

## KEITH

"I've always done things on a very instinctive basis, you know. I think brains have gotten in the way of too many things..."

## YES: SQUIRE ON WAKEMAN

"Basically, Rick shouldn't have left in the first place."

## LESTER & THE PERSUASIONS

The Human Voice vs. Disco Future Shock

## PAT TRAVERS

Killer Guitar 1977

## ROAD TESTS

Johnny Costa plays with Gibson, Gretsch and Ibanez





Now In One Fabulous Album!

HEAVEN MUST BE MISSING AN ANGEL  
IT ONLY TAKES A MINUTE  
BEIN' WITH YOU/DON'T TAKE AWAY THE MUSIC/CHECK IT OUT  
STRANGERS IN DARK CORNERS  
REMEMBER WHAT I TOLD YOU TO FORGET  
SHE'S GONE/THE LOVE I NEVER HAD

THE BEST OF

STAY AWARE





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OCTOBER 1977

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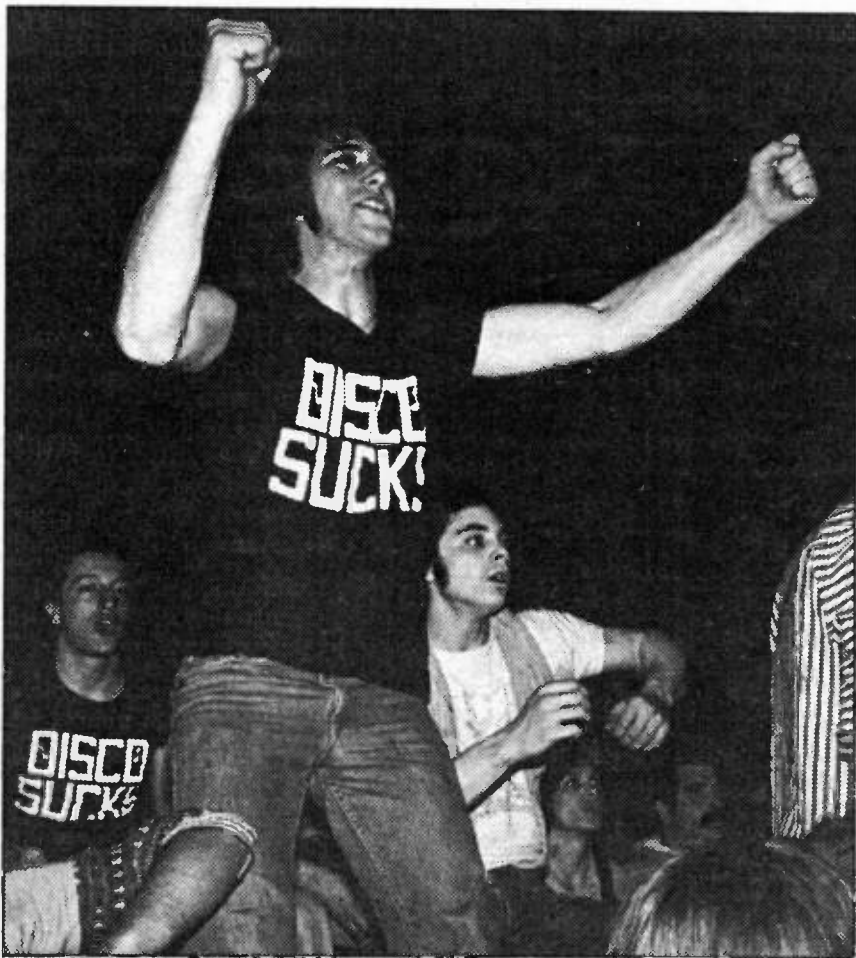
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Cover: Keith Richards  
Photograph by Michael Putland



# Geils!

## "Monkey Island"



It's a new name and a new direction, but it's the same "Bad Boys from Boston" doing what they've always done...only better.

Now celebrating their 10th anniversary with their first self-produced album, the Geils Band finally realizes their full potential with incredible musicianship, fantastic vocals and positively powerful music. Nine months in the making: "Monkey Island."

**On Atlantic Records and Tapes**

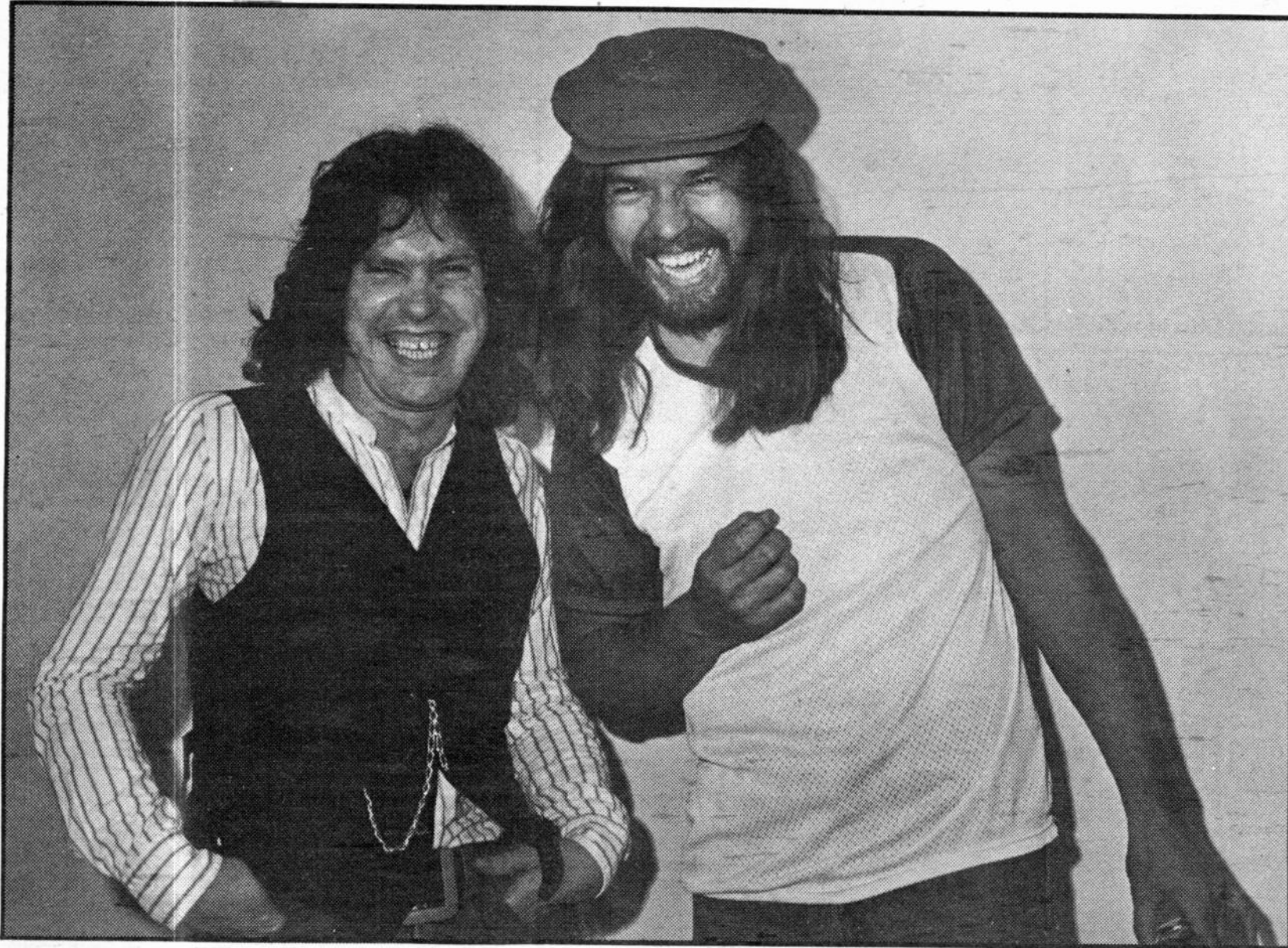
Produced by the J. Geils Band  
Direction: Dee Anthony/Bandana Management



© 1977 Atlantic Recording Corp. A Warner Communications Co.



# BOB SEGER



or fictional, he says, "It's about fifty-fifty. There's one song I wrote that we did at Pine Knob for eight days. It's a ballad called, 'The Famous Final Scene.' It's about two lovers breaking up completely, the end of a relationship. It has nothing to do with my relationship, but when I wrote the song I was literally afraid to play it for my old lady because she has a tendency to feel that everything I write is about us and that's not true (Seeger's been living with his lady for five and a half years. 'We're not married,' he says. 'Don't want to wreck it.' ")

Another song is "Feel Like A Number." "It sounds like it'd be about doin' some drugs," he laughs, "but it's about alienation in society. That's a real hard-rocker, real fast. There's one called, 'Brave Strangers,' which has sort of a 'Night Moves' theme. The key is, 'We weren't lovers, just brave strangers as we fought and tumbled through the night.' It's kind of a gospel thing if you can imagine that [laughs]. You know how Cocker did 'The Letter?' It's that kind of feel. Those are the heavies," he says.

"There's another one called 'Patient,' but I don't know if it's going to be for this album. It sounds like a hit and it has a powerful feel but it also sounds foreign to the rest of the songs." / continued on 9

## Stranger in Town

by Steve Weitzman

**Detroit** — There is hardly a town where Bob Seger is a stranger, contrary to what the title of his upcoming album implies. Maybe in some places a few years ago when he was still just a cult idol here in his home town, but the two million plus sales figure for his last LP, *Night Moves*, has ended those days real quick.

At the moment, Seger is home. He lives just outside the city, in the Michigan countryside, but there's not much rest in sight for the ramblin' gamblin' man.

"I've got about three songs to go on the new album," he says, "so I'm going north to upper Michigan. Copper Harbor. I figure it'll be good to get away from the phones so I can concentrate on what I've gotta do."

Even though Seger is still three songs away from completing the album ("They're not even con-

is finished, but with Seger, his record company plans to rush-release it. "They do that when you're as hot as we are," Seger notes. "They can shoot it out in two weeks."

Seger's success-at-last (at 32, he's been gigging for 16 years) doesn't seem to be posing any real problems although he says, "When

these next six weeks than at any time because I've gotta write the last three songs, record 'em, overdub 'em, mix 'em and listen to 'em ten million times. I'll probably be schizy as shit the next six weeks."

He's also taking in stride the "pressure" of having to follow-up a two-million seller (no long delays, thank you, as he sits in the corner and shakes). "To tell you the truth, I've been trying not to think about it. Steve Miller took two years, Springsteen—though it wasn't his fault—has taken two years, but I don't want that to happen to me. If you wait too long, you start to make real careful records and I don't want to do that. I'll take my shots and if it don't happen, well it don't happen. It's not the end of the world."

But on to the songs. "I still don't really have a title song," Seger admits, "but I'll lay you odds it'll be called *Stranger In Town*."

That particular song is sort of a medium rocker." Is it about himself? "No, not really. It's basically about a person's alter ego, like the ominous ego living inside of everybody. It's a very ominous sounding song too. You know, tom toms, no cymbal, just a real thudding kind of drone thing."

