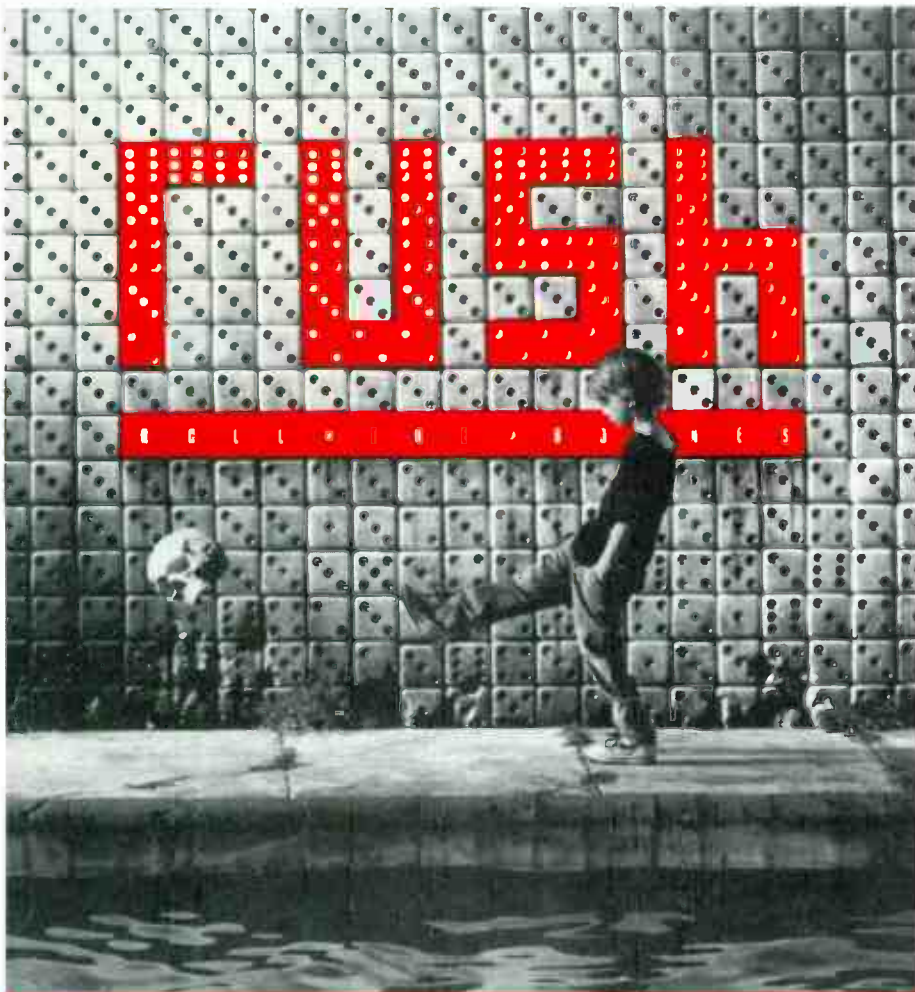
It's very sparse. The idea was that this would be music you would hear if you were at somebody's house, around musicians. That's when the magic stuff happens, not when you're trying to do it. When I heard it, I thought it was loving and musical. It did not need another thing. —Tom Moon



"You can defuse something by embracing it. So now rap music is meaningless."

he says is very abrasive but it's intelligent. He's speaking to his audience and he's saying something that has meaning. But I didn't like Niggers With Attitude at all. I think that is oppressive, sexist bullshit.

Have you run up against sexism with your



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PUBLISHER

GARY KHASNER
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PAUL SACKSMAN
ASSOCIATE PUBLISHER

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ADVERTISING MANAGER

DAVID CUTLER
ADVERTISING SALES

TOM FISHER • PETER B. WOSTREL
DEALER SALES

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JEFF SERRETTE (CLASSIFIED)
SALES/PROMOTION

HYACINTH AMERO
ASSISTANT TO THE PUBLISHER

FINELLA TAORMINA
ADMINISTRATION

BILL FLANAGAN
EDITOR

MATT RESNICOFF • TONY SCHERMAN
SENIOR EDITORS

MARK ROWLAND
(215) 275-7040
WEST COAST EDITOR

ALAN DI PERNA
MUSIC PROJECTS EDITOR

KEITH POWERS
PRODUCTION EDITOR

PETER CRONIN
ASSOCIATE EDITOR

JOCK BAIRD • J.D. CONSIDINE
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MAG RANDALL
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ART DIRECTOR

AMY ELIZABETH FARR
ASSOCIATE ART DIRECTOR

RUTH MAASSEN
TYPOGRAPHER

FINELLA TAORMINA
ASSISTANT TO THE ART DIRECTOR

MAIN OFFICE/PRODUCTION/RETAIL SALES

55 COMMERCIAL ST.
GLOUCESTER, MA 01950
(508) 281-5110

ADVERTISING/EDITORIAL
1515 BROADWAY, 59TH FL.,
NEW YORK, NY 10036 (212) 536-5208

PHYLLIS JOSSELSOHN
CIRCULATION MANAGER

ALLIS RUNCO
CIRCULATION ASSISTANT

GORDON BAIRD • SAM HOLDSWORTH
FOUNDERS

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Goodbye & Bravo

BRAVO, BRAVO AND BRAVO FOR SCOTT Isler's article on "The Life and Death of Tim Buckley" (July '91). I was 11 when I bought *Goodbye & Hello* in 1967, and have been in awe ever since. I was able to attend the April tribute at St. Anne's Cathedral, where Buckley's son performed some of his father's songs. Now, if we could just persuade Elektra to release the first LP and *Lorca* on CD.

John Odato
New York, NY

THOSE WHO TRULY LISTENED TO Tim's voice encountered an unmatched magical experience; those who spent time with Tim encountered a character as unconventional and exciting as his music.

My mother (Tim's mother) and I thank Scott Isler for refraining from using the usual threadbare musician-live-fast-die-young-drug-death-rebel theme that so many writers thrive upon. Tim may have died in debt, but I believe he left a rather wealthy legacy—10 albums (including *Dream Letter*), some interesting Tim Buckley adventure stories and most important a very talented son, Jeffrey Scott (who has a phenomenal voice and is a salacious guitarist as well), all of which deserve further investigation.

Kathleen Buckley
Panorama City, CA

MUSICIAN MAGAZINE FIRST TURNED me on to such diverse sounds as Midnight Oil, Chet Baker and now the article that has been worth the eight or nine years of yearly dues: Tim Buckley! Scott Isler's article is the perfect monument to his memory.

David Hawker
Ripley, NY

I PLAYED DRUMS WITH TIM BUCKLEY for over four years until he was mur-

dered. We spent the money from our last tour on his funeral services where his "old friends" mourned loudly even though they had rejected him years earlier for "selling out." Your revisionist article aspires to rock history but does a disservice to Tim and the dedicated players who worked with him during his last years: his most focused, drug-free, lucid, creative and commercially promising era. Tim had become a pro, and left behind the resentful, elitist alcoholics and drug addicts who no longer mattered. I don't resent the inaccuracies, just that Tim's gone and his so-called "friends" remain.

Buddy Helm
Marina del Rey, CA

Raitt on Time

FOR YEARS I'VE WONDERED WHEN I would see Bonnie Raitt on the cover of *MUSICIAN* (July '91). However, I've come to realize that we pre-Grammy-winning fans are learning the virtues of patience. But praise to the new fans as well. Bonnie really deserves and appreciates success in the often disheartening music business.

Colette Gschwind
Cleveland, OH

I AM DISAPPOINTED THAT *MUSICIAN* would depict my slide on the cover of your magazine, and then list all of Bonnie's equipment *except* my slide in her equipment list. Please inform your readers that Bonnie's slides are made by "Gen-U-Wine" and distributed by my little one-horse company, Woodlark. Bonnie uses more or less exclusively imported claret-type wine bottle-necks of about 2¼" length, straight on the sides. I cut them using a secret process and grind the edges to keep her from injuring her valuable fingers.

Eric Park
Sacramento, CA

McKenna/McCartney

KRISTINE MCKENNA PROVES TO BE out of touch with Paul McCartney's history (*Reviews*, July '91). She says McCartney has not shown his "dark side" since "Helter Skelter," ignoring classics like "Hi, Hi, Hi," "Junior's Farm," the albums *Back to the Egg* and *Band on the Run*. She claims he performs many of his classics with a "perfunctory feel," but ignores the wonderful countrified version of "She's a Woman." *Unplugged* is a limited edition primarily for Beatles fans (who adore the between-track patter) and is not for a critic who has never written a positive review of any group. This is the most vital McCartney in years!

Richard D. Harris
Georgetown, MA

Van Halen Reprise

FOR YEARS *MUSICIAN* HAS TRIED TO put together entertaining shows for the NAMM goers while promoting their publication. This year was the absolute coup: "Biff Baby's All Stars" with special guest, Eddie Van Halen. I was astounded by Matt Resnicoff's misrepresentation of this event in the May issue. Maybe Matt has some personal vendetta for "Emperor Van Halen," or maybe he's just another frustrated guitarist. In any case, he certainly missed the point. The name of the band is not "Van Halen's Guitar Rumble, a super group's wild weekend" but is "Biff Baby's All-Stars." It is organized by Sterling Ball (alias Biff) of Ernie Ball, Inc. who happens to be a formidable competitor of J. D'Addario & Company, Inc. yet a good friend. It normally includes Sherwood Ball, James Cox, John Ferrara, Sterling Ball, Albert Lee and Steve Morse. Edward was a guest, yet your publication intimates that Edward organized this bash and directed its musical content.

What a drag it must be for someone like Eddie to have to be subject to such scrutiny for going out and

jamming. Why does he have to be perfect every time he steps onstage? The total inaccuracy of the journalism in this event will make me doubt the integrity of everything I read in *MUSICIAN* in the future.

We all know there were no musical historians to transcribe the guitar solos so that 100 years from now they could be compared with Mozart or Bach. But there was a lot of fun and many moments of brilliance from all the musicians onstage (except maybe Sterling, who I must remind you again is a competitor of mine).

Maybe Matt should take a holiday from music reporting; the rest might do him some good.

James D'Addario
Vice President
J. D'Addario & Company, Inc.
E. Farmingdale, NY

Errata

THE NAMES OF CROWDED HOUSE bassist Nick Seymour and drummer Paul Hester were confused throughout the Crowded House column in our July '91 issue, and the correct label for Mick Goodrick's *Biorhythms* album (*Short Takes*, July '91) is CMP. And while we're at it, the IDs of the Toy Matinee musicians (*Faces*, July '91) should be reversed, and the photo should be credited to Mike Bloom.

In our Tim Machine interview last issue David Bowie said he sometimes felt like "Ahman Flint, where he can go out and kill somebody one day and the next one be sitting in the Zen position." Three editors and a proofreader let that go by. Writer Matt Resnicoff called Bowie and asked who "Ahman Flint" was and Bowie said he didn't know and couldn't imagine what he meant. Of course, about 10 minutes after it was too late to change it, it dawned on us: *Our Man Flint* was a swinging '60s spy movie. David—next time say "Matt Helm."

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FACES

The Fat Lady Sings

STREET LAWYER

IN HIS NEIGHBORHOOD, SAYS DUBLIN-BASED SINGER/SONGWRITER/guitarist Nick Kelly, "it's mostly the James Dean lookalikes who end up being in bands." Unsure of his rebel credibility, Kelly moved to New York in the mid-'80s to study law, and wound up moonlighting as a music journalist and "singing drunkenly in piano bars." He returned to Ireland in 1986 and had no sooner qualified as an attorney than he ran off to London to form a band.

The Fat Lady Sings was made complete with drummer Robert Hamilton, bassist Dermot Lynch and multi-instrumentalist Tim Bradshaw. They released two indie singles and started their own fan letter. "Our fans became a kind of record company for us," says Kelly, noting that the band was soon under management and headlining venues—all before being signed by Eastwest in 1990.

Still very much a Dubliner at heart—"the longer I live in London, the less I feel at home"—Kelly is wary of the fascination that American and English journalists, not to mention record companies, have for the Irish rock scene. "Every two years, the A&R community descends on Dublin and signs up every band in sight in an effort to find the next U2. About a year later, most of the bands are dropped. As a result, a journalistic backlash is developing against all these acts that are signed but never do very much."

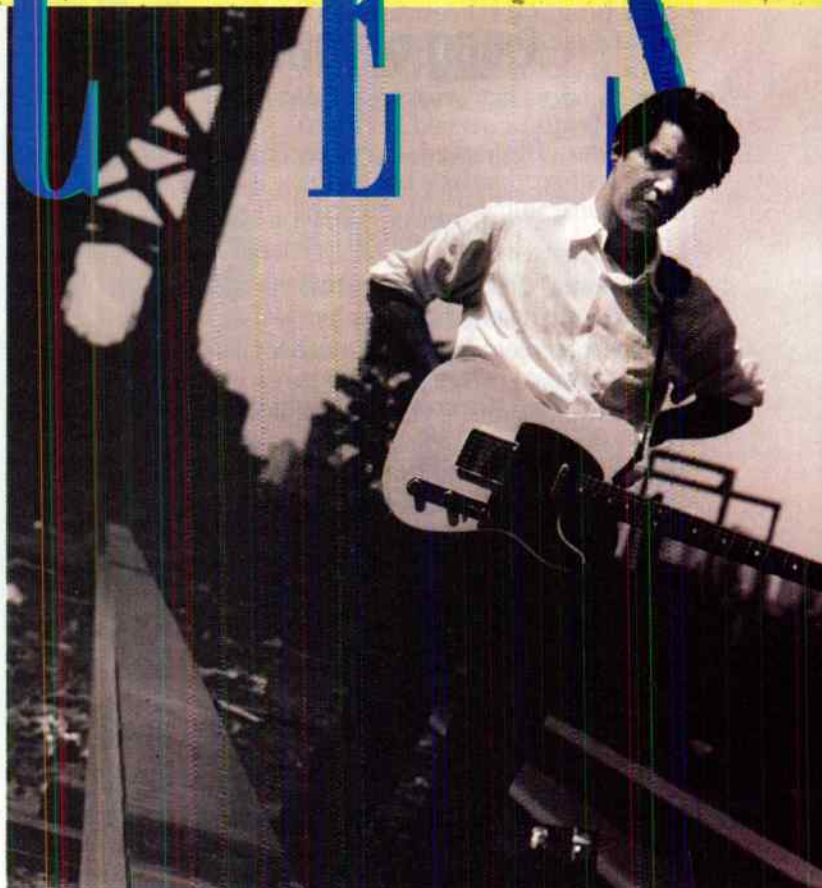
So far, the press has been a friend to The Fat Lady Sings: The group's debut LP *Twist* features three singles that between 1988 and 1990 earned kudos from British critics. "Arclight" is already getting airplay on American alternative and college radio stations. Kelly, who wrote these and the eight other urgent, dense tracks on *Twist*, says he is inspired by artists who aren't afraid to

reveal their quirks and frailties. "Most rock records tend to be strident and confident; I find myself attracted to people who aren't sure of themselves, who have the guts to lay out their insecurity."

ELYSA GARDNER



Photography: Jeffrey Krantz (top)



Lloyd Cole

SOMEONE LEFT THE TAPE OUT IN THE RAIN

IT'S MORE DIFFICULT TO WORK IN A CONSERVATIVE GENRE, RATHER than just break the rules," says Lloyd Cole about his new LP. "Wonderful things were achieved by Cole Porter or Nelson Riddle or even Nilsson. That's what I want to do."

In other words, *Don't Get Weird on Me, Babe* may shock the faithful. The first half offers more of Cole's literate rock, bringing back some of the players who graced his solo debut, including Robert Quine and Fred Maher. The second six tunes feature arrangements by Paul Buckmaster (recorded at an L.A. studio where Frank Sinatra collaborated with Riddle, to boot). Among the highlights: "There for Her," a salute to the Glen Campbell recording of Jim Webb's "Wichita Lineman," and "Margo's Waltz," which he describes as "between 'Walk on the Wild Side' and 'Do You Know the Way to San Jose?'"

These lush symphonic works would be even more striking if Cole's original vision had been left intact. "The string side comes first everywhere else in the world, but Capitol was unwilling to release it in this format in America," he observes calmly. "Because they think in terms of breaking acts over a period of time, they don't understand someone who makes a record that sounds a certain way, then does another one that's nothing like it. In the rest of the world this makes an interesting artist."

JON YOUNG

THE MUSICIAN CHARTS

Presented by
maxell

Top 100 Albums

The first number indicates the position of the album this month, the second its position last month.

1 • 23	Natalie Cole <i>Unforgettable/Elektra</i>
2 • 29	Van Halen <i>For Unlawful Carnal Knowledge</i> /Warner Bros.
3 • 1	Paula Abdul <i>Spellbound/Capitol</i>
4 • 3	C&C Music Factory <i>Gonna Make You Sweat/Columbia</i>
5 • 74	Bonnie Raitt <i>Luck of the Draw/Capitol</i>
6 • 10	Skid Row <i>Slave to the Grind/Atlantic</i>
7 • 4	R.E.M. <i>Out of Time/Warner Bros.</i>
8 • 5	Garth Brooks <i>No Fences/Capitol</i>
9 • 7	Michael Bolton <i>Time, Love and Tenderness</i> /Columbia
10 • 2	N.W.A. <i>Efil4zaggin/Ruthless</i>
11 • 17	Boyz II Men <i>Coolerhighharmony/Motown</i>
12 • 8	The Black Crowes <i>Shake Your Money Maker</i> /Def American
13 • —	Soundtrack <i>Robin Hood: Prince of Thieves</i> /Morgan Creek
14 • 6	Mariah Carey <i>Mariah Carey/Columbia</i>
15 • 15	Amy Grant <i>Heart in Motion/A&M</i>
16 • 9	Another Bad Creation <i>Coolin' at the Playground Ya' Know!</i> /Motown
17 • 11	Extreme <i>Extreme II Pornograffiti/A&M</i>
18 • 13	EMF <i>Schubert Dip/EMI</i>
19 • 14	Luther Vandross <i>Power of Love/Epic</i>
20 • 22	Scorpions <i>Crazy World/Mercury</i>
21 • 54	3rd Bass <i>Derelects of Dialect/Def Jam</i>
22 • —	Tom Petty & the Heartbreakers <i>Into the Great Wide Open</i> /MCA

25 • 16	Wilson Phillips <i>Wilson Phillips/SBK</i>
24 • 12	Soundtrack <i>New Jack City/Giant</i>
25 • 19	Queensryche <i>Empire/EMI</i>
26 • 25	Jesus Jones <i>Doubt/SBK</i>
27 • 20	Alan Jackson <i>Don't Rock the Jukebox/Arista</i>
28 • 27	Rozette <i>Joyride/EMI</i>
29 • —	Heavy D. & the Boyz <i>Peaceful Journey/MCA</i>
30 • 18	L.L. Cool J <i>Mama Said Knock You Out</i> /Def Jam
31 • —	D.J. Jazzy Jeff & the Fresh Prince <i>Homebase/Jive</i>
32 • 51	UB40 <i>Labour of Love II/Virgin</i>
33 • 31	Firehouse <i>Firehouse/Epic</i>
34 • —	Anthrax <i>Attack of the Killer B's/Megaforce</i>
35 • —	Soundtrack <i>Boyz n the Hood/Qwest</i>
36 • 32	DJ Quik <i>Quik Is the Name/Profile</i>
37 • 40	Travis Tritt <i>It's All About to Change</i> /Warner Bros.
38 • 33	Stevie Wonder <i>Music from "Jungle Fever"/Motown</i>
39 • 21	Rod Stewart <i>Jagabond Heart/Warner Bros.</i>
40 • 26	Ricky Van Shelton <i>Backroads/Columbia</i>
41 • —	Candy Dulfer <i>Saxrudity/Arista</i>
42 • 30	Garth Brooks <i>Garth Brooks/Capitol</i>
43 • 24	Ice-T <i>O.G. Original Gangster/Sire</i>
44 • 36	Madonna <i>The Immaculate Collection/Sire</i>
45 • 38	Vanilla Ice <i>Extremely Live/SBK</i>
46 • 44	Alice in Chains <i>Facelift/Columbia</i>
47 • 99	Cher <i>Love Hurts/Geffen</i>
48 • 47	Steelheart <i>Steelheart/MCA</i>

49 • 72	Aaron Neville <i>Warm Your Heart/A&M</i>
50 • —	The Geto Boys <i>We Can't Be Stopped/Rap-A-Lot</i>
51 • 35	M.C. Hammer <i>Please Hammer Don't Hurt 'Em</i> /Capitol
52 • —	Gladys Knight <i>Good Woman/MCA</i>
53 • 86	Lenny Kravitz <i>Mama Said/Virgin</i>
54 • 42	AC/DC <i>The Razors Edge/Atco</i>
55 • 67	Marc Cohn <i>Marc Cohn/Atlantic</i>
56 • 58	Reba McEntire <i>Rumor Has It/MCA</i>
57 • 53	Hi-Five <i>Hi-Five/Jive</i>
58 • —	Slick Rick <i>Ruler's Back/Def Jam</i>
59 • 34	Enigma <i>MCMC A.D./Charisma</i>
60 • 37	Various Artists <i>For Our Children/Walt Disney</i>
61 • —	Soundtrack <i>Bill & Ted's Bogus Journey</i> /Interscope
62 • —	Alice Cooper <i>Hey Stoopid/Epic</i>
63 • —	L.A. Guns <i>Hollywood Vampires/Polydor</i>
64 • 52	Dolly Parton <i>Eagle When She Flies/Columbia</i>
65 • 57	Michael Bolton <i>Soul Provider/Columbia</i>
66 • —	Soundtrack <i>Dying Young/Arista</i>
67 • 41	Whitney Houston <i>I'm Your Baby Tonight/Arista</i>
68 • 59	Original London Cast <i>Phantom of the Opera Highlights</i> /Polydor
69 • 39	Vanilla Ice <i>To the Extreme/SBK</i>
70 • 56	Clint Black <i>Put Yourself in My Shoes/BCA</i>
71 • —	Color Me Badd <i>C.M.B./Giant</i>
72 • 49	Warrant <i>Cherry Pie/Columbia</i>
73 • —	Trisha Yearwood <i>Trisha Yearwood/MCA</i>
74 • 60	Gloria Estefan <i>Chill on the Light/Epic</i>
75 • —	The KLF <i>White Room/Arista</i>
76 • 63	Nelson <i>After the Rain/DGC</i>
77 • 45	Chris Isaak <i>Heart Shaped World/Repulse</i>
78 • 50	Huey Lewis & the News <i>Hard at Play/EMI</i>
79 • 46	Various Artists <i>Club MTV Party to Go, Vol. 1</i> /Tommy Boy
80 • 62	George Strait <i>Chill of an Early Fall/MCA</i>
81 • 64	Yanni <i>Reflections of Passion/Private Music</i>
82 • 43	Gerardo <i>Mo' Ritmo/Interscope</i>
83 • 85	Eurythmics <i>Greatest Hits/Arista</i>
84 • 77	Mötley Crüe <i>Dr. Feelgood/Elektra</i>
85 • —	Seal <i>Seal/Sire</i>

86 • 55	Yes <i>Union/Arista</i>
87 • —	Michael W. Smith <i>Go West Young Man/Reunion</i>
88 • 48	De La Soul <i>De La Soul Is Dead/Tommy Boy</i>
89 • 82	Lynyrd Skynyrd <i>Lynyrd Skynyrd 1991/Atlantic</i>
90 • 61	Poison <i>Flesh and Blood/Enigma</i>
91 • —	BeBe & CeCe Winans <i>Different Lifestyles/Capitol</i>
92 • 66	Harry Connick, Jr. <i>We Are in Love/Columbia</i>
93 • 75	Bob Marley & the Wailers <i>Legend/Tuff Gong</i>
94 • 28	Paul McCartney <i>Unplugged—The Official Bootleg/Capitol</i>
95 • 69	The Kentucky Headhunters <i>Electric Barnyard/Mercury</i>
96 • 68	The Doors <i>Best of the Doors/Elektra</i>
97 • —	Bonnie Raitt <i>Nick of Time/Capitol</i>
98 • 81	Bell Biv DeVoe <i>Poison/MCA</i>
99 • 65	Tesla <i>Five Man Acoustical Jnm/Geffen</i>
100 • 96	Soundtrack <i>Pretty Woman/EMI</i>

The Musician album chart is produced by the Billboard chart department for Musician, and reflects the combined points for all album reports gathered by the Billboard computers in the month of July. The concert chart is based on Amusement Business Box Score reports for July 1991. All charts are copyright 1991 by BPI Incorporated.

Chart Surgery

Music journalists over 30, take a chill pill—according to the latest demographic studies, you'll be working a while longer. As the left-field success of Natalie Cole's *Unforgettable* (at this writing, five weeks at Number One on *Billboard's* weekly chart) indicates, we're witnessing the graying of pop music's record-buying public.

"The baby boom generation is the first to keep on buying [records] into middle age," wrote that astute young fellow Peter Watrous of the *New York Times* and *Musician* the other day. "And they are buying more.... Older buyers, alienated by the dance, rap and heavy-metal music that often dominates the airwaves and the charts, are asserting their buying power." Watrous is citing an RIAA-sponsored survey according to which over-30 consumers accounted for 35% of the money spent on records in '89, a five-percent jump from '88.

Old farts' record-buying clout may well mushroom further, too. As one record-chain exec told *Billboard*, "Whatever percentage of purchasing [older buyers] are doing, it's only a fraction of the potential, because these people aren't being reached through traditional marketing." (By "traditional" he means MTV and VH-1, plus radio.) So record companies are already researching ways to entice older consumers to buy even more new product.

Not only, by the way, are oldsters flexing their ear drums more; the under-19 set is apparently buying fewer records—according to the RIAA poll three percent fewer in '89 than '88. This summer bears that out: In early August, Natalie's genteel croons were outselling *F.U.C.K.* two-to-one.

Should Sammy Hagar cover "Bambin' Rose"? —T.S.

Top Concert Grosses

1	Summer XS: INXS, Hothouse Flowers, Deborah Harry, Jesus Jones, others	\$2,358,198
<i>Wembley Stadium, London, England/July 13</i>		
2	Lollapalooza: Jane's Addiction, Siouxsie & the Banshees, Living Colour, others	\$1,051,378
<i>Irvine Meadows Amphitheatre, Irvine, CA/July 21, 23-24</i>		
3	Jimmy Buffett & the Coral Reefer Band, Fingers Taylor & the Ladyfinger Revue	\$695,233
<i>Hardee's Walnut Creek Amphitheatre, Raleigh, NC/July 19-20</i>		
4	Telluride Midsummer Music Festival: Jackson Browne, NRBQ, Joe Cocker, others	\$686,866
<i>Telluride Town Park, Telluride, CO/July 19-21</i>		
5	Guns N' Roses, Skid Row	\$625,410
<i>Starplex Amphitheatre, State Fairgrounds of Texas, Dallas, TX/July 8-9</i>		
6	Yes	\$622,910
<i>The Spectrum, Philadelphia, PA/July 12-13</i>		
7	The Bee Gees	\$610,993
<i>NEC, Birmingham, England/July 6 & 9</i>		
8	Budweiser Rock 'N Country Fest: Hank Williams Jr. & the Bama Band, others	\$590,320
<i>Busch Stadium, St. Louis, MO/July 5</i>		
9	Bad Company, Damn Yankees, Tattoo Rodeo	\$529,994
<i>The New Pine Knob Music Theatre, Clarkston, MI/July 4-5</i>		
10	Steve Winwood, Joe Cocker	\$505,000
<i>Jones Beach Theatre, Wantagh, NY/July 12-13</i>		

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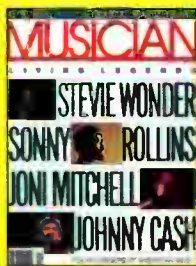
World Radio History

BACK ISSUES

- 8. VSOP, Jarreau, Mingus
- 13. McCoy Tyner, Freddie Hubbard
- 15. Chick Corea, U.K., avant jazz, Big Joe Turner
- 21. Brian Eno, Talking Heads, Weather Report
- 24. Bob Marley, Sun Ra, Lydia Lunch
- 33. The Clash, L. Buckingham, R. Shannon Jackson
- 34. Tom Petty, Dave Edmunds, Wayne Shorter
- 36. Grateful Dead, Zappa, Kid Creole, NY Dolls
- 37. Black Uhuru, Bill Wyman, Rickie Lee Jones
- 45. Willie Nelson, John McLaughlin, the Motels
- 64. Stevie Wonder, X, Was (Not Was), Ornette
- 67. Thomas Dolby, Chet Baker, Carl Perkins
- 70. Peter Wolf, King Crimson, Sly + Robbie
- 71. Heavy/Metal, Dream Syndicate, Tina Turner
- 77. John Fogerty, Marsalis/Hancock, Los Lobos
- 79. Jeff Beck, Alison Moyet, John Hiatt - Ry Cooder
- 93. Peter Gabriel, Steve Winwood, Lou Reed
- 94. Jimi Hendrix, The Cure, Prince, '38 Special
- 101. Psychedelic Furs, Elton John, Miles Davis
- 102. Robert Cray, Los Lobos, Simply Red
- 104. Springsteen, The Blasters, Keith Jarrett
- 105. John Coltrane, George Martin, Replacements
- 108. U2, Tom Waits, Squeeze, Eugene Chadbourne
- 112. McCartney, Stanley Clarke, Buster Poindexter
- 113. Robert Plant, INXS, Wynton Marsalis
- 115. Stevie Wonder, Sonny Rollins, Joni Mitchell, Johnny Cash
- 116. Sinéad O'Connor, Neil Young, Tracy Chapman
- 117. Jimmy Page, Leonard Cohen, Lloyd Cole
- 118. Pink Floyd, New Order, Smithereens
- 119. Billy Gibbons, Santana/Shorter, Vernon Reid
- 120. Keith Richards, Depeche Mode, Steve Forbert
- 121. Prince, Steve Winwood, Randy Newman
- 122. Guns N' Roses, Midnight Oil, Glyn Johns
- 123. Year in Music '88, Metallica, Jack Bruce, Fishbone
- 124. Replacements, Fleetwood Mac, Lyle Lovett
- 125. Elvis Costello, Jeff Lealey, Sonic Youth
- 126. Lou Reed, John Cale, Joe Satriani
- 127. Miles Davis, Fine Young Cannibals, NTC
- 128. Peter Gabriel, Charles Mingus, Bob Mould
- 129. The Who, The Cure, Ziggy Marley
- 130. 10,000 Maniacs, John Cougar Mellencamp, Jackson Brown/Bonnie Raitt
- 131. Jeff Beck, Laura Nyro, Billy Sheehan
- 132. Don Henley, Rolling Stones, Bob Marley
- 133. The '80s, Daniel Lanois, Syd Straw
- 134. Grateful Dead, Stevie Ray Vaughan, Paul Kelly
- 135. Aerosmith, NRBQ, Richard Thompson, Max Q
- 137. George Harrison, The Kinks, Abdullah Ibrahim
- 138. Tom Petty, Lenny Kravitz, Rush, The Silos
- 139. Paul McCartney, Cecil Taylor, Kronos Quartet
- 140. Robert Plant, Suzanne Vega, Soul II Soul, Drums
- 141. Jimi Hendrix, David Bowie, Bob Clearmountain
- 142. Sinéad O'Connor, John Hiatt, World Party
- 143. Steve Vai, Michael Stipe, Malinsteen/McLaughlin
- 144. INXS, Neville Bros., Lou Reed/Vaclav Havel
- 145. Jimmy Page, John Paul Jones, Stevie Ray Vaughan
- 146. Slash, Replacements, Waterboys, Pixies
- 147. Robert Johnson, Bruce Hornsby, Soul Asylum
- 148. Pink Floyd, Neil Young, Art Blakey, Black Crowes
- 150. R.E.M., AC/DC, Top Managers, Jim Morrison
- 151. Eddie Van Halen, Fishbone, Byrds, Chris Isaak
- 152. Stevie Ray Vaughan, Morrissey, Drum Special
- 153. Bonnie Raitt, Tim Buckley, Sonny Rollins
- 154. Sting, Stevie Wonder, 15th Anniversary Issue
- 155. Paul McCartney, Ad Rose, David Bowie
- SP1. Best of the Beatles and Rolling Stones
- SP2. Masters of Metal, Metallica, Def Leppard, more



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The Clash



115
Stevie Wonder



130
10,000 Maniacs



151
Van Halen



142
Sinéad O'Connor



132
Don Henley



104
Bruce Springsteen



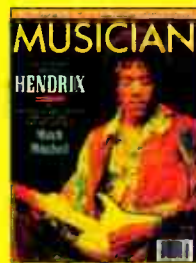
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Guns N' Roses



128
Peter Gabriel



112
Paul McCartney



141
Jimi Hendrix



150
R.E.M.



117
Jimmy Page



118
Pink Floyd



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Robert Plant



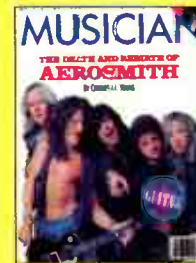
127
Miles Davis



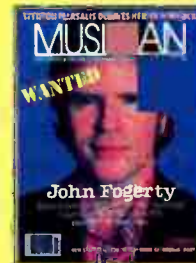
134
Grateful Dead



144
INXS



135
Aerosmith



77
John Fogerty



105
John Coltrane



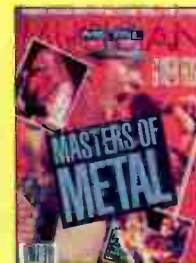
123
Year in Music



143
Steve Vai



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Chris Whitley's Rootless Blues

A lifelong drifter lands on his feet

By Tony Scherman

CHRISS WHITLEY'S GOT DIRTY-blond hair, wiry arms and big slablike hands ("fat hands," he says); he's got a hawklike stare that contradicts his spacey manner. Though already pegged by some writers as a sensitive neo-folkie, he showed his true colors the other day. Walking across West Forty-eighth Street in Manhattan, he stopped in front of We Buy Guitars, whose vintage electrics dangled like fat pheasants in the window. And there it was in Whitley's lit-up eyes: the soul of a rocker. "I just bought something like that," he said, nodding at one—an SG with a P-90 [pickup] in the saddle; it's got a great dirty sound, *real* grungy." He laughed:

"No, I don't feel like a folk guy at all, except if you call Indian chants or Robert Johnson folk. What I play isn't Kraftwerk and it's not Poison, but I love electric guitars and playing loud."