Literally, Seger's songs are becoming "narrative mainly. Telling stories as opposed to describing situa-

tions. That's one thing I've gotten into more and more." As to whether they're really about himself

## RUPERT'S ANGELS?

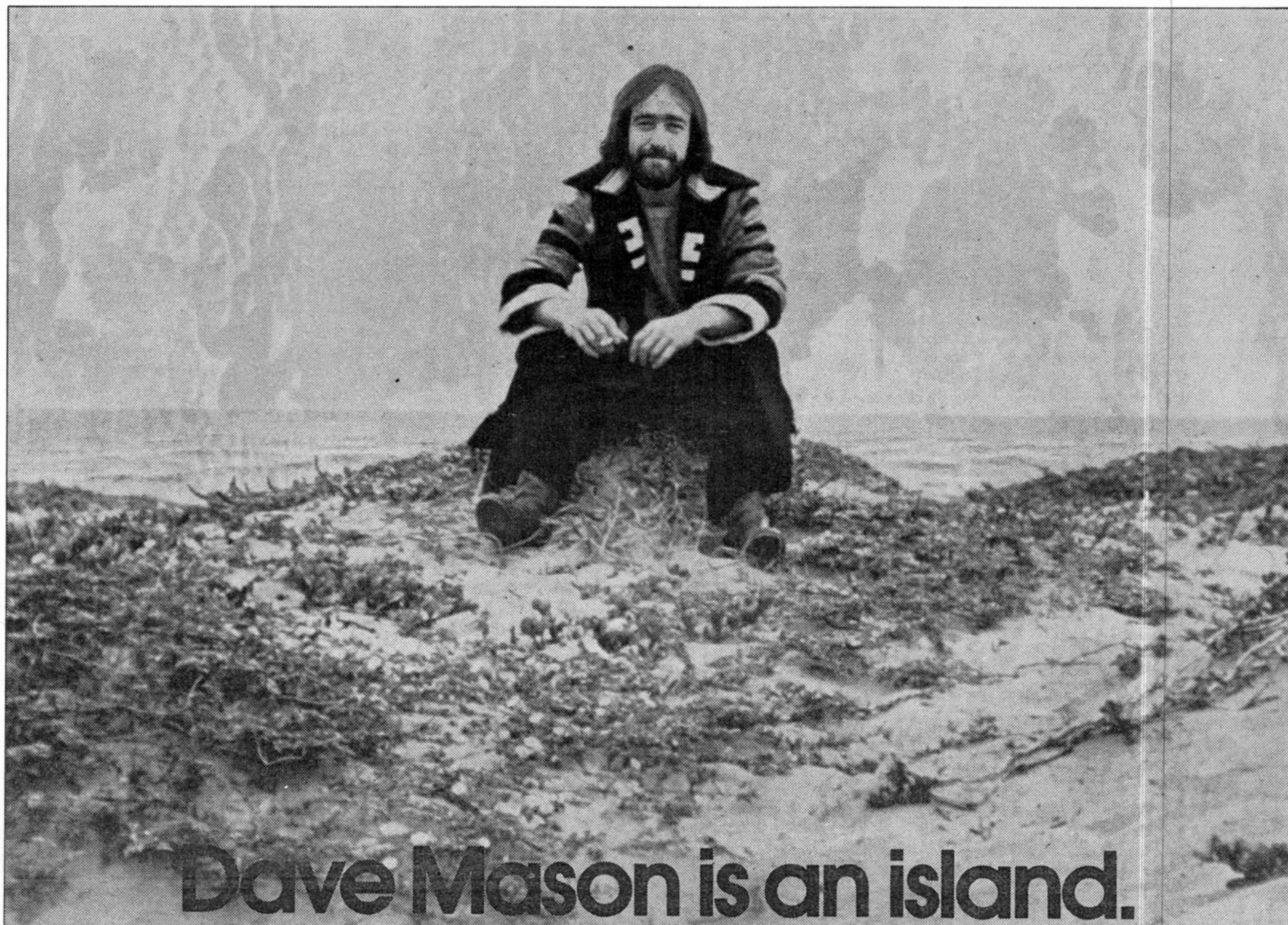
**London** — Herewith, some of your basic UK tits and arse. Capitalizing on the glorious British tradition of groin journalism—epitomized by Rupie Murdoch's *Sun* and other such repositories of contemporary drool—Warner Bros. England bravely ushers forth *Page 3*. A definitively non-male group ("Page 3" is the nudie/sexual aid page in the afore-mentioned Brit tabloid)—and we can only hope they'll pop over here and give the Runaways a run for their money.



ceived yet," he adds), Capitol already has it slated for an October release. In most cases, product isn't in the stores for several months after the recording

you get successful, I think it freaks you out, and yeah, it's freaking me out but I haven't had a chance to really freak out. I'll probably freak out more in





## Dave Mason is an island.

Dave Mason is a survivor because he was never deeply affected by the raves, the criticisms, the hype, the pressure to produce... or even what was happening musically, around him.

Dave Mason is one of the handful of true originals.

Through the years he went about his business of making Dave Mason Music. And his fans reaped the benefits in the form of some of the most durable albums in rock.

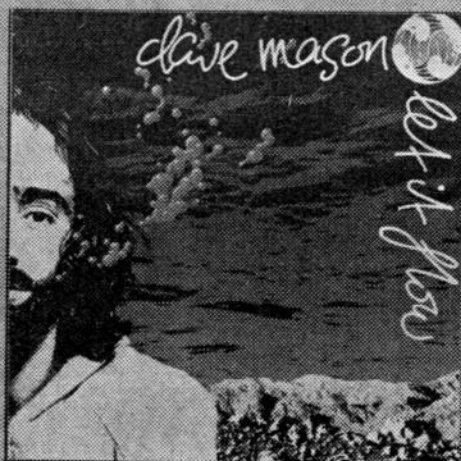
"Let It Flow," the latest, is a high point in Dave's career.

In addition to the immensely popular "So High (Rock Me Baby and Roll Me Away)" and "We Just Disagree," the totally new "Let It Flow" album contains five new Mason-penned tunes, musical support from members of Dave's sensational touring band, and a few new directions that are guaranteed to raise a few eyebrows.

It's all got the Dave Mason sound and feel...and flow.

The one that stands alone.

"Let It Flow," including "We Just Disagree" and "So High (Rock Me Baby and Roll Me Away)." On Columbia Records and Tapes.


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# PORTLAND PUNK PREMIERE

## Petty Gets Ovation Ramones Take Charge

Whether the trend is ultimately called Punk, New Wave or Identity Crisis, America's frontiers now seem ready for current music's black leather jacket message. A "Portland (Oregon) Punk Premiere" show—an August 6 billing of Mink DeVille, Tom Petty and the Heartbreakers and the Ramones in a city that last gave its heart to the Grateful Dead, drew a near-capacity crowd to the 30s rococo Paramount Theatre.

Many patrons dressed punk-perverto, but even the straightest looking were subjected to pre-concert chants from the Hare Krishna sect (fair harmonies, derivative lyrics) and leaflet hawking by younger members of the Foursquare Gospel Church. "Don't buy it," a Four-square Christian urged Gig's reporter—presumably meaning Mark Of The Beast anthems as crooned by Joey Ramone.

Fans as far away as Los Angeles were calling this triple bill the West Coast's best summer concert. Then, two days before showtime, DeVille inexplicably cancelled. Promoters, in lieu of telling the public, adroitly signed on King Bee, a new Portland-grown punk trio whose previous playing experience consisted of beer halls and gay discos.

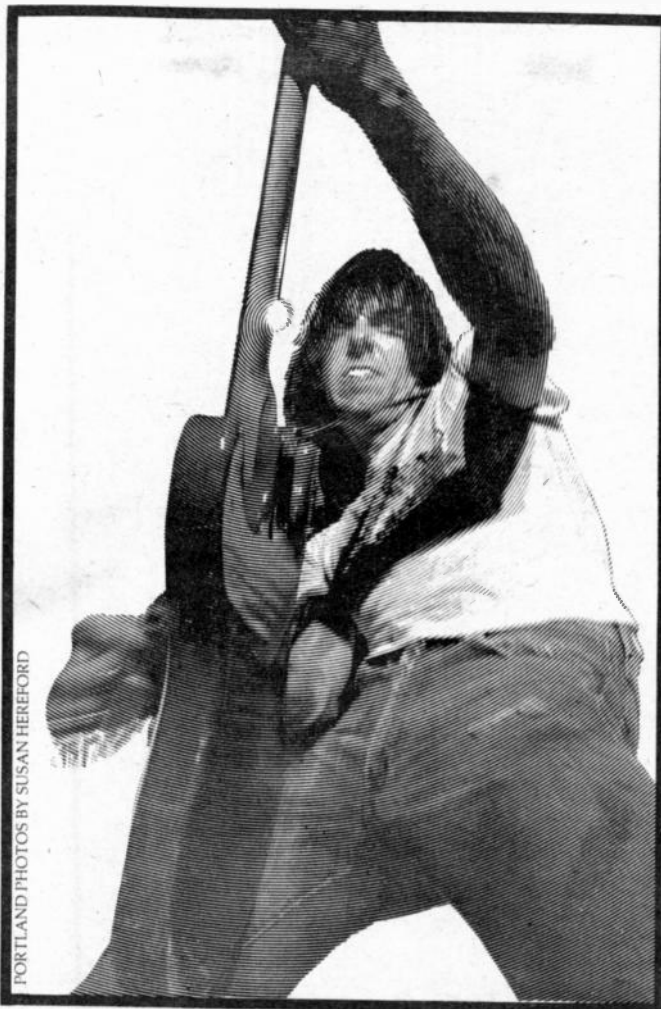
King Bee's bassist, Doctor Sten, engaged the crowd by punching his instrument while sliding around with shifty little Watusi steps as guitarist Fred Cole sang tunes about zip-gun murders. Though their di-

minutive rollaway Vox amps couldn't fill the huge theatre, King Bee kept the crowd happy enough to outweigh its disappointment with DeVille's no-show, thereby saving a large hunk of the promoter's bacon.

Petty, not well known to Portlanders, led off the Heartbreakers' set with the unrecorded "Surrender" and "I Need To Know." Although the real delirium was saved for the Ramones, Petty's band proved they were rock and rollers to the core, a point driven home by Mike Campbell's hot and facile guitar playing on a series of Les Pauls, Rickenbackers, Ampegs and Telecasters. His eerie intro to "Fooled Again," coupled with Petty's slinky stage presence and pianist Benmont Tench's Jerry Lee Lewis-like glisses, held the audience's attention.

"Anything That's Rock And Roll Is Fine" was the closer. A long jam preceded the last verse, which they ran through frenetically as drops of sweat flipped off drummer Stan Lynch's

*Continued on 10*



PORTLAND PHOTOS BY SUSAN HERFORD

## CHUCK BERRY Voyager to outer space

**Cape Kennedy** — Whether or not he intended his music to be played on the planet Romulac for "Beldar" Conehead and family, Chuck Berry's "Johnny B. Goode," as well as twenty-six other pieces of music deemed representative of Earth, are headed into outer space courtesy of NASA.