Nor, though he grew up listening "mostly to blues-based shit" and does most of his playing on 60-year-old National steel guitars, is Whitley,

31, a latter-day bluesman. "I think of B.B. King as 'blues' and I don't listen to that stuff much. Blues is a mean thing and when it gets to rocking in a fun kind of way, I don't really care for it. Actually, I don't really think of the stuff I love—early Muddy Waters, early Howlin' Wolf—as 'blues'; I almost think of those guys

as not playing in a particular style. They're more like dangerously pure expression. I like things real stripped, direct. Except lyrics."

That's the essence of Whitley's debut album, *Living with the Law*: stark aural settings, elliptical lyrics. "I like writing that

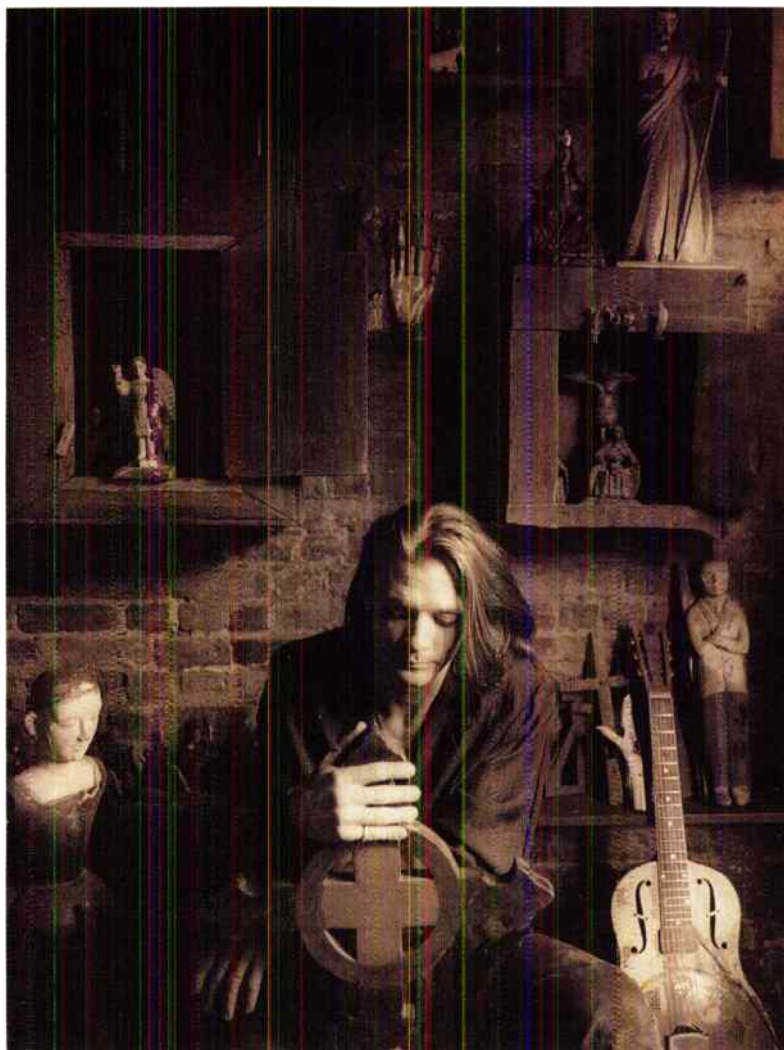
with his music; "Poison Girl" isn't about a woman; "it's about the allure of self-destruction."

There's a chilly, dislocated feel to the songs, which makes sense when Whitley describes growing up. Married at 16, his parents were 20 when he was born. The family moved constantly; Chris' mother took her three kids to Mexico, then to a cold-water cabin in Vermont. "My mom [a sculptor] still hasn't really settled anywhere. My dad's pretty settled"—a Texas dragstrip mechanic sick of getting greasy, Jerry Whitley turned himself into, of all things, an advertising art director in Manhattan. "Now he's actually one of my better friends, but he's the only guy I ever had a fistfight with."

At 16 Chris heard Johnny Winter's "Dallas" and fell in love with the sound of an open-tuned National. A year later he quit school and came to New York; he crashed in dorms, played on streetcorners, roomed for a while on Avenue

A with Paul Caruso, an old Hendrix sidekick. Wandering to Belgium, he stayed six years, started drinking a lot and drifted back in '88 to work for \$300 a week in a Brooklyn factory and play crummy gigs.

"I don't really know where I'm from, I don't know where to settle down. I grew up



doesn't say exactly what it means. I like analogies, because I don't take for granted that anyone cares that much about my own little feelings. I'm not satisfied to sing, 'Oh, I feel this-or-that.'" So "Phone Call from Leavenworth," with its prison imagery, stems actually from a period of frustration

Photograph: Karen Kuehn/Matrix
Styling: Tracey Garett; Santos courtesy: Allen Moss

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"I'll Be Seeing You," "Second Time Around."




GEFFEN

Produced by Rickie Lee Jones and David Was

feeling a little bit outside of shit; I still feel that way. Even musically, there's very few people I feel connected with. The first is a guy in Belgium named Jimmy Claeys. He's like Bo Diddley from Hell, original and *very* soulful. I'd love for someone to do something with him."

The second is Daniel Lanois, possibly the most influential record producer of the late '80s. Playing in a Soho restaurant, Chris met a photographer who wanted to introduce him to a friend. "We drove up to the Mayflower Hotel, where this guy named Dan came out, carrying a guitar with no case. I thought maybe he was a session guitarist from South America; he said he'd done some work with Dylan and the Neville's. I wouldn't have known him by name anyway. We walked around the '64 World's Fair grounds playing guitars. We just got along. A month later Dan was in town again; he was supposed to play with the Neville's that night but ended up hangin' out with me. By now I knew who he was, but it wasn't like I expected anything. I just liked bein' around Dan. He's a warm guy, totally involved in music. Before I met him, I thought open-tuning was a really kind of crude thing, and I was almost ashamed of it."

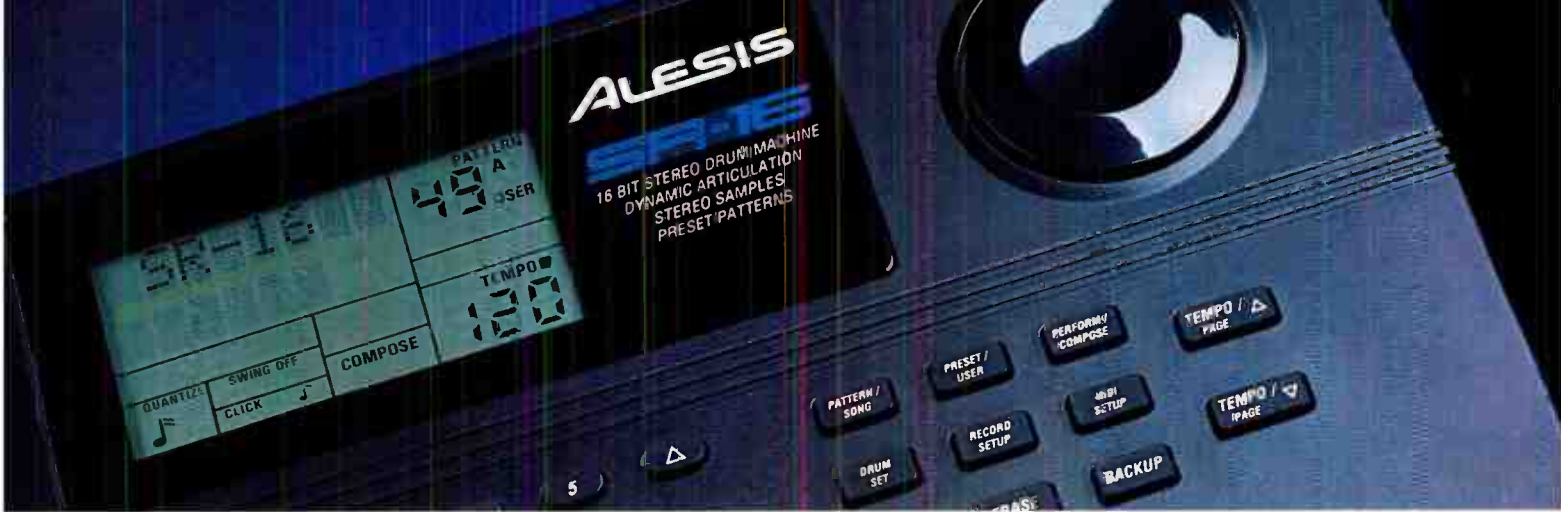
Lanois introduced Chris to keyboardist/producer Malcolm Burn, who cut a few songs with Whitley. Six labels, says Chris, got "really cranked" right away; he signed with Columbia. Produced by Burn, *Living with the Law* was recorded in Lanois' New Orleans studio.

"After 13, 14 years, I've come 'round to the music I started with. Ten years ago, blues-based stuff was the last thing anyone wanted to hear. Now it's like, 'Gee, I can actually do this dumb shit I know how to do, this stuff I can get behind.'" 

Rust-Gatherers

CHRIS owns a '28 National Triolian (his standby), a '31 National Duolian and a '33 Style O National. He plays 'em through Barcus-Berry pickups and saws up bicycle handlebars for his slides; no beer bottles, lipstick cases, Coricidin jars. Chris plugs in with an early-'60s SG Melody Maker, a Danelectro, an early-'60s Fender Music Master with a '50s Duosonic pickup in the neck, a stock '60s Tele and a Roland GR700 guitar synth he used for the bass on the song "Big Sky Country." He's also got a '58 Martin 0-15.

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World Radio History

Hail! Hail! Gunther Schuller

Islands in the third stream

By Josef Woodard

THE FIRST ANNUAL BLUE RIDGE Music Festival in Lynchburg, Virginia featured performers from folk artists Robin and Linda Williams to Italian jazz

pianist Enrico Pieranunzi and the classically oriented Monticello Trio. There to consecrate the event was Gunther Schuller, 65, French horn player, composer, arranger, conductor, theorist, lecturer, academic, historian, critic and a man who was preaching the gospel of musical egalitarianism long before the terms "world music" or "eclecticism" gained common usage.

"This is a realization of the kind of dream I've had for 30 or 40 years," Schuller said, leaning forward for emphasis. "Maybe it's not called a third stream festival, but it's dedicated to that notion that there are all kinds of musics which can properly coexist and even cohabit with each other. I feel a sense of vindication that all those things I've talked about for so many years are almost a reality in many places, and no longer questioned."

That evening, Schuller gave his keynote address, entitled "Cross-Cultural Influences in American Music." It's been a theme dear to his heart since

before he contributed the term "third stream" to the music vocabulary in 1957. For illustration, the evening's second half presented a diverse musical gumbo: flutist Stephanie Jutt played Bach and Astor Piazzolla; the Monticello Trio performed

Charles Ives' Trio (a collage in itself), while the Pieranunzi trio tackled Don Ellis' ethereal *Improvisational Suite No. 1*, with Schuller conducting (jazz-by-baton is another third stream concept).

The third stream notion was Schuller's contention that divisions between classical music and jazz made no sense. In response, he has written pieces purposefully fusing

ever, few jazz or classical musicians match Schuller's audacity. For Exhibit A, listen to his *Jazz Abstractions*, an Atlantic album from 1960. A self-conscious merger of free jazz and serialism, his composition "Abstractions" featured Ornette Coleman's free blowing over orchestrated 12-tone passages. Schuller also plotted "third stream" variations on John Lewis' "Django," with Jim Hall and Scott La Faro, and on Thelonious Monk's "Crisis Cross," with the help of Eric Dolphy and Bill Evans.

An imposing Germanic intensity buzzes about Schuller. "I'm an eternally curious and explorative person," he asserts. "I've read the Bible from cover to cover twice—not that I'm fanatically religious or anything, but just as a historical document. I still read encyclopedias. I'm always studying. I love reference books.

"If someone were to ask, 'What are you doing in your life?' I would say it's divided into three major parts. I'm composing—I had 16 commissions five months ago, and I now have 11 because I finished five pieces—conducting, and then the book-writing gets squeezed into that. That's the Gunther Schuller three-ring circus."

Schuller long ago learned the art of composing on the run. As a young French horn player at the Metropolitan Opera in the '50s, he would scribble on the subway back and forth from his home in Queens. A hundred forty major compositions later, Schuller writes in airports and hotel rooms. "It's almost literally like writing a letter." He snaps his fingers. "It just



classical and jazz, and championed neglected magnum opus works of ambitious jazz composers. "I didn't invent third stream music," he says. "That concept has been around as long as jazz and ragtime."

When it comes to cross-pollination, how-

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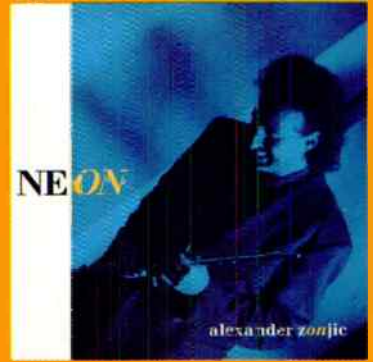
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pours out. It's Mozartian in speed—not necessarily in quality,” he laughs.

“Certain professions are highly regarded in this society and others are not. Composing 12-tone music is way, way down at the bottom of the ladder, so I knew I’d have to work twice as hard as anybody else to make it. And I did.”

By the '60s Schuller's jazz credentials were solid as well. He worked with Miles Davis (on the recently reissued *Birth of the Cool*) and, more significantly, with the Modern Jazz Quartet, whose John Lewis shared

Schuller's third stream thinking. “Everything in my background—including my parents—tried to make me think that jazz and any other music besides classical music was irrelevant, degenerate...bad. But the first time I heard Duke Ellington, I was converted. I recognized dimly but instantly that he was one of the great geniuses of music.”

One of the earliest examples of the brick wall faced by a jazz musician with broad ambitions is Scott Joplin's opera *Treemonisha*, a personal triumph for the ragtime king which was ignored by the musical

establishment. “That situation was rooted in very blunt racial prejudice,” Schuller says. “The very idea of a black composer writing an opera was considered outrageous.”

Ironically, Schuller's popular ragtime ensemble was born of a frustrated attempt in the early '70s to perform *Treemonisha* at the New England Conservatory (of which he was president for 10 years). At the time, Joplin's opera score was tied up in litigation. But devoted Joplin scholar Vera Lawrence had gotten ahold of the rare *Red Black Book*—rich, kinetic orchestrations of Joplin rags. The music premiered at the conservatory to a warm reception, and Schuller's ragtime ensemble was courted by various record companies. The resulting Angel LP sold 30,000 copies in one week and popularized ragtime almost immediately. Marvin Hamlisch later coopted the music for *The Sting* and the love affair was consummated. (In a gross case of bad manners, Hamlisch never mentioned either Joplin or Schuller when he happily scooped up an Oscar for “his” film score.)

Schuller spends time lobbying for modern classical composers as well. Lately, the patronage support system for contemporary classical music has been imperiled by North Carolina Senator Jesse Helms' witch-hunt against government-sponsored artworks.

“Have I been following it?” Schuller springs to life. “My god, I've written a hundred letters and 50 telegrams. If you folks don't do something about it, Mr. Helms is going to have his way and the Endowment will be gone. Everybody in the arts is taking this much too complacently.

“It's very dangerous because Mr. Helms has managed to intimidate a lot of congressmen who are up for election, to suggest that if they are for the Endowment, then by definition they are for obscenity. Already, the staff of the Endowment has been very intimidated. It reminds me of the McCarthy era.”

The real enemy, Schuller goes on, has less to do with a reactionary government than the state of popular culture.

“You look at the yuppie generation—they don't give a shit about Beethoven or Charlie Parker. They listen to their wall-to-wall Vivaldi, they listen to *Four Seasons* 19 times a year and think they're cultured. Or they listen to those [new age] records. That's what we're down to. The more such people get sucked into that view of culture, the less support there is for serious musical endeavors.”

Schuller is no more san- [cont'd on page 28]

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Johnny Griffin: Pads, Paws and Claws

The legendary "toughest tenor" shows how to purr

By Jim Macnic

THEY USED TO CALL YOU THE fastest tenor in the East, right?" A Boston jazz radio programmer has asked Johnny Griffin the million-dollar question. "Yeah," harrumphs the refreshingly blunt hornman. "But if you're not saying anything, who cares how fast you play?" His point made, Griffin adds, tongue in cheek, "And anyway, what about the West?"

When the hard-bop veteran puts reed to lip, he's not just saying *something*, he's saying *everything*. There's a new lilt in the gruff tone he's developed over his half-century on the bandstand. Deep statements amble by in a deceptively fluid manner. The explosive, flagwaving style that earned him the "toughest tenor" title years ago during head-to-head bouts with his pal Lockjaw Davis has broadened to include a consummate sense of poise. At age 63, Griffin has never sounded so at ease.

"When I came up, everybody was playing fast. Bird's influence stretched real far. But I'm not only a bebopper. My playing stemmed from Johnny Hodges and Ben Webster, and ultimately there's no one who affected me more than Lester Young. To my mind, no Pres, no bebop. He was the trunk on the swing tree, and everything that swung followed him, right up to Miles. If you check those Basie records these days, they sound dated, at least arrangement-wise. But Pres' solos remain fresh."

Griffin isn't running a name-drop session, just recounting his take on jazz history. It's information he garnered first-hand. At 15 he "led" his own unit in Chicago ("they put me in the front for publicity 'cause I was so small"), and it wasn't long before he'd joined the ranks of the big bands of Lionel Hampton

and Joe Morris. After years of dance-flavored R&B and its jump-fueled variants, Griffin shifted toward smaller, more improvisational ensembles. "I was happier in a way, because the audience would stop running their mouths and listen to what the musicians were playing. It wasn't so showbiz-oriented. It was another kind of expression, and I felt

complex compositions and often under the guidance of two key employers, Art Blakey and Thelonious Monk. "I learned from both of them. With Blakey it was projecting a personality. I don't care if the music was *My Fair Lady* or a Horace Silver tune, the Jazz Messenger feel was there. Art's little game—pitting the front line against the back—made it competitive and fun."

And Monk? "Well," he beams, "that was overpowering. Playing Thelonious' music *with* Thelonious is different than just playing his music. The presence of Monk created an aura. He made me rethink things; restricted me from being myself, in a way. Sometimes I would have to call for strollers—meaning no piano—and he would go to the bar and get us both a drink while me and Roy Haynes and Ahmed Abdul-Malik carried on. I've done that to other pianists and they've gotten insulted. Not Monk; he knew when to let you go."

The previous evening, at Boston's Regattabar, Griffin had breezed through Monk's "Coming on the Hudson" ("now there's a composition with a difference"), riding the ripples of

the tune, stuffing the changes with extraordinary cross-cut phrases to dramatize the melody. His burnished tone helped create a spell of warmth and intimacy, one that can also be gleaned on *The Cat*, his first domestic record in over a decade. Rather than a blowing session—the usual Griffin tactic—*The Cat* is a thoroughly focused date that suggests fresh reserves of candor and self-discipline, without seeming a negation of Griffin's old barnburning self.

"You know why?" Griffin queries puckishly. "Because I wrote out everything I wanted, even the bass and drum lines. It's much bet-




like I was really learning something."

What Griffin brought along from his orchestra days was the ability to thrill. In the new context of bop, his extensive vocabulary of honks, fleet fingerings and fervent delivery turned head after head. "I'm a bit of a catalyst," he smiles, "I like to get things going." Giving his tunes titles like "Ball Bearing" and "Smoke Stack," he played them accordingly, driving ideas out of his horn, burning with non-negotiable ardor. His solos were blistering, tense: hundred-yard dashes that never let the finish line out of sight.

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ter than just indicating a chord and letting the players go. I'd never thought it through before. I'd just let the piano run some patterns and we'd blow. Thanks to the insights of my producers, John Snyder and Brian Bacchus, I knew what I wanted this time. There's continuity, which makes for a much more interesting and presentable package."

By keeping his eye on structural boundaries and compressing his ideas, Griffin's playing combines urgency and eloquence. And at least one track is a masterpiece. In "Woe Is Me," the blues becomes palpable;

the rhythm creeps along, as the tenor player paints harrowing shades of loneliness. "Where words end, music begins. I try to project emotions. And though there's sufficient trouble everywhere, from the streets of New York to the Kurds in the mountains, I don't necessarily draw from that. I can recall a fair amount of problems in my own life. 'Woe Is Me' is like a funeral dirge, or a Dostoevsky thing—peasants starving and Rasputin arriving. I'm trying to express life, not technique or what you learn from books. I'm not against schools, but jazz

comes from experience."

Hard to deny. And Griffin, who has lived abroad in "beautiful isolation" since the mid-'60s, has seen both sides. "When I left this country I was like a bomb about to explode," he admits. "I was in my 30s and had never taken a vacation. The Europeans taught me how to live, instead of just exist. France, where I live now, has especially brought a calm to my life. I get more respect from people in power than I ever did in America.

"You just don't know how good it can be. People yelling 'maestro,' me looking around. And finally realizing, *I'm* the maestro. Ha!"

SCHULLER

[cont'd from page 24] guine about classical "minimalism." "Minimalist culture is now dead or dying. All the former minimalists, like John Adams and Steve Reich, are hopping off the bandwagon and saying, 'Me? I'm not a minimalist. I never was a minimalist.' That's like the Nazis who said they were never Nazis. It makes me so sick.

"By definition minimalism is minimal. When we have all this maximal music that we've achieved over 700 years of development, to suddenly throw all of that out and reduce it to this primitive music is really sad. Of course, that wouldn't have been a success, except that the *New York Times* and a few other would-be tastemakers in the United States got behind that movement. They committed themselves, they invested in it and they sold it to a dumb, musically illiterate public.

"It's a ridiculous assumption that any art-form can seriously go backwards and survive. No neo-movement has ever been more than a blip on the musical screen, including the neo-classical movement of the 1930s. It finally atrophied and died of its own backward look."

Besides picking away at his pile of commissions, Schuller, the incurable maximalist, is beginning to put together the third and final volume in his epic history of jazz. The second installment, released in 1989, was clocked in at almost a thousand pages and was entitled *The Swing Era: The Development of Jazz, 1930-1945*. He's also found himself increasingly involved in the businesses of music publishing and running his GM record label. The company motto? "All musics are created equal."

"Not that all *pieces* of music are equal," he's quick to add, "but any concept or style that is dealt with by talented creative musicians can produce something."

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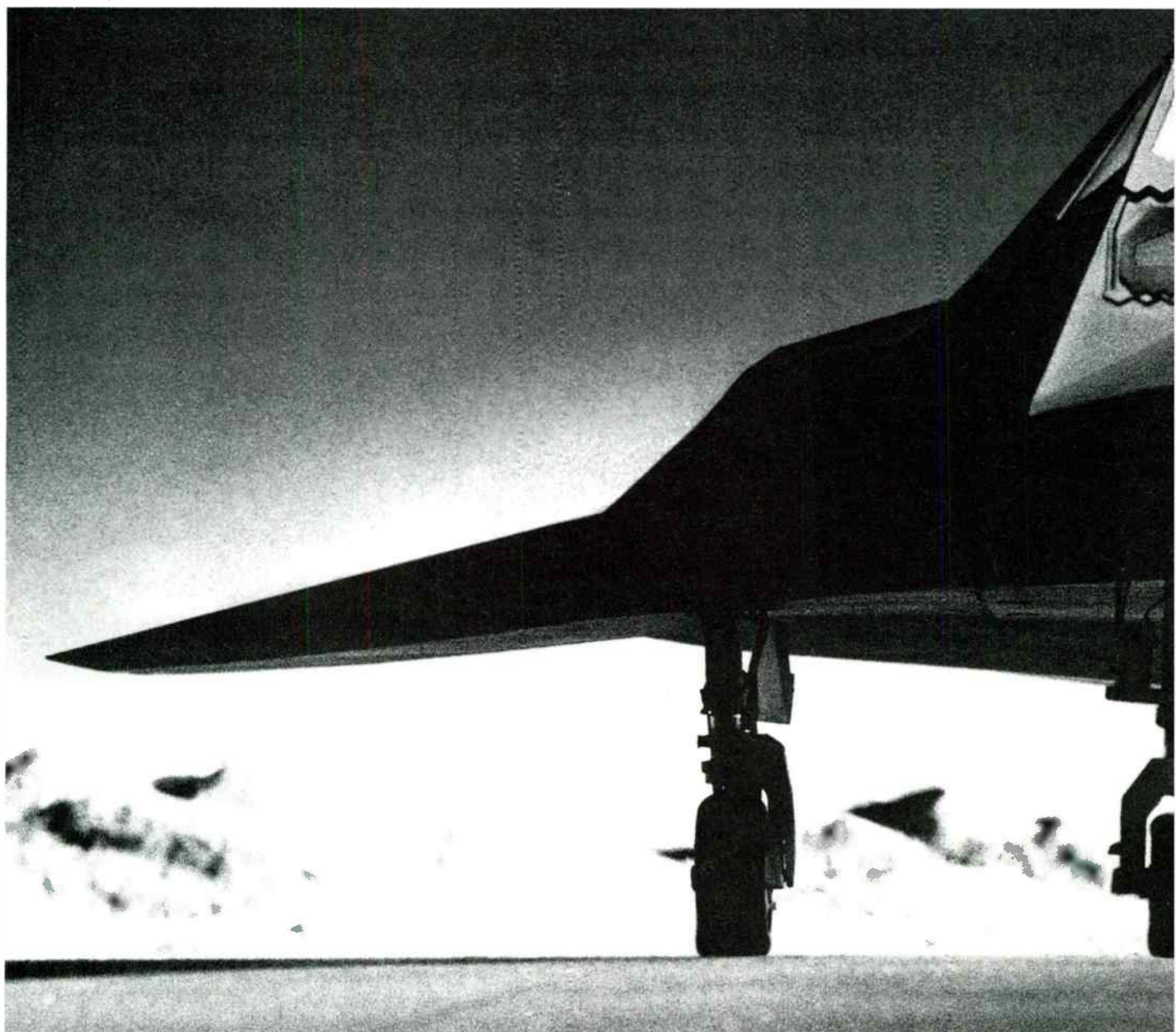
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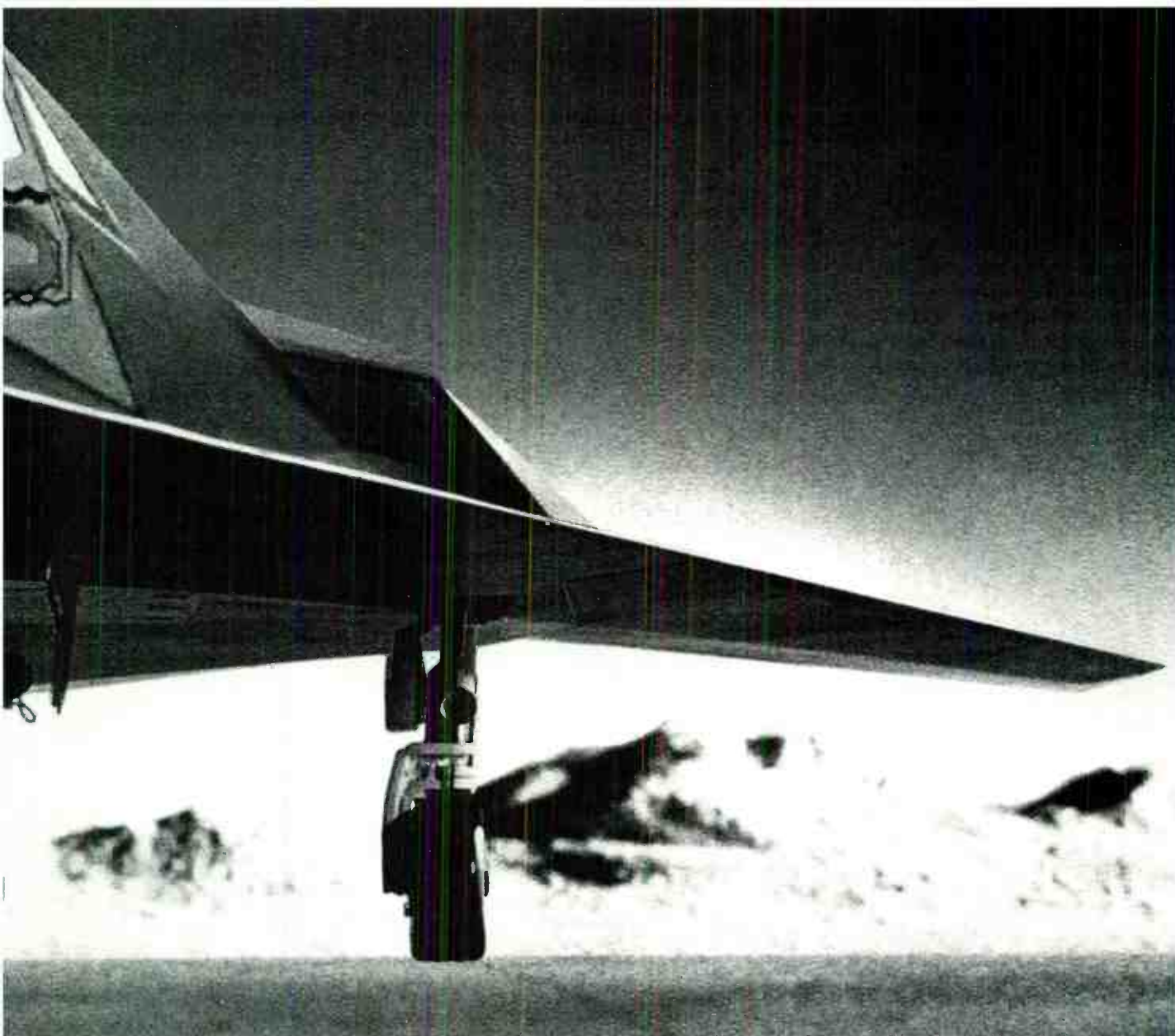
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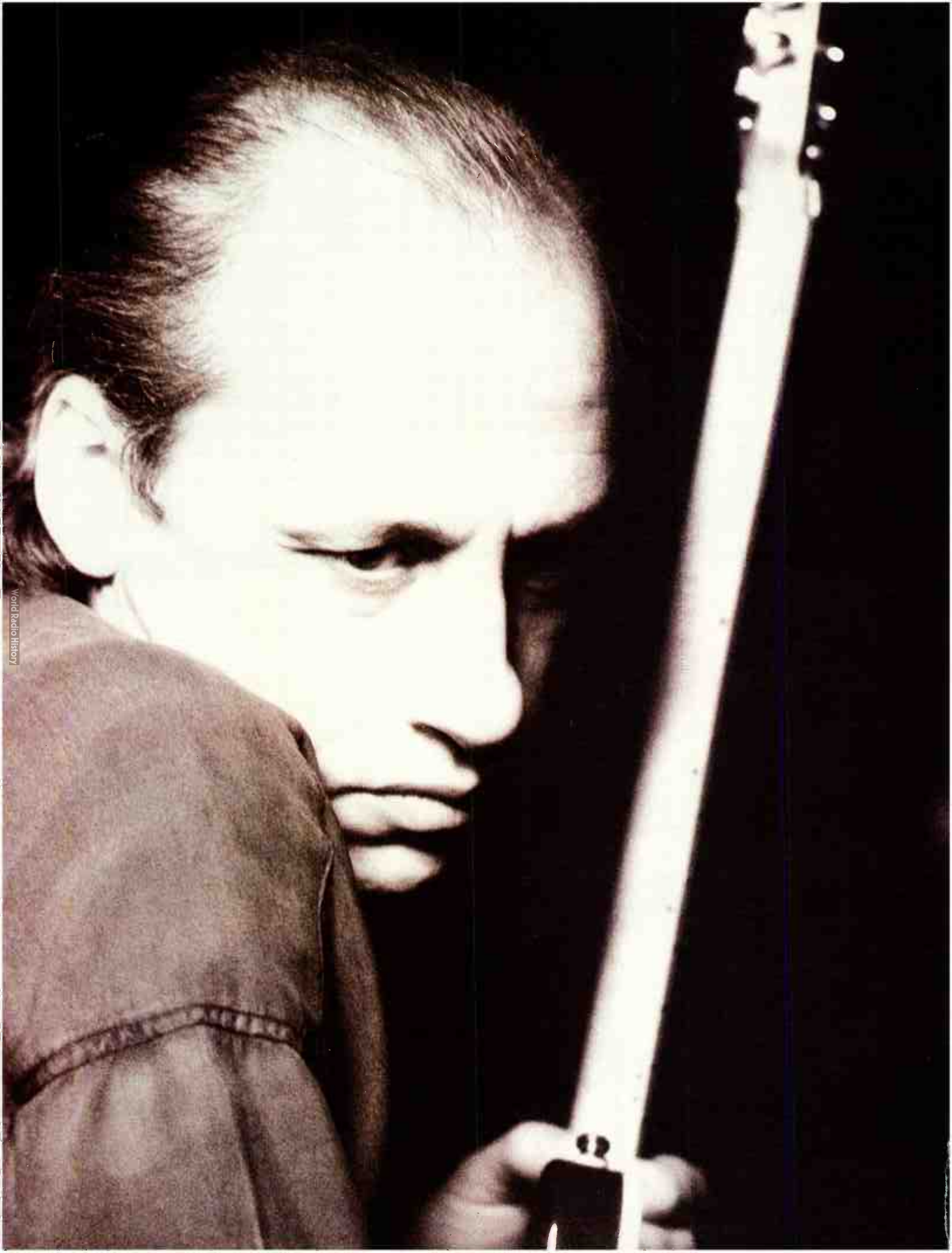
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World Radio History

CALLING KNOPFLER



DIRE STRAITS ARE

BACK IN TOWN

BY BILL

FLANAGAN

IT'S A RIGHT HERE, JOHN," MARK KNOPFLER

says. "No, it's not," John Illsley replies, turning his car left. "Go up here and make a U-turn," Knopfler suggests. "It's one way," Illsley responds. "I think..." Guy Fletcher begins. "Now! A right, John!" Knopfler interrupts. "No, that doesn't go through," Illsley snaps. "I think I'll keep quiet," Fletcher sighs. Dire Straits are driving through the alleys and back streets of London's Soho, looking for their dinner. Bassist Illsley is at the wheel of his Honda Accord, singer/guitarist Knopfler is riding shotgun, and keyboard player Fletcher is crammed in back with the toys and baby seat. Fletcher (like pianist Alan Clark) has been promoted to partnership in Dire Straits on their new album. But Mark and John are the only two charter members, the only two contractual members, and right now the only two trying to drive this small car. **PHOTOGRAPH BY DEBORAH FEINGOLD**

MUSICIAN

October 1991 • 33

doesn't take very long to realize that it could just be beginning again. The level of intensity in Mark's songwriting is still there, it's even greater in some ways. I don't think we would have gotten anywhere near making this record unless he got those songs. It had to be a very positive move on his behalf to make it happen again. Even I'm surprised at the strength of the material."

prima donnas or self-important statements of creative anguish. Yet one gets a sense that, although he would rather swallow a brick than admit it, Knopfler does believe that his music has lasting value. It is a subject Knopfler always manages to avoid, deflect or joke his way out of. Asked if his old friend sometimes hides his most serious ambitions under the camouflage of camaraderie and high spirits,

"What's that smell?" Fletcher asks politely.

"Dirty diapers," Illsley responds, pulling out onto a main street.

"Quick, John, make a U-turn," Knopfler urges. For once Illsley agrees.

"Wait!" Fletcher says, "Look at all the police!" Sure enough, both sides of the street are lined with bobbies, holding back crowds of people with cameras and autograph books. Dire Straits, among the

Illsley picks his words carefully:

"I think one has to be a bit cautious in the way one analyzes it all, really. Because what you say obviously has an element of truth in it. A very strong element of truth. In a sense artists live a life of isolation, but they want to be part of what's going on, too. Because that sense of isolation is almost too much to bear. You know, you don't write good songs out of being in a normal happy middle-class environment. You don't paint good pictures if you sit and watch TV every night. You live on the outside of all that sort of stuff. If you don't live on the edge, you don't live.

"The majority of true artists are pretty lonely people, actually. Because they're essentially isolated from normal society. They have to be. And they are, just by circumstances, isolated from reality. Mark's a bit like that, I think."

On the third day, in an empty studio, Knopfler sat down to talk.

MUSICIAN: *Was it easier to face the bigness of finally making another Dire Straits album by saying, "Let's cut it fast, let's play live"—in effect, "Let's not make such a big deal of it"?*

KNOPFLER: I wasn't aware of that being a problem. I never thought it was an enormous task. It's been a breeze. I think playing together has been a big lift for everybody. Nobody's gotten bogged down overdubbing in a lonely or isolated sense. At *Brothers in Arms* time people were saying, "It's the biggest band in the world blah blah blah." I remember thinking that maybe that was a reason to give it a rest for a while. Just because of the inherent dangers of that sort of scale and that sort of talk floating around. A lot of talk about popularity and sales, with all the nonsense that throws up. If anything, that would make me want to take a step back from it. If *starting the monster rolling again* had been on my mind, it would have affected what we've been doing. But it hasn't. It wasn't on my mind.

MUSICIAN: *There must be a part of you that says when you've written "Heavy Fuel," "Ah, there's my 'Money for Nothing,' that'll take care of that."*

KNOPFLER: But it's not. It's probably not as good a song. It's probably not as aurally attractive or whatever. That's just the way it came out. I've never been able to write to order particularly. Except for films. I suppose if you were completely commercially motivated—and in our case I can think of every reason why we *shouldn't* be; me doing anything for money now would be absolutely pointless—then you'd say, "Okay, 'Heavy Fuel' is gonna be the next 'Money for Nothing,' that'll be the first single, get the album rocketing off!" Well it's not. I don't think of it that way. In fact, up until two weeks ago I was going to leave it off entirely because I didn't think that it was part of the soul of the record. Same as "My Parties." Now I think it is.

MUSICIAN: *What inspired "Calling Elvis"?*

KNOPFLER: My wife Lourdes' brother Bobby said one day that trying to get through to Lourdes on the phone was like trying to call

The songs that rolled out combined everything Knopfler had picked up in his travels—the dynamics and arranging tricks of film orchestration, the earthiness of his folk and country side trips—with the essence of Dire Straits. Songs such as "Calling Elvis," "The Bug" and "When It Comes to You" have the loping country-blues groove of the Straits' earliest work. There is also a great emphasis on rhythm—tracks hold off on Knopfler's guitar solos and let the groove

Elvis. [laughter] But it was all applicable as far as I could see: problems of getting through, problems of communicating.

MUSICIAN: *Last year you made an album with Chet Atkins, you recruited Vince Gill to sing on this album and you've added Paul Franklin to Dire Straits. Nashville's become your new hangout.*

KNOPFLER: I've been there a lot in the past few years. For different things. I made very good friends with my publisher down there. There was an unforgettable night round at Waylon's. Waylon and Jesse invited Chet and myself and Don Gibson, who'd just come out of hospital, and Roger Miller and we all sang and played. Don sang "Oh Lonesome Me" and "Sweet Dreams." It was real hair-stand-on-end time. So emotional. Another great moment was when we were all playing another one of Don's songs—"Just One Time"—and Waylon picked up a guitar and ripped out the solo from the record. It was a perfect illustration of part of Waylon's roots and the hours that he spent listening to that music. I mean, it's a complicated piece of playing. It was a great night, and in the morning Waylon gave me a 1950 Chevy pickup. So it was altogether a memorable experience. It was a privilege to be there.

I like the sense of humor and the musicianship in Nashville. And they cover a lot of my tunes, too!

MUSICIAN: *When you started this Dire Straits album you obviously brought back a lot of the Notting Hillbillies, a lot of Neck and Neck, as well as the earliest Dire Straits—the "Southbound Again" style. Did you ever doubt that everything you'd been doing in those more traditional styles would be applicable to Dire Straits in 1991?*

KNOPFLER: I've always loved a place where country meets the blues, basically. I think the songs I write are as varied as ever, but I

found myself writing what would appear to be more simple things. Doing simple things has its own built-in set of complications. I'd always loved the pedal-steel guitar. I thought it would be a good idea to get pedal-steel on the Hillbillies record and got to meet Paul Franklin, who's the major man in Nashville in that area. And we clicked immediately. It occurred to me that this had to become part of the band. In the context of country-based songs like "How Long" or "Ticket to Heaven," steel guitar comes out in a form that our ears accept as a genre. But in other tunes—like "On Every Street" or "Planet of New Orleans" or "You and Your Friend"—steel playing becomes something else. Also, getting Paul involved in blues-based things has been very exciting and I dare to say it's been exciting and beneficial to him. In the Hillbillies we played a lot of blues-based stuff. After that he went back to his Nashville sessions with a set of different licks and a different approach. So it's a two-way thing. Obviously I will borrow from them, but they take from me too, and it feeds itself back into so-called country music. It may be where the third is, or an absence of the third altogether, or how you play the lick—country or blues or a tantalizing blend of the two. Obviously you do try to avoid cliché.

"PEOPLE WERE SAYING IT
WAS THE BIGGEST BAND IN
THE WORLD. I REMEMBER
THINKING THAT WAS A
REASON TO GIVE IT A REST."

MUSICIAN: *There was a lot of doubt about whether there would ever be another Dire Straits album.*

KNOPFLER: Yeah, I think when you get to the end of a long tour you might feel like that. But it didn't take me that long to come back around to wanting to do it all over again. There's an acceptance that this is who you are and what you do and what you like. And I'm happiest with my band. I love everything else. I wanted to branch out and do a bunch of other stuff. You need variety and you need the break. It's almost the same as going to Nashville for me; it's a break.

It's a lovely change, it's a refueling. Also, the pressure's off. Everything that I've been doing has been just relaxation. Except for some of the serious incidental music for films. Under the heading of *Things I Don't Really Want to Do Anymore* would be chases through castles, fights with giant rats and seven-minute riot scenes. Because I've done it, taken the time to learn to do it, full orchestra going on the Synclav—and it's not music to me.

But under the heading of *Things I Would Still Like to Do* would be movie themes. I'm just not so interested in doing the falling down the hill or scaling the Cliffs of Insanity. If you spent all day scaling the Cliffs of Insanity it's quite hard to switch into something that's more fun just like that. I was doing *Last Exit to Brooklyn* and working on a gang rape scene all day. At that time I was playing with Eric Clapton for the sheer fun of it, just to keep a hand in gigging. And I found it was getting kind of schizophrenic. I'd be doing horrific stuff on a screen all day and then wandering down to the Albert Hall to have a good time. That I found kind of difficult. 'Cause you have to get into the scenes. There was a

murder in *Cal* that I found disturbing all the time I was doing it and never got used to.

MUSICIAN: *It seemed like you dropped off the map for a while in there. Right after the Brothers in Arms tour ended you produced and did press with Randy Newman. Then you reappeared with Last Exit, Notting Hillbillies, Neck and Neck and now Dire Straits. Was there a period in the middle when you were home baking bread?*

KNOPFLER: I think I was just touring with Eric or something. I was writing a lot last summer, getting a lot of these songs sorted with a guitar and notebook. I've gone so far as to buy a microphone and stuff but it doesn't work. I'm much better off with just a guitar

and a notebook. I do forget a lot of stuff but then I figure, "Well, if I forgot it..."

MUSICIAN: *Wait a minute, you don't even tape the songs as you go?*

KNOPFLER: No. I keep forgetting stuff. Sometimes I think, "Oh damn! it's gone!" It's a bit like a dream you wake up from and don't bother to remember.

MUSICIAN: *A songwriter has that conflict when he's drifting off to sleep and an idea comes into his head. He has to decide whether to force himself to get up and find a pencil, or just let that one go.*

KNOPFLER: I enjoy inspiration as much as anybody, it's a fantastic feeling, but to be jumping up in the night hunting for a pen and paper always struck me as being a little bit ludicrous. You can call it laziness or you can call it self-preservation. It's another reason I don't do drugs. What that would do would be to set off the pulse and the creative thing and I'd just exhaust myself doing the stuff. Of course, you don't know how much the stuff would be worth anyway. I just know that from smoking dope 12 years ago. It would blow my head off now. I don't necessarily welcome that concentrated rush.

MUSICIAN: *Many creative people feel so insecure about their gift that anytime it shows up they drop the baby and chase it.*

KNOPFLER: Well then, maybe I'm not insecure. [laughs] *Maybe.* I really just don't think I am. Perhaps that's a failing. I'm aware of the fact that I'm not particularly prolific. But I suppose it's partly because I hide myself in these other things. And it's relevant to balance the ego gratification of being

a singer/songwriter, doing your own songs and telling people what to do, with doing something for other people sometimes as well.

MUSICIAN: *It seems that as your musical vocabulary has become wider, your guitar playing has become bolder. There is a casualness to the way you'll fall into your solos on this album, as if you're not sure where the solo's going to end up, but it'll be an interesting trip. Your earlier solos seemed more composed.*

KNOPFLER: Maybe. I don't know what I'm going to play. When you're playing live it's different, you might have a little phrase that the band will recognize as a marker to get into another section. You learn more licks as well. I learn a new lick from Chet or from Paul,

Heavy Fuel

JOHAN ILLSLEY plays a 1961 Fender Jazz bass, with Dean Markley strings he hasn't changed in five years. He has just started using Trace-Elliott bass amps. For the album he was still playing though his old Ampeg. It was recorded through a direct line and with a Neumann U67 on the amp.

GUY FLETCHER (right) doesn't take his Synclavier on the road anymore. He daes carry an Akai S-1000 and S-1100, a Korg Wavestation, a Yamaha DX7, a Karg SG-1D piano and a Yamaha DX1. **ALAN CLARK** plays a Hammond B-3 with a type-147 Leslie, a Roland D-50 and a D-70, another Karg SG-1D piano and Wavestation, a Prophet 5, an Akai S1000 HD sampler, a MiniMaog and an Eventide H3000 Ultra harmonizer.

MARK KNOPFLER has two custom-made Pensa-Suhr guitars, a '61 Fender Strat and a custom-made Schecter Strat. He played a 1953 Gibson Super 400 an "Fade to Black," and used his National Steel for "When It Comes to You." On tour Mark will also carry a custom-made Fender Telecaster, a vintage Tele and a custom-made Schecter Telecaster copy. He plays an M.S. Phillips acoustic made by Notting Hillbilly Steve Phillips. He uses D'Addario strings.

In the studio Mark used a Soldano guitar amp through a Marshall cabinet. He used Fender Vibralux and Vibraverb amps for the alder-sounding, period material. The electric are run through a stereo Fairchild compressor. All the guitars are printed without effects—any effects are added in the mix.

For most of the vocals an *On Every Street* Mark sang through an AKG C12 tube microphone (which had been hired as an overhead for the drums) and, occasionally, a Neumann U67. For many of the acoustic guitars and some vocals, the band used a prototype of Sony's new APX 207. To mike the electric guitars they used the U67 combined with a Shure SM57. They used three microphones on acoustic guitars: a Neumann KMB4 near the 12th fret, either the new Sony or the U67 about a foot-and-a-half out from the soundhole, and an AKG C12 above the bridge, facing the soundhole. "Each of these positions is good for an acoustic," says engineer Chuck Ainlay. "Mixed together they sound incredible."



he goes off and uses a lick he learned from me. There's a lick in resolving a situation. Foot soldiers with helmets and shields

ing out of a relationship. The song has the same sensibility as Making Movies, but the romance is giving way to disillusion.

KNOPFLER: You just get to where you learn to put yourself in a frame of mind where you can approach life with more confidence, you can bring more to it. And there's a sadness that's involved with that. [Long silence] Big subject. It's just getting older, I suppose. Bringing more experience to bear. Also, I'm not saying you become desensitized, but if you have had pain in your life you perhaps have less energy to give it when it pops up again.

MUSICIAN: *You know where it fits and that it ends.*

KNOPFLER: Exactly. And you can then help other people with their pain a little bit. So given that the best situation to be in is one where you are subjective and objective at the same time, I think all that age and experience gives is the ability to be there quicker and easier.

MUSICIAN: *It's good that even when you get close to territory you've worked in before, like "Every Street," you don't try to get back the perspective you had at 29.*

KNOPFLER: It's just different. I'm not saying it's better. What satisfies you is really a personal thing. You have to train yourself to listen to things and you can't expect everybody to appreciate the level of it. I'm not trying to suggest that this is a wine of an extremely fine and rare vintage. However, if I did have a wine of a rare vintage I wouldn't start a 17-year-old off on it. It took me a long time to be able to distinguish between average and good saxophone playing, because I hadn't been conditioned to know the difference. A lot of

people who first hear country blues are fairly unmoved because they're not geared up to understanding its complexities and its message. You have to listen to a lot of music, you have to taste a lot of that wine, before you get the full measure of it. Going back to Robert Johnson when you're 40, you listen to it differently than when you're 17. You bring something new to it obviously, you bring all those years to it. But at root it's the same response. Even though I might see something new and great that I love, probably I would get more satisfaction out of re-experiencing Muddy Waters without having heard him for 6 months. There's lots of really musical people about all the time. But I'm continually being made aware how great people *were*. It's the same thing when you go back and read a book that you've read before and you're not the same person you were when you read it the first time. You get more out of it.

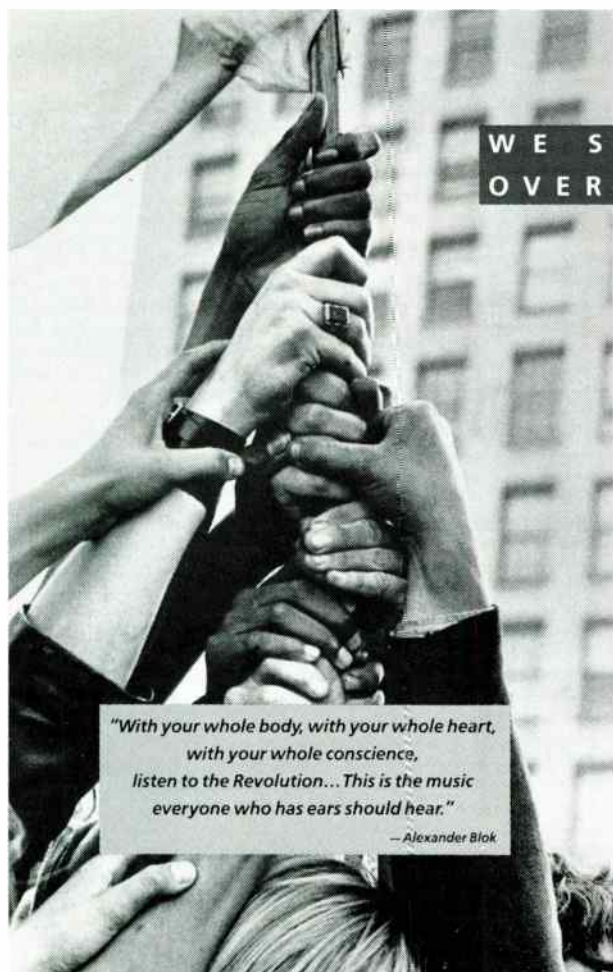
And a lot of things that knocked you over when you were 17 don't knock you over to quite the same extent later on. Whether there's an improvement, I'm not sure. Sometimes deadening goes on, too. But generally speaking it would fall under sophistication.

MUSICIAN: *Do you write for your own age group?*

KNOPFLER: No, never bothered about writing for an age group, writing for anybody. You have to please yourself. And you have enough reaffirmations of mutual feelings to know that if it gets you going it's going to get other people going, too.

MUSICIAN: *And it has nothing to do with age?*

KNOPFLER: Nothing at all, absolutely not. [Mock pompous voice] Good God, man! Were you invited or are you paying for this privilege?



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[Normal voice] That smacks of demographics or something. But if you think kids won't relate, won't understand, then I would have to say, "Well, I hope you're not right, but if you are, then too bad."

MUSICIAN: "You and Your Friend," "When It Comes to You" and "Fade to Black" remind me of the sensibility of "Where Do You Think You're Going?" The line "If you ain't with me, girl, you're gonna be without me" could slide into any of those new songs.

KNOPFLER: "You and Your Friend"—I just liked the line. About the time we recorded the first record I had a song called "Me and My Friends." It was a Southern boogie thing about playing in the band. I never recorded it because it never really... "You and Your Friend" just has that thing. I like keeping it open for people to use in a way that they want. If you make it specific you spoil it. The song could be just a solitary cry for some kind of support—are you going to come around to my way of thinking? It could be sexual. One of the guys saw it as a complicated love triangle. It could be anything. But in fact that came from just the resonance of "You and Your Friend" instead of "Me and My Friends."

MUSICIAN: There's one hazy area in your biography I wish you'd clear up. Everyone knows that when you were in your early 20s you were a reporter and that you taught college for a while. But wasn't there a period when you were briefly married and worked on a farm?

KNOPFLER: I married my sweetheart from high school when I was at university. When I left school I did one year's journalism training and two years on the paper, that's three years, then three years in university. So I was 23 when I got married. When I left university, I

got a job in a professional band down here in London. I passed my first audition and played for a couple of months, then the band went bust. I didn't have a job, couldn't survive playing rock 'n' roll. So I went back home. She was a farmer's daughter from up there. Part of my surviving was just working on the farm for a bit. I'd done a lot of farm work, I used to work on the harvest there. The teaching happened after that period. I actually enjoyed the farm work. It toughened me up a lot. I've always done manual work, since I was a kid. Worked on building sites and in warehouses. Being unemployed when you want to work is the worst feeling in the world.

MUSICIAN: You must have been terribly discouraged when you had to pack up and leave London and music behind.

KNOPFLER: It was terrible.

MUSICIAN: What was the band you joined?

KNOPFLER: Brewer's Droop. They were a Cajun-based R&B band on RCA. But they lost their contract. I actually recorded a couple of things with them. They put it out later. I never heard it. They spent all their time just being nasty to one another. Which shocked me as a young kid—that you could actually be in a band with somebody that you really hated! [laughter]

MUSICIAN: John Illsley and I were talking yesterday about the tendency to say, "It's just a song, just rock 'n' roll." John Mellencamp said once that when anybody tries to write a song or paint a picture or get up on a stage, it's your pals, your family, the people closest to you who make fun of the idea and say, "Who do you think you are?" As much as a guy in your position gets a lot of backslapping, there's a tendency

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NANA VASCONCELOS
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PRODUCED BY MIKE MAINIERI

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The album cover features a vibrant, abstract background of red, yellow, and black paint splatters. In the bottom left corner, there is a black and white portrait of Andy Summers wearing a leather jacket. The title 'ANDY SUMMERS' is written in large, bold, red letters, and 'WORLD GONE STRANGE' is in white. A list of band members is on the right, and production credits are at the bottom.

david

another Hand

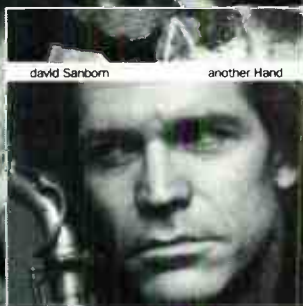
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Produced by Hal Willner
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on Elektra Musician



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Photo: Roy Volkman

for the people who know you best to say, "Oh, it's just rock 'n' roll." Whereas that fan outside who has all your albums might actually be closer to your private wavelength.

KNOPFLER: The method of working that I like, that we have, is one of mutual insults and jeketelling, falling about laughing. A lot of the time it's just a bunch of extended adolescence. Maybe it helps you just get through it. You never ever think about the importance of what you're doing or *this is rock history*. It never gets pompous. If you haven't got a sense of humor with a band, you're dead

meat, I reckon. It's the single most important thing to have. A novelist wouldn't have that; he's just on his own, working away. When you're actually writing a song it can be solitary business. It's just you and the guitar. But then when you bring it to the band...

MUSICIAN: *Bringing it to the band is just the beginning of a process that ends with you playing it to an arena—which is a completely different talent. We don't expect the novelist to star in the movie made from his work, but we do expect the rock songwriter to get up onstage and perform. That must put you*

both at the center of the circus and, at the same time, a little outside.

KNOPFLER: Absolutely. And conscious of the broadcast to a certain extent. Conscious of the live possibilities. Sometimes when a song's going down in the studio you say to yourself, "The lighting guy will have fun with this!"

MUSICIAN: *Do you listen to rock music for pleasure these days?*

KNOPFLER: No. Do you?

MUSICIAN: Yes.

KNOPFLER: Good. I'm always flipping around the stations till I find something I like—some jazz, some boogie-woogie or something. Then it stays there.

MUSICIAN: *You produced Bob Dylan's Infidels in 1983. Dylan removed the song "Blind Willie McTell" before it was released and it just came out on his Bootleg Series box.*

KNOPFLER: I've been reading about it. I read in a couple of serious newspapers that according to some people that's supposed to be the best thing he ever did in his life. I haven't heard it. It's Bob on piano and me on guitar? We played it a couple of ways.

MUSICIAN: *That whole box is a good reminder of the fierceness of Dylan's creativity. That there are so many great songs that never made it onto albums...*

KNOPFLER: What you're saying is just a variation on, "So-and-So has made an album, everybody's playing the right stuff, it's on 48 tracks, they've all been mixed." And my reaction to that is usually, "So what?" It really doesn't matter to me that So-and-So has made a record. I'm not saying it should matter to them that I've made a record. Maybe it does and maybe it doesn't. But "the fierceness of his creativity" is absolutely applicable as far as Bob's concerned. If that's a reminder of that, then great. But what I'm reminded of continually when I hear these works of art by so many people, immaculately engineered et cetera, is *so what?* The vast majority of this stuff doesn't enrich the world one iota in my view.

MUSICIAN: *But isn't there a chance you'd just enjoy listening to it?*

KNOPFLER: I don't enjoy listening to the stuff that most people do. No, I don't.

MUSICIAN: *Do you still enjoy listening to Highway 61 and St. Dominic's Preview?*

KNOPFLER: Oh, that's different! I'm not talking about those people. I'm talking about a lot of pop and rock, a lot of people who see themselves as being serious artists—windswept and interesting individuals who've got something to say about the way

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we are and live and go to tremendous lengths to get the picture right on their album covers. I find that kind of seriousness debilitating. For everything, for the industry, for everyone. It's just tiring dealing with all that shit. You know what I'm talking about and you probably know *who* I'm talking about. I can't look at a picture like that or listen to a track like that and not laugh. I mean, you've got to be able to laugh at it.

MUSICIAN: *Sure, but at the same time that Dire Straits don't take themselves seriously and have lots of running jokes, at the same time that it's only rock 'n' roll and your manager likes to remind us that no rock 'n' roll will be remembered by history no matter what anybody thinks—still, there is a part of you that does have serious creative ambitions, no matter how much humor and fun goes along with it.*

KNOPFLER: I need an aspirin. [*Gets up, looking for aspirin*] Do you think having been witness to all of this stuff for so long has affected you?

MUSICIAN: *I try not to let it. You have to laugh about all the egos and hype and baloney, but at the same time you have to avoid becoming cynical, you have to protect your love for what's best in the music. Have you lost your romance for New York?*

KNOPFLER: Partly. Not altogether. Same for London. Partly but not altogether. I think you have to retain certain teenage conceptions to some extent. Or even childlike ones sometimes. I would hope I could always go back and write a song similar to something I'd written in the beginning. I would hope that Ray Davies could still write another "Waterloo Sunset." We were talking of cynicism. If he could give us another one of them, it would be great. Even though you've grown up now. Some of the romanticism might have...the paint stripper of time has been at work. It's an interesting question.

MUSICIAN: *As you said before, you hope that as your experience and sophistication grows, it doesn't harden your heart.*

KNOPFLER: Well, I heard some boogie-woogie piano on the way home in the car yesterday. Every time I hear boogie-woogie piano it makes me happy, glad to be alive. And I remember when my Uncle Kingsley was playing boogie-woogie piano and how it turned me on when I was a little kid of nine. Basically, that's when I first heard rock 'n' roll. I heard the 12-bar and this logic banged into place. Crunch crunch, "This is for me!"



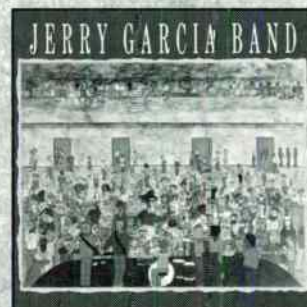
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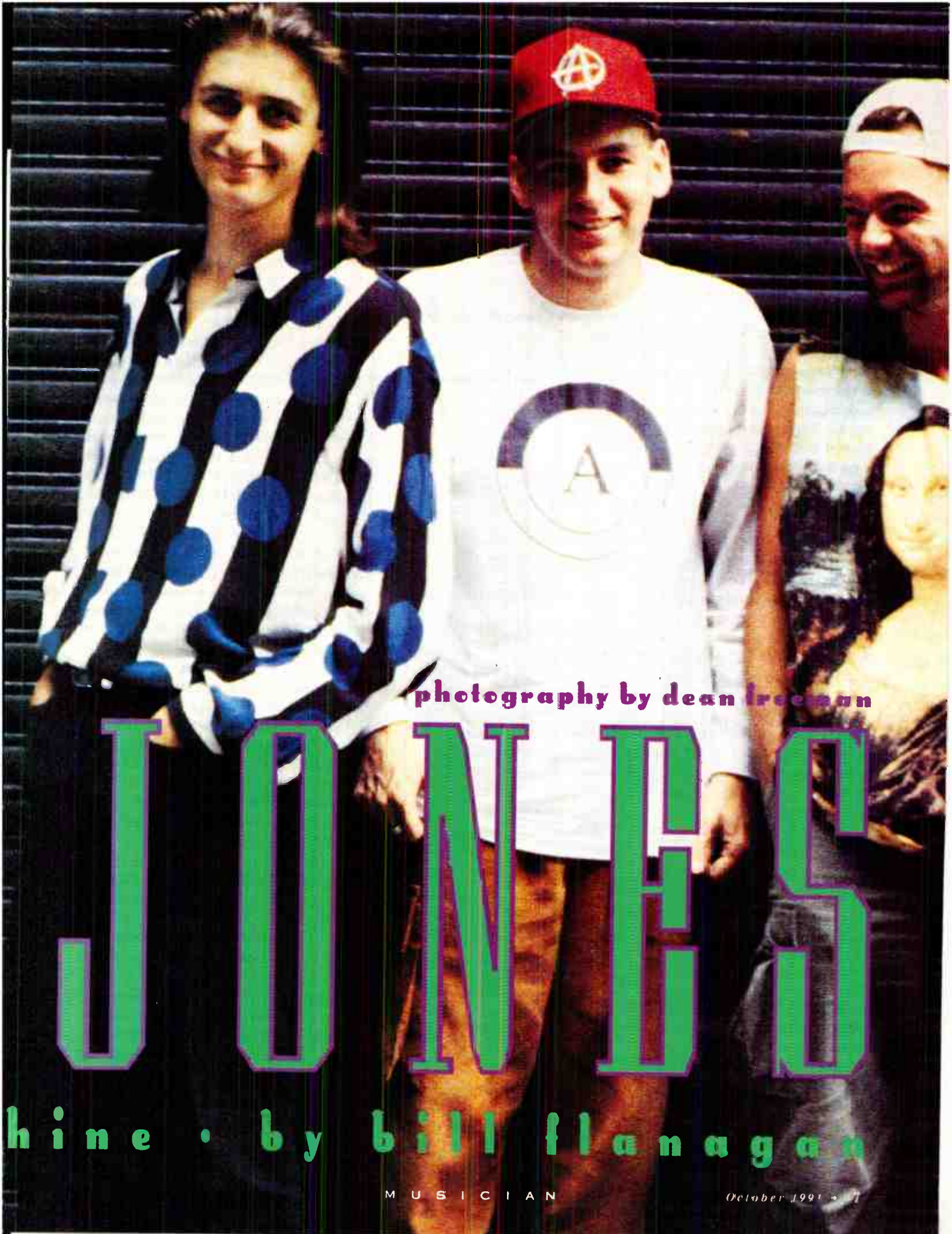


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"I've never seen us as being a cult band. I've never seen us as being just an *alternative* band. That would be a complete failure. There's a great line in a book I've been reading: 'Obscurity is the refuge of incompetents.' Which is absolutely perfect! What a waste of time it would be to not be able to compete with the mainstream and offer a *genuine* alternative. I want us to be up there. I think it's important that we could be number one or number two in the American charts. Because suddenly there *is* an alternative. There's bands who aren't saying, 'Look into my eyes' and 'cuts like

JESUS

the heart of a new music



photography by dean freeman

JONES

shine • by bill flanagan

MUSICIAN

October 1991 • 49

MIKES VERY INSECURE," GUITARIST JERRY DE BORG SAYS THE NEXT DAY. Bassist Al Jaworski nods and adds, "And the best way to attack his insecurity is to say, 'I know! I will do this and act with almost tunnel vision

pregnant girlfriend Beth is in the next room. Iain is an dancer and a bassist. He can probably see the pull quotes when he says things like, "America has lost its grip on all the music it ever created. The only good, happening house and rap music is coming out of England. American rap

Photograph: Dean Freeman/Isages

MUSICIAN

October 1991 • 49

World Radio History

a knife,' and are musically making some sort of statement."