This collection of music, specially compiled by NASA scientist Carl Sagan, was recorded and pressed into two two-record sets and placed aboard each of the

two Voyager spacecrafts which were recently launched to the outer reaches of the solar system, "On the chance that someone is out there," NASA says. The recording is appropriately titled *Sounds Of Earth*.

According to NASA, the 12-inch copper disc, dipped in gold, contains greetings from Earth people in 60 languages, samples of music from different cultures and eras, and natural sounds of surf, wind and thunder, and birds, whales and other animals. The record also contains electronic information that an advanced civilization could convert into diagrams, pictures and printed words.

The main objective of the Voyager is to conduct detailed scientific research of Jupiter, Saturn, Uranus and Pluto, before leaving the solar system to travel nearly endlessly in space. The record, as well as a collection of 115 photographs depicting mathematics,

*Continued on 9*

## DAVID RUFFIN Gets in Stride as Prototype Wonder

There are singers and then there are singers. Some of the best have been on Motown, and one of them, David Ruffin, together with The Temptations, created 60s classics like "My Girl," "Since I Lost My Baby," "(I Know) I'm Losing You," and "You're My Everything." In 1968, Ruffin decided to go solo and things got rough. The albums he has made since then have been decidedly pleasant—with that baritone/gospel/throbbing/voice how could they not be?—but not overly successful.

Through the years, he has stayed with Motown, and his latest album, *In My Stride*, is co-produced by Van McCoy and Charlie Kipps. The disco ambience is held to a minimum, the voice has never been better, and it's all danceable.

"Music hasn't changed," says Ruffin. "It's basically still the same chords. It's the best, the rhythm. Change that, and it becomes something else." Spoken like a true drummer, which is what he was when he first joined the Temptations; he played drums for a month before they discovered he could sing.

Asked about changes in his own career, he looks serious, gazing into some middle distance behind his glasses. "I think, by the end of this year, beginning of next year, you will hear a lot more music that I've written and produced. I've been having meetings (with Motown executives) and I'm getting the ball rolling to the point where I can

take the songs I want to record to the producer I want to work with, and present them for the album—the way Stevie Wonder does.

"My best writing comes when I get together with any good musician, especially a guitarist, and listen to melodies. I play a little piano and I just hear songs. A chord becomes another, new song." Recalling earlier tunes, he shakes his head wryly. "'State of a Fool'—I think they misread out by not releasing that. I wrote it in 1961 and I've had the tune ever since. I wrote five other tunes at that particular point in time and I'm sitting on all of them."

Just waiting for the proper contract?

He laughs, nodding. "Yeahhh?"

Ruffin's current plans include a tour with a new group which is still in rehearsal. "When I sing, that's when I come alive. I'm someone else. My real name may be Davis Eli Ruffin, but when I'm singing, I'm David Ruffin." □

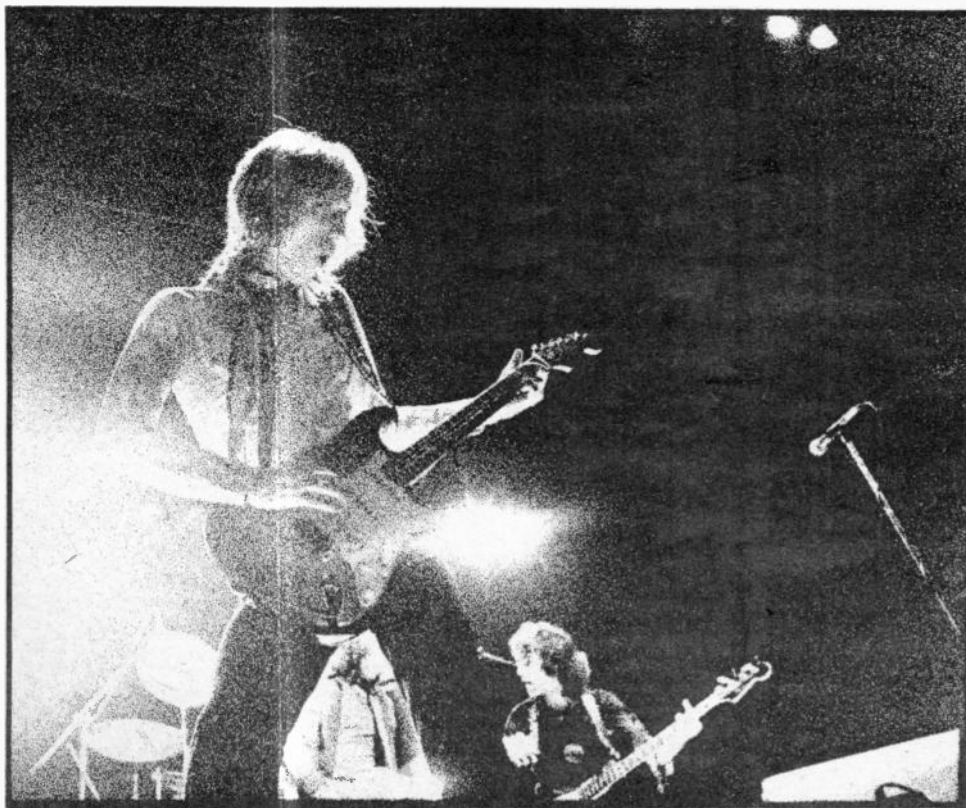


"If white bread could sing, it would sound like Olivia Newton-John."

DUH



Cincinnati Jockstrap



The Heartbreak Kid in Portland "slinky stage presence"



# KILLER GUITAR 1977

## Pat Travers

Remember the name: Pat Travers.

If preliminary indications are enough to judge a career, the young (22 years) Toronto-born guitarist who fired up a Miami crowd of 17,000 on only his seventh U.S. gig will enjoy swift access as the top file in Rock and Roll's meat market. But then again, Travers' past has been a succession of one good break after another, so why should the future be any different? He readily admits to leading an almost "pipe and slippers" life as his first year in the big time.

"My life has been really, really easy compared to most people," he says, prior to taking the stage at Miami's Sportatorium. It should be added, however, that most people don't have the killer instincts on guitar that Travers displays both on record and in concert. In the best tradition of Hendrix and Beck, Pat Travers has liberally

a different story: "I played six nights a week, fifty-two weeks a year for five years," not surprising once *continued on page 11*



PHOTOS BY STEVE WEITZMAN

## KIM FOWLEY "Prince of Darkness"

L.A. — "Eccentric" has a way of becoming "legend" when the person achieves success/wealth. At least this has been true for Kim Fowley, who surely is one of rock and roll's greatest (and tallest) eccentrics.

"It's nice to work with people who sing good, who make hit records and all," Fowley offers, "but what I really like to do is be naked and fuck and come."

Kim makes conversation as ill-mannered and self-conscious as a Divine/John Waters movie, laughing at his own antics. In rapid order, he says, "I have always been unique, tall, special and exciting. I was in *Vogue* magazine twice in England—with this face and body. I'm the most interesting behind-the-scenes guy in the music ind... in the world."

Now in his mid-30s, Fowley has been writing, producing and singing since the late fifties. His first big single was "Alley Oop," cut by the Hollywood Argyles. He wrote poetry, acted and danced in various Los Angeles clubs, then produced B. Bumble and the Stingers' "Nut Rocker" hit and The Murmaids' "Popsicles and Icicles." When San Francisco, flower-power and hippies became national media

topics, Fowley became well-known thanks to a series of love-ins he organized. He began to make solo albums on various labels, all of which received critical attention though sales were not exactly brisk.

For the past few years, he has been known mainly as an indescribable artifact on the L.A. scene, often in association with Rodney Bingenheimer, Fowley's easily visible 6'6" contrasting strikingly with Rodney's diminutive height as they made their way to various parties, happenings and street corners. In 1976, acting as producer-entrepreneur and even manager, Fowley unveiled The Runaways, an all-girl, all teenage rock-and-roll band whose albums on Mercury and live appearances both received favorable comment.

Most recently, he pro- *continued on page 10*



Travers and axe: Gibson Melody Maker

sprinkled his rock guitar work with a healthy amount of self-invented "tricks," somewhat reminiscent of the things which made the former pair so recognizable.

"There's so many things that can be done with just a guitar," Travers adds. "I played for five years without any effects, just plugged the guitar into an amp. I can do things with just a pick that are really weird, that don't make it sound like a guitar."

Travers' family moved from Toronto to Ottawa when he was 12. One week later, he bought a \$20 Stella acoustic, but he never really took it seriously. To this day, he says, "I'm fucking horrible on acoustic guitar, I really am." His first electric axe was a Les Paul bought at age 15. That was

## MAKING A BUCK More money for old albums

Los Angeles — *Billboard* recently reported that significant moves have already been made in a trend toward major labels going through their catalogs with the intention of raising list prices \$1 to make many already-released albums now list for \$7.98. In their report, the magazine noted that CBS, RCA, A&M, Arista, Elektra/Asylum and Casablanca have already made selective increases to the \$7.98 price on previously increased LPs.

CBS Records has raised the list price to \$7.98 on *Boston*, *Kansas' Leftover*, *Silk Degrees* by Boz Scaggs and on four LPs by Aerosmith. A&M Records recently hiked *Frampton Comes Alive*, a double album, from \$7.98 to \$8.98. Casablanca Records increased all Kiss, Donna Summer and Parliament albums to \$7.98 in May and Arista has just raised the price on the first four albums by Barry Manilow and the first three by the Bay City Rollers.

In addition to the LP price increase, *Billboard* also noted that concert ticket prices this past summer had generally risen about \$1 over last summer.

Factors most often pointed to as causing the boost are overall hikes in cost of physical production such as equipment rentals, transportation and union crews; and artist fees rising. □



IN A FIELD OF ITS OWN  
ATOM HEART MOTHER  
Pink Floyd 1970  
(Harvest SKAO 382)

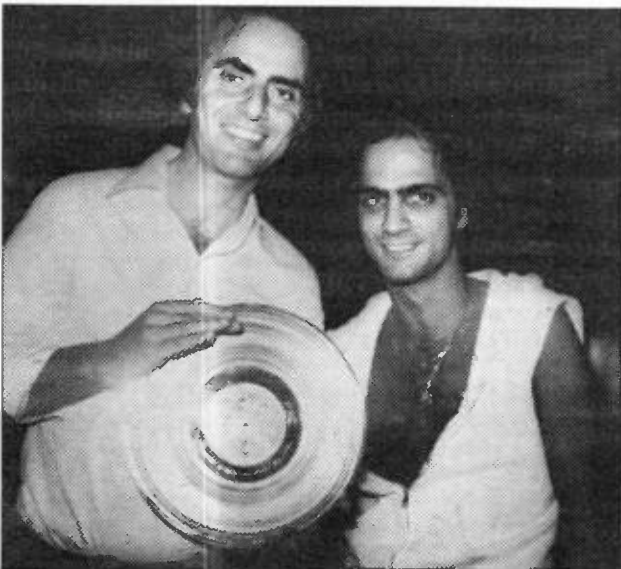
MICHAEL PUTLAND/RETNA





# Sounds of Earth to another galaxy

Continued from page 7



chemistry, geology, and biology of the Earth, was designed to enable possible alien civilizations who might intercept the spacecraft in millions of years to put together some picture of 20th century Earth and its inhabitants.

"Because space is very empty," Dr. Sagan says, "there is essentially no chance that Voyager will enter the planetary system of another star. The spacecraft will be encountered and the record played only if there are advanced space-faring civilizations in interstellar space."

The odds of anyone ever hearing the record are extremely improbable, even

though, according to NASA, "Because of the aluminum cover and the emptiness of space, the record is likely to survive more than a billion years."

At its present speed—38,700 miles per hour—Voyager will arrive at Jupiter in 1979, Saturn and its rings in 1980, will cross the orbit of Pluto in 1989 and will be considered to have left the solar system. It will take at least 40,000 years before approaching another star—passing it at a distance of about one light year (six trillion miles). Other approaches to stars will occur in 147,000 and 525,000 years.

The idea for the record

was Sagan's. Originally, he wanted John Lennon to help him with the project, but since John was in Japan with Yoko, Lennon's attorney suggested that Sagan call Jimmy Iovine, Lennon's engineer. Iovine, presently working with Bruce Springsteen and producing Patti Smith, served as "technical director" for the project. "I'm getting a NASA hat and a jacket," he says. "I did it for the experience."

The music on the record is mostly classical (Bach, Beethoven, Mozart) and ethnic (Sengalese percussion, Peruvian pan pipes, Navajo Indian night chant) with a few notable exceptions: Chuck Berry's "Johnny B. Goode," "Dark Was The Night," by Blind Willie Johnson and Louis Armstrong's "Melancholy Blues."

Does anyone on the project expect the record to be played (there is no record player aboard) even if Voyager is encountered by another civilization?

"Well," Iovine offers, "if these people are advanced enough to track down this spacecraft and bring it to their planet unharmed, they'll be able to invent a stereo."

If they're not that advanced, maybe they'll only invent a mono? □



## SEGER

Continued from 5

But on to the songs. "I still don't really have a title song," Seger admits, "but I'll lay you odds it'll be

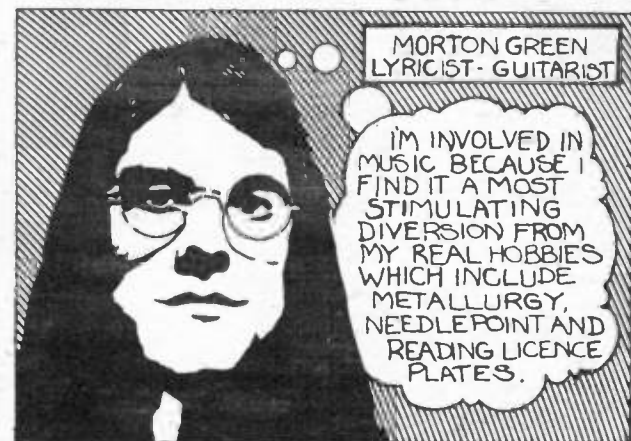
called *Stranger In Town*. That particular song is sort of a medium rocker." Is it about himself? "No, not really. It's basically about a

person's alter ego, like the ominous ego living inside of everybody. It's a very ominous sounding song too. You know, tom toms, no cymbal, just a real thudding kind of drone thing."

Lyrically, Seger's songs are becoming "narrative mainly. Telling stories as opposed to describing situations. That's one thing I've gotten into more and more." As to whether they're really about himself or fictional, he says, "It's about fifty-fifty. There's one song I wrote that we did at Pine Knob for eight days. It's a ballad called, 'The Famous Final Scene.' It's about two lovers breaking up completely, the end of a relationship. It has nothing to do with my relationship, but when I wrote the song I was literally afraid to play it for my old lady because she has a tendency to feel that everything I write is about us and that's not true [Seger's been living with his lady for five-and-a-half years.] We're not married," he says. "Don't want to wreck it."

Continued on 10

## STAR CASM



MORTON GREEN  
LYRICIST - GUITARIST

I'M INVOLVED IN MUSIC BECAUSE I FIND IT A MOST STIMULATING DIVERSION FROM MY REAL HOBBIES WHICH INCLUDE METALLURGY, NEEDLEPOINT AND READING LICENCE PLATES.



RAP SIENNA  
BASS

I USED TO PLAY BASKET BALL... BUT NOW I PLAY BASS... I'M LONELY 'N' DISCONTENT. THIS LIFE AINT FOR ME... THINK I'LL REDISCOVER THE LORD LIKE THE REVEREND AL... GET MYSELF A PARISH



I DIDN'T LEARN TO SING UNTIL I LEARNED TO YELL... I'M HANDSOME, INTELLIGENT AND A THREAT TO THE LEADER OF THE BAND. I'M DESTINED TO BE KICKED OUT OF THIS GROUP AS SOON AS THE MANAGERS DAUGHTER GETS OVER MY CHARISMA

SASHA TABACA  
THROAT AND NASAL PASSAGE



DICK HAMPTON  
DRUMS

IN '66 I WAS DESCRIBED AS AN APPALLING DRUMMER. I STUDIED INTENSIVELY TILL '72, ONLY TO BE TOLD I WAS LOUSY... THEN IN THE FALL OF '77... A BREAK-THROUGH... I WAS TOLD I WAS TOTALLY AVERAGE... I'M NOW TOLD I BLEND IN WELL.



I'VE BEEN CREDITED ON THREE ALBUM SLEEVES FOR MY GOOD VIBRATIONS AND ABOVE AVERAGE JELLYROLL... WHAT DOES JELLYROLL MEAN?

I'D LIKE TO HAVE BEEN AN ACTRESS, BUT IM DYBLEXIC... ...KO?

GROAPIES - SUDO AND LUST.



# Ramones Take Charge!

Continued from 7

hair. The strong ovation call was answered with a Stones-derived version of "Route 66," Petty playing a Gibson Flying V.

The music turned homophonic when the Ramones took charge, but the fun intensified. A numb-faced young man in gym shorts and a polo shirt, a skateboard under his arm, walked to the front of the stage to stare uncomprehendingly at Joey Ramone, who tilted his mike stand toward the audience like a mutant Frankie Sinatra. As "Blitz-

krieg Bop" opened, the front row fans merged into a mass, allowing themselves just enough room for imitating Joey's fist waves and turning to shout bursts of lyrics at each other. Johnny Ramone assaulted the edge of the stage throughout the set, wearing the expression of a ferocious vacuum cleaner attachment while churning out wall-of-sound barre chords.

Back row customers, including a nine-year-old girl who complained to her father that all the tunes

sounded alike, either filtered out of the theatre or joined the standing group up front.

After "I Wanna Be Your Boyfriend," the first and only tempo change of the set, strong white lights were beamed into the crowd for "California Sun."

"Pinhead," the most lyrically sophisticated of the Ramones' songs, elicited the well-travelled Gabba Gabba Hey sign and dozens of sing-along enthusiasts.

Both encores—the second one, "Now I Wanna Be A Good Boy," to a half empty but still chanting house—were climaxed by Joey's pushing over the mike stand for an amplified clunk. Portland conquered, Des Moines, Dubuque and Spokane will fall before winter. □ **Byron Laursen**

# Fowley Comes Alive

*"If I told you what I really believe in, you'd think I was disgusting"*

Continued from 8

duced Helen Reddy's latest album, *Ear Candy*, earning Ms. Reddy all kinds of new AM airplay, and Mr. Fowley suddenly found himself basking in a welcome glare of widespread interest. He had been preparing for just such a contingency his whole life. What has changed to make success happen when it wouldn't before?

"I haven't changed at

all," he maintains. "My number just came up. Some people left, some people had their moment, and when they looked around and finally saw me, they figured, 'Why not give a try?' That's all."

In the studio on this particular day, he is working with Vicki Leandros, whose international sales are over 22 million with 26 gold records at last count. She sits in the sound room concentrating on one

phrase over and over. Kim and co-producer Lee Leandros shake their heads each time. It's not quite right: more breathy oo-ooos, more pubescent wail, a little more sob and so on. Finally, everyone is satisfied. It sounds like a sure hit—again. Possibly next—on the Kim Fowley agenda is a job producing the next Carly Simon LP.

So how does it feel to be the George Cukor of the record industry, earning an enviable reputation for working almost exclusively with women artists?

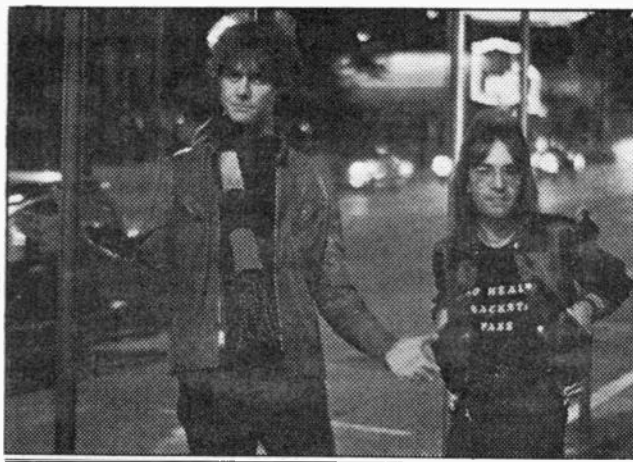
"I worked with Doris Day a while ago," Fowley says. "I learned how to work with female artists then. I treat them as *musicians*. Most guys record girls and all the stuff sounds like Joni Mitchell or Carole King—'Oh, I have a girl here,' I just work on the records, try to make them as strong as a record as possible. No one expects that."

Most of the time, conversation with Kim Fowley veers off into strange cul-de-sacs. He'll strike a pose, all angles, arms flapping and, out of nowhere, state, "I must have my personal life—I have a personal life, you know." Or he'll roll his eyes trying to look rakish or dangerous, and smiling despite his best efforts, say, "If I told you what I really believe in, you'd think I was disgusting."

Unfazed by his new found success, he plans to quit in a few years: "I'm real rich. I live like a dog but I have the money of a grandfather." He insists that, given his choice, he would "concentrate on myself" and decided that he was able to succeed in a business where so many fail because, "I'm smarter, better educated, prettier and more interesting than the others."

Does it matter that today he tells me he was "adopted by a show business person" and that last time he told me his father was Douglas Fowley (who played Doc Holliday on the TV show "Wyatt Earp")? Does it matter that he is always acting out some outrageous myth more for his own amusement than anyone else's?

No, because he's right when he says, "I look in the mirror, review my writing and the rest, and realize what I've accomplished. I have character and I'm an individual." □



Continued from previous page

## BOB SEGER

Another song is "Feel Like A Number." "It sounds like it'd be about doin' some drugs," he laughs, "but it's about alienation in society. That's a real hard-rocker, real fast. There's one called, 'Brave Strangers,' which has sort of a 'Night Moves' theme. The key is, 'We weren't lovers, just brave strangers as we fought and tumbled through the night.' It's kind of a gospel thing if you can imagine that [laughs]. You know how Cocker did 'The Letter'? It's that kind of feel. Those are the heavies," he says.