So says Mike Edwards, the 27-year-old singer, songwriter, guitarist, producer, sampler, face and mouth of Jesus Jones—a British quintet who, though

"bands split up

when they start

with very retrogressive attitudes," Edwards says as Tracy Chapman's ears burn. "People talking about revolutions because Bob Dylan did it in 1968, when there were real things happening now—you didn't have to do it in an anachronistic way, it was actually

interbreeds until it loses its creativity. America creates genres and then doesn't know what the fuck to do with them!"

I tell Iain that Mike mentioned to me several times that the band would tell me what a pain he was. He joked about it but seemed sensitive about it, underneath. He is self-assured but...

"But at the same time stung by his minions," Iain interrupts. "He is insecure in a number of ways. Although he is a control freak and he is obsessed by his own personal success and by controlling every aspect of his life and controlling the way the band progresses, I think he's the first to be very, very acutely aware of any criticism. But at the same time he's very objective about criticism in the press. He'll read a review and say, 'Well, that's actually quite right. We weren't that good.' And that helps us. We can say, 'Look, Mike, that really sucks,' or 'There isn't any humanity in that.'"

If Mike is the ego of Jesus Jones, Iain is the wild id. Iain is a theoretician, a radical, a wild man onstage and the one member of the band who never was in a group before.

The other four played in bands together for years. Gen says that Mike was always the leader and main songwriter, but they also played Blondie songs and "Jumpin' Jack Flash."

Iain thinks this is hilarious news. "The Tide is High?" he asks loudly. "YMCA?" Iain's a ballbuster.

Mike says that he asked Gen, Jerry and Al to let him call all the shots on one demo. That demo got them signed and Jesus Jones has been Mike's dictatorship ever since. Gen says he doesn't remember it being quite so cut-and-dried, but Iain says oh yes it was. Iain was Mike's pal at

the time and Mike told him what he couldn't tell his band.

"I wasn't in the band when the first demo was recorded," Iain says. "I remember Mike talking quite candidly to me at one point and saying he was very very nervous about it. I remember being quite surprised 'cause I thought he'd be excited, but he was worried. He felt he was so close to achieving his goals with these songs, and I think—nothing against anybody else in the band—but he felt a little threatened by everybody else in the band being around at that point. He was so close to realizing his songs. He felt very worried that he could get just near it and then the wrong bassline, the wrong guitar line.... He said, 'There's gonna have to be a point when I just say, 'Look you guys, I'm going to sort this out, let me just do this one thing and start the ball rolling.'" And I think that's what actually happened."

So began Mike's habit of recording some songs alone, using the band members to fill in parts of other songs, and only occasionally using the whole band at the same time. That gives Mike the control he craves in the studio. It's also why Jesus Jones onstage is a shockingly different band than on record. On record the group's innovative and fascinating. Live they do their best to rip off the roof with pent-up energy—and a fair bit of frustration.

The one time, by all accounts, Mike pushed his leadership too far for the others to swallow was when, early on, he gave himself the stage name "Jesus H. Jones." He says it was not meant to mean that Mike Edwards *was* the band. He says it was a stupid slip he made when their first record sleeve was being printed and he got a phone call from a record executive saying that Mike Edwards wasn't a cool enough name



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CAPEK

and he needed to pick something better within 30 seconds. He also says, "My biggest regret, my *only* regret, was the Jesus H. Jones thing."

The name stuck through *Liquidizer*. Mike Edwards reclaimed his own name for the second album, *Doubt*.

"I just think it was a gauche thing," Iain says. "When he was first pretending *he* was Jesus H. Jones we were rehearsing for a gig and he was doing one of his first TV interviews in a room outside the venue. One of the TV guys came rushing in and said to us, 'Guys, guys! You're gonna have to be quiet! We're doing an interview with Jesus outside!' And the four of us onstage looked at each other and all went, 'Fuck off!'"

WHY DOES A FELLOW AS MUSICALLY SELF-CONTAINED AND ALLEGEDLY self-obsessed as Mike suffer the indignity of having a band, anyhow?

"I believe in bands," Mike says quietly. "I could have, with the first bit of success, become *Mike Edwards*. Or even Jesus H. Jones if I'd been that stupid. But no, I believe in the idea of bands, I believe in the chemistry between people. The way people have grown together and occasionally the way they move apart as well. I certainly believe in great things coming out of conflict. No, it is a band and always will be a band. I could never do the Mike Edwards solo thing. Mostly because—why bother? I virtually..." He stops himself. "Not...do it anyhow.... But I think when we get onstage it has to be a band. At that point it's incredibly important. And on the record sleeve it has to be a band."

Why?

"Because of the *image* of bands, the way it appears like a gang. It's a group of people with a common objective. I think one person becomes

almost too easy to ignore because it is just one person. With a group, although it's still a minority..."

It's a movement.

"It's a movement! Yes, that's what it is."

Of course, none of Mike's reasons for having a band are *musical*. In his view the band needs to be on the record sleeve, not on the record. And that fits his strange emotional mixture of self-confidence and insecurity. He wants to do it all, but he wants a bunch of people standing next to him when he does it.

That may also be part of why Mike brought Iain, his pal and philosophical co-captain, into Jesus Jones when the band got signed. "We really have a definite vision of where we're going," Iain announces. "We were built, we were *designed* for success!"

Iain says that if Jesus Jones were not a success they would break up, there would be no reason for them to stay together. "We are greater than the sum of our influences," Iain declares. "As long as you are greater than the sum of your influences then you come out looking at the equation and thinking, 'We're winning!'"

After Iain, Mike and Gen take off, I settle down for a long Sunday afternoon with Jerry the guitarist and Al the bassist. We start at the manager's office, move to a pub until closing, then head back to the bar of my hotel until they present us with the check and hand us our hats. Jerry and Al are the rockers in Jesus Jones. They are best friends, they share an apartment, they hit the pubs together, they get on each other's nerves and they stick up for each other. Jerry likes Neil Young and Paul McCartney. Al likes Creedence Clearwater Revival. They laugh that Mike once

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warned Jerry that no one who likes Tom Petty should be in Jesus Jones. They've been playing in bands for years. Jerry sees Jesus Jones as a stepping-stone to doing his own music. Al sees it as a nice way to have fun and see the world until it's time to go back to playing jazz in pubs.

I ask Jerry and Al if they agree with Iain that if Jesus Jones isn't a huge success the band will break up. They both sit and think and swig their beers and exhale smoke. Then they both say at the same time, "No."

Jerry says, "No, if we weren't where we are now we'd still be doing it."

Al says, "We've been here a long time. I've been playing with Gen for seven years."

Jerry says, "I've been playing 15 years."

"Iain came in after the clubs," Al explains, "after we signed the deal, and by then the band obviously wanted success. It wasn't *designed* for success."

Iain said that if Jesus Jones simply maintained its current level of success it should break up.

Al sneers, "I don't believe that." Then he adds, "Mike and Iain tend to be very professional pop stars."

Jerry says, "I'd go along with that."

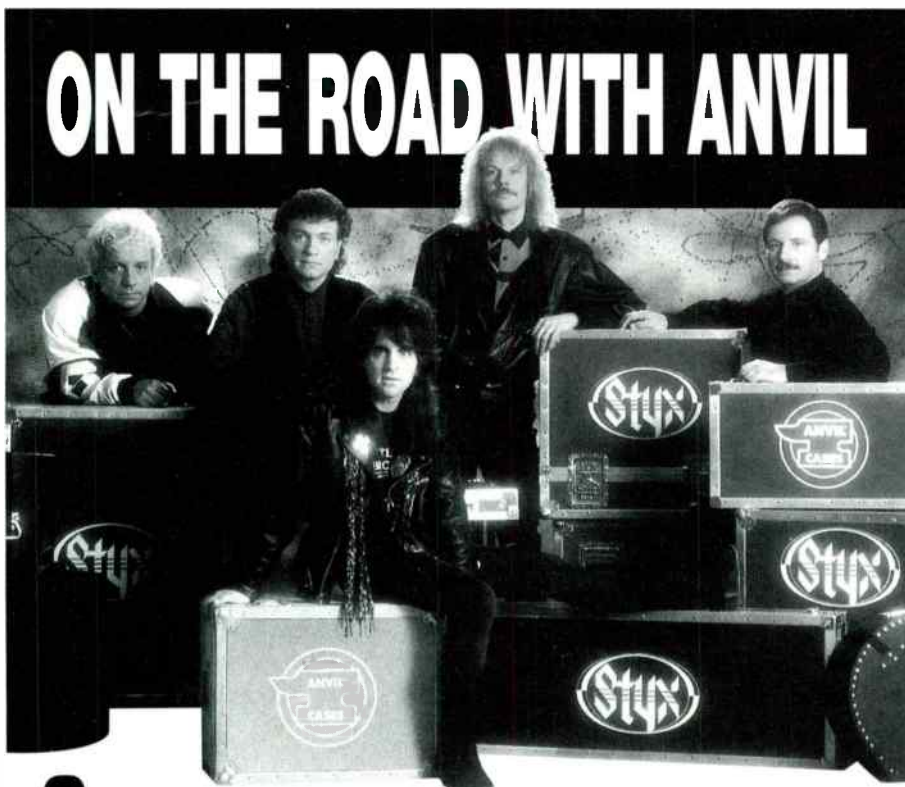
Al says, "They're very good at it." He lights another cigarette. "I'm not very good at it. The whole thing becomes ludicrous to me. We've been made to appear something that we're not in those pop magazines."

Jerry says, "We're being made out to be a bunch of chancers that were put together by a record company with a dynamic frontman and a hit single."

Al adds, "When we're really a damn hard-working band that's been working for years to get where we have. People in the pop press say we just came from nowhere. Mike's been with Gen for 12 years, I've been with him seven, Jerry for five."

"Mike will do 10 interviews a day," Jerry says. "It must be really difficult to be constantly talking about yourself. I wouldn't like that at all. I don't disagree with him doing it, I'd rather he do it than me."

"Well, you do now," Al says, "but I don't think



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What Where Why

MIKE EDWARDS plays a new Fender Telecaster, a Yamaha SG200, a 10-year-old Ibanez Studio 150, a Fender 12-string acoustic and "one of the most repulsive basses in the world—a Knight." Mike uses no effects live and plays through Marshall amps. He uses Ernie Ball strings. He has a Roland Juno 60 synth and a Roland W30 Workstation synth. The drummer called GEN uses Sonor drums, Zildjian cymbals and Pro Mark 5B sticks. Gen is rigged up to an Akai ASQ 10 sequencer through an Akai S950 sampler. IAIN BAKER, "being the other half of the sampling team," uses two Roland D5 keyboards. The D5 triggers an Akai S900 sampler, which Iain uses for his keyboard sounds. He has two Atari hard disk drives, and two offstage keyboards—a Juno 60 ("for acidic beeps") and a Roland D10 (for bassline sounds). A fellow who jumps and pounds on his keyboards like Elton and the Killer, Iain plugs his Quick-Lock Scissor Stands, "the only ones that stand up to the battering." AL JAWORSKI says his Music Man StingRay bass is "the only thing I'd touch." He uses Ernie Ball strings, a Boss distortion pedal, sometimes Trace Elliot but usually Gallien-Krueger bass amps with Trace Elliot cabinets. JERRY DE BORG plays a Gibson Les Paul goldtop and Mike's Yamaha (he claims Mike's Tele is really his) with Ernie Ball strings through Marshall amps. He says he has at home a hundred-year-old Martin bought by his granddad. Jerry's only effect is a Boss chorus pedal from which Mike says he's "trying to wean him."

it did him any good at all. He wants to make sure the image of the band is exactly how he wants it. There is something almost contrived by Mike himself. I don't agree he has to take all the work on himself and everything has to be some kind of corporate identity. There *isn't* a corporate identity in this band 'cause you have five people who are totally different. And that's where problems are likely to arise. Just because the media sees us as a corporate identity doesn't mean we *are* that corporate identity. We're not gonna live up to it. Even if Mike lives up to the corporate identity he puts across, *we're* not. Because it's not us, it's him."

Talking to Jerry and Al, I think of Paul Simon's line, "Don't want to wind up a cartoon in a cartoon graveyard."

"Yeah," Jerry smiles. "What's the line? First you want to re-write rock 'n' roll, then you want to realign the planets, then you want to reestablish your roots."

They laugh. Al drains his beer. Then he turns serious. "When you play live you're free," he says. "You're doing what you want, you mess around with bass parts and guitar parts, you play them the way *you* think they should be played. You are yourself onstage. Nobody can touch you there."

"IT'S MUCH HARDER TO BE THE DOMINANT leader of a band when the band's successful than when a band has nothing," Mike Edwards tells me. "Absolutely. In the summer of 1988, immediately before we started Jesus Jones, we were at our lowest point. The only way was up. But it needed a firm pull. I was on a beach in Spain with Jerry and Gen and I said, 'We've been messing around in bands for years getting nowhere. I have a lot of ideas, I know the way we should do it, let *me* run this demo tape. I'm sure I can make it work if you give me total control.' They had nothing to lose, so why should they not say yes? So we did it. That demo tape was 'Info Freako,' 'Broken Bones,' and an early version of 'What's Going On.' The first two songs were the A and B sides of our first single. 'Info Freako' on the album *Liquidizer* is that demo, not re-recorded. But as you become successful people forget the original thing. There's certainly no bitterness, I think we do handle it very well. Mostly because it is a very social band anyway. I think people start.... Everyone thinks they are.... People do become stars. They are actual stars in the public's eye. I'm not talking about this band, but you can watch other bands split up when they start ignoring the leaders because they think *they* are the stars. [cont'd on page 105]

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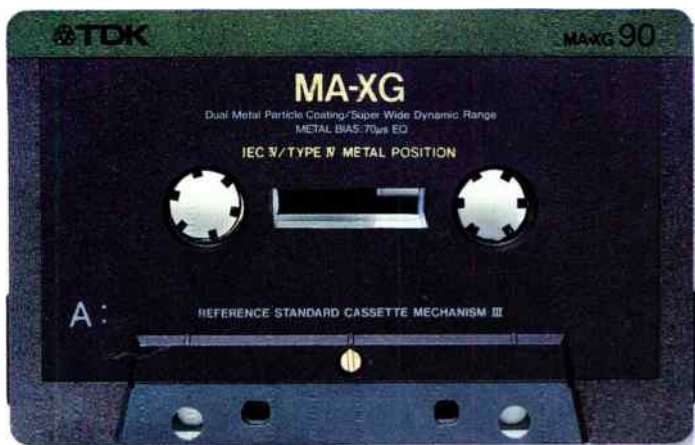
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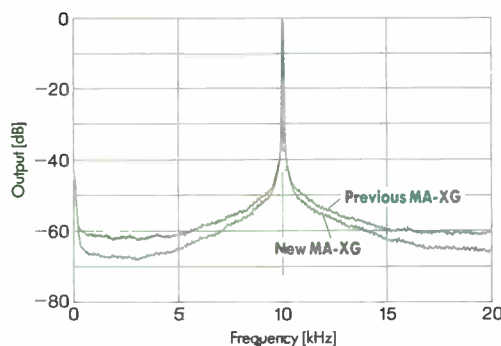
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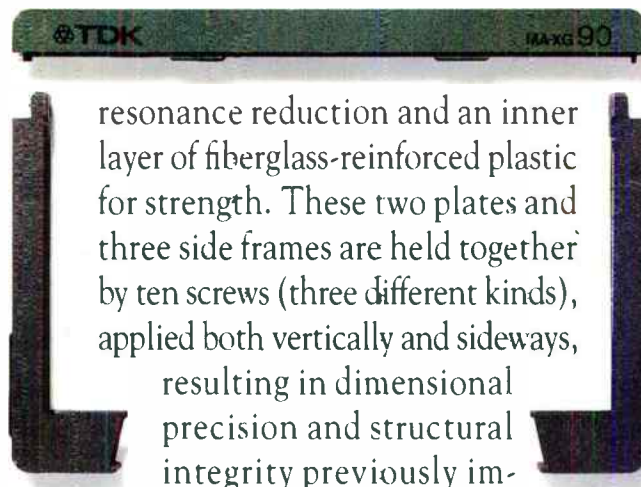
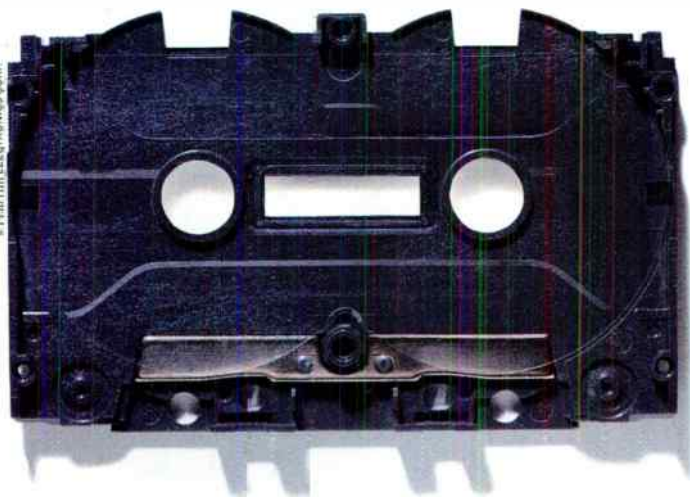
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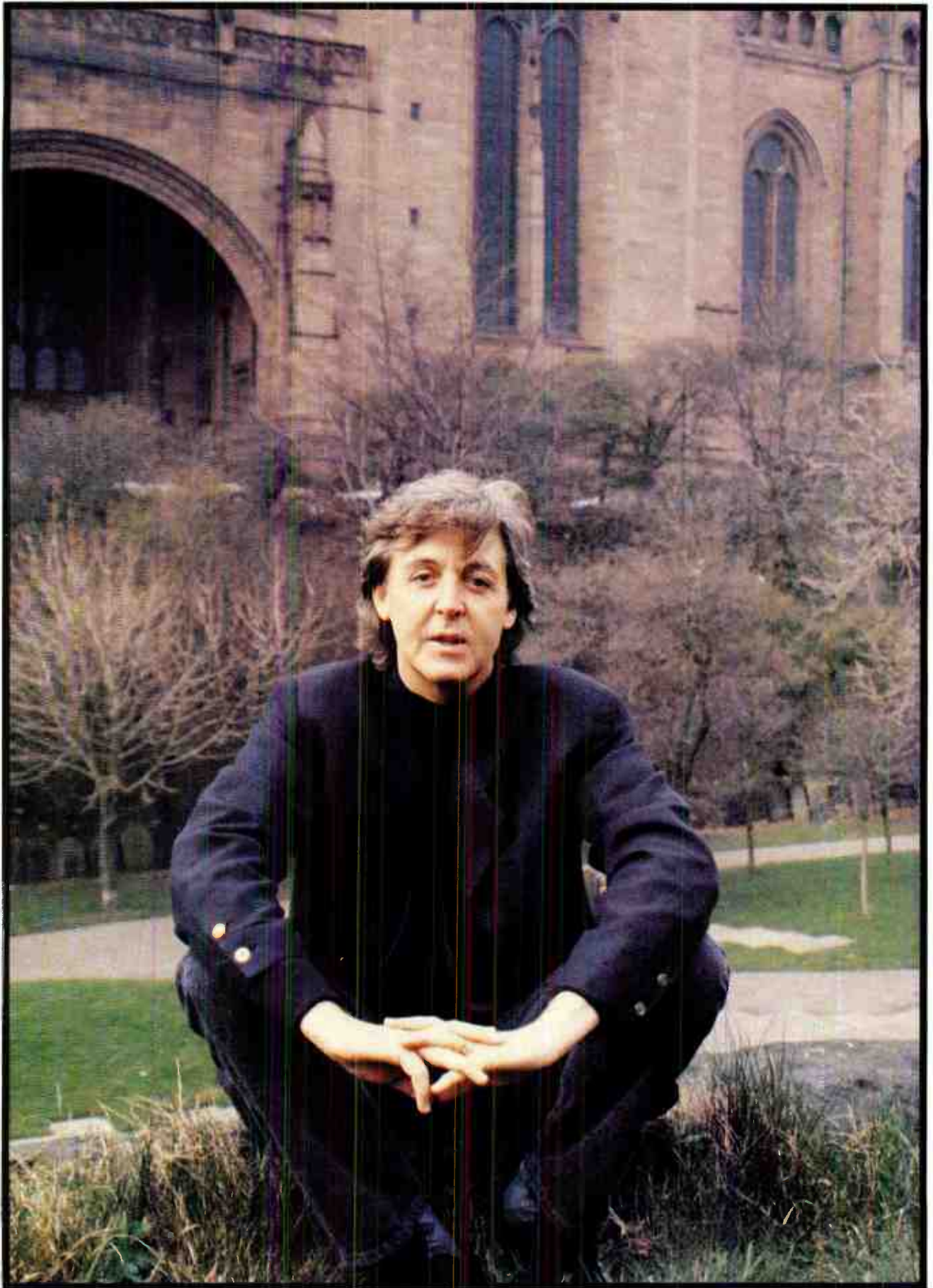
Backstage at the Premiere of "Paul McCartney's Liverpool Oratorio"

BY DENNIS
POLKOW

I always wanted to write and play my own songs, way back as a little kid," Paul McCartney says while wandering around backstage at Liverpool's Philharmonic Hall. "I liked the idea of being able to say to people, 'I wrote this,' even if it was bad, instead of just listening to other people's records and copying them. So John and I used to sag off from school while my dad was at work and no one was home, and would sit around and try to write songs. Would you believe that one of our earliest ambitions was to write a song for Frank Sinatra? Writers today wouldn't think of that, but in those days the pinnacle was to write for Sinatra. Then there were the composing teams that had gone before like Rodgers and Hammerstein, Lerner and Loewe. So off the end of that, we ended up calling ourselves Lennon-McCartney."

Paul McCartney's music career might have had a very different start if he had passed the audition for the Liverpool Cathedral Boy's Choir when he was 11 years old. Now, 38 years later, McCartney is back at the cathedral, nervously eavesdropping on rehearsals for the world premiere performances of "Paul McCartney's Liverpool Oratorio," the former Beatle's first attempt to write a full-scale classical piece. His collaborator on the project, conductor/composer Carl Davis, is busy counting out an awkward passage for soprano Dame Kiri te Kanawa, who has, along with her colleagues tenor Jerry Hadley, mezzo-soprano Sally Burgess and bass Willard

PHOTOGRAPHY BY WILLIAM GRIFFITHS & DAVID MODELL



White, been busy going through passage after passage of the work all week long.

McCartney has been there every second, watching, listening. There is no score in hand, because it would look like Chinese to him. So very uncharacteristically, he must take a back seat and leave everything to Davis and company, a position he obviously does not relish. Te Kanawa keeps missing the entrance of the tricky passage, and finally Davis motions for McCartney to come forward. "Can the passage be slightly altered?" she asks. "It would make it easier to come in properly." McCartney would rather it stay as it is, and after a long consultation with Davis, it is ultimately left alone. "Watch me," says Davis to te Kanawa, "and I'll cue you exactly when you're to come in."

It's a strange scene, with the full Royal Liverpool Philharmonic and Chorus—along with, not coincidentally, the Cathedral Boy's Choir that Macca couldn't get into once upon a time—all sprawled out on platforms toward one end of the massive Gothic structure. McCartney could pass as one of Liverpool's many unemployed walking around in a rumpled sportcoat, black turtleneck, jeans and sneakers, with his familiar mop top somewhat unkempt, alternating between checking sound balances and greeting his relatives.

"I've always been interested in all kinds of music, not just rock 'n' roll. My father was a trumpet player until he got false teeth, and trumpet was actually my first instrument. He was into jazz, and I was too. I

me, is that there doesn't have to be any formula at all: We could do anything we wanted. We could have a verse, then go to a completely different tune, to a completely different key, if we wanted. We could throw out phrases that lead nowhere. The longer form makes things very flexible. You're a lot freer and you've got much more time to explore.

"When I went to see [the Royal Liverpool Philharmonic] at the Albert Hall two years ago, it stuck in my mind that this was the ultimate synthesizer. You normally look at a synthesizer and say, 'I'll have some brass sound, some string sound.' Well, there it all was for you, for real. There's no need for anything other than the orchestra: It's complete and you can do anything you want with it. Once I understood the ingredients of it and exactly what kind of palette I actually had, I had a lot of fun with it."

How did McCartney go about becoming more familiar with classical music? "Once he accepted the commission," says Carl Davis, "the orchestra started inviting him to concerts. He went to operas, all kinds of things. He came and took it all in like a sponge. He started listening to things, we'd talk about things. But of course, I couldn't overwhelm him with it. I'm bringing my whole 50-odd years of listening obsessively to classical music and if I suddenly dump that on him, he would get scared and clam up."

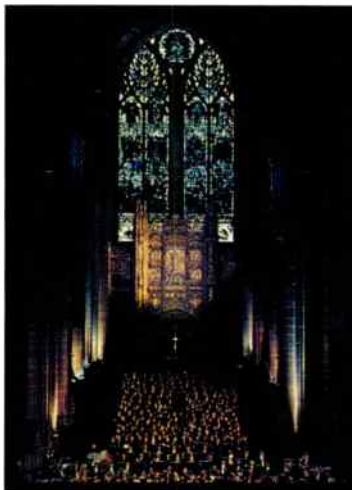
"I think Carl was a bit surprised to find out that I did have a bit of musical knowledge," says McCartney. "I don't look like I do, but

"NOT A DAY GOES BY THAT I DON'T THINK OF JOHN. HE WOULD HAVE LOVED THE SPIRIT OF DOING THIS AFTER 30 YEARS OF ROCK 'N' ROLL; HE WOULD HAVE LOVED THE IDEA OF RISKING SUCH A HUGE GAMBLE."

would love people like Cole Porter. In fact, I was out to become another Cole Porter. Still am, in fact. I would listen to Bach and Beethoven," McCartney hums the theme of the Fifth Symphony, "the *Nutcracker* and all the popular classical stuff that everybody knows. I did a record with the Black Dyke Mills Band, and the soundtrack for a film called *The Family Way* with George Martin. All kinds of music.

"And yes, I've always had half an eye on going this [classical] direction. When I was working on 'Eleanor Rigby,' I was thinking, 'What am I going to do when I'm 30?' That's very old, 30. Since I was enjoying working on that string arrangement I thought, 'Yeah, I could see moving into this kind of thing.' Well, it's taken more like 50 than 30 to get to grips with it. I suppose because I was asked by the Philharmonic to do it is what made the final decision.

"With the pop stuff, if you're writing a three-to-five-minute piece, you'll do your first verse, then immediately look for a second verse, immediately look for a chorus, immediately look for a middle, then you repeat the chorus. There may be an instrumental section in the middle of it, but that's the kind of formula that most people stick to. The great thing about this classical stuff, which Carl pointed out to



obviously I've been around for quite a while now," he says with one of those characteristically crooked half-smiles. "He would occasionally say, 'Let me give you a little lesson,' and depending on what mood I was in, sometimes I would say, 'No, Carl, we won't do that,' because I felt too much like a student. But occasionally if I was in a receptive mood, I'd say, 'Go on.' And he'd say, 'This movement is based on the rondo form.' So I'd say, 'What's a rondo?' and Carl would explain. If I was interested in it and thought it would be a good idea for us to use, then we would use it, which we did in the last movement; 'Peace' is roughly based on the rondo form. But he tried to sit me down one day with Benjamin Britten's 'Young Person's Guide to the Orchestra,' and I wouldn't do it. I refused and said, 'No, Carl, it's too late for all that, luv.'"

So what was the actual working process between McCartney and Davis that produced the "Liverpool Oratorio"? "I began by playing some 'Hey Jude'-style chords on the piano," says Davis, "and he said, 'No, no, no, absolutely not, forget it. I want more dissonance than that.' So he started singing and tried to convey an aural picture to me of what he imagined. I tried to get it out of him, so that it would all be very McCartneyish. Then I said, 'I'll take it home and flesh it out.'"

McCartney would have none of it: "I told Carl, 'No, we can't do it like that because it's going to be too much input from you. Let me be with you through every little second.' He said, 'It's going to be really boring.' 'It won't be, I've done this before. I like it. I sat with George Martin arranging the string quartet for "Yesterday," the strings for "Eleanor Rigby" and things like that.' So I sat with Carl through everything—through the arrangements, through the texts, through the violin solo. I didn't actually let him have one minute on his own. I thought if he did, it would start to become more his work. He was happy to do it that way, but he kept warning me how boring it would be. 'You'll have to just sit there while I write these 30 bars,' he'd say. 'Yeah, that's great, no problem.' It was very interesting to me and very educational, actually. I learned a lot."

like I do, that it's really something."

So what's the actual distribution of McCartney and Davis in the final work? "That's difficult to define," admits Davis, "but let's start basically. The lyrics are 100 percent McCartney, because I don't write lyrics. So that takes care of that third of it right there. Then I could say that the initial structure was mine, derived from conversations we had and from things I knew. But the eventual story, the characters, became McCartney. He did all that."

McCartney decided that, despite the many similarities to events in his own life, the husband and wife in the "Oratorio" should not be called Paul and Linda. "I started to hear other people talking about other operas and they'd say things like, 'Oh, she's singing Brunhilde,'" says McCartney, "and immediately classical people know



A nervous McCartney in the cathedral, as the debut performance begins.

"Well, we certainly didn't want this to be thought of as *McCartney arranged by Davis*," says Davis. "I let him take the lead, which was very difficult for him because he still suffers from the aftermath of the Lennon collaboration, of having this highly critical loved-hated friend and colleague. He feels that with the martyrdom of Lennon, Lennon is given the credit for all of the writing and innovation of the Beatles, and Paul suffers from this. I know, after spending two and a half years with him, that the McCartney songs are his own, and that he is his own man."

"I feel in his black moments, he somehow dumps that on me, and I'm not really competitive in this situation. I'll say, 'How should this go?' and push and pummel him. I did some really naughty things like, 'Okay, Paul, it's time for the hit single, right now.' To see him back away looking extremely frightened while I was being sadistic was fun. That's how I got 'Save the Child.' I hope the world thinks

exactly what that part is just from the word. 'Brunhilde.' There's no two Brunhildes. So I didn't want to have another name like 'Harry,' in case there was another opera with that name in it. I wanted to kind of get a distinctive name with a kind of Liverpool ring to it. I thought of Shanty as being like a sea shanty, and also like an old shanty town, a tumble-down shack. In fact, one of the choir boys was telling me today that one of the lads is actually called Shanty. Very Liverpool. I also wanted a tenor to be able to say, 'I'm singing Shanty,' and you know what piece it is right away."