"There's another one called 'Patient,' but I don't know if it's going to be for this album. It sounds like a hit and it has a powerful feel but it also sounds foreign to the rest of the songs."

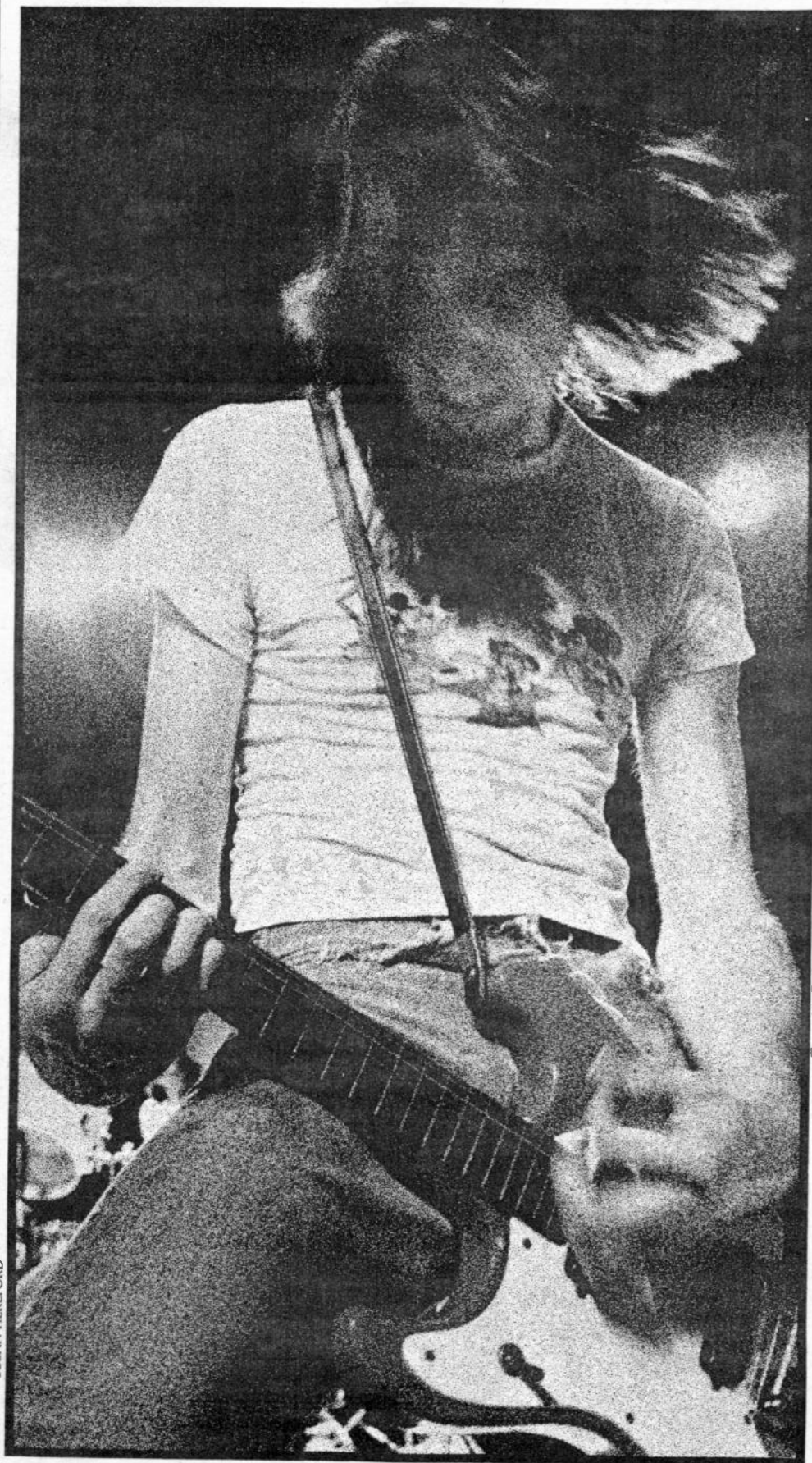
Seeger's immediate plans after finishing the album call for a tour of Europe from October 2nd to October 22nd, his first time there. "We're one of the few bands I know that actually enjoys touring," he adds. "We've been doing the 'Night Moves' show for eight, nine months and we've just about had it for that show, but going to Europe, we'll throw in about six or seven new things. Then from November to April, and

again in the summer, we'll tour the U.S."

Does he ever wish he could do anything else? "Oh, yeah. I thought real seriously about knocking off the next three months because I wanted to drive my motorcycle to Alaska. I've got a 1000cc Honda tour bike. I'm going to drive it to upper Michigan, anyway."

*Stranger In Town* will be Bob Seger's 11th LP. Does he ever see an end to it?

"Well," he reflects, "as far as making rock and roll records, which is a very youth-oriented thing, I don't know. I might slip into something a bit bluesier or more R&B later on. That may eventually happen because the band is gonna get more sophisticated and hopefully I will too. But we still really enjoy playing rock and roll and you'll hear it on this album. There's a lot of good rock and roll on it—our type of rock and roll. This is a bit heavier than *Night Moves* as a matter of fact. There's only two songs that could even be classified as ballads, but there will never be a heavier album than *Seven*. That's about the rockiest album I ever did. It was the last one for Warner Brothers, before *Beautiful Loser*. That one was a terror!" □



SUSAN HERFORD



# PAT TRAVERS

Continued from 8

you hear him play. His time was mostly spent in Ottawa based bands which occasionally ventured down to Toronto.

In Toronto's Nickelodeon club, he was spotted by legendary rock and roller Ronnie Hawkins and offered a gig. At the time of the offer, Pat turned it down. "I couldn't believe the legend of Toronto was asking me to play in his band when I was only 19, but I was a little unwilling to give up whatever security I had. My band Red Hot was playing every week."

The following year, he did join Hawkins for a brief period but decided to leave everything behind and further his aspirations in London, a town which still seems to exemplify rock and roll heaven to so many people. "At the time, I wanted to make a change in my life. I wanted to do something completely different and England is completely different. I'd never been there before."

The trip over could not have happened without outside help. A friend of Travers' from Ottawa supplied him with an airline

ticket, enough money to survive for a few months and off he went. "There I was at Heathrow Airport in London, a guitar by my side and no place to go," Travers laughs. "I tried to find a hotel but it was the weekend of the England/Scotland football game and there were 60,000 drunk Scots in town and no hotels. I finally found a room on Kings Road and spent a couple of weeks not knowing what I was going to do. The guy who supplied me with the money made a surprise visit and saw how bummed out I was. I didn't like London at all. The weather was shitty and I couldn't get used to warm milk and no heating. So we went to Amsterdam for a holiday and I didn't have to worry about a thing. I started to get my confidence back. On the plane back to London, we decided I should do a demo."

After the initial uncertainty, things began to explode for Travers: "I just hired some musicians out of Melody Maker ads and laid down four tracks in one day. We went to a couple of rec companies and got signed up just about

right away. We did the first album, it charted and we got a lot of gigs."

Travers' second LP, *Makin' Magic* (don't hold the tacky cover against him) reinforced his position as one of the few rock guitarists playing with real passion these days. "Very few people have enthusiasm anymore," Travers notes. "A lot of them just go through the motions." For the album, Travers performed a multitude of chores, all with a surprising maturity considering his short years. He sings lead, wrote most of the material and played a bit of synthesizer besides doing the guitar work. Released in June, he plans a follow-up as early as November, tentatively titled, *Puttin' It Straight*.

"Prolific little bastards, aren't we," he laughs. "I'm already thinking about the fourth one!"

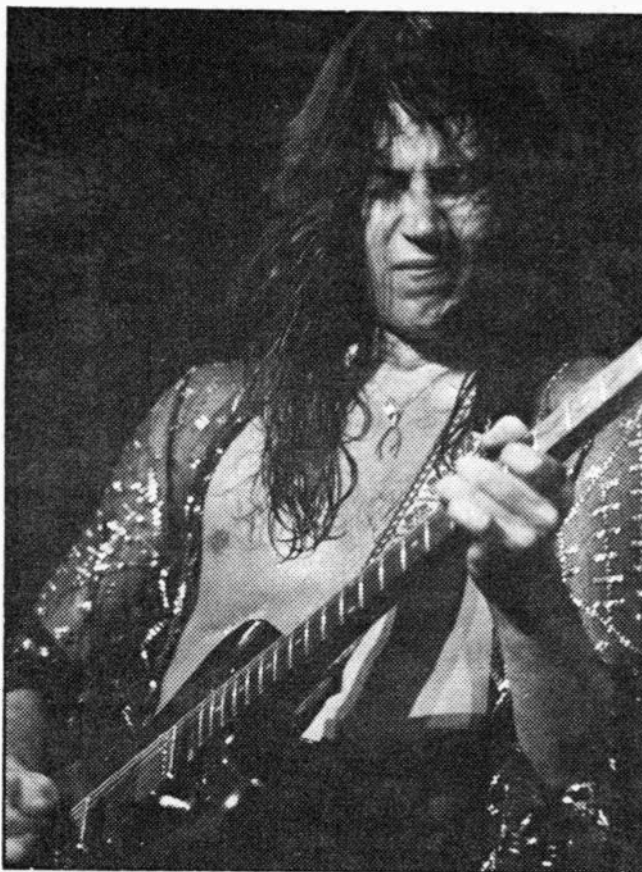
Travers, whose guitar tastes include "Beck, DiMeola and all those guys who play with Steely Dan," is about ready to take the stage at the Miami Sportatorium. The 17,000 rock-starved kids represent the largest crowd he's played to in his short career. Alotted

just forty minutes because of the multi-act bill, he blasts his way through a powerhouse set. Including scorching versions of "Statesboro Blues" and the Allman's "One Way Out" to whet the Southern appetite of his audience, he's brought back for three en-

cores. The show clocks in at an hour twenty—twice his time limit. Miami will remember Pat Travers.