When Jerry Hadley, Shanty of the "Liverpool Oratorio," was asked last October to fly to London on the summons of McCartney, the 39-year-old tenor was stunned. "I was told that he wanted to meet me," he recalls on a break from rehearsing at the cathedral, "that he was interested in my singing the lead role in a new piece he had written. After I picked my jaw up off the floor, I wondered how

he had heard about me.”

Hadley’s career had skyrocketed so much in recent years, it would be unimaginable if the former Beatle had not heard about him. But the day McCartney wanted Hadley to come over was the day he was singing in Leonard Bernstein’s memorial service in Carnegie Hall. “I had worked with Lenny so much that I really felt honor-bound to do that,” says Hadley. In fact, Hadley had worked with Bernstein on his final recording sessions of *Candide*, completed just weeks before he died. McCartney rescheduled the meeting.

“When he walked into the room, I was overcome with a rush of emotions,” Hadley recalls. “I had met many megastars, but somehow this was different. The music of the four Liverpool lads was so much a part of my adolescence that meeting Paul was like coming face to face with one of the symbols of my cultural iconography.” But McCartney quickly brought himself down to earth for Hadley. “His first words to me were, ‘Sorry I’m late, mate. My son had a sleepover party last night and I had to go down at 5 a.m. and tell them all to be quiet and go to bed.’

“I remember one day when we were working back in March, I told him, ‘You know, what’s been so profoundly moving to me about this experience is that when Leonard Bernstein died, I really felt that a very significant door in my life had been closed. But I said goodbye to Lenny on a Tuesday, and met you on a Wednesday, so it was almost as if the door hadn’t been closed, but that it was a revolving door and that I went from one aspect of that musical and spiritual unfolding into another aspect.’ The two people are very different, yet the spirit that empowered Leonard Bernstein to be so fearless in his pursuit of musical truth is exactly the same spirit that empowers Paul. They manifest it very differently. I don’t necessarily think that they speak a different language because even though Lenny was the ultimate trained musician and Paul is the ultimate self-taught musician, at the end of the day, music is music is music. Some of us come to it through formal structures, others come to it by experience.

“Lenny was not afraid of sentiment, in the best sense of the word, and neither is Paul. I’m not talking about heart-on-the-sleeve, overly saccharine kind of sentiment, I mean real honest, human sentiment.

“Also, Paul has one of the keenest musical minds I have ever encountered. He has one of the most profoundly clear visions of what he is creating of anybody I’ve ever met, on a level equal to Lenny’s. In the essence of creativity, perhaps it’s clarity that all the greats have had. *West Side Story* did not happen by accident. The ‘Liverpool Oratorio’ and the great McCartney pop songs did not happen by accident. These people don’t flail in the dark.”

What about the whole issue of trained voice versus untrained voice? Just as an operatic voice often sounds overdone and hammy to those only familiar with pop music, pop singing often sounds off-pitch, raspy and adolescent to trained singers. “We’re talking there about what is appropriate in a given situation,” says Hadley. “In order to perform the music of Mozart and Verdi you have to learn a set of technical demands that that music places on your voice which

other music doesn’t. Also, in the opera house, we’re dealing with unamplified music, which means that physically one develops a different vocal stance in order to sing without amplification. A piece like the ‘Liverpool Oratorio’ has for me been a wonderful bringing together of threads of so-called classical music and so-called pop music, which really only diverged in the middle of the twentieth century with the advent of the microphone. If you listen to recordings made early in the century, there wasn’t a tremendous amount of difference between the way that Al Jolson and Enrico Caruso actually sang their music. There was a general attitude back then about what singing involved that completely changed with the advent of the microphone and electronic enrichment.”

Hadley’s role is the most important in the piece, for not only is his the lead character, but Shanty is the platform for McCartney’s own

voice. The amazing thing about Hadley’s portrayal of Shanty is that there is a very real sense in which he sounds like McCartney, only with a trained voice. “One of the greatest moments of my life was when we were rehearsing back in March. We had about four days just for him and I to coach the piece down in Sussex. The first days, Paul stood on one side of the piano, I on the other, and Carl was conducting and playing. I would sing a bit and Paul would say, ‘Yeah, but try it this way.’ One day I said, ‘Do me a favor. Could you just stand right next to me and sing along with me?’ which was great. There was a part of me going, ‘Wow, I’m singing with Paul McCartney; all right! All of my childhood fantasies are coming true.’ But what was great was that at a certain point, we got into each other’s rhythm, and we were breathing at the same time and phrasing alike. At one point, Paul had his arm around me and we were swaying back and forth singing, and he turned to me and winked and said, ‘I think you’re getting it, mate.’”

Watching McCartney and Davis confer about a fine point from across the cathedral, Hadley adds, “The chemistry between Carl Davis and Paul McCartney is extraordinary. I won’t go so far as to presume to know whose contribution to the piece is greater, but the whole is a unique product of the two of them.”

“The process of composition,” continues Davis back in his hotel suite over tea, “was much more of a collaboration, but one in which I must say in all modesty that I wanted there to be as much McCartney as possible. I thought that the man who gave us all those great songs, can

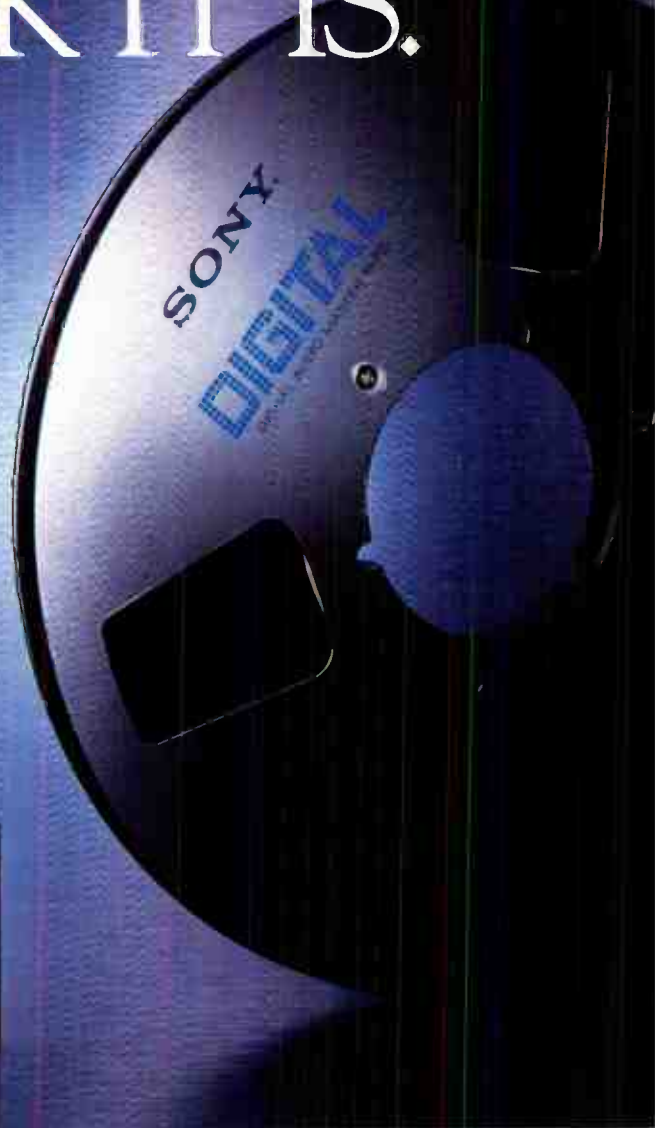


McCartney confers with Dame Kiri te Kanawa and Jerry Hadley: “Paul is the ultimate self-taught musician.”

McCartney & co-composer Carl Davis fine-tuning and haggling over billing.



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we get those into a concert piece? Can we get those great melodies? Those were his, not John Lennon's. They were called Lennon-McCartney, but they're his. He suffers greatly from that, although I think it's clear that Lennon was a great stimulus for him, and that they stimulated each other. And Paul does thrive on collaboration.

"There's more of me in it than if he had gone to someone like George Martin, who is principally an arranger and producer. A lot of the piece was me saying, 'How do you view it? How do you hear it? What instruments do you think should play it? What instruments do you think should build up this next orchestral interlude? Do you like this or that?' I was trying to find a way to make ideas that he had concrete."

So is this the musical equivalent of an "as told to" book? "Not bad. Elizabeth Taylor can't write, so someone who can works with her, coaxes it out of her and puts it in her language. Yeah, that's what we tried to do."

If McCartney could read music, would he have a need for that kind of collaboration? "No, he wouldn't. Just as if any of us knew it

all, we could do it all ourselves."

So we're back to, "If only Paul could read music..." McCartney subscribes to a notion that was very popular in the '60s, the idea that it's somehow preferable to reinvent the wheel as best you can, rather than benefit from and build upon what is already out there and available to you. At least when it comes to music, that's what he prefers to do.

"It's almost a superstition of mine," admits McCartney. "I've got a feeling that if I start learning now how to do it 'the proper way,' I'll lose a lot of my freedom. I prefer to think of my approach to music as primitive, like the primitive cave artists who drew without training. That's some of the best art there is, yet they went to no school to learn how to do it. Similarly, John Lennon didn't know how to write it down; neither could Elvis, Little Richard, Fats Domino, Chuck Berry. None of them could notate music, yet they still wrote great music. You can actually have too much musical knowledge. For instance, when it comes to writing melodies, I suspect that when Carl starts, he hears Schubert melodies, Beethoven

melodies. I don't know enough of these melodies to be able to quote from them. So I told him, 'Look, if we're quoting somebody—like Bernstein, who's very easy to quote because I love *West Side Story*—you've got to stop me. You've got to know when we're quoting Wagner, when we're getting too much in a particular direction.' I relied on him for that. It was lovely for me. I think it would have spoiled me if I had known much more. If I had known how you were supposed to write a violin solo, I think I would have written a very different one from this, but I had no idea what I was supposed to do, so I just took chances that maybe somebody else who knew how to write one, wouldn't do."

What does McCartney's collaborator think of the notion that he considers himself "primitive" in his art? "I know, I've heard that," says Davis, "and he was also a far better student than he would let on. He knew French, Latin, he was a bright lad." Indeed, one of McCartney's classmates showed me a little green booklet from the Liverpool Institute, 1959, that listed "J. P. McCartney"



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on the British equivalent of the honor roll.

"Well, part of the breakthrough of the Beatles was to be working-class lads. That was their selling point initially. You don't go speaking posh and Latin playing in the Reeperbahn in Hamburg. Yes, he went sagging off at the Liverpool Institute, but he had a good time there, a good education, and was very moved by many of the teachers there. He was someone who loved the art classes, the English classes. He reads poetry. The kind of life he had in London at the height of Beatledom was that he was the one interested in art. He married a photographer. He paints prolifically. He collects. In short, he's a very cultured man."

One day McCartney rents an old school bus, similar to the one he used to ride to school in, and gives Davis a tour of the Liverpool that he knew and grew up in. "It became graphically clear that here was someone who began life in modest circumstances," says Davis of the experience. "It was very bare and bleak, but he had it in him to use what was here in this city. It obviously was enough, and he was genetically

born with talent and a kind of will, and he was able to use it. Obviously, his education was effective for him, and he got a lot from it."

Has the working relationship between McCartney and Davis been as smooth as it seems? "Paul frankly did get very uptight that because everyone knew that I was the one conducting, I was the one who wrote it down. He got terribly worried—which comes over him in waves—that people will think that he did not play a major part in this and that it was all really me. But in fact, that is not the case. We tried to make it as much his work as possible. For instance, a lot of those instrumental ideas are Paul's, such as that elaborate introduction to the fourth movement lament for the father. That particular instrumental passage was really dictated note for note by Paul. He said, 'You know? My life has been made up of three-minute songs.' Of course, I filled in here and there saying, 'What about this chord?' and he would say, 'Yeah, great,' or 'No, try another.' Sometimes he would say, 'Let's have a very dissonant chord,' and I would evolve

one for him that he would like. Then sometimes he would say, 'If we're going to be so off the wall, then we'd better get back to a tune after a while.'"

As Davis' role as McCartney's collaborator grew, he assumed that they were writing the "Liverpool Oratorio" by McCartney and Davis. Here, Davis was in for a surprise. McCartney insisted that the piece be called "Paul McCartney's Liverpool Oratorio" by Paul McCartney and Carl Davis. "It's something that Paul insisted on and that I've had to live with," admits Davis. "It was, in a sense, the contract breaker. He felt that he had to be the primary element in it, that people had to perceive him as driving the vehicle. Okay, if you're dealing with people on that scale of wealth and reputation who don't want equal billing, what can you do?"

But doesn't calling it that indicate a certain—"Worry, I know. I wish he hadn't done it, because it hurts him as well. At the time when it came up, I didn't see a way of arguing it, and of course, McCartney is a name to conjure with. McCartney above the title will attract more attention to the work and will



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make more noise commercially, so I live with it. He felt very strongly that that was how it had to go. It was a question at the contractual stage of there being no movement possible on that. It was really up to me. I've actually reached a psychological stasis: I live with it. But I can tell that in some ways it's an equal worry for him, because he has to keep justifying the title. I think it's a pity.

"I told him, 'Your company makes the video, makes the documentary, the album, and then sells it and makes the deals, fine.'

So I have very little voice in any of that because of the mega-pop star baggage that he carries in his desire to make the thing work.

"What I'm hoping is that the composing process was so joyous—and we did so enjoy working together—that we can actually get past this. It's the only thing between us that is difficult. I think a lot of this is his reading, 'Lennon was the interesting factor of the Beatles, it was Lennon that was innovative,' which is really not the truth. He carries that wound, that burden in that nothing he does

can now be equal with anyone, and people have to know that his was the decisive voice in all of this. So I'm patient about it. You have to let him come around, and realize that it's not going to hurt the work. It's very strange for a writer to use his own name in a title, except ironically. It's very tricky, and it simply has to do with what he needs. I went into this with open eyes, and also, I have to deliver a piece for this occasion. I couldn't go back and say, 'Sorry fellas, it hasn't worked; go get someone else for your anniversary.' I had a commitment to the orchestra.

"He was so excited by doing it and about what was emerging, that he saw it as having a much greater expansion. So then followed [plans for] the video, the album, the documentary, which were all things that he of course could exploit and command. I would have thought, 'Let's be discreet, let's not oversell this thing. Let's do it, then we'll see.' But in fact, he built in the machinery for its ongoing career from the start—from the moment we saw that our working relationship was happy. And I am quite thrilled with the response to the work among those who have heard bits of it.

"And," adds Davis, with an obvious heart-felt affection, "I like him. That's the other thing, I actually like him. Past all of this, he's a good-hearted man. The causes he supports and the things he wants out of life are really very benign, helpful and civilized. The really courageous and wonderful thing about McCartney is that he strives to maintain a certain normality in his life: the family, his wife, the children, a day-to-day routine of living a very simple life. Sometimes, of course, when he's rolling and you have the big tour going on or this kind of event, you are aware of the reserves he can draw upon professionally, and then it's something else. But in his day-to-day life, it's not grandeur, it's simplicity. In a way, thinking about the work we've done, that is the message: family life and being together, a very simple basic appeal for normality. He is very entwined with being near the people that he loves, and can't abide separation from them. This is what comes through: the consistency of family and relationships is what shines through the whole work.

"Sure, one could get locked into 'You did this,' and 'I did that,' and I've gone through waves of that and I think he has too, but I actually like him, and actually want the collaboration to go on."

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together? "I would like to, if there wasn't so much in the blaze of people trying to tear it—or us—apart." You would be comfortable if your next piece was "Paul McCartney's Piano Concerto," "Paul McCartney's String Quartet" or "Paul McCartney's Symphony No. 1"? "Yeah, that has to be addressed, doesn't it? I hope it doesn't stand in the way."

On the afternoon of the performance, McCartney is off to Philharmonic Hall to meet one of the most unusual arrays of international journalists ever assembled for a music event—everything from MTV types who ask, "So, like, what's an oratorio, anyway, you know?" to classical music critics who wonder what audience McCartney has in mind in writing the "Liverpool Oratorio." He is visibly vulnerable, but characteristically charming. The conference is kept so short that no feathers are ruffled. Asked if he is nervous about the evening, McCartney flashes back a smile and says, "Excited."

The fact that the "Liverpool Oratorio" deals largely with McCartney's pre-Beatle Liverpool life should come as no surprise. For a man who for years refused to discuss his past, the last few years have shown a McCartney downright nostalgic for it. Beginning with his album of early rock 'n' roll cover material released only in the Soviet Union called *Back in the U.S.S.R.*, and continuing with the collaborations with fellow Liverpoolian Elvis Costello, McCartney is now quite at ease seeing his entire career as a whole. But that point was many years in coming.

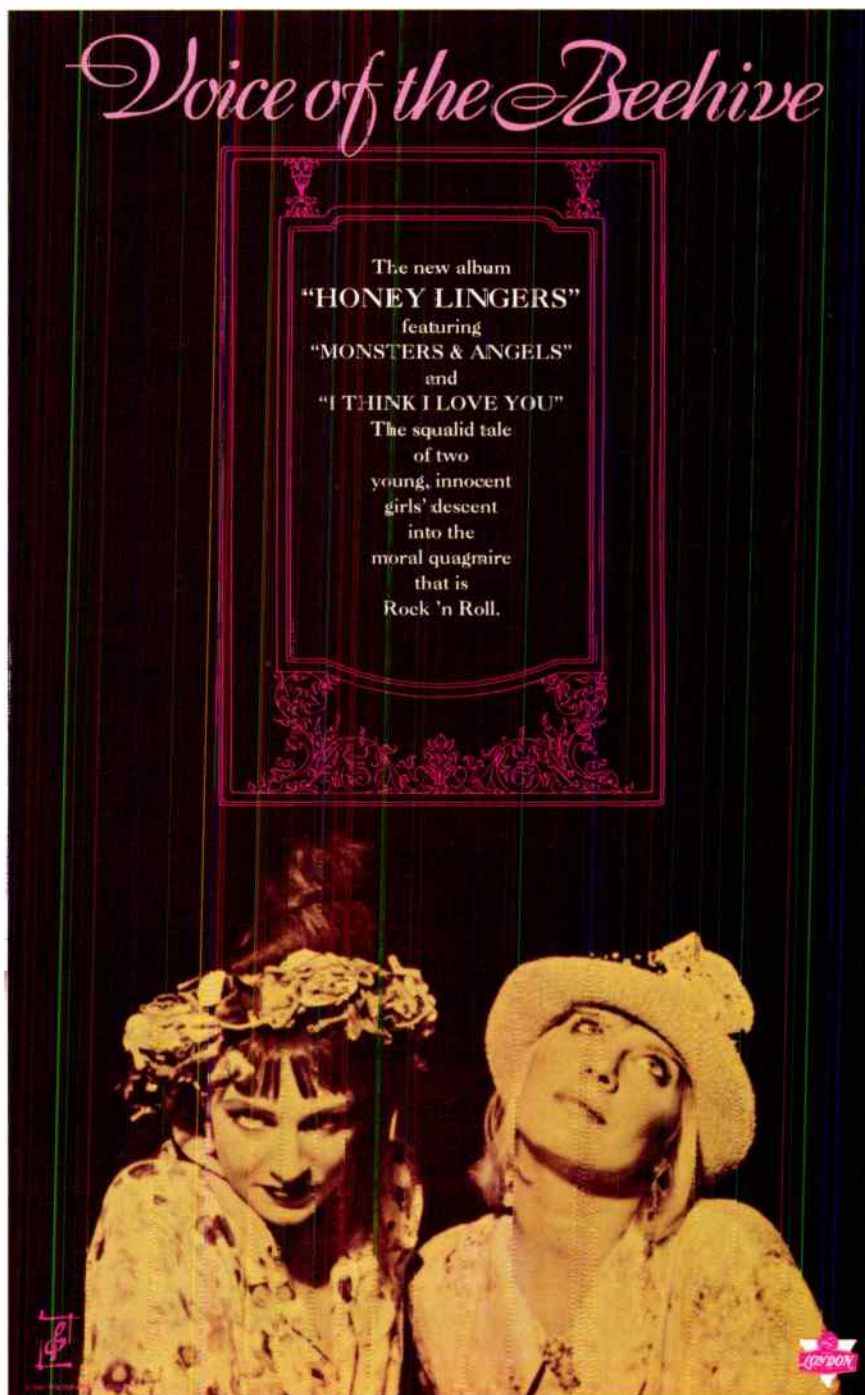
"The actual breakup of the Beatles was so painful that we likened it to a divorce," McCartney admitted in 1989. "We had been together since we were schoolkids, and we had finally broken up. And it wasn't exactly amicable—we had a lot of business differences and there was a lot of money involved. For a long time I couldn't do Beatles stuff because it was just too painful." Yet with the recent back-to-back releases of *Tripping the Live Fantastic* and *Unplugged*, McCartney is continuing what appears to be a systematic re-recording of the entire Lennon-McCartney song catalog that began with *Wings Over America* and *Give My Regards to Broad Street*.

Yet paradoxically, the man who is busy rediscovering his past is also frustrated with critics and audiences alike who want to write off his entire solo career as a mere footnote to the Beatle era. McCartney feels that in time his entire output of work will be

more objectively judged, without the huge shadow of the Fab Four looming over it. "I'm only 49 years old," he says. "I'm still in the middle of this whole thing. I don't feel like it's finished at all. I'm still planning to write better songs. I still want to do so many things. And the great part about the 'Oratorio' is that I can come and hear it when I'm 90." Since McCartney has never been a particularly religious man, his agreement to take on a "church gig," as some of his aides irreverently refer to the "Oratorio" performances, is somewhat puzzling. Those close

to him say that while he was religious as a child, the death of his mother as a teenager left a deep scar. Thus, family has become McCartney's religion. "I'm not religious," he says, "I'm semi-religious. I'm not a great believer in religions because they're the cause of more wars than you care to mention—Arab-Jew in the Middle East, Catholic-Protestant in Northern Ireland. I'm not one for 'This book has the answer.'"

"I do believe in the spirit of religion, however. My theory is that God is the word 'good' with the 'o' taken out, which then



becomes the personification of it. We could get off on that for hours.” What about the line, “Heavenly father, look down from above” from “Motor of Love”? “I’m actually talking about my own dad, so it’s ambiguous. It’s the same in ‘Let It Be’ where I say, ‘Mother Mary comes to me.’ For Catholics, that would be the Virgin Mary, but my mother was actually called Mary.

“But so much ‘religion,’ especially in America, is the guys with the television programs who have the routine, ‘I want *your* dollar. Not her dollar, not his dollar, but

your dollar, so send it now, and you’ll be saved, Alleluia.’ It’s so hypocritical and so false, particularly when you come from Europe and can see right through these guys. There was one in particular who was nabbed but is now back on, telling us all how to behave.”

The scene in front of the cathedral before the McCartney premiere is a curious convergence of locals in jeans, sneakers and T-shirts, following buses of well-dressed tourists from all over the world, and the cream of British society in full evening

dress. Even the most usually scruffy McCartney aides appear in suit and tie, obviously taking McCartney’s lead.

Liverpool Cathedral is so enormous that huge banks of video screens are set up along the back sections for people to see what’s going on, adding a surreal touch to the sandstone environment, now bathing in a purple glow with all of the television lights that have been rather obtrusively set up all around the building. British EMI is filming and recording the performances for both video and audio release worldwide. But tonight, all of the preparation is over, and the moment of truth has arrived.

The oratorio unfolds over 100 minutes. It has many genuinely beautiful and moving moments. McCartney has taken on this commission with such intensity of commitment that it’s hard not to be impressed with its integrity. Not surprisingly, from the composer of “Yesterday,” what stands out are the melodic themes. Once heard, they’ll not soon be forgotten. There is even a lyrical violin cadenza—magnificently realized by concertmaster Malcolm Stewart—which could easily be the center movement of a fine violin concerto. But what equally stands out is the work’s eclecticism and lack of overall stylistic unity. Its libretto is high-brow for pop lyrics, but low-brow for the oratorio tradition. Still, the words are usually direct and visceral.

McCartney claims that only the first movements of the piece are autobiographical, those dealing with his birth during the war, his school days and the death of his father as a child (although it was actually McCartney’s mother who died when he was a boy). The work completely skips over the Beatle years (“everybody knows *that* story”) and imagines that Shanty (beautifully sung by Jerry Hadley) actually stays in Liverpool, gets married and becomes an unemployed alcoholic. The story from that point gets downright operatic, and Puccini à la McCartney becomes the dominant musical emphasis.

What McCartney isn’t saying out loud, at least for the moment, is how much the climax of the piece is similar to what actually happened to him and his wife Linda (the role of Mary Dee, sung by te Kanawa) as newlyweds immediately after the breakup of the Beatles. Those were the days when McCartney wouldn’t get out of bed, would go out on nightly drunken and drug rampages, all the while expecting his first baby. “I was

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the most miserable I had been since the death of my mother," he says of that time.

His wife and family eventually became his solace, as they have been ever since, and equally so the baby due to Shanty and Mary Dee becomes a symbol of peace and hope for the future. It could even be viewed as "All You Need Is Love" set for the Beethoven crowd.

Also not so obvious is that McCartney has penned a gorgeous black-spiritual-like piece for mezzo-soprano that intones the last words spoken to John Lennon as he lay dying of gunshot wounds in the back of a New York police car—"Do you know who you are?" McCartney gets a bit choked up at one point when he reveals, "Not a day goes by when I don't think of John. He would have loved the spirit of doing this after 30 years of rock 'n' roll; he would have loved the idea of risking such a huge gamble."

The conclusion of the work brings a six-minute standing ovation, during which McCartney is brought up from the audience by Davis, wiping tears from his eyes and hugging Davis and each soloist in turn. A crush of curiosity-lookers rush up the center aisle to catch a glimpse of the ex-Beatle.

All in all, British press reaction is more favorable than anyone expected, considering the obvious target that McCartney made himself by attempting such a venture. The most personal attack comes from the *Guardian*, which assesses, "With the singers in roller skates or in cat suits, it might just prove a hit on the West End stage, but as a concert-work, it's an expensive non-starter." The *Daily Post* takes a middle-of-the-road approach: "Memorable dramatic passages are interspersed with periods of near-tedium. Touching and inspiring melodies rub shoulders with some that teeter on the edge of banality."

But the *Daily Telegraph* asserts, "The 'Liverpool Oratorio' doesn't sound like anything else, and McCartney has pulled off something viable and memorable," while the *Daily Express* says, "In a city desperate for an evangelical pick-me-up, St. Macca has come charging to the rescue. The Mersey Beat will never be the same." The *Liverpool Echo* reads: "It does for the age-old oratorio format what the American composer Stephen Sondheim does for the stage musical. It updates it, combining clever lyrics with sometimes daring musical expression." The *Independent* on Sunday takes a similar outlook; "while it might

seem cruel to place McCartney's 'Oratorio' in [the exalted company of Elgar's 'Geron-tius,' Walton's 'Belshazzar' and Britten's 'War Requiem'] with a burden of comparison it was never built to carry, the greatness of [those works] has to do with the particular way in which they found a voice that spoke for their times. Perhaps here is a voice for ours."

But there are other critics as well. At the conclusion of the performance Paul is surrounded by friends and family. An aunt of McCartney's, beaming, says how proud his

mother and father would be of this moment. Beatles producer George Martin concurs. Lady Valerie Solti, wife of conductor Sir Georg Solti, the recently retired music director of the Chicago Symphony, is radiant in her praise of both McCartney and the work.

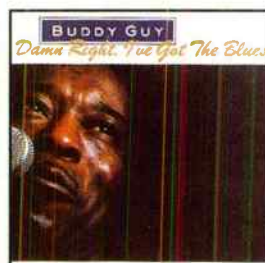
The whole scene somehow seems oddly reminiscent of the end of the last Beatles album, when John Lennon said, "I hope we passed the audition." For McCartney, 38 years after being rejected by the Liverpool Cathedral choir, the last audition has been passed. M

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Recordmakers '91

Public Enemy's Bomb Squad

Hank Shocklee explodes in your ear ♦ By TOM MOON

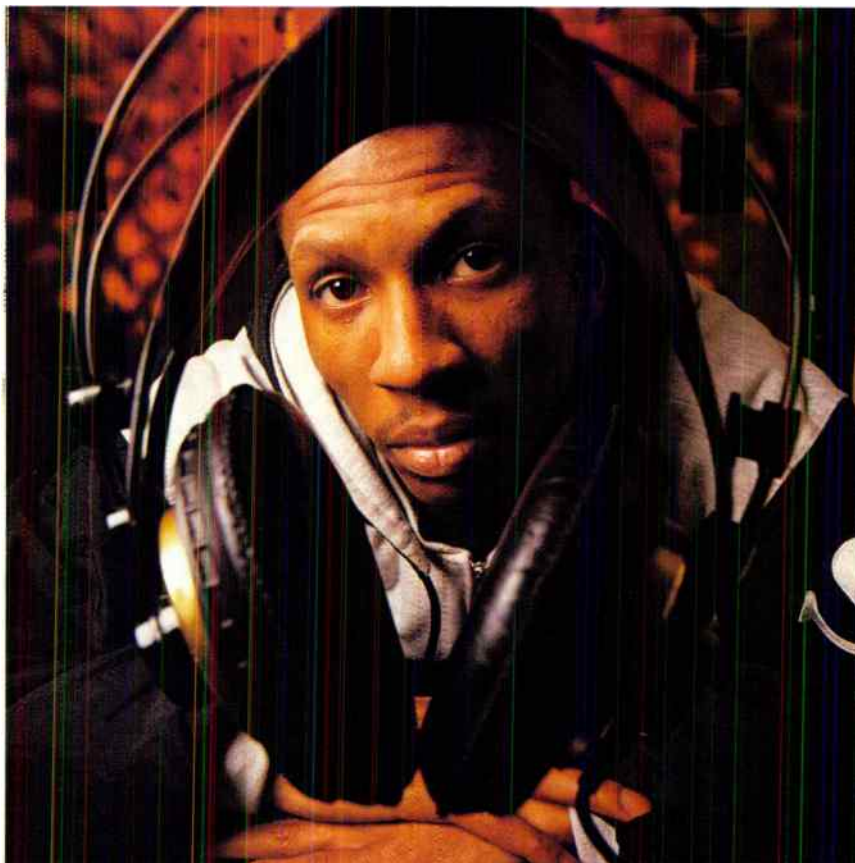
HANK SHOCKLEE'S FAVORITE word is "situation." As in "master of the recording studio situation." As in a man who enjoys problem solving. With his assertive, assaultive productions for Public Enemy and remixes for Ziggy Marley, Ralph Tresvant and others, Shocklee has become the sonic saint of hip-hop, the producer with the sound—that thickly layered noise-manipulation thing that defies transcription—most often imitated. He understands that situation: The eyes of the hip-hop world are on him. Everybody is going after his favorite samples. Everybody wants those same beats. Rather than keep his secrets secret, he's started SOUL (Sound of Urban Listeners) Records, and embarked on an ambitious roster of production projects (Son of Bazerk, the Young Black Teenagers, etc.).

When he talks about building a rap track, Shocklee gives credit to the other members of the Bomb Squad—his brother Keith, Carl Ryder and Eric Sadler. The group, which he describes as a band, has won critical praise; nonetheless, Shocklee's still sore about critics' distinction between trained musicians and so-called rap hacks. "People say we just copy, we can't make our own music," Shocklee says, lounging on the couch in the A room at Manhattan's Soundtrack Studios, where he's in the middle of mixing the frenetic Son of Bazerk record. "Let's be realistic here. There are only so many chords you can come up with. Everybody's copying varia-

tions anyway. The difference is we're taking it from the record and manipulating it into something else. That's another type of musicianship. It would take less time to bring a band in and have them play this live than it does manipulating it our way, but what fun would that be?" he says, reaching over the console to punch buttons that isolate percussion tracks in his dense schema-

ta. (Shocklee builds rap songs using as many as 48 tracks—far more than most rap producers.)

In fact, much of the Bomb Squad work is not very much fun. It's not a sweatshop, but it's close: The group cranks out beats and rhythm patterns and loops every day, whether there's a project or not. "It's not like an artist who leaves the piano if noth-



Photograph: Larry Ford

MUSICIAN

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ing's happening. We'll do something—a beat, some samples—and file it away. Then when we're thinking about a track,

knows drum machines backwards and forwards. They're like the builders and I'm the architect. I'm thinking about arrange-

Assembling beats and loops from any number of sources, the Bomb Squad drafts a blueprint which is then used to

placed a little bit off, a little ajar, so that when it comes around again, it's like a woosh against the snare.