"That's what it's all about," he says afterward, soaked with perspiration while the Sportatorium walls shake for a forth encore. Indeed it is. □

## GUITAR BREAKDOWN

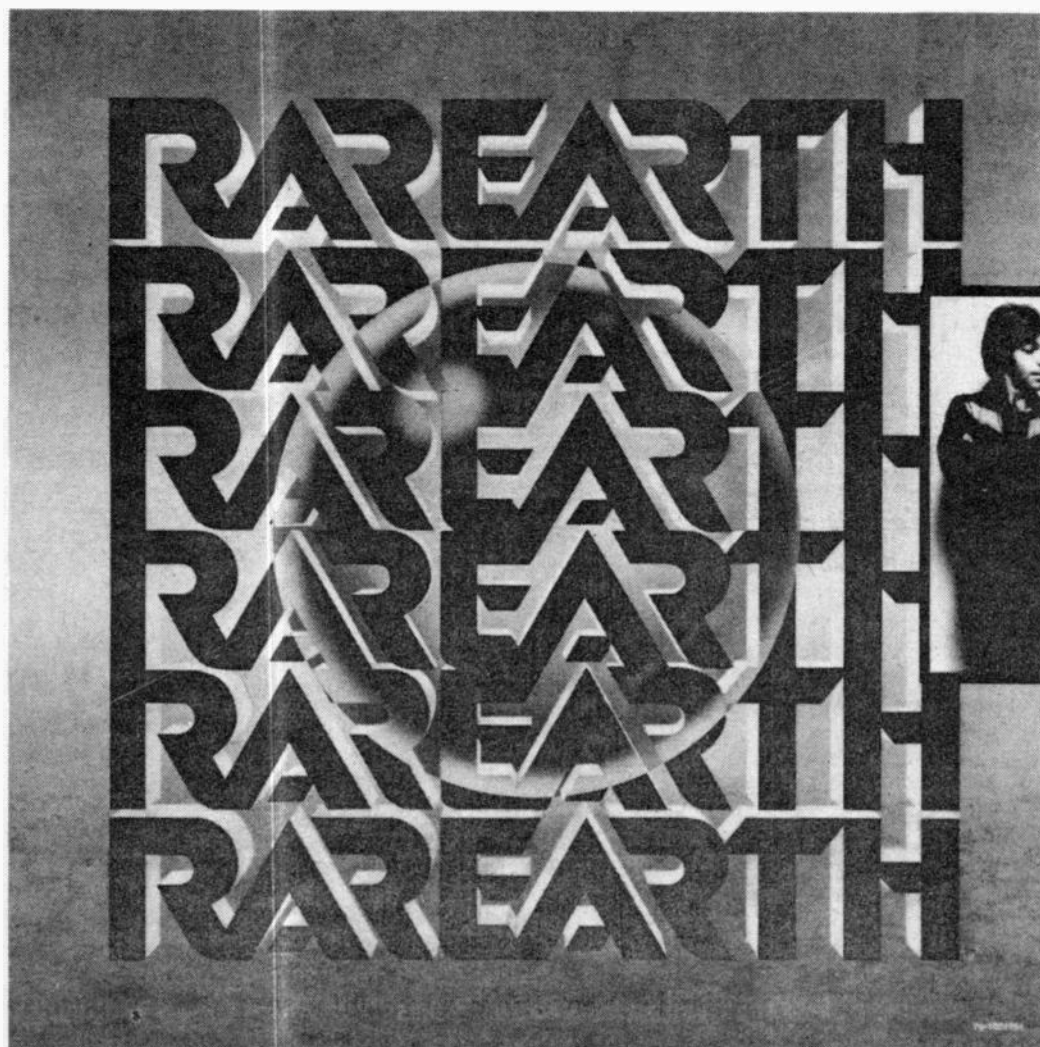


STEVE WEITZMAN

Travers has put his Canadian apprenticeship with the legendary Ronnie Hawkins to good use. He's one of the very few fourth generation guitarists to play good rhythm guitar as well as the usual flashy lead licks. On the faster things, his style is "hot 'n' heavy" with extra treble bite and he manages to add just the right inventive turns of phrase to his lightning-fast, blues-based solos. The kid has great instincts—perhaps most readily apparent on the slower, more introspective pieces where his playing takes on a relatively subtle Hendrix "multiple-guitar" cast. *Makin' Magic* is doubtlessly smoother and more professional than Pat's first LP, but his potential on vinyl has barely been tapped. And, as a bonus sent from heaven, Travers really seems to know what a melody is.

His current equipment includes: a Fender Telecaster (with humbucking pickups), and a Gibson Melody Maker, both put through a stack of Marshalls (sounds vaguely familiar, eh Eric?) Distortion gizmos include a Cry-Baby (wah-wah), MXR Phase 90, MXR Blue Box and a Maestro Exhoplex. Plus a custom made John Birch guitar just for grins. Ed.

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featuring The Pablo All Stars



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# LA el lay by lita eliscu

Parents, send your kids to see **Wings, the Eagles, Fleetwood Mac, New Riders and the Grateful Dead.** These groups get people of the advanced age of 30, so there's no pressure from teenage peer groups to turn on via drugs and/or alcohol. So says **Dr. Jack Gutman**, a physician often seen taking care of the fallen at rock concerts. He singles out **Johnny and Edgar Winter** as attracting, out of 40,000, some 400 hallucinogenic victims, plus some broken limbs and some ODs. Very busy time for the good doctor is any **Led Zeppelin, Who, Pink Floyd or Aerosmith** concert—very "psyched out"—whereas the **Doobies** get about 200 girls drunk on their vibes.

**Felix Cavaliere**, former Young Rascal and essentially an East Coast booster, will be moving out to California. He's just made a new album with a group named **Treasure** for Epic—all new unknown musicians. About his L.A. move, says Felix: "If it's good enough for **Alice Coltrane**, it's okay with me."

The **Osmonds** have a stated intention to "help clean up the sickness in the industry," and they have the bread to do it. They are laying aside \$10 million for film and TV shows, spending \$3 million to build a 52-acre Entertainment Center in Utah and another bundle to get their own center together in Los Angeles where they will film and televise themselves. Add to this shopping malls, ranches, off-campus housing projects, recording studios, book publishing, concert booking and the **Osmond Construction Co.**, and those smilin' little cuties have themselves a neat little conglomerate.



Marie: cleaning up the sickness

However, despite stamping out sickness, according to LA's "Prince of Darkness," **Kim Fowley**, they are talking to him about producing records.

Radical cheek: In Los Angeles, where close friend means you're in the office rolodex, **Rita Lachman** gave a party with the theme, "Punk Rock." **Britt Ekland** turned up in black lipstick and green hair, and the hostess wore a St. Laurent top personally shredded and sewn together again. Ms. Lachman is rich...

**Iggy Pop** dropped by the studio where the new group **POP** were laying down some basic punk rock. He was no doubt intrigued by the name but stayed all night. **POP** was founded by **David Swanson** (voc.) and **Roger Prescott** (gtr.) who are doing their best to demolish the laid-back image of the land of the avocado burger. Here's vocalist **Swanson** on "punk," or "New Wave," or whatever: "It's usually negative, critical and harsh. But the

good groups usually manage to make negativity creative, to use enough energy to move the audiences to react."

**POP** has one song with the lyrics: "I'm not looking for love... I want somebody pretty to fuck." It may not please the **Osmonds** but, according to **Swanson**, "That sentiment has been in a lot of songs. We're just stating the obvious, trying to erase censorship boundaries, the artificial limits."

**Joe Walsh** was recently lolling in his swimming pool dressed elegantly in a tuxedo and bow-tie. Of course, it was all in the cause of **Art**, more specifically, the cover of Mr. Walsh's new solo album. No, he's not leaving the **Eagles**, he's just making his own LP. Joe spent so much time getting the right camera angles that his tux shrunk and had to be cut off.

Expect to see some neat rock films at your local theater, basically promo-

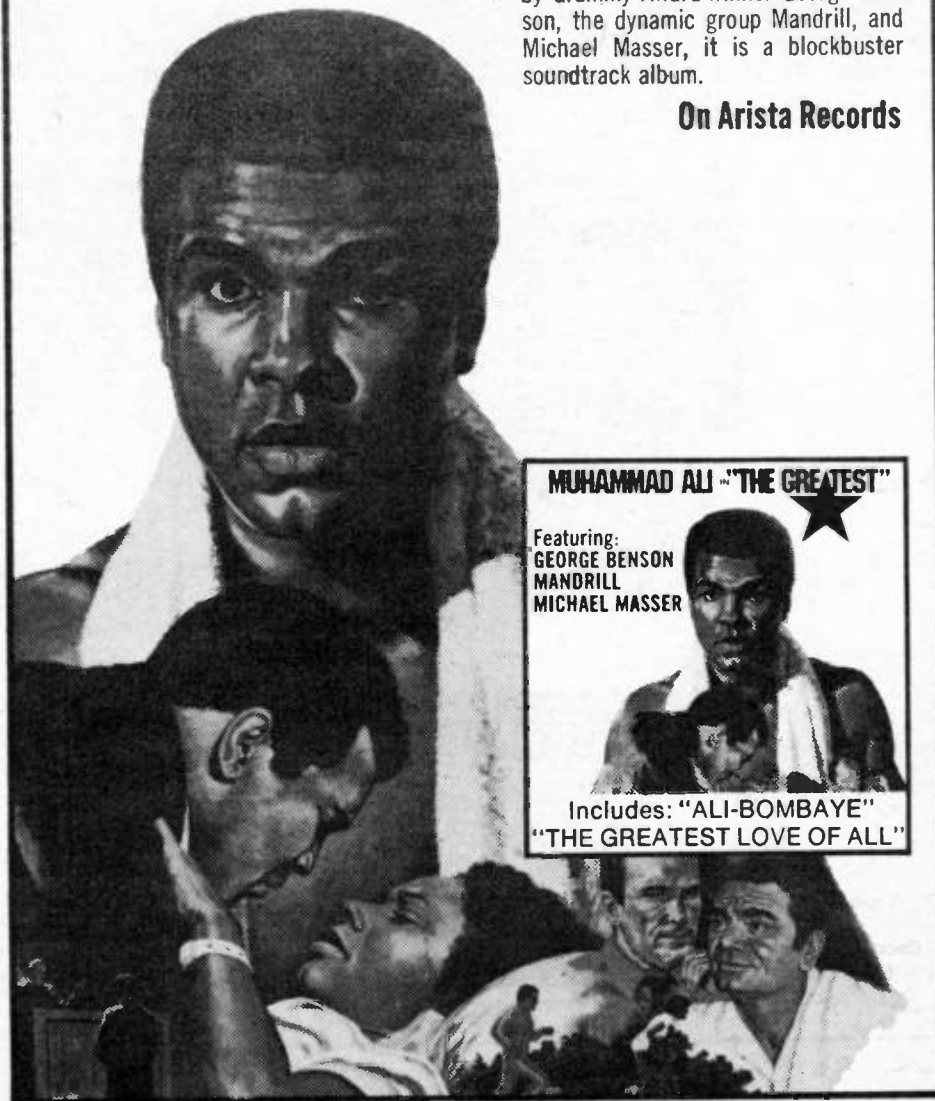
tion films hyping an album, sandwiched between the main feature and the coming attractions. **Cinema Concepts**, who've been making promo films for record labels, report that some of their current projects will be converted for cinema use. These include little vignettes on **10CC, Roderick Falconer, Parliament, Roger Daltry, Joan Armatrading** and **Bob Seger**. The films are converted to 35mm and the movie houses are paid to show them, just like a TV commercial. According to **Cinema Concepts**, **Roger Daltry** is strictly drive-in business whereas Ms. **Armatrading** gets a classy plug before the **Woody Allen Annie Hall** movie.... Meanwhile the poster business continues to grow. **Shaun Cassidy**, new fab-teen-rave-idol, has a poster out that sold 500,000 in one week, beating out **Kiss** who managed to sell only 200,000 in the same time slot. □