"We fight to figure it out. Somebody'll say, 'I don't want this snare on the one, because instead of being laid-back it has the feeling of not doing anything.' That's what pop records do to you—it doesn't make you feel one way or the other. You went in the same way you come out. That's what we don't want. We want records that reach and transcend."

To get those records, the Bomb Squad

has to do some fancy drum-machine footwork. Facing the limitations of the metrically rigid machines, Shocklee and Sadler work to create rhythm programs that swing—not the ricky-ticky new-jack style, but a deep and buoyant groove that automatically induces motion. It is a point of pride: "You'll hear three different kick drums, three snares, three hi-hats, and each has its own time frequency. This is because you've got to recreate all kinds of stuff. You've got to simulate that laziness—when the drummer hits the snare and gets a repeating note because he

didn't lift the stick up. Also, a drummer's stick doesn't hit the skin in the same place all the time, but that happens with a machine. That right there adds the funk: We've got to take these machines and recreate mistakes on purpose."

Harmonic dissonances (listen to Public Enemy's "Bring the Noise") meet with the same debate. "Eric sings on key," Shocklee says, "while I'm like, fuck the key. I'm looking for a mood, a feeling. So some things are purposely out of key. Like Son of Bazerk, it's an R&B band, their stuff is in key. But I believe in complements, and Bazerk, he's meaner than anybody I've ever heard on wax. I work with him by having what's behind him in key, otherwise you lose Bazerk. If I put things in key behind Chuck D, you lose Chuck, because his vocal is smooth. So you have to put it against abrasion."

Today is a rare day in the studio: Shocklee usually observes a no-visitors policy. "If everybody is not focused on the same situation," says Hank, "we're not going to meet our goal. So I'm the leader, and I don't settle. There are no split decisions in music, no ties. It's either the right way or the wrong way. If somebody's walking around with that 'I don't give a fuck, let's just do this' attitude, that will come through. One negative can destroy the whole situation. People react to that, they know when it's not feeling good."

Once enough of the grooves and adornments are in place, the Bomb Squad leaves Demo World, transporting the not-so-basic tracks and programs to one of the large facilities in Manhattan (very occasionally, L.A.) for final touches and all-important mixing sessions.

The mix is everything. It doesn't matter how many cool sounds and structural surprises Shocklee and his crew put into the track—if the mix ain't happening, the magic's lost. So the Bomb Squad spends most of its time tweaking sounds, checking balances, carefully adjusting the dense collage so that every element comes through. Here, too, Shocklee has a renegade outlook. Operating on the assumption that most people don't sit in front of two speakers to listen to music, Shocklee puts his mixes through unusual tests. "Sometimes you hear three or four loops on the same track, all happening at different places with different levels and EQ settings. If one little thing is out of balance, everything is wack. That's why I'm here doing [cont'd on page 77]



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Industry and Commerce

Trent Reznor steams into production ❖ By ALAN DI PERNA

MEET THE MAN WHO'S MADE the strident yowl of industrial music sound sweet to the major labels: "I don't know how integral we are to the whole industrial genre," demurs Nine Inch Nails' Trent Reznor. "But I think we helped open up people's eyes to the point where they could say, 'Hey, this stuff is a viable commodity. Let's go out and start scooping up industrial acts.' I've heard this comment a lot: 'Typically I hate this kind of music, but for some reason I like your band.'"

Part of Reznor's power to convert listeners is his finesse with high tech. He did Nine Inch Nails' *Pretty Hate Machine* as a one-man band using just a Mac Plus computer, an E-max sampler and a few guitars. But more importantly, beneath NIN's future-shock snarl there's a fairly tradition-

al sense of pop songwriting. Even if you're mad at the world, you can still be melodic—as is proven by Nine Inch Nails' alternative hits "Head Like a Hole" and "Down in It."

"I was raised on Queen and Kiss," Reznor admits: "your basic verse, chorus, bridge, outro kind of upbringing. I incorporate that into what I do. And that's what I listen for in any music. Even wild experimental stuff kicks in better when there's some structure. I like giving people something to hang onto, but make it a bit hard to get at. I always thought the first Jesus and Mary Chain album was really good: simple, structured songs but arranged in such a hideous fashion that you had to get past all that to like them."

Reznor's production philosophy has made him a hot commodity, so hot that Sire recently signed him to a production deal, giving him complete freedom to

choose the acts he works with. Pretty good for a guy whose sole credit is *Pretty Hate Machine*, a record he did in conjunction with a quartet of established post-modern producers (Flood, Adrian Sherwood, John Fryer and Keith LeBlanc). But the Sire deal has raised the hackles of TVT Records, Reznor's label for Nine Inch Nails. A legal battle seems likely.

The ironic part is that Reznor has always gone out of his way to avoid complications like these, deliberately shunning the majors early on in his career. "I knew I was still moldable. I didn't want to get into a situation where a big label comes in and says, 'Okay kid, we'll hook you up with the guy who remixed Fine Young Cannibals, he'll smooth things out a bit and you'll be the next Information Society.' I knew I didn't have the confidence or maturity to say no to a lot of that stuff."

Reznor grew up playing keyboards in bar bands around Pennsylvania and didn't write his first song until 1988. By this point he was working as an assistant engineer and programmer at a Cleveland recording studio. Hard-pressed to find musicians, he decided to draw on his studio know-how and make Nine Inch Nails a one-man project.

"A good part of '88 was spent just figuring out what Nine Inch Nails' persona was going to be. I didn't want to write a bunch of unconnected songs. I wanted a dense piece of work that was coming from a definite standpoint." Reznor's the kind of guy who spends months writing in his journal before he commits a note to tape. Lyrical-ly, *Pretty Hate Machine's* gloomy mood was "an amplification of just one aspect of my personality," says Trent. "I'm not that despondent in real life." Musically, the goal was to approximate the net effect of five or six different personalities flailing away in the studio.

"Although I don't listen to Prince anymore these days, he was an influence in the past," says Reznor. "Because whatever instrument he was playing, he could come up with his own identity on it. It was my



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goal to try to do that on *Pretty Hate Machine*. But it's a time-consuming process."

After all his solitary studio labors, Reznor got to experience the other side of the coin when *Pretty Hate Machine* was released in 1990 and he assembled a live band to tour behind the record. Each time Nine Inch Nails crossed the country, the songs seemed to get more aggressive and the band's popularity seemed to take another leap. The climax came with the Nails' inclusion in this summer's big Lollapalooza alternative rock tour, exposing

Reznor and friends to a wider audience than ever.

"The live show reflects where I'm at right now—although the material is old. The show is hinting at what the material on the new Nine Inch Nails album will be like." Though he'll be doing the new record on his own again, Reznor has plans to incorporate the lessons he's learned about live performance dynamics. "I've got lots of long [sampled] loops of friends of mine playing drums. It sounds a lot like real drums."

This time, of course, a lot more people will be paying attention to what Reznor comes up with in the studio. But having held on to his creative control thus far, Reznor's not likely to cave in now. "The funniest thing is seeing all these A&R people who are now desperate to sign Nine Inch Nails and realizing they're the very same people who wanted nothing to do with us when I played the exact same songs for them two years ago." 

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SHOCKLEE

[cont'd from page 72] this now. There are certain things we want to cut through the track and other things we want in there, but not cutting through. For example, that string line we just heard, that little loop—if you have that too loud, you become too aware of it. It's got to be at a level where you still hear the line but you don't hear that it's repeating. We don't want it flat, like those old Motown songs, but if it's too high it's going to take away from the kick drum and everything else. So it's delicate. Sometimes we open up tracks to get more hiss. Hiss acts as glue—it fills in cracks and crevices so you get this constant woooooffff. So you play around with everything, get to where you can hear it and what it's doing, and pretty soon the whole track is breathing.

"That's why I sit on the couch. Because music has to hit you. I don't want to hear it up close. I'll go listen in the hallway and decide whether the mix was pulling me in. I want to make records so that when a car is driving by and you hear the thing blaring, you could tell it was my record. Most of the time you just hear it as blaring. I want mine to be so distinct you want to stop and ask the guy, 'What was that?'" 

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Jonathan Elias and the Yes reunion album ❖ BY SCOTT ISLER

EVERYONE LIKES A NASTY LAWSUIT. And few seemed nastier than the one Yes brought against its offshoot group Anderson, Bruford, Wakeman, Howe for daring to mention the parent band's name. The May 1989 suit wanted to forbid singer Jon Anderson from even mentioning that he had ever been in the band he co-founded.

So what happens? Two years later a Yes album appears featuring Anderson, drummer Bill Bruford, keyboardist Rick Wakeman and guitarist Steve Howe. The two factions tour as one big happy Yes family. It must bring tears to their lawyers' eyes.

The title of the new Yes album, *Union*, sums up the situation nicely. (It didn't hurt that a judge threw out the lawsuit a month after it was filed.) For Jonathan Elias—who produced nine of its 14 cuts, and co-wrote

half—*Union* is an experience he is unlikely to forget. "This was a record that was really bogged down by a lot of politics," he says. "The fascination is that we got this record done at all. Especially when we knew that we had no songs."

Elias had worked with Anderson on the producer's own *Requiem for the Americas*, a concept album about native Americans. When Anderson asked him about producing the second ABWH album, Elias initially "wasn't that interested. I had worked with him already and I wanted to move on in a writing direction. I consider myself more writer than producer."

He might also have been reluctant because—although a Yes fan as a teenager—the grownup Elias "absolutely couldn't stand the last ABWH record. [The single] 'Brother of Mine' was an embarrassment."

Meetings with band members, though,

piqued Elias' curiosity. "They had always thought it would be a Yes album of some sort. The letters 'y-e-s' were mentioned several times, even in the initial stages."

Once aboard, Elias had no illusions about the project's complexity. "I knew it was going to be a long production before I stepped into it. I had my eyes open." As if musicians who "all have very strong egos" weren't enough, Yes' current eight members employ no less than five managers.

A year ago last spring, Elias joined ABWH in southern France, and the producer was impressed enough with their material to suggest they write more. Most of the new writing involved the classically trained Elias on keyboard, Howe on guitar and Anderson singing: "Rick's patience span doesn't extend too much to writing anymore."

Three months later they were in Paris, honing lyrics and melodies, recording "member by member since everybody wasn't available," and still looking for songs. "They weren't going to sit in a room for six months and write and put a whole record together. I'm not really used to stepping in a room and there being no material. In Paris I informed them that, after reviewing it with [Arista Records president] Clive Davis, we really needed new material. There was no way to have them write before I started. They're a spontaneous band in some ways."

Additional recording took place with Howe in London, then back to Paris for more Anderson and Wakeman tracks. Bruford preferred to go over his tracks without others present. The accommodating Elias went wherever individual musicians wanted to record. "They tended not to want to hear each other's parts, no matter how much I urged them to listen."

But Elias did have his limits. "I lost it with Rick when I didn't let him watch the World Cup. We had five nights to do his keyboard parts and I didn't have time to let him watch soccer two nights in a row. He lost all respect for me after that," Elias laughs.



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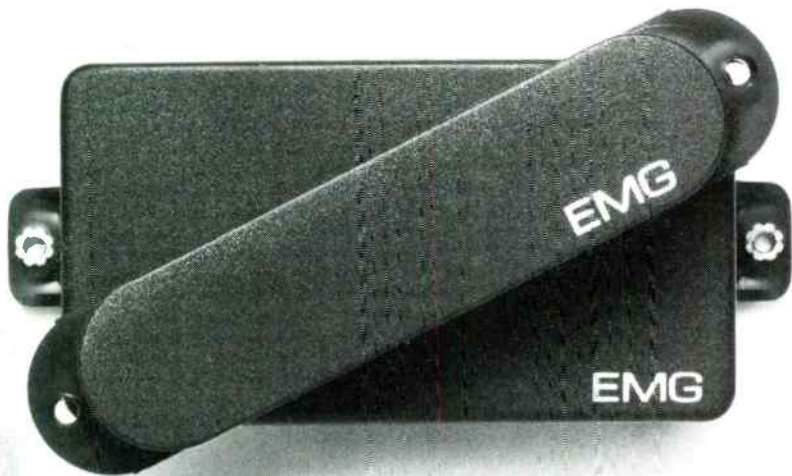
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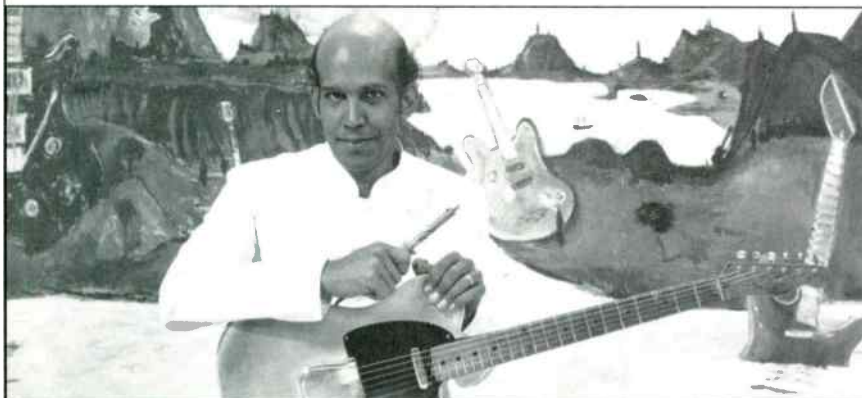
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"One night when I wouldn't let him watch, he quit the band. Then he rejoined the next day. When Jon heard this, he just laughed. Jon knows Rick can be a royal pain."

In autumn Elias relocated to Los Angeles for vocal tracks from Anderson, plus Chris Squire of Yes proper. The Yes/ABWH union had taken its baby steps. By the end of the year Elias was in New York adding keyboards and "production tricks." Although the producer maintains Wakeman "played on most every song" he recorded, "we changed a lot of his colors because we had stuff in the Mac." *Union's* credits list 11 additional synthesizer players (including Elias) on the Elias-produced tracks. Wakeman has been openly critical, calling some of the keyboard parts "quite disgusting."

"Rick's great at running up and down the keyboard," Elias says. "But finding musical holes—he gets bored very quickly. Steve and Bill both asked me to watch over the keyboards carefully because Rick wanted layers and layers of keyboards. Jon and I felt that with that many layers we were losing the songs. They would say, 'Rick, play simpler,' and Rick would get in a bad mood.... But Rick always thought the 90125 record [Yes' multi-platinum comeback] was trash. He's just outspoken like that."

January and February of this year were spent mixing. "It was a technological mess," Elias says. Apart from "dozens and dozens of tapes," he had to contend with different formats. "We started on a 32 Mitsubishi and then bounced it up to a 48 Sony. We ended up with a 48 Sony and two 24 Sonys.

"We were making an album where the band wasn't really there. They all wanted to be in different studios and different formats. We had to make sure we were able to lock. We didn't lose anything—which is a feat in itself after the literally hundreds of tapes we had been dealing with."

"We" includes engineer Brian Foraker, whom Elias readily credits for his technical expertise. The producer remains neutral about the uses of high-tech. "If the record sounds good, I don't see why it matters. Personally, I prefer recording with the band members there and getting along, and managers who have a positive attitude. It's a lot more conducive to making good music."

With this formidable challenge now safely stashed away on his resumé, Elias has this advice for aspiring producers: "Don't start on a Yes record!"

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How We'd Produce the Superstars

The Family Stand provides expert witness ❖ By MATT RESNICOFF

THE FAMILY STAND MAY BE A SELF-contained R&B machine, but that doesn't keep their hands off other artists. Classically trained Sandra St. Victor has sung with Chaka Khan and Freddie Jackson, Jeff Smith played sax with Carly Simon, Stephanie Mills and James Ingram, and burly Peter Lord has written for Miki Howard and others. As a production team, the Stand's worked with Steel Pulse, Aftershock and recently helped redefine dancer Paula Abdul's pop. Squatting on a hot Soho stoop, the three producers traded thoughts on how they'd handle the heavyweights. We started with the obvious.

Frank Sinatra

All: Oh, man! We love Sinatra!

Sandra: Hip-hop! [laughs] Put some samples behind him!

Jeff: We were thinkin' about using him on something when we were doing Paula.

Sandra: Have Sinatra do like a remake of "Who's That Lady?" or something with a sample behind him, a little loop.

Peter: Ahh, no. Actually, maybe do a remake of one of his old songs, and put a beat underneath it.

Jeff: Or maybe something like Seals and Crofts' "Summer Breeze"...

Peter: I'd rather do one of his old songs. Orchestra, strings and some hip-hop beats.

Bruce Springsteen

Jeff: I think it would be best to kinda keep him where he's at, that hard, driving rock stuff, because his voice complements that stuff real good.

Peter: No, he did a real good job on "War." Maybe some old soul classics, or some new soul classics. Just add rhythm to his rock.

Jeff: Yeah, keep him in his element, because you try and do anything else with him....

Madonna

Peter: [laughs] We'd throw her on the mixing console...ahhh, she could use a little more funk, a little more soul and rhythm in the stuff. I mean, she does some real good things, but.... And I'd like to hook her up with a nicer ballad than she's done, too.

Sandra: I like Madonna's ideas, though. She's the type of artist you could let go, go with her creativity. A lot of times you have to come in and shape people, push them in a certain place. With her you could just come in and say, "What do you want to do, Madonna?" and she'd have a real good idea.

James Brown

Peter: Get back to the roots! Don't screw around with him, man. Just make that shit funky like it used to be.

Sandra: Take him back: horn arrangements, just like the old stuff.

Peter: I wouldn't mind doing another "Please Please Please" on him—not that song, but you know what I'm saying. Give him another old soul ballad type of feel. Because when he did that recent show, he sounded good singing those songs, too.

Jeff: Keep him with real, live instruments.

Sandra: With a little loop underneath.

Peter: One of his old loops underneath!

Streisand

Peter: Oooh, I love Streisand.

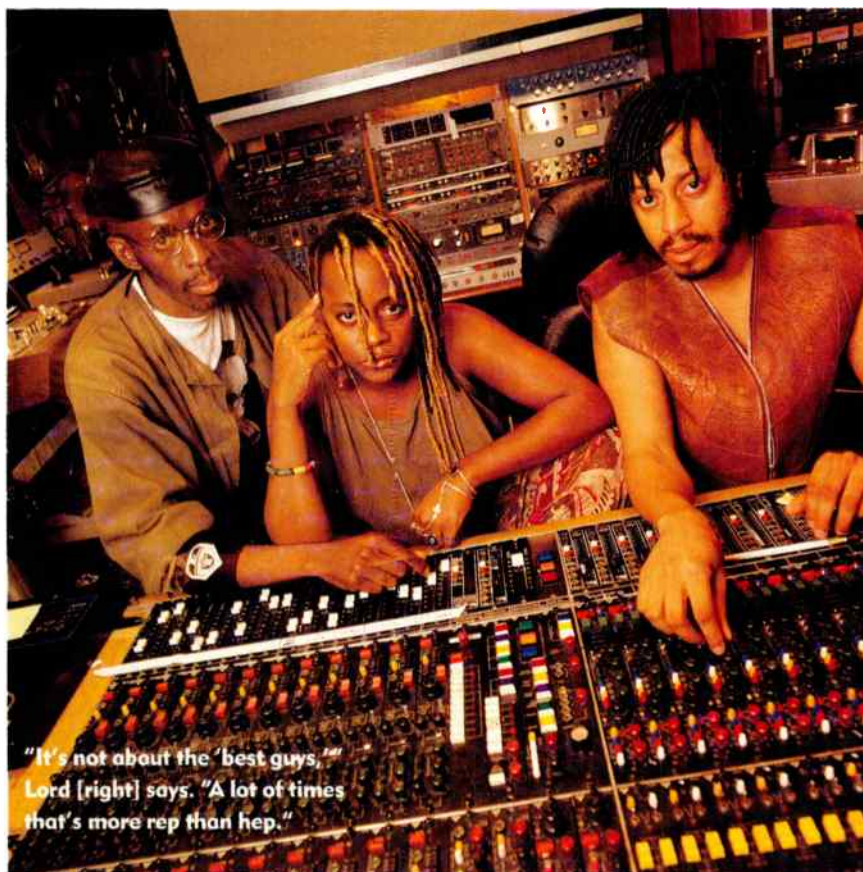
Sandra: She's not a hip-hop/R&B singer; it just depends on where she wants to go, like if she wants to do an album of standards, like Natalie Cole's new album. We wouldn't try to put a hip-hop beat under *My Fair Lady* or nothin'.

Peter: Actually, she might sound good on some kind of folk-rock.

Sandra: Folk, but I wouldn't try to take her hard.

N.W.A.

Sandra: First of all, I'd tape their mouths shut. I have no respect for them mothers, I



"It's not about the 'best guys,'" Lord [right] says. "A lot of times that's more rep than hep."

Adrian
Carlos
Paul
Astro
Jani
Buddy
Dionne
Loretta
Paul
George
Smokey
Naomi
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tell you right now. Outside of their music, they do a lot of derogatory things to a woman. They beat up women, which there's no excuse for. I wouldn't work with them.

Not even given the opportunity to do something creative?

Peter: Well...

Sandra: Don't do that, don't even...don't play me!

Peter: Maybe work with them on a social level. [laughs]

U2

Peter: One thing I noticed is that they'll catch one mood and then the whole album will be in that mood. It's almost like they find a song that defines what that whole mood is about...

Jeff: Diversify.

Peter: Yeah, from a rock/pop viewpoint, a lot of these artists don't have enough rhythm diversification. That may be to a large extent an R&B perspective, but even in rock, jazz, country, there's a certain soul that has to be to music we're into, and rhythm is as much a part of songs as anything. Most of these groups could use that in the foundation.

Miles Davis

Jeff: Miles could keep doing what he's doing. You get to a point where you don't have to prove things anymore, it's just about making some good music.

Sandra: I'd like to see him hook up with some serious vocalist: Aretha, Gladys Knight, doing a real emotional song. Not necessarily a ballad, but sincere.

Peter: I always hear about if Hendrix and he were supposed to get together, maybe we could've tried to do it if they did.

Would you contemporize Hendrix?

Sandra: No, because everybody's trying to go back to what he was doing anyway. It's all retro. Though retro is just a word they made up. Music went through a real techno period and it's just now coming back, where people want live instruments, to come up with chords and melodies again. Songs are coming back. People say, "Oh, we're going back to the old sound"—no, you're not, you're just writing real music.

Peter: Most of the songs we do, there'll be something acoustic, like a harmonica or a violin. And I don't know what other people do with sequencers, but we use it like a tape recorder.

Jeff: One of the reasons I didn't want to be an instrumentalist is because a lot of these sax players are kind of doing the same thing.

Sandra: Anita Baker covers! [laughs]

Jeff: Well, a lot of them are writing and are really good musicians, but the record company tells them, "To get heard you gotta cover somebody's song." Gerald Albright—great sax player. Stuff on his album is incredible, but wouldn't see the light of day because he didn't cover somebody's song. He has to come out with Luther's "So Amazing." You got Najee, and Kenny G—it didn't seem like he had to do that for whatever reason. It's

Where The Family Stands on...



Aretha: "She needs to really, really *do* something."



Frankie: "Orchestra, strings and some hip-hop beats."



Michael: "Stop thinking about selling 45 billion records..."



Babs: "She might sound good on some kind of folk-rock."



J.B.: "Get back to the roots! Make it funky like it used to be."

really hard for instrumentalists. They make a lot of concessions.

Michael Jackson

Peter: He knows what he wants to do and is very talented, but I would come at it from a different point of view, not thinking about selling 45 billion records. Just make a big artistic statement: You sold a million records.

Jeff: Every artist needs to do that at least once: make the mint, and then go for it.

Peter: I want to just focus on the artistry, not

the entertainer. He's gonna always be the entertainer. I'd like to see him—and everybody—get to a lot more live playing and instrumentation. And on the lyrical content, more personal things, things about his life.

A lot of these issues aren't musical as much as spiritual. It has to come from the artist, but I would say, "Just get sincere about what you're doing." There's not a whole lot of sincerity out there. You used to find it a lot in R&B, but now it's rare. There's such a pressure to just be commercial, if you don't sell records the record company's not going to have allegiance. There's a few artists doing that. I love Bonnie Raitt's new album: When she sings a note, you don't hear any false moves.

Jeff: Go on the edge, Michael. Maybe not quite as far as Terence [Trent D'Arby] did, but... It almost seems as though he's feeling pressured to break records. I don't know—do you get that way when you sell 40 million records? Feel like you want to sell 45 or 50 million?

Phyllis Hyman

Sandra: I love Phyllis' tone, but I have a hard time with a woman near 40 saying, "Boy, I want to be your girl." It just sounds contrived. At least Gladys is saying "men," but it's still a little hip-hop beat, and she's a big 40-year-old woman. They just get caught up trying to stay young, stay with the in crowd. Somebody needs to tell them—especially when you're Gladys Knight—that "You don't need to do that, honey!" [laughs] And Natalie is a wonderful example: I'm sure no one in their wildest dreams thought this album would be number one. None of her albums have been on the pop charts for two weeks. But this is a sincere album.

Stevie Wonder

Peter: My idol. The difference between his music in the '70s and now is that he's gotten into technology that doesn't do his music justice. His music has so much richness, and he puts it over quantized Yamaha drum machines and it sounds like toys.

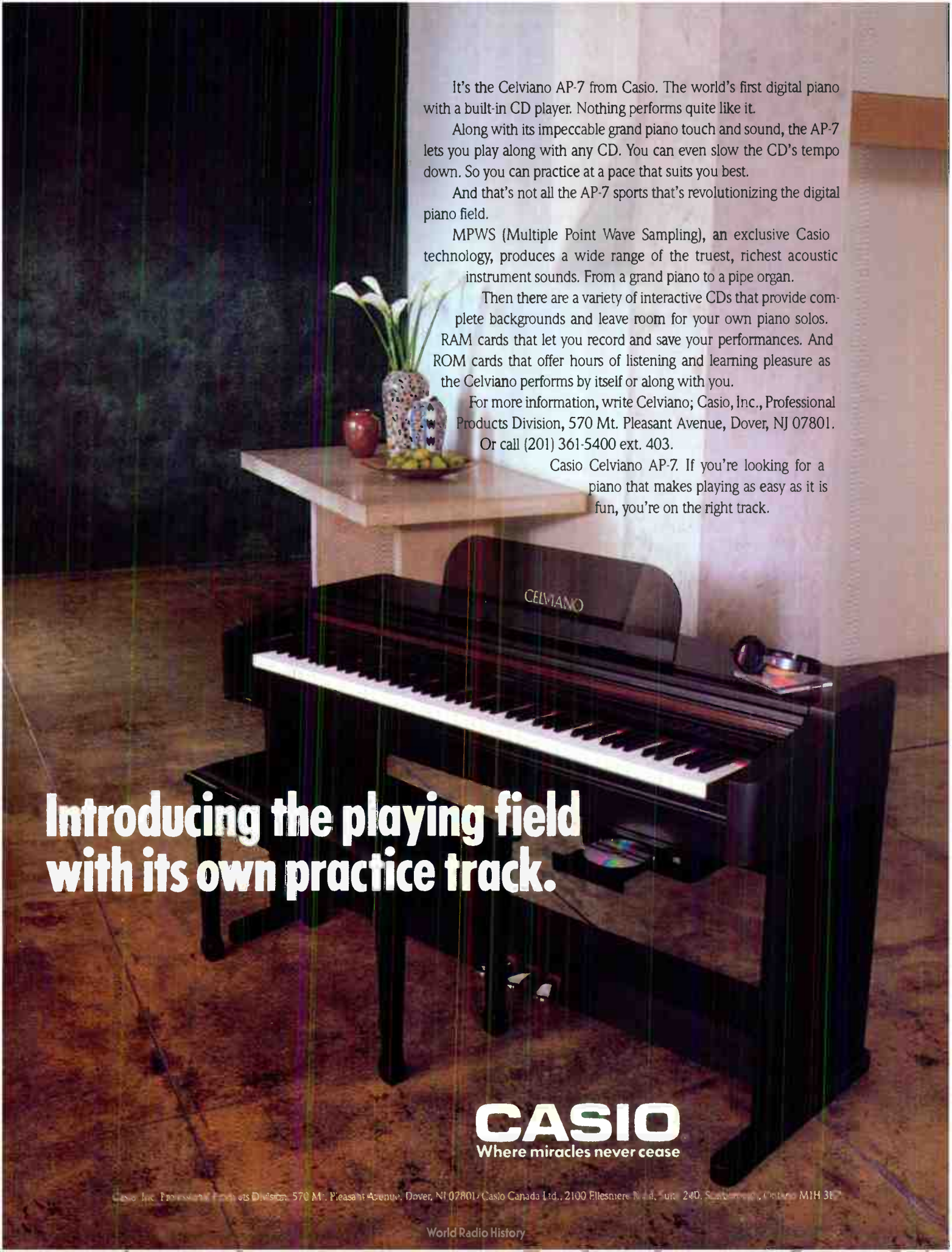
Jeff: His lyrics and melodies are strong, but you lose the sincerity of the lyric and the song when you start cleaning it up.

Isley Brothers

Sandra: Keep him [Ronald] away from Angela.

Peter: Shhh! Don't say *that*. She's been a blessing in a lot of ways.

Sandra: But his songs don't sound like him, they sound like Angela Winbush. His last



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album doesn't sound like the Isley Brothers. Peter: I thought you like that album! Sandra: But I don't like it as an Isley Brothers album, I like it as Angela. The man can still write songs, but because Angela's a producer that's sort of happening, he's letting her take over his career.

Aretha Franklin

Jeff: I don't know how open she is to really, really do something.

Peter: Yeah, I don't think she is.

Jeff: She's still on Arista, right? Yeah, Clive Davis, so...

Sandra: Even Whitney over there, she needs some help. She needs some songs, bad.

Jeff: I think that's Clive, though.

Peter: Yeah, probably. There's something missing, the emotional content.

Jeff: I think that's Clive, I really do.

Peter: For her, letting go might be gospel, but if she is to stay in commercial music she needs to go to another emotional level, and this may be a personal issue.

Jeff: I can feel when she sings, but she still has a chance to do some different stuff, because she's like one of the great voices out there.

Sandra: Even what she did on the last album, the Isley Brothers cover, sounded very sincere; that's an excellent song and she sang it well. When you give her a song like "My Name Is Not Susan," which is not good, it sounds contrived.


Peter: Get her out of Michael Masser popland. It's the same thing with Michael Jackson, trying to have every record sell 50 billion.

Sandra: People might laugh, but there's not a lot of artists out there that have the balls that Paula Abdul has, and she sold 11 million with her first record. She could have easily stuck with the same sound, which any record company would have been happy to do. And she came out with a *ballad* even. Whatever other reasons people dog her for, take a step back and look at this woman's guts, her coming out and saying, "No, I'm more about this." She's come out with funkier tracks than any of those last Whitney albums. People want to be too safe.

Sly Stone

Peter: At this point Sly could just be Sly and if he comes up with the songs, it might work.

Jeff: I don't know if I'd want to work with Sly, though. I think, as Peter would say, I'd prefer the mystery. [laughs]

Sandra: You all better turn down N.W.A. before you turn down Sly, that's all I gotta say. 

Performance

One Night "Out"


By MATT RESNICOFF

ROB SCHEPS WAS DOING ROBERTA FLACK TUNES AT A BLACK-TIE AFFAIR ON TOP OF THE WORLD TRADE

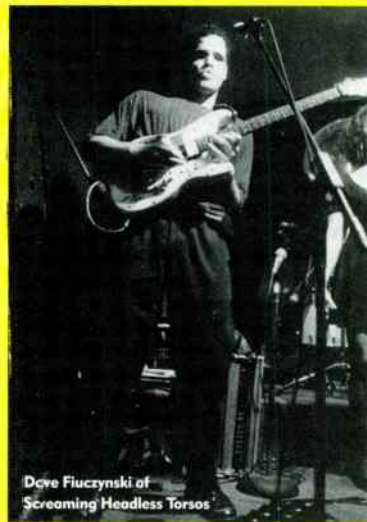
Center two years ago, a recollection which helped his spectacle with Illy B—torn blouse blotched with fake blood and peace slogans, urban-blight raps, squealing tenor—make quite a statement about the focus of New York's young jazz players. They'll work formal rooms or put up chipboard between rehearsals, so long as they get to boogie on their own time. The rub is that just having to split the difference is enough to pervert their more traditional sensibilities, and that defines the scene these days: Whoever works, works. If you work, you eat.