## The Soundtrack Album Of The Year!

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On Arista Records



EL LAY VIGNETTE -3

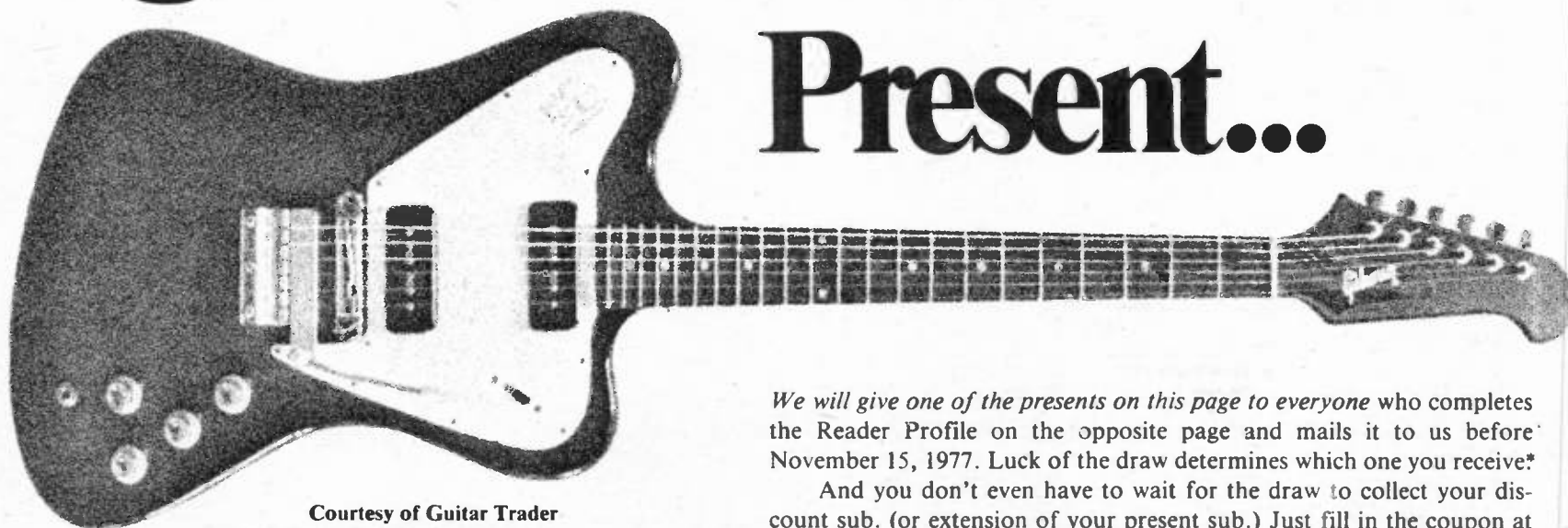
STAY COOL!  
HE'S GOT A  
RADIO MIKE  
ON HIS AX...  
GIVE US THE  
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GIG... AND HE'LL PHONE  
IN HIS  
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IAN DOVE



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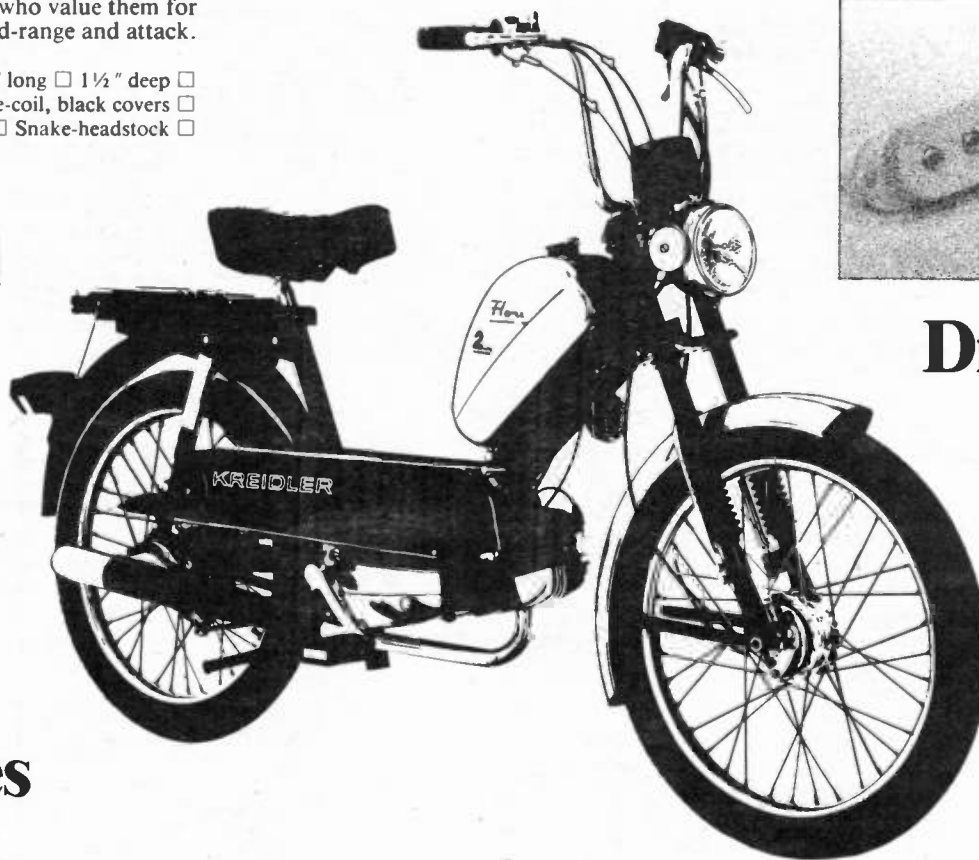
## 1966 Gibson Firebird I

This rare bird is an immaculate and original specimen of Gibson's second series of Firebird guitars. Production of this model began in 1966 and it was already out of production in 1967. This specimen has the original Gibson P-90 single-coil pickups as used on the first Les Paul guitars. These pickups are quite popular with today's rock players who value them for their strong mid-range and attack.

Specifications ☐ Body: 13 3/4" wide ☐ 19 3/4" long ☐ 1 1/2" deep ☐  
Scale Length: 24 3/4" ☐ Pickups: 2 P-90 single-coil, black covers ☐  
Gibson vibrola ☐ Straight-line Kluson tuners ☐ Snake-headstock ☐

## Kreidler Moped

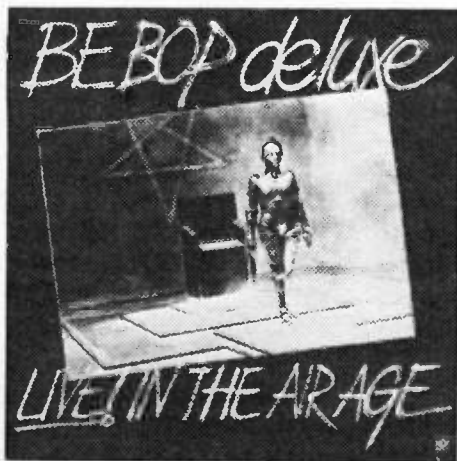
Known as the "Mercedes-Benz of Mopeds," the Kreidler MP-9 two-speed gets up to 150 miles per gallon of gas. Less Polluting and quieter than the average lawnmower, the MP-9 can take you around town all day at 20-30 mph, park anywhere, and get you a lot of admiring smiles from people stuck in their big cars.



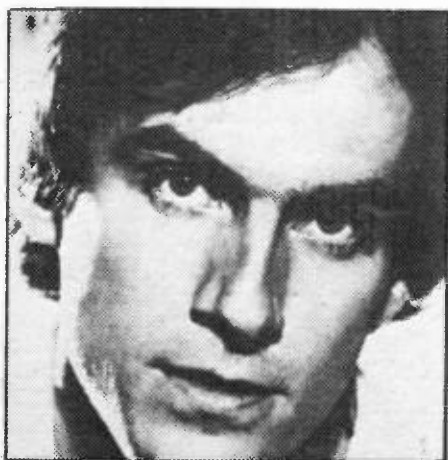
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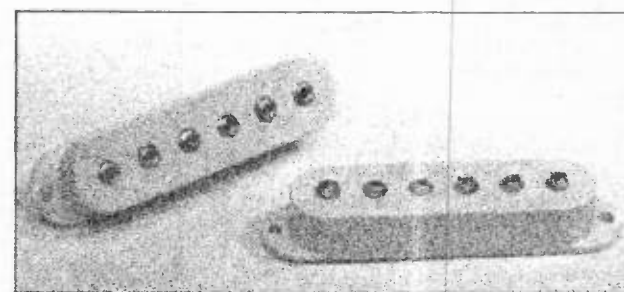
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100 copies of James Taylor's latest album, *JT*, courtesy of Columbia Records.

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100 copies of the new Rolling Stones live two-record album, *Love You Live*, courtesy of Atlantic Records.



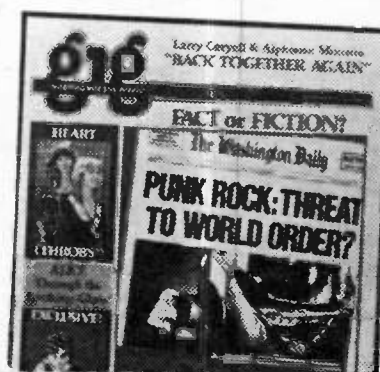
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## 1a. ABOUT YOUR READING OF GIG

1. How long have you been reading GIG?
- Less than one year ☐ -1 5-  
1 year but less than 2 years ☐ -2  
2 years but less than 3 years ☐ -3  
About 3 years ☐ -4

2. Approximately how many times do you pick up, refer to, or read a typical issue of GIG? (Please circle)
- 1 2 3 4 5 6 7 8 9 10 or more times 6-

3. Approximately what is the *total* time you spend reading an average issue GIG?
- Up to 1/2 hour ☐ -1 7-  
1/2 hour up to 1 hour ☐ -2  
1 hour up to 1 1/2 hours ☐ -3  
1 1/2 hours up to 2 hours ☐ -4  
2 hours up to 3 hours ☐ -5  
3 hours or more ☐ -6

4. How many people besides yourself read your copy of GIG each month:

	In Your Household	
Men (age 18 & over)	<input type="checkbox"/> -1	8-
Women (age 18 & over)	<input type="checkbox"/> -2	9-
Teenagers (ages 10-17)	<input type="checkbox"/> -3	10-
	Outside Your Household	
Men (age 18 & over)	<input type="checkbox"/> -4	11-
Women (age 18 & over)	<input type="checkbox"/> -5	12-
Teenagers (ages 10-17)	<input type="checkbox"/> -6	13-

5. What other magazines, if any, do you buy *regularly* or subscribe to?
- 14-  
15-  
16-  
17-

## ABOUT YOUR INVOLVEMENT WITH MUSIC

6. What kind(s) of music do you like?
- |                        | Like Very Much           | Like Slightly            | Do Not Like At All       |     |
|------------------------|--------------------------|--------------------------|--------------------------|-----|
| Popular                | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 18- |
| Rock                   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 19- |
| Classical              | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 20- |
| Soul/Disco             | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 21- |
| Folk                   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 22- |
| Jazz                   | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 23- |
| Blues                  | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 24- |
| Avant Garde            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 25- |
| Country/Western        | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 26- |
| Other (Please specify) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 27- |

- 7a. How many single records (45 r.p.m.) do you have in your collection?
- 28-  
29-

- b. How many albums (33 1/3 r.p.m.) do you have in your collection?
- 30-  
31-

- c. How many cassettes, tapes or cartridges do you have in your collection?
- 32-  
33-

- d. About how much do you spend on single records (45 r.p.m.) in an average month?
- \$ 34-

- e. About how much do you spend on albums (33 1/3 r.p.m.) in an average month? \$
- 35-

- 8a. Do you ever buy records by mail?
- Yes ☐ -1 No ☐ -2 36-

- b. Do you belong to a record club?
- Yes ☐ -1 No ☐ -2 37-

- 9a. How many of the following has your household purchased during the past month?
- LPs ☐ -1 38-  
Singles ☐ -2 39-  
8 Track Tapes (Pre-recorded) ☐ -3 40-  
Cassette Tapes (Pre-recorded) ☐ -4 41-  
Blank Tapes ☐ -5 42-

- b. Where was the majority of the above purchased?
- Mail Order ☐ -1  
Record Club ☐ -2  
Record Store ☐ -3  
Department Store ☐ -4  
Other (Please Specify) 43-

- c. Do you buy foreign records (Those imported into the United States)?
- Yes ☐ -1 No ☐ -2 44-

- 10a. Do you or other members of your household play a musical instrument(s)?
- Yes ☐ -1 No ☐ -2 45-

- b. Besides yourself, how many others in your household play a musical instrument(s)?
- 1 ☐ 2 ☐ 3 ☐ 4 or more ☐ None ☐ 46-

- c. If "Yes," which do you or other members of your household play? Own? (Check as many as you play (column A) and own (column B), and check if you intend to buy one in the next 12 months either for the first time or as an addition or replacement to one you now own (column C).]

	(A) Play	(B) Own	(C) Intend To Buy In Next 12 Months
Piano	<input type="checkbox"/> 47-1	<input type="checkbox"/> 48-1	<input type="checkbox"/> 49-1
Electric Piano	<input type="checkbox"/> -2	<input type="checkbox"/> -2	<input type="checkbox"/> -2
Electric Guitar	<input type="checkbox"/> -3	<input type="checkbox"/> -3	<input type="checkbox"/> -3
Acoustic Guitar	<input type="checkbox"/> -4	<input type="checkbox"/> -4	<input type="checkbox"/> -4
Accordion	<input type="checkbox"/> -5	<input type="checkbox"/> -5	<input type="checkbox"/> -5
Synthesizer	<input type="checkbox"/> -6	<input type="checkbox"/> -6	<input type="checkbox"/> -6
Drums	<input type="checkbox"/> -7	<input type="checkbox"/> -7	<input type="checkbox"/> -7
Organ	<input type="checkbox"/> -8	<input type="checkbox"/> -8	<input type="checkbox"/> -8
Clarinet	<input type="checkbox"/> -9	<input type="checkbox"/> -9	<input type="checkbox"/> -9
Trumpet	<input type="checkbox"/> -0	<input type="checkbox"/> -0	<input type="checkbox"/> -0
Violin	<input type="checkbox"/> 50-1	<input type="checkbox"/> 51-1	<input type="checkbox"/> 52-1
Saxophone	<input type="checkbox"/> -2	<input type="checkbox"/> -2	<input type="checkbox"/> -2
Harmonica	<input type="checkbox"/> -3	<input type="checkbox"/> -3	<input type="checkbox"/> -3
Other (Please specify)			

- d. How many instruments do you or the members of your household own?
- One ☐ -1 Two ☐ -2 Three ☐ -3 54-  
Four or more ☐ -4

- e. What is your best estimate of the total cost of all the musical instruments now owned by yourself and/or other members of your family? (including instruments, amplifiers, P.A. equipment, lighting equipment and sound modification devices such as phasers, fuzz boxes, etc.)
- Under \$100 ☐ -1 \$500 - \$749 ☐ -5 55-  
\$100 - \$299 ☐ -2 \$750 - \$999 ☐ -6  
\$300 - \$499 ☐ -3 \$1000 & over ☐ -7

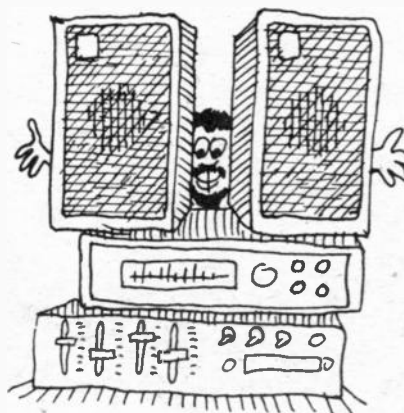


ILLUSTRATIONS BY TOM GRAHAM

- 11a. Do you or does someone in your household play in a group or band?
- Yes ☐ -1 No ☐ -2 56-

- b. Do you or does someone in your household play a musical instrument professionally?
- Full-Time ☐ -1 Part-Time ☐ -2 No ☐ -3 57-

- c. Are you currently studying a musical instrument that you plan on playing professionally? Yes ☐ -1 No ☐ -2 58-



## ABOUT YOUR ENTERTAINMENT & HOUSEHOLD POSSESSIONS

12. Which of the following items do you or other members of your household currently own? (Check as many types as you or other members of your household own and check if you intend to buy one in the next 12 months either for the first time or as an addition or replacement to the one you now own.)

	Currently Own	Intend To Buy In Next 12 Months
Home Video		
Taping System	<input type="checkbox"/> 59-1	<input type="checkbox"/> 60-1
Stereo Receiver	<input type="checkbox"/> -2	<input type="checkbox"/> -2
Stereo Amplifier	<input type="checkbox"/> -3	<input type="checkbox"/> -3
Speakers	<input type="checkbox"/> -4	<input type="checkbox"/> -4
Tuner	<input type="checkbox"/> -5	<input type="checkbox"/> -5
Turntable	<input type="checkbox"/> -6	<input type="checkbox"/> -6
Phono Cartridge	<input type="checkbox"/> -7	<input type="checkbox"/> -7
Tape Unit - 8		
Track Cartridge	<input type="checkbox"/> -8	<input type="checkbox"/> -8
Tape Unit - Reel To Reel	<input type="checkbox"/> -9	<input type="checkbox"/> -9
Tape Unit - Cassette	<input type="checkbox"/> -0	<input type="checkbox"/> -0
Compact Stereo System	<input type="checkbox"/> -x	<input type="checkbox"/> -x
CB Unit - Home or Car	<input type="checkbox"/> -y	<input type="checkbox"/> -y

13. What is your best estimate of the total cost of all your stereo or tape equipment now owned by yourself and other members of your family?
- Under \$100 ☐ -1 \$750 - \$799 ☐ -5 61-  
\$100 - \$299 ☐ -2 \$800 - \$999 ☐ -6  
\$300 - \$499 ☐ -3 \$1000 & over ☐ -7  
\$500 - \$749 ☐ -4

14. Which of the following items of photographic equipment do you or other members of your household currently own? Check as many as you or other members of your household own and check if you intend to buy one in the next 12 months either for the first time or as an addition or replacement to the one you now own.

	Currently Own	Intend To Buy In Next 12 Months
Movie Camera	<input type="checkbox"/> 62-1	<input type="checkbox"/> 63-1 62-
Polaroid Type Camera	<input type="checkbox"/> -2	<input type="checkbox"/> -2 63-
35mm Camera	<input type="checkbox"/> -3	<input type="checkbox"/> -3
Instamatic Type Camera	<input type="checkbox"/> -4	<input type="checkbox"/> -4
Still Camera (Any Other Type)	<input type="checkbox"/> -5	<input type="checkbox"/> -5

15. What is your best estimate of the total cost of all photographic equipment now owned by yourself and other members of your household?
- Under \$100 ☐ -1 \$500 - \$749 ☐ -4 64-  
\$100 - \$299 ☐ -2 \$750 - \$999 ☐ -5  
\$300 - \$499 ☐ -3 \$1,000 & over ☐ -6

16. Please check below each type of beverage used or served in your home in the past 12 months.

Type Of Beverage	
Scotch	<input type="checkbox"/> 65-1 65-
Bourbon	<input type="checkbox"/> -2
Vodka	<input type="checkbox"/> -3
Gin	<input type="checkbox"/> -4
Cordials or Liqueur	<input type="checkbox"/> -5
Rum	<input type="checkbox"/> -6
Blended Whiskey or Rye	<input type="checkbox"/> -7
Brandy or Cognac	<input type="checkbox"/> -8
Canadian	<input type="checkbox"/> -9
Prepared Cocktails (containing liquor)	<input type="checkbox"/> -0
American Light Whiskey	<input type="checkbox"/> -x
Champagne	<input type="checkbox"/> -y
Wine	<input type="checkbox"/> 66-1 66-
Beer	<input type="checkbox"/> -2
Sangria	<input type="checkbox"/> -3
Tequila	<input type="checkbox"/> -4

- 17a. Do you smoke cigarettes?
- Yes - Filter ☐ -1 Yes - Non-Filter ☐ -2  
Not at all ☐ -3 67-

- b. If "Yes," how many do you smoke per day?
- 1/2 pack or less ☐ -1 68-  
More than 1/2 pack but less than 1 pack ☐ -2  
1 pack but less than 2 packs ☐ -3  
2 packs but less than 3 packs ☐ -4  
3 packs or more ☐ -5

18. Do you or other members of your household own any car(s)?
- Yes ☐ -1 No ☐ -2 5-

19. Please specify make, model and year of each car owned
- | Make | Model | Year |
|------|-------|------|
| 6-   |       |      |
| 7-   |       | 12-  |
| 8-   |       |      |
| 9-   |       | 13-  |
| 10-  |       |      |
| 11-  |       | 14-  |

20. Which of the following other vehicles do you or other members of our have? Please indicate the year and make for each.

Vehicle	Make	Year
Pickup Or Van	15-	25-
Jeep or other 4-wheel drive vehicle	17-	26-
Camper	18-	27-
Motorcycle	19-	28-
Moped	20-	29-

Please turn over



What made rock so exciting way back when was its antisocial antiestablishment connotations. In short it broke the musical rules and musical values of its time; it was fresh and challenging!

It's too bad, but like all things that start off as "new," it soon became the norm. In other words it became acceptable and part of the establishment...

Rock music has particular, accepted musical form. When it strays away from this it is criticized by the musical press and labelled as inferior rock music or simply not rock. I agree. But why must you be so cynical about all such music! For example, in Spotlight Review you put down the new ELP album with your "Ambitious is a good word for Works.Rock it is not."

Well if it isn't rock, then what is it? And if you can't even tag it with a label then you best run out and get a copy, if for no other reason than not wanting to show your age.

Paul L. Ewing

Thank you for the article on Steve Hillage. The musical world, and that includes both musicians and listeners, need Gong and other groups like Gong (namely Zappa and the Mothers, the Bonzo Dog Band, etc.)

Lord knows how I suffered the harsh reality of being called to dispose of the garbage right in the middle of *Close To The Edge* before I was enlightened to the genius of David Allen.

In hopes of moving toward a greater understanding of what life is about, let us pick