It's not bitterness, though, just a matter of energy-channeling. It's also the dawning of a communal sentiment downtown, where bands share players, smoking is prohibited near the musicians and the emphasis is on the playing, rather than playing on jaded pretensions of a scene driven along for the past several years by novelty. Lost Tribe started up stiff but ended hot, landing squarely in fusion; the sax here is more for texture than melody, usually crowded out of the midrange by guitarists Adam Rogers and Dave Gilmore, or washed flat by cymbals. Ben Perowsky is that rare drummer that makes you blink and flinch at every note, and with such an overpowering presence at its root, the music filled out thick, letting Rogers rip ideas to pieces, comping and growling and adding shimmer to the top; Gilmore, too often hazed by his own synth, is a fine player with an instinct for dabbling in gaps. Their "Mank's Mood" popped, their free improv on an American Indian tribute a rich delight, and if some of the tunes fell short on rhythmic invention, well, Perowsky took care of that.

Gilmore stayed on to pad out Screaming Headless Torsos, who could have used a soundcheck but managed select triumphs anyway. Dave Fiuczynski's played with Billy Hart, Maggie's Dream and Mulal Richard Abrams, so his Torsos dealt in everything from the operatic to the out. He led the band like manipulating a turntable: urging tempo changes, assisting two female singers in a complex vocalese that fell somewhere between "Brickhouse" slamming and Jefferson Airplane. Just warming up, the Fiucz exuded an awesome, mature command. He's one of a few young locals—the group would include the Tronzos, Krantztes and Tunnells—who are plumbing the free-associative possibilities of the electric guitar, and when he's on, his soloing is downright transcendent.

Where the Torsos seemed concerned with the cosmic, Illy B—hep pig-latin for Lounge Lizards percussionist Billy Martin, ably manning traps tonight—muddled ideas without making it seem in the interest of cleverness. They ran through jazz into funk and on to Sunny Adé, working into huge crescendoes. The set became increasingly elemental, stripping tunes like "River Love" into stark declarations of meter, timbre and anger. Scheps and bassist Stomu Takeishi grooved off of guitarist Rolf Sturm, who took no solos but pushed around the harmony and made everything gell. In doing so, he works toward the greater good and sacrifices his voice. Or creates it. That's the case here. If it works, you eat. 

WHO
Lost Tribe,
Screaming
Headless Torsos,
Illy B
WHERE
Knitting Factory,
NYC
WHEN
July 30, 1991



Dave Fiuczynski of Screaming Headless Torsos

"...exotic, a little dangerous and cool."

-Rolling Stone

"Powerful."

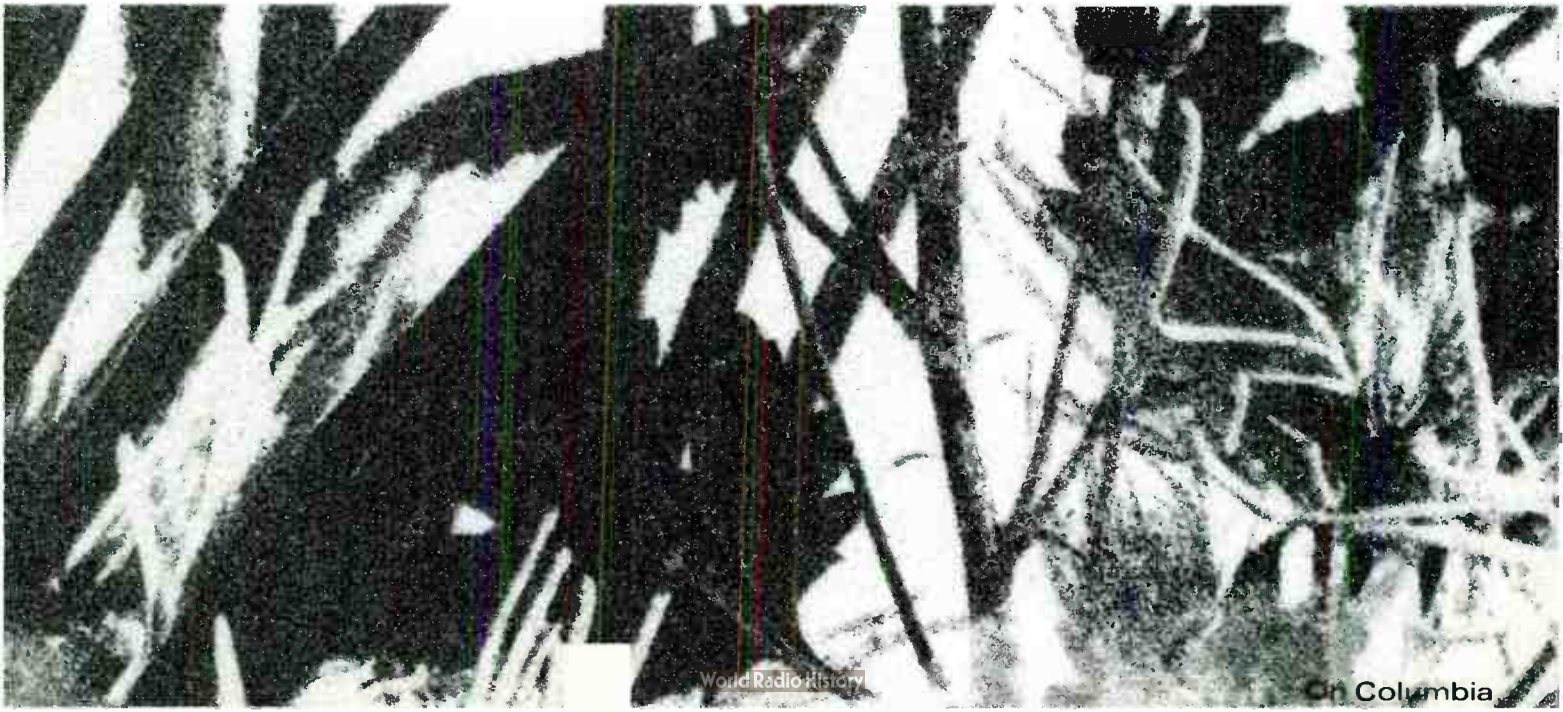
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On Columbia

Producers on DAT

Tiny reels for high rollers ❖ By ALAN DI PERNA

OF ALL THE TECHNOLOGIES thrown our way in the '80s, DAT (Digital Audio Tape) is one that actually almost lives up to its hype. Today, even big-budget chart-topping albums are routinely mixed down onto tiny DAT cassettes, using machines much slighter in bulk and price than older digital recorders, but which provide the same audio quality. To find out just how much ground DAT has gained, *Musician* spoke to a handful of top record producers.

Bob Clearmountain (right)

The first project I ever mixed to DAT was Robbie Robertson's first solo album [in 1987]. A friend of mine had a friend in Japan who was bringing back a bunch of the original Sony DTC-1000 DAT machines. I told him, "I don't care what it costs, just get me one." The manual was in Japanese, but it was pretty obvious how to get the machine into record. So we mixed everything to DAT and to half-inch analog tape. And when we got to mastering with Bob Ludwig, Bob and I both felt the DAT was better. I've been mixing to DAT ever since.

These days I've mainly been using either the Panasonic SV-3500 or SV-3700, or the Sony PCM-2500—whichever is available. I'm quite happy with DAT. It wouldn't bother me to mix down to analog at this point; it's just that it's a lot more of a hassle and a lot more expensive than DAT.

Daniel Lanois (right)

I've been mixing to DAT for about four years now, starting with the Neville Brothers' *Yellow Moon* and then Bob Dylan's *Oh Mercy*. Mostly I've used Sonys in the past, particularly the DTC-1000. We've got a Tascam DAT machine at Kingway, my studio in New Orleans. I also have a Sony portable that's fantastic.

Although I say I like mixing to DAT, I do think the sound improves if you come off DAT, bring the signal through the console, tweak it a little and then finish up on half-

inch analog. Half-inch has a kind of musical exaggeration that I like. You get a little more bottom and a little more top.

Another interesting way we've been using DAT, mostly on the new U2 album, is as a means for storing alternate takes. We use the Fostex D-20 DAT machine for this, because it has the ability to lay down



dump them down to DAT with time code and put them aside. I can't tell you how often someone will say, "Geez, I think I like the guitar solo I did last month was better than the new one." So we'll take the DAT off the shelf, sync it up via SMPTE and it sounds great.

Neil Dorfman

I only mix to DAT at this point. I started around the time I did Bruce Hornsby's *Scenes from the Southside* and Paul McCartney's *Flowers in the Dirt*. I'll use whatever DAT machine the studio has. I work a lot at a studio in New York that has Sony PCM-2500s, which are decent machines, although certainly not ideal. At home I have the first Sony portable, the TCD-D10, which I picked up when I was over in Japan on holiday.

If you interview some of the audio purist guys, they'll shriek in horror at the idea of mastering to DAT. It's like a Nintendo medium to them. But I can't really hear any problems with it. I use it a lot for remote recording too.

SMPTE time code. Because we're only using a 24-track system, we often have tracks we want to erase, but we're not sure that we want to lose them forever. So we'll

Lou Reed

The older DAT players are like the older CD players—thin, brittle, no depth, very 2D. I went and A/B'd a whole bunch to see what I thought sounded good. The DAT players I like are Sony—no ifs, ands or buts. I've got a Sony Pro and I use that all the time in the studio. I've also got the little Sony DAT Walkman—phenomenal machine. I truly believe that little player outplayed most of the pro DAT players they had in the studio. More warmth, more depth, more sparkle.

I never listened to my new album [*Magic and Loss*] on a normal cas-

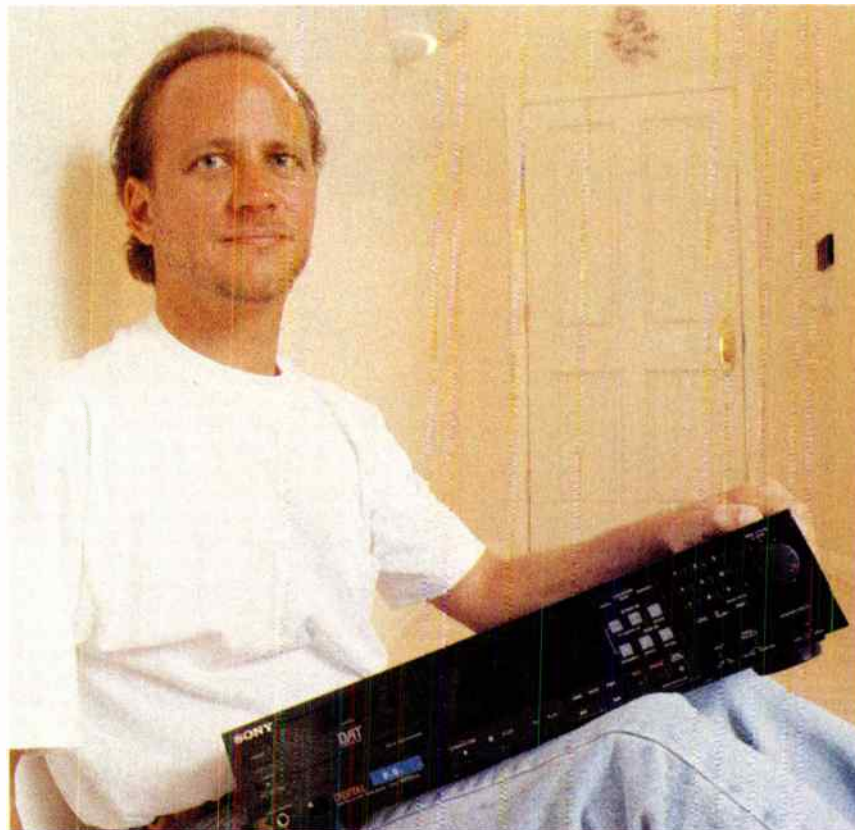


sette. It was always on a DAT. I was able to bring home something that I knew sounded like what I heard in the studio. Of course, I've got a lot of equipment to make sure of that, but that still wouldn't do me any good with all the variables that take place in regular analog cassettes. Every night I would bring home a DAT and listen to exactly what we did and make a really informed decision that we should do this, we shouldn't do that, this worked, that didn't, this is too thin, this is too bassy, this is too mid-rangy, whatever.

Don Gehman (right)

For the past year I've been mixing to both DAT and half-inch analog and then letting the two formats shoot it out in the mastering room. I've tried a couple of the universal favorite DAT recorders: the Panasonic SV-3500 and the new SV-3700. Of these two, I prefer the SV-3500. I own a Sony DTC-1000 and an Akai Excelsior, which is just a reissue of the Sony machine—something they do a lot over in Japan. Neither one of these machines sounds as good as the Panasonics to me. But as long as I record on the Panasonics and play back on them, it sounds okay.

Generally I find DAT doesn't have as much usable level or "beef" as analog. I've found you can get as much as 6 dB more level out of an EQed analog master than you can from a DAT master. I recently did a record with Justin Spence where we felt that extra analog thickness and punch was essential. On the other



hand I did a project with the Raindogs which had a lot of sonic detail that I wanted to hang onto. So we mastered the album from DAT. On that one, the analog was just too muddy. So in each case it's a different call.

Jimmy Iovine (below)

DAT has completely replaced the analog cassette for me, and I do a lot of mixing to DAT too. I'm using the Panasonic 3700 DAT machine right now. I mix to both analog and DAT on each project and see what sounds best for that particular record. If I'm going for some heavily compressed sound, I'll mix to analog, using it almost as an effect. But even when I mix to analog, I'll often transfer it to DAT from there. The convenience of DAT is incredible.

Tips and quibbles...

Because DAT is still in that limbo between consumer audio and fully pro gear, it does have its little flaws. Many of the producers we spoke to pointed out that the metering on many DATs isn't accurate enough for professional use. Bob Clearmountain cautions: "If you're using one of the early Sonys, like the 1000 or 2500, don't trust the meters. The Panasonics are a lot more trustworthy." For Clearmountain and others, the solution has been to buy professional outboard meters and hook them up to their DAT machines.

Speaking of add-ons, some producers also insist on external D-to-A and A-to-D converters, made by companies like Pygmy and Wadia, in lieu of the onboard converters you find in DAT machines. Here the jury is pretty well divided: Dorfman and Gehman come out in favor of converters, while Clearmountain and Iovine don't hear a need for them.

One last problem. Like VCRs, which have the same kind of tape transport, DATs will eat the occasional tape. For this reason all the producers we spoke to highly recommend that you have a second, backup machine if you're mixing to DAT at home. "You can actually mix onto a Sony DATman," says Daniel Lanois. "And they're so cheap you can get two for the price of a normal rack-mounted deck. That's the beauty of DAT."



Photographs: Susan Gaines (top); Guendolen Cates/Outline



Twice as Free Nady's Dual Wireless System

I'VE SEEN NILS LOFGREN PLAY HIS GUITAR WHILE flying through the air, and I've watched Peter Gabriel being passed hand-over-hand while he sings to the masses, but I never really experienced the joys of wireless technology first-hand until I started gigging with Kenny from Queens. With a set list consisting mostly of Top 40 and classic rock, Kenny knocks 'em dead in the local clubs. But it's when he straps on his wireless mike and guitar and walks off-stage and out into the street while singing and playing, that the crowd really goes gaga.

In other words, it's a great gimmick, but running two separate transmitters can be costly and unwieldy. So for all the Kennys (and Gabriels and Lofgrens) of this world, the folks at Nady have come up with the 750 VHF Wireless System. With two separate receivers operating on two different frequencies, the 750 can run wireless guitar and voice (or any combination of instruments) out of one component, saving valuable rack space and cash. The bad news is that, as in all wireless setups, there's *still* a very slight loss of signal quality, although

Searching for the Perfect Waveform ENSONIQ'S SD-1

IF MY COLLEAGUE MATT RESNICOFF CAN KVETCH ABOUT HAVING TO SUM UP A GUITAR AMP IN A few brief paragraphs, I figure I'm entitled to about six really good tantrums over having to do a short take on an intelligently complex device like the Ensoniq SD-1. This thing's designed to do the lot: synthesis, sequencing and drum sounds. And it does so better than any previous Ensoniq workstation.

The voice architecture seems like an old friend by this point. You program sounds using familiar analog-style parameters (envelope generators, filters, etc.), applying them to PCM sampled waveforms. All this stuff makes up one voice. Up to six voices make up one program. (Total polyphony is 21 voices.) And up to three programs can be layered, zoned out or otherwise combined in a live-performance keyboard layout called a preset. Alternately, a total of 12 programs can be assigned to different tracks of the SD-1's capable, onboard 24-track sequencer. Which is to say the SD-1 is equally ready to go out and play a gig or stay home and record a tune.

But if you don't program, don't worry. The factory presets are pretty good, particularly the piano sounds. The SD-1 has a whole extra batch of new waveform memory devoted pretty much exclusively to piano. Not only does this mean that the machine has some really grand, ready-to-go piano presets, it also means that there are a bunch of excellent piano partials like "cabinet knock" and resonant bass-key samples to use in building other cool sounds.

The portion of new waveform memory not used for piano samples is well employed on some quite decent drum waves (laid out in a number of useful keyboard maps) plus assorted odds and ends including some excellent violin and cello samples. It all sounds especially sweet coming through the new improved digital effects processor Ensoniq's built into the SD-1. The reverb algorithms are smoother than previous Ensoniq DSPs. And there's now a guitar distortion effect which is good for much more than axe imitations, since it has its own filter with resonance: the essential ingredient for building those thwacking analog-style synth sounds that are coming back with a vengeance. And if the whole thing seems more transparent and clear-sounding than before, it's not your imagination; it's the improved D-to-A converters on the audio outputs.

Of course, since the SD-1 does so much, it's completely unabashed about being a "f-ing computer with a keyboard on it." Which is to say it's probably not for those who are squeamish about matters like remembering which "operating mode" they're in when they just wanna slap some 'verb on a sound. But for those possessed of computer confidence and \$2,697 (list), the Ensoniq SD-1 comes across with the goods.

ALAN DI PERNA



you'd have to be Superman to notice it in a club situation. On the positive side, there is virtually no crosstalk between the two sides of the 750, and you can employ five 750s (that's 10 channels!) simultaneously in the same location. Just picture it—you and your entire band walking offstage and out the door to ascend, en masse, into wireless heaven.

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The LXP-5 complements

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lexicon
The Art and Science of Sound

Developments



ddrum Gets a New Brain

PadStation and ddrum2 Model 4 programmable digital percussion system

THIS COMBINATION'S A TRIP, AND EASY TO USE. PREVIOUSLY, A third piece, a trigger-to-MIDI controller, was required to connect the PadStation to the ddrum2 "brain"; with the new Model 4, you can go straight from pads to brain. Though the rig's capacities are almost infinite, it's incredibly easy to get started on (plug it in and smack it). And it's addictive.

The ddrum PadStation (mentioned briefly here a couple months ago) is five six-inch pads with real Remo Ambassador heads and rims. (There are programmed rim sounds but you can also get some neat leakage effects by hitting the rims.) The company also makes a kick; I didn't use it. The feel of the pads is fine, much better than most electronic drum practice pads.

On to the brain, an amazing tool (pricey, too, at \$4995 list; the PadStation lists for \$1150). You've got 50 preset sounds, from cowbells and bongos through snare, kick and tom to handclaps, but that's just the beginning; you can fabricate your own (eight-piece) kits by screwing with a whole fistful of parameters: pitch, pitch-bend, decay, pan, a buncha others. A "link" function lets you combine three sounds on one pad. Wanna hear what a triangle, bass drum and rimshot, all electronically pulled around like taffy, sound like in one hit? They sound pretty cool. (One limitation: As far as I can tell, you can only link sounds *within* a kit, not from one kit to another. Nor can you copy a sound from one kit to another; you gotta copy entire kits. It's easy enough to recreate the sound from scratch in a new kit, but it would be nice to just push a button.)

You can also buy SoundPacs (\$145 for 1 Mb, \$215 for 2 Mb), which have additional sounds (including cymbals), and FlashPacs, which let you save SoundPac sounds custom-linked to internal sounds. In other words, if you've got the bucks, the possibilities are staggering.

A Neanderthal sort, I used the setup in a simple manner. I didn't touch its sophisticated MIDI capacities, which let you connect it with keyboards and other sound sources, but was quite content, thanks, to hook up the PadStation and rock out in a rainbow of colors. The sound is superb. Can I hold six grand, anyone?

TONY SCHERMAN

Thanks to Manny's, Inc. for stands, etc.

Sound Bites/AES Preview

AS WE GO TO PRESS, EVERYONE'S GEARING UP FOR THIS year's AES (Audio Engineering Society) convention in New York. This is the annual meet that sets the beat for music-related high tech in the months to come. Not surprisingly, DAT should be playing a bit role at the show. **Fostex** will introduce a new portable DAT machine, the PD2, with SMPTE capabilities, AES/EBU-format digital ins and outs and the ability to record at 48, 44.1 and 44.056 kHz. Meanwhile, **Sony** will have several new DAT machines on display, including their new SMPTE-capable pro line 7000 series and a new low-cost (\$1590) two-head DAT called the PCM-2300...AES is always a great place for musicians to pick up on the latest in speaker cabinet technology. **Tannoy** has a new model that they say is ideal for keyboard players and MIDI studios. Called the CPA 5, it measures just 8 1/2"x6"x5". Like most Tannoys, it's a dual concentric device; i.e., both the woofer and tweeter are mounted on the same axis. The high-frequency component uses a new design without a voice coil—making it, according to Tannoy, impossible to blow up!...For the gigging musician, **JBL** has a new line of enclosures, the MR Series. Manufactured using a 10-ton press, the cabinets are tough, and the components have been specially designed for the MR Series, with big three-inch voice coils and 16-pound magnets for the 12- and 15-inch components. There's a guitar cabinet, a bass cab, a wedge monitor and a variety of two- and three-way systems for keyboards and general P.A. applications. Meanwhile, JBL's sister company, **Soundcraft**, will be exhibiting its newest sound reinforcement boards, the Europa series. They come in configurations of up to 40 inputs, with four-band parametric EQs, integrated noise gates, eight VCA subgroups, eight mute groups and 12 aux sends....Cruising for mikes? Check out **Audio-Technica's** new Hi Energy Series. Neodymium magnets and a unique double-dome floating diaphragm make these little darlings crank clear clean gain like crazy. The newest entry in the seven-mike line is the affordable PRO 10HE. A unidirectional dynamic affair, it weighs just one ounce. **AKG** has its own new headset mike, the K270HC, which combines a condenser microphone element with a pair of sealed headphones. There's also a dynamic-mike version of the same headset, called the K270HQ. Alternately, the condenser mike can be had without the headphones, as the C410. It's mounted in a behind-the-head headband thingie that's every pop star's dream: It won't muss your hair or displace your shades.

GLORY DAYS.

The old man's stash... he wouldn't let anyone throw it away.
His eyes got that far away look when he told 'bout a girl he once
wrote a song for... 'bout a game he played on a muddy field...
and how one time, he saw Buddy Holly.
Dust off his guitar and restring it with Bronze,
it'll answer a few questions.

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Zucchero - Music From The Heart And Soul



The nations of Europe have united on one issue - Zucchero - Europe's premiere rock musician. Zucchero infuses rock and blues music with intense passion and irresistible charm. It's time for the U.S. to join the European community. Zucchero, the debut album featuring the international hit, "senza Una Donna," a duet with Paul Young.



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On London compact discs and cassettes.

World Radio History





Prince Wants to Take U Higher



◆
Diamonds and Pearls
(Warner Bros.)

EVEN AT THE 1985 SENATE HEARING ON "CONTENTS OF MUSIC and Lyrics of Records," Prince seemed to be lagging in the race for Supreme Naughtiness. Amidst a vast collection of heavy metal odes to rape and pillage, the worst the PMRC could pin on Prince was having fondly humorous memories of incest with his sister ("Sister") and insufficient shame of masturbation ("Darling Nikki").

In 1991 Prince seems...not quaint...not fashionable...neither politically correct nor incorrect...he seems in his own world, just like in 1985. Only now rap, not heavy metal, defines the extreme. And the extreme is merely an extension of the logic that underlies American consumer cultures. There is only so much sex to go around, and if that guy is getting his, I'm not getting mine. Advertising promises more for you if you buy this toothpaste/beer/pair of socks/pomade/car. Rap has frequently and notoriously proposed that

you just grab the ho and take that which is wanted without preliminary niceties like mouthwash or consent.

In the Prince cosmos, the sensual has always been consensual and remains so on *Diamonds and Pearls*. The sensual

is also the sensible, because if you do this while I do that, it will feel good. Furthermore, there is enough sensual for everyone. It can be as simple as rollerskating around the lake in "Strollin'," or it can be as complicated as "23 different positions in a one-night stand" in "Gett Off." The major players in this drama are "u" and me, with a supporting role for "Daddy Pop," otherwise known as God. Where the average American sees a vengeful voyeur in heaven, Prince sees a benevolent father with high standards, a concern for truth and a sense of humor about his children getting together in sundry assemblages of passionately palpitating protoplasm. If God cannot endorse the warm and the wet, what does Creation Spirituality have to offer anyway?

As for music, I have always appreciated Prince the most when Sly and the Family Stone was most clearly poking its head out of his pack of influences. And it does on several wildly exuberant cuts here. His latest band, the New Power Generation, has obviously pushed all his creative energy buttons. Beyond the philosophy and theology and sexology, this is simply a knockout party album, full of rollicking, walloping basslines and arrangements that should hook you the first time around. Love God and dance what you will. Then pray that Prince tours. —Charles M. Young



Widespread Panic

Widespread Panic
(Capricorn)

IT'S SWELL THAT R.E.M. AND THE B-52'S REPRESENT the enlightened New South. But don't you miss the backwards Old South, where hairy wild men who could barely walk upright created a frightful racket? Pine no more, brothers and sisters, because Widespread Panic have prepared a primal bonanza. While the Georgia quintet's rooty stew indicates nothing special on paper, their raging spirit makes this essential fare for lovers of grease rock.

Enlightenment through excess is the motto. Growling and moaning, soulful John Bell constantly verges on a total raving fit. In "Rock," he plays a stone at the bottom of a river, muttering, "Everybody's movin' but me," and suggests a hill-billy Robert Plant in a raucous version of Van Morrison's "Bring Your Mind," all seething dementia as the band assaults your central ner-

vous system. Typically, Bell wraps the 10-minute "Barstools and Dreamers" with a rant on the innocence of babies that's both ridiculous and inspired. He just can't stop chasing cosmic truths, from "Pigeons," an edgy boogie with Zen tendencies, to the bluesy "Proving Ground," which finds Bell threatening to "find out just how tall I am/By jumping in the middle of a river." Ah, the human comedy.

We're talking big all around. Fiery guitarist Michael Houser reveals a wealth of fresh ideas on numerous long (and I mean *long*) instrumental breaks, anchored by a loose-yet-driving two-man percussion section reminiscent of Little Feat's glory days. With nine of 13 tracks topping five minutes, each song becomes an excuse for a cathartic blowout, mimicking the ecstatic energy of down-home gospel music.

Yes, they go overboard. If you can't overcome an aversion to songs stretched beyond all reason, Widespread Panic won't make much sense. You'll do yourself a favor by accommodating them, though, since the band cooks and the songs are mostly killers. The first act on the revived Capricorn Records, the Panics recall the best and brightest of the label's first golden era, namely, the Allman Brothers. Like Duane's posse, these ol' boys turn traditional grooves inside out, to glorious effect. They're fine, fine, fine.

—Jon Young



Mary's Danish

Circa
(Morgan Creek)

Merchants of Venus

Merchants of Venus
(Elektra)

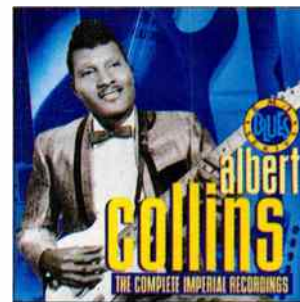
WHILE POP MUSIC CONSTANTLY STRIVES FOR renewal, the recent rash of "eclectic"-minded bands arouses many a fan's bullshit detector. Variety is no substitute for a sense of purpose, after all, and besides, isn't eclectic just another word for lack of cohesion?

Maybe. And maybe Mary's Danish used better glue than most. Their 17 1/2-track *Circa*, the Los Angeles sextet's second LP, merges, juxtaposes and slaps together a dangerous amount of diversity, often within a single song. "Julie's Blanket (pigs-headsnakeface)" opens with a heavy metal guitar, slinks into funk and slinks out with a Blondie-type

vocal ensemble (the band's two female singers mix uncannily well), replete with disjointed "poetry" for lyrics that sound far better than they read (the notes thank Anne Sexton, but Richard Brautigan is more the speed). Fortunately, this arch-artsy atmosphere is frequently punctured by both humor and instrumentals (the best of which, "Tracy in the Bathroom Killing Thrills," gives Living Colour a run for their money). Other earfuls include the lyrically impene-trable yet poppy "Yellow Creep Around," the countrified "Hellflower," a baroque cover of "Foxy Lady" and an overtly romantic "7 Deadly Sins." In the end, the band's schizophrenia becomes its own statement.

Merchants of Venus offer a more digestible brew. A trio of former sidemen (singer/bassist Brett Cartwright and drummer Denny McDermott worked together with David Johansen), they expertly set subtle moods via adult-contemporary pop, jazz lite, Caribbean rhythms and uptempo rock. It's a buttery amalgam suitable for late-night gymnastics or lazy-day romanticism. The sound is unexpectedly lush for a trio, full of airy keyboards and layered harmonies, accentuated by melodic hooks that brim with familiarity and lyrics from the Norman Vincent Peale School of Positive Thinking. "Out of Gotham City, down the Mississippi, cross the Great Divide/I'm a restless American spirit on an endless flight," sings Brett Cartwright, sounding like Jack Kerouac as told to Up with People. "Run with the Ancients" is environmentally and spiritually conscious, pretty—and uninviting. And that's the problem. No matter how swell their intentions or sleek the dressings, this music is essentially an empty shell. Merchants of Venus are all dolled up with nowhere to go.

—Rob O'Connor



Albert Collins

The Complete Imperial Recordings
(EMI)

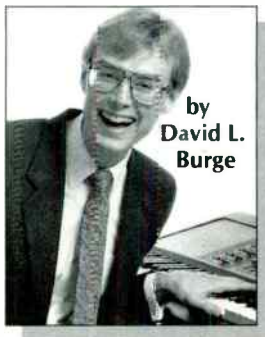
FIRST SAW ALBERT COLLINS PERFORM AT THE Whisky A Go Go in Hollywood back in the early '80s, before wireless equipment attained widespread currency. I was standing at the front of the stage when Albert moved towards the stairs and somebody handed me a 100-foot cable reel and said, "Halk, dummy." Unspooling his guitar cord, I dutifully followed Collins through the crowd and out the door, where he continued to solo fiercely for gaping passers-by on the pave-

The true story behind Burge's best-selling Perfect Pitch method.

How I discovered the secret to Perfect Pitch

I started in ninth grade as a sort of teenage rivalry.

I was practicing the piano about five hours daily. Linda practiced far less. But somehow Linda always seemed to have an edge which made her the star performer of our school. It was frustrating.



by David L. Burge

What does she have that I don't? I'd wonder.

Then one day I ran into Linda's close friend, Sheryl. She bragged on about Linda, adding fuel to my fire. "You could never be like Linda," she taunted. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl told me all about Linda's *uncanny* abilities: how she could name tones and chords—just by ear; how she could sing pitches—from sheer memory; and how she could play songs after merely hearing them on the radio!

My heart sank. Her fantastic ear is the key to her success I thought. How could I ever hope to compete with her?

Then I doubted it all. How could she possibly know F# or Bb just by listening? An ear like that could unleash powerful new talents.

It bothered me. Did she really have Perfect Pitch? I finally asked her if the rumors were true. "Yes," she nodded aloofly.

Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied cheerfully.

Now I was going to make her eat her words...

My plan was ingeniously simple: I awaited a time when Linda least suspected. Then I boldly challenged her to name tones for me—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I made sure everything was set just right so I could expose her claims as a ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene. With silent apprehension I played a tone: F#. (She'll never guess F#!)

I had barely touched the tone. "F#," she said.

I was astonished.

I quickly played another tone. She didn't even stop to think. Instantly she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the pitch—without effort. She was SO amazing—she could identify tones as easily as colors!

"Sing an Eb," I demanded, determined to mess her up. Quickly she sang the proper pitch. I made her sing more tones (trying hard to make them increasingly difficult), but still she sang every one perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And to my dismay that was as much as I could get out of her!

The reality of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet I now knew that Perfect Pitch was real.

I couldn't figure it out...

"How does she do it?" I kept asking myself. On the other hand, why can't everyone identify tones by ear?

It dawned on me that most musicians can't tell the sound of C from C#, or the key of A major from G major—like artists who paint picture after

picture without knowing green from turquoise. It seemed odd and contradictory.

I found myself even more mystified than before. 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. I would sweet-talk my brothers and sisters into playing tones for me, then I'd try to determine each pitch by ear. Almost every attempt failed miserably.

I tried day after day to learn the tones. I tried playing them over and over in order to memorize them, I tried to visualize the location of each pitch. But nothing worked. I simply could not recognize the tones by ear. It was hopeless.

After many weeks in vain, I finally gave up. Linda's gift was extraordinary. But for me, it was out of reach.

Then came the realization...

It was like a miracle. Once I had stopped straining my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors—but colors of pitch. They had always been there. But this was the first



time I had ever really "let go" enough to hear these subtle differences in the sounds.

Now I could name tones by ear! It was simple. I could hear how F# sounds one way—while Bb has a distinctly different quality. It was as easy as seeing red or blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally envision music—and identify tones, chords, and keys at will—by listening for these pitch colors.

I became convinced that any musician could gain Perfect Pitch just by learning how to unlock this simple secret of "color hearing."

When I told my friend Ann that she could have Perfect Pitch, she laughed. "You have to be born with Perfect Pitch," she asserted.

"You don't understand what Perfect Pitch is," I explained. "It's easy!"

I showed her how to listen. Timidly, she confessed that she could hear the colors, too. Soon she also had Perfect Pitch. We became instant celebrities; everyone was amazed.

As I continued my piano studies, my Perfect Pitch allowed me to progress faster than I ever thought possible. (I would later skip over required college courses.) Perfect Pitch made everything easier—performing, composing, arranging, transposing, improvising—and it skyrocketed my enjoyment as well. Music is definitely a hearing art.

World Radio History

Oh yes, and as for Linda—well, time found us at the end of our senior year of high school, with my final chance to outdo her.

Our local university sponsored a music festival each spring. That year, I scored an A+ in the most advanced performance category. Linda scored only an A.

Sweet victory was mine at last!

How you can have Perfect Pitch, too:

By now, independent research and thousands of musicians have already proven that my Color Hearing method really works. Now I'd like to show YOU how to develop your own ear!

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You can even read the short handbook and monitor your progress for 40 full days. You must notice a dramatic improvement in your sense of pitch, or return the Course and I'll make sure you get your refund—no questions asked!

You'll also receive my 90-minute companion tape on Relative Pitch—yours to keep FREE—even if you return your Perfect Pitch course for a refund! And if you decide to keep your Perfect Pitch® SuperCourse and continue your training, you'll have three follow-up tapes to enjoy, all included in your package.

Think of the possibilities that Perfect Pitch can open for you musically. Imagine how it can improve your playing, your singing—your creativity and confidence. And picture the look on your friends' faces when YOU can name tones and chords with laser-like precision!

Don't laugh! Just wait until you hear the simple secret for yourself!

Research reference: An experimental investigation of the effectiveness of training on absolute pitch in adult musicians. M. A. Rush. The Ohio State University.

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ment, as the band humped and the crowd screamed inside.

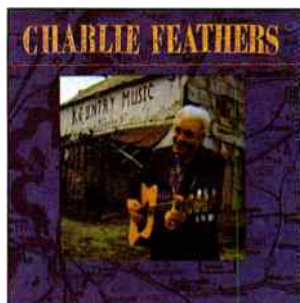
That's the Albert Collins guitar fans know and worship—the showman without peer, the picker *par excellence*. The Texas musician gained his first renown in the early '60s, when he cut some razor-edged singles for several small regional labels; such frigidly entitled instrumentals as “Frosty,” “Sno-Cone” and “Kool Aide” established his clenched, brittle Telecaster sound.

On the recommendation of Canned Heat's Bob Hite, he was signed to Imperial Records in 1968. He recorded three albums—*Love Can Be Found Anywhere (Even in a Guitar)*, *Trash Talkin'* and *The Compleat Albert Collins*—for the imprint between '68 and '70. The 36 tracks on those records are compiled on *The Complete Imperial Recordings*, a veritable orgy for blues axe freaks.

On these sides (produced, like his early hits, by Texan Bill Hall), the Ice Man sticks mostly to instrumental numbers that have more in common with the Crescent City shakeouts of the Meters and the tense, jazzy R&B grunge of the Stax house bands than with Freddie King's fingerboard flights. Accompanied by a kicking rhythm section, a Hammond organ and some occasional spare horns, Collins works deep in the funk, playing tight-fisted figures, plucked with his bare digits, that seem to emanate from somewhere in the mid-groin region.

He also jives (on “Trash Talkin'”), sings standards (on a medley of “Baby What You Want Me to Do” and “Rock Me Baby”) and even croons in pidgin French (on the Cajun waltz “Black Bottom Bayou”). But the emphasis here is on Collins' fabulous fretting, and justly so. That's where his legendary lies, and much of that legend is deliciously present on *The Complete Imperial Recordings*. The stuff's so cool it'll make your molars ache.

—Chris Morris



Charlie Feathers

Charlie Feathers
(Elektra/Nonesuch)

Various Artists

Rock This Town: Rockabilly Hits Vols. 1 and 2
(Rhino)

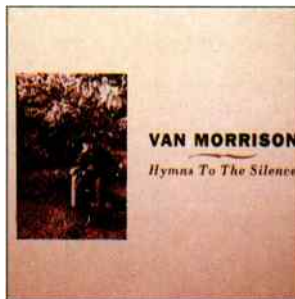
FOR TOO LONG CHARLIE FEATHERS HAS BEEN A footnote to a glossary in an appendix to the history of American pop music. Feathers

sings, plays and writes rockabilly. And in 1991—hell, in the last 30 years at least—there's been no one to match him in authenticity, talent and (not least) stubbornness in upholding his chosen musical standard. Now Feathers, 59, has a chance to expand his audience. He almost didn't live to see this album released. Since recording last August, he had a cancerous lung removed. He also fights a continuing battle with diabetic neuropathy. But *Charlie Feathers* hardly sounds like the work of a sick man. It does sound, typically, like nobody else.

Feathers' well-stocked vocal arsenal includes a variety of timbres, intonations and inflections—not to mention hiccups, squeals and yelps. If his voice could be synthesized, it would require constant changing of parameters. Of course it can't, and Feathers—who probably wouldn't know a synthesizer if he kicked one down the stairs—has no truck with high-tech. Simply produced by acolyte Ben Vaughn, *Charlie Feathers* presents the man in all his individualistic glory. That means a sense of meter you wouldn't want to use in a pace-maker. Nor does it preclude Feathers clearing his throat in the middle of a phrase. Feathers' genius is his confidence; this style isn't nostalgia for him, it's the only way he knows. Always heavy on the “billy” side of rockabilly, he's an American original who refuses to compromise. You won't find a voice like this in a shopping mall.

Feathers is inexplicably absent from Rhino's two *Rockabilly Hits* compilations. (The “hits” in the title isn't taken literally.) Otherwise, this is a valid run-through of mostly singles. The selection leaps over the '60s chasm between original practitioners and second-generation revivalists (Dave Edmunds and Commander Cody: rockabilly?) to the commercial efflorescence of the Stray Cats. Intentionally or not, the cassette penalty deletions (not “CD bonus tracks”) eliminate three of the only four recordings featuring women. And the same essay on rockabilly quoted approvingly in volume one's booklet notes is slated in volume two. Play, don't worry.

—Scott Isler



Van Morrison

Hymns To The Silence
(Polydor)

IN CASE YOU HADN'T NOTICED—AND HIS ANNUAL releases rarely get beyond a dedicated circle of fans—Van Morrison has turned into some-

thing of a crank during the past 15 years. Of course he's a special kind of crank, a sometimes dreamy, sometimes urgent one who can convey enough sadness or summon enough intensity to draw you into his cranky world. At its best, his longings for carefree days gone by, days filled with the first sweet discoveries of soulful music and bittersweet love, have a universal appeal. At its worst it adds up to a bathetic mess.

Hymns to the Silence is two distinct releases joined at the spine. One is pretty dreadful. On it, the chance that Van's aching memory trips will draw anyone but the already primed listener (i.e. dedicated Van fan) is sabotaged by the dumbest kind of sweetening—cornball backup vocals, dulling string arrangements—as well as a general lassitude in the accompaniment.

There are exceptions—the set's kicked off by two bouncy organ-flavored ditties, “By His Grace” and “All Saints Day.” But the next cut, “Hymns to the Silence,” clocking in at just under 10 minutes, slowly sinks like a stone in the mire of Van's private reminiscences, and the proceedings never quite recover.

Unmoved by the music, we're left to ask the troublesome question, just what is he going on about anyway? It's nice that Van had an apparently semi-bucolic youth, reverberated with the warm summer breezes and managed to discover Kerouac, Mezz Mezzrow, Debussy and a character he keeps referring to as “Gud,” while he was still young and unscarred. But if he wants us to care that the world doesn't excite him anymore and that these sense-memories keep flooding his empty days, then he's going to have to come up with music that we can care about more than this sludgy reflection of his malaise.

Which is what he manages to do on the second half of this collection, which is as different from the first as two albums released simultaneously by Van Morrison in 1991 can be. He still suffers here from the weight of the world-gone-gray, but now it sounds like somebody's put a burr under his saddle. The strings have been sent packing, the backup pros dosed with strong black coffee, and Van's ready to kick a little ass. He remains a crank, of course—check out “Why Must I Always Explain” or the obligatory 10-minute slow-death piece “Take Me Back”—but now he comes across, obsessing a phrase with abandon, whispering mad confidences, throwing himself into a barrel-house blues (“Ordinary Life”), a jump tune (“So Complicated”) and a credible cover (“I Can't Stop Lovin' You”). Van is *on* for this half of the trip. So much so that when he offers the dangerously self-parodic sentiment “I'm Not Feeling It Anymore,” you may have the paradoxical response of: Damn straight! Me neither! Yeah!

—Richard C. Walls

ALL NEW



PHOTOGRAPH BY MIKE RYAN



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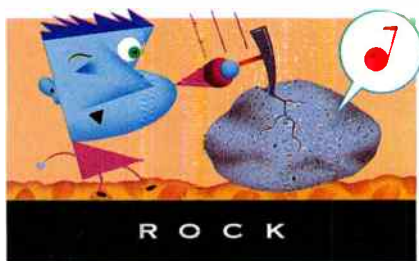
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SHORT TAKES



BY J. D. CONSIDINE

THE ERIC GALES BAND

The Eric Gales Band [Elektra]

Think of this as the first-ever Hendrix tag team. One half is Eric Gales himself, a 16-year-old, left-handed guitar phenom whose fret-chewing leads scream the blues; the other is Eugene Gales, Eric's bass-playing big brother, whose offhand vocals round out the Jimi act. As listener-friendly as this sound is, Eugene's songs—catchy, riff-based rockers like "Resurrection" or "Nothing to Lose"—are what ultimately make this band worth calling "Hendrixian."

JAMES BROWN

Love Over-Due [Scotti Bros.]

After all that time in the stir, it's no wonder Brown opens this record with a song called "(So Tired of Standing Still We Got to) Move On." Working as his own producer and with his own band, Brown really does move on, trading the synthesized nostalgia of "Living in America" for the home-grown funk that made him famous. Which, as "Standing on Higher Ground" proves, is more than enough.

ORIGINAL SOUNDTRACK

Robin Hood, Prince of Thieves [Morgan Creek]

Robin's new motto: Steal from the rich, give to the poor, find Bryan Adams a job.

ALISON MOYET

Hoodoo [Columbia]

Moyet certainly understands style—her gospel shout would be the envy of any Pentecostal choir, while her ballad voice is as naked and soulful as a Nina Simone lament. She also understands that style is meaningless

without emotional content. From the anger of "Rise" to the anguish in "This House," that's what keeps this collection from turning into just another singer's showcase.

KIX

Hotwire [East/West]

As AC/DC taught years ago, hard rock isn't a matter of guitar flash or vocal acrobatics—it's about songs, the art of writing riff-rockers so hard they hit like a mallet, yet so tuneful you can't wait to get hit again. Tunes, in short, like these, where even the weakest efforts boast head-banging beats, catchy choruses and the sort of hooks that make air guitar mandatory.

BUDDY GUY

Damn Right, I've Got the Blues [Silvertone]

This Guy is *pissed*, snarling his way through the title tune and virtually spitting the lyrics to "Five Long Years." And the angrier he gets, the hotter his solos become, building intensity until you can almost see the sparks flashing from his amplifier. That—not the slick production or Clapton & Beck cameos—is what makes this the most exciting album Buddy Guy has ever recorded.

FRANKIE KNUCKLES

Behind the Mix [Virgin]

Frankie Knuckles may have invented house music, but he refuses to be defined by it. Despite the album-opening pleas of "Jack the beat, Godfather," Knuckles rounds out the house grooves here with experiments in soul balladry, Latin hip-hop, even gospel. Sure, you can dance to it, but because Knuckles keeps broadening his musical horizons, it's just as much fun to sit and listen.

DEACON BLUE

Fellow Hoodlums [Columbia]

Like Prefab Sprout, this Scottish sextet understands how to color its sound with folkie primary tones and soft, jazzy pastels; like the Blue Nile, it also knows how a soaring melody and an arching voice can capture feelings words often miss. But the Deacons add an unshakeable sense of fun, and it's that underlying playfulness that makes the music on *Fellow Hoodlums* so irresistible.

BOOZOO CHAVIS

Boozoo Chavis [Elektra/Nonesuch]

Usually, zydeco either makes like R&B, grinding the

blues and funk with the rhythm, or it takes the Cajun approach and builds the beat from two-steps and waltzes. Chavis, though, plays those old-style beats like they were rock 'n' roll, adding to the music's intensity without diluting it. That's what keeps these songs as raw as a field chant, as compelling as a trance.

DOWNTOWN SCIENCE

Downtown Science [Def Jam/Columbia]

Even on his own, rapper Bosco Money would be reason enough to recommend this disc—his ideas are sharp, his rhymes are original, and his raps display a degree of imagination that's too often absent from hip-hop hits. Add mixmaster Sam Sever and this becomes a must-own, one of the rare rap records that not only avoids cliché but manages to evoke the fluid groove of R&B.

SPIRIT OF THE WEST

Go Figure [WEA Canada]

Folk rock usually seems like a compromise, the work of musicians who can't rock convincingly and lack the heart for true folk. But Spirit of the West uses each to intensify the other, filling the rockers with the light-footed grace of a Celtic reel while reinforcing the folk tunes with a steady backbeat and electric guitar urgency. Well worth finding.



VARIOUS ARTISTS

Circle Dance [Green Linnet]

This charity compilation put together by the British fanzine *Hookey Pokey* is a treasure trove for the Richard Thompson/Fairport Convention cabal. Nearly all previously unreleased, the highlights include Thompson's acoustic workout with Danny Thompson, "The May Day Psalter" (for those of you missing Thompson's trad side in his recent major-label work), a couple of gorgeous demos by Linda Thompson and the late Sandy Denny,

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—Thomas Anderson

THE A-BONES

The Life of Riley [Norton]

What's the best thing one can say about a band that plays 12-bar stomps in a variety of retro-rock genres? That their (few) original tunes are as inspiringly moronic as their obscure non-originals? That they stop and start at the same time, and have a tenor sax in the line-up? That their disparate (surf, rockabilly, even doo-wop) styles' lowest common denominator is the lowest common denominator? That they record in mono? Take your pick. (Box 646, Cooper Station, New York, NY 10005)—*Scott Isler*

PETER ROWAN

All on a Rising Day [Sugar Hill]

After playing bluegrass with Bill Monroe and Jerry Garcia, trying his luck with a few esoteric rock bands and hovering for years just left of "success," Peter Rowan somehow landed squarely on his feet, back in the country. On this, his seventh release for the excellent Sugar Hill label, Rowan and a crew of stellar sidemen mold all of the above (and a little reggae too) into some of the loveliest and most unassuming country music you'll never hear on the radio. Rowan is a real storyteller, and from the early-morning meditation of the title song to "Undying Love," a duet with Alison Krauss, it's his edgy, high-lonesome voice that'll make a believer out of you. (Box 4040, Duke Station, Durham, NC 27706)—*Peter Cronin*

JOE TURNER

Stormy Monday [Pablo]

Joe Turner, who died in 1985 at the age of 74, was the hefty-voiced blues shouter whose career began in the '20s in Kansas City, where he was a singing bartender in a place called the Sunset Club. He recorded his first hit, "Roll 'em Pete," in 1938, and in 1954 helped introduce the rock 'n' roll era with "Shake, Rattle and Roll." The numbers on *Stormy Monday* are unreleased sides from the jam sessions Turner made for Pablo between 1974 and 1978. You can hardly get looser: In the middle of "Long Way from Home," Turner improvises a couple of choruses in tribute to Fats Waller, and he ends "Stormy Monday" by saying that the guys in the band—trumpet stars Dizzy Gillespie, Clark Terry, Harry Edison and Roy Eldridge, in this one case—have to get to their next gig. There are five blues and a single ballad here: All are sung with the worldly-wise fervor that typified Turner's style.—*Michael Ullman*

LESTER BOWIE'S BRASS

FANTASY

My Way [D.I.W.]

The longest track on this beautifully recorded new disc is a 10-minute version of Paul Anka's "My Way" rendered with the confidingly warm tones, choked half-valve articulations, smears and sudden blares that we have come to expect from Lester Bowie's vocalized trumpet. In fact, there are few surprises on the otherwise delightful *My Way*: Bowie's accomplished brass band plays the title song, three originals by Bruce Purse and

Bill Doggett's "Honky Tonk" with an impressive depth of sound, humor and swing. Still, this is a chamber orchestra, and they play James Brown's "I Got You" without the frantic energy of the soul master. It's a minor irony of musical history that Lester Bowie, whose lifelong devotion to black music is well documented, has put together a group that sounds more convincing playing Paul Anka than James Brown.—*Michael Ullman*

VARIOUS ARTISTS

Pop-Rai and Rachid Style: Rai Rebels (Vol. 2)

[Earthworks/Virgin]

There's a lot of rai around now, but the title of this terrific companion anthology to 1989's *Rai Rebels* announces what's crucial: that this music is the work of founding producer Rachid Baba Ahmed, the genre's Willie Mitchell at least. Flying hungry guitars and synth amaze-ments into his Algerian protest dance music, zooming in tons of beats, Rachid isn't really overseeing the most open-ended pop form in the world. But producing Cheb Khaled, Chaba Zahouania or Cheb Anouar—who was only 13 when he and his uncle did the pre-wedding night stress reducer "Laroussa"—Rachid can sure make his royal rai sound that way.—*Jim Hunter*

FLESH TONES

Powerstance! [Big Beat]

We can win a war (maybe) against a small third-world country, but what does it say about the U.S. when the Fleshtones can't get an album released in their native land? *Powerstance!*'s 11 stompy originals are heavy on frat-rock chant-alongs, drink-alongs and puke-alongs. Inspirational verse: "Shouting from the roof, all the neighbors can see/You people suck for what you've done to me." Includes tenor sax. (46-50 Steele Road, London NW10 7AS)—*Scott Isler*

THE VINNY GOLIA LARGE

ENSEMBLE

Pilgrimage to Obscurity [Nine Winds]

EITHER/ORCHESTRA

The Half-Life of Desire [Accurate]

When he's not putting his armada of reed instruments through paces of blistering post-free-hop, Los Angeles-based Golia runs his own Nine Winds label and devises new ways to get his cherished large ensemble to play out. His arrangements are as varied and sprawling as Golia's instrumental cast, and capitalize on the players' individual gifts. Brooding and ethereal noodling never sounded so good as on "Ted Williams Calls the Mick and Renders Touch Sensitivity Useless," with Golia and trombonist John Rapson spiraling elegantly into the cosmos. The clenched written segments of "Views" sound like Olivier Messiaen filtered through Frank Zappa, spilling finally into a swaggering barroom ostinato. It's the big-bang theory of the big-band corpus.

Saxophonist, record-company micromogul and ringleader Russ Gershon is the spark plug of Boston's Either/Orchestra, a big band hellbent on both genre-bender hijinx and genuine sonic luster. Gershon is a persuasive soloist, slinking with his tenor sax around the sleek contours of the title tune. "Temptation" is shameless camp, all mock-exotica from Hell's Copacabana. Robert Fripp might not approve of the brassy reading of the King Crimson tune "Red," perhaps because it sounds

more pleasant and less menacing. But Gershon the arranger goes to town with a Miles-to-Ellington grafting of "Circle in the Round" and "I Got It Bad." It's the album's showpiece—and a damn good argument for the perpetuation of the big-band species. (Nine Winds: Box 10082, Beverly Hills, CA 90213; Accurate: 117 Columbia St., Cambridge, MA 02159)—*Josef Woodard*

VARIOUS ARTISTS

Guitar Paradise of East Africa [Earthworks/Cardiac]

The electric guitar music of Tanzania and Kenya has always played second-fiddle to, and been heavily influenced by, the dominant Zairean/Congolese sounds. But even the rhumba-toting Zairean musicians who settled in East Africa were influenced to some extent by indigenous rhythms and picking styles. *Guitar Paradise* offers a 70-minute-plus sampler of choice cuts from the East African charts of the last dozen or so years, some by homegrown bands and others by expatriate outfits. The bittersweet four-part harmonies and pristine guitar twitter of "Shauri Yako" combined to make it one of the biggest hits ever in East and Central Africa. Although the recording quality is not optimal (hey, where'd the drums go?), the obsessive danceability and soul of Les Mangelepa, Simba Wanyika and the like overwhelm any technical shortcomings. (1790 Broadway, New York, NY 10019)—*Tom Cheyney*

SONNY SHARROCK AND

NICKY SKOPELITIS

Faith Moves [CMP]

The main connection between Skopelitis and Sharrock is Material—both have been members—so it's not surprising that the album's co-producer is Bill Laswell, or that the music is nearly all spontaneously improvised. What is surprising is how well the two players complement one another. Sharrock is his usual warped self, sending out waves of distortion that summon the ghosts of native Americans and various lizards, but Skopelitis' work is the real treat. Leaving the solos to Sonny, he devises the ominous Indian/Arabic background, and gets a chance to work out on baglama, saz and the ubiquitous Coral Sitar. At its best, the collaboration results in a piece like "Mescalito," which starts out with an innocent, rambling, slightly Greek melody and then takes a bad turn as Sharrock piles on the ugliest slide playing ever heard on this planet. Not for the faint of heart. (155 W. 72nd St. #704, New York, NY 10025)—*Mac Randall*



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about the way Il Seminario Musicale, a nine-member French ensemble led by alto Gerard Lesne, approach these short sacred pieces; these seventeenth-century Latin and Italian devotions mean the world to them. As Geoffrey Weber writes in his note, Monteverdi was a restless guy: When the rules of counterpoint seemed restrictive to him at 15, he fudged over some of them to make his music more interesting; much later, when a more natural vocal composition style held forth, he felt like returning to structure again. Lesne's group are deaf or indifferent to none of this, and their music-making drive matches Monteverdi's own.—*Jim Hunter*

THE LONDON CHAMBER ORCHESTRA

Power [Virgin Classics]

If Warner Bros. and a young conservatory buck set their minds to overhauling a 70-year-old mid-sized orchestra here—unleashing all the musical, marketing and recording smarts at their commands—that would offer some idea of what Virgin Records and Christopher Warren Green have in fact pursued in England with the LCO since 1989. This disc compiles highlights from the nine previous Warren-Green/LCO albums. With the best sound money can buy and the musicians' rock-solid confidence about the big shapes and dashing transitions of symphonic literature, *Power* skips back and forth from often familiar stuff by Tchaikovsky and Mozart to newer sensations by Philip Glass and Nick Bicât.—*Jim Hunter*

STEPHANIE JUTT

Stephanie Jutt, performing works by William McKinley, Charles Tomlinson Griffes, Astor Piazzolla and André Jolivet [GM]

Contemporary flute repertoire is still a relatively esoteric world, which often veers sharply to either the ethereal/impressionistic or the atonal/av-erbic ends of the musical spectrum. On her recent recording, Jutt stakes out a thoughtful middle ground. A commanding instrumentalist and a proponent of music without dogma, she makes a persuasive case for the aesthetic viability of the flute as a lead instrument. Pianist Randall Hodgkinson accompanies her on works by William McKinley, the

early twentieth-century American composer Charles Griffes and the French André Jolivet—all romantic yet intellectually vigorous pieces. The album's centerpiece, though, is Jutt's muscular solo flute reading of "6 Études Tangoistiques," written by "nuevo tango" king Astor Piazzolla: 25 minutes of passionate, inventive studies, as the influence of Bach meets the tango. (167 Dudley Rd., Newton Centre, MA 02159)—*Josef Woodard*

JESUS JONES

[*cont'd from page 53*] they are just as big a star as everyone else, they are equally important. And bands don't work like that. There *are* more important members of bands. That's why it becomes harder."

I ask Mike if there's one specific person he's trying to impress—a girl he had a crush on in school, an old hero, an old enemy?

"No, it's definitely something in me," he says. "It's not some outside thing. It's *me* I'm trying to impress. I haven't really been impressed with much about myself, much about the things I've done. 'Never Enough' is the blueprint. You will always set the goal posts farther back."

In a week Jesus Jones go back to America for a tour that might make them big stars.

Today their second album is slipping down the charts, from a high of #25 to #38. But no one thinks this band will be a one-hit wonder. They're too talented, too ambitious, too ruthless and in a strange way, too sincere for that. The real secret of Jesus Jones isn't Mike Edwards' vanity; it's his insecurity, the very humanity his bandmates accused him of not putting into his music. That human voice begins to emerge on *Doubt*; on *Liquidizer* Edwards sang in a voice as harsh and wired as the explosions of technology around it. But on *Doubt* his voice became human, melodic—a real person struggling to communicate above the noise. As the electronic and technological barrage ripped out the speakers, Mike sang, "Who am I? Where am I? Why do I feel this way?"

When I ask Mike about that song he answers with an epigram that could be both the soul and salvation of Jesus Jones: "Anyone who wants to be included includes themselves. Anyone who wants to be part of our gang can be part of our gang." He smiles and fidgets nervously, but whether it's anxiety or anticipation, I can't tell. M

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IN THE NEW BIOGRAPHY *SIMON AND GARfunkel: Old Friends* (Birch Lane Press) the mature Art Garfunkel is quoted as saying that he has considered finding a new partner to replace the long-gone Paul Simon. ("For years I resisted it, thinking it would hurt the audience's feelings. And yet, Rodgers and Hart became Rodgers and Hammerstein.") Now that's the kind of concept that makes us drop our books on the floor and ruminate. A new partner for Garfunkel? It sounds wacky, but stranger things have happened. After all, John Phillips reunited the Mamas and Papas with just himself (bet he wishes he'd picked his other daughter, now, huh?). There was once a Buffalo Springfield revival tour that included only one real Springfield—and it was Dewey Martin. They got a new Jethro for the Beverly Hillbillies reunion and a new Ginger for *Rescue from Gilligan's Island*. So why not *someone else* and Garfunkel? The idea is sound—the big question then becomes, **BUT WHO?** We have some ideas.

JOHN RATES. He's small, he's dark, he plays guitar, and he's been looking for someone to boss around for a long, long time.

SAM MUIHR. Since Dave died, Sam's needed another Soul Man with whom to slap five and do the jive. Hold on, Art's comin'.

ANDREW KINGSLBY. Even George Michael looked like a genius standing next to this guy.

DAVE AYKROYD. The even-less-musical half of the Blues

Please Help Garfunkel Find a New Partner

Brothers has been looking pretty lonesome since Belushi went to the Samurai undertaker. Lorne Michaels could arrange a casual get-together over at the Brill Building so that the two whitest guys in the world could sing some blues.

TOMMY SMOTHERS. "Clive always liked you best!" Imagine the fun when Art is trying to get through "Feelin' Groovy" and Tommy suddenly interrupts to sputter, "Hello, lamp post? Artie, why are you talking to a lamp post? There are no flowers growing on a *lamp post!*" while Garfunkel does a slow burn.

IKE TURNER. Ike can write and play but doesn't sing, Art can sing but doesn't write or play—what could be more natural than a team-up? "We're gonna take the first part of this song and do it nice and easy and then we'll do the rest of it also nice and easy." Think of the new Iked-up version of "The Dangling Conversation": "Oh we speak of things that matter/With words that must be said/If you don't get your ass in that kitchen/I'm gonna bust your head."

JERRY LEWIS. It's been 57 years, Jerry—Dino's not coming back. However, we have another tall, good-looking crooner with an easy-going manner and boyish charm. Like Dean, he's a singer, an actor, and a straight man. (And unlike Dean, no goy!)

CARLA THOMAS. "Arthur! You're nothin' but a tramp!"

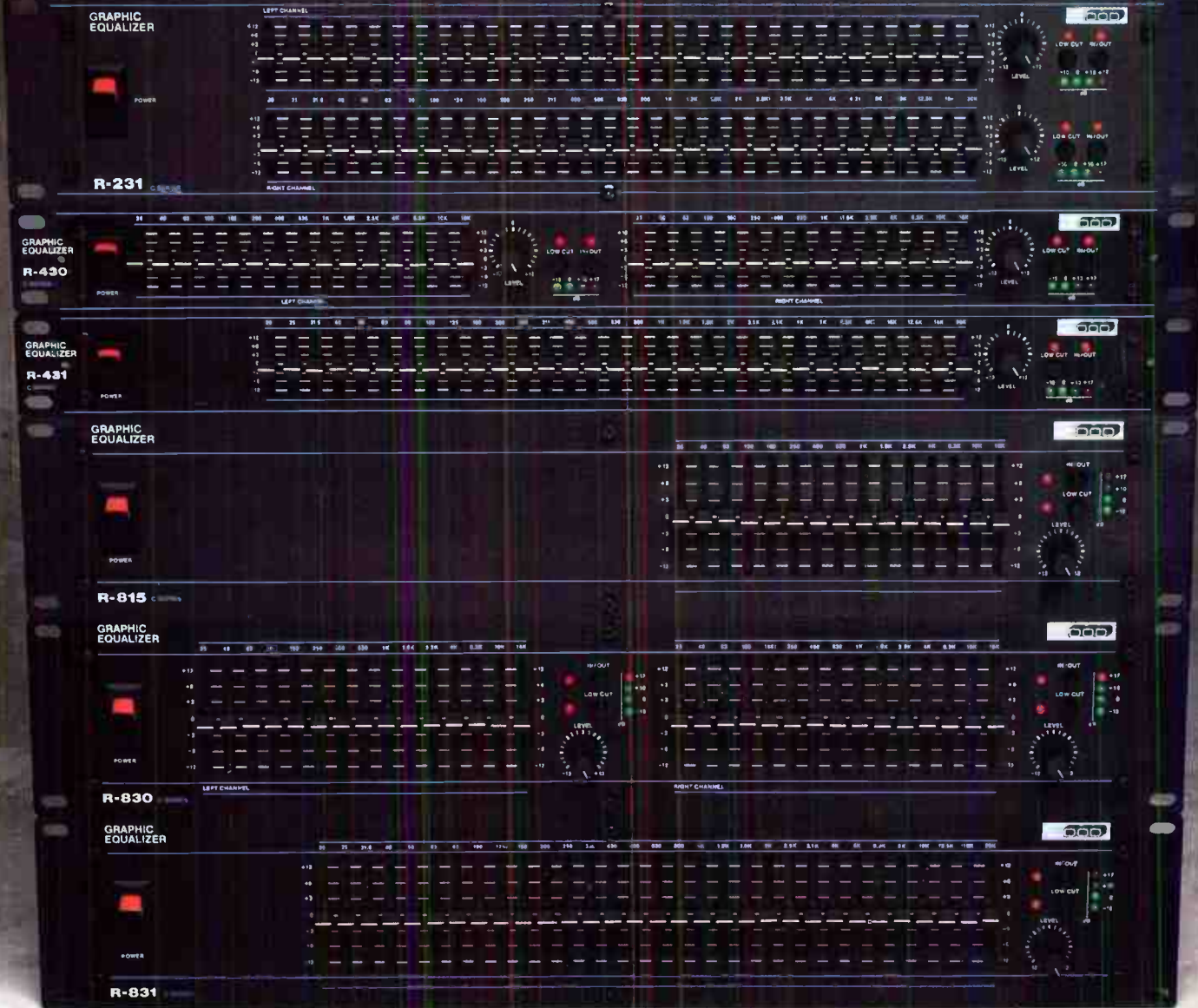
"Carla, my socio-economic wherewithal is..."

"You straight from the Forest Hills woods!"

"That's good!"

"You wear argyle socks, corduroy pants, and you need a hair transplant, tramp!"





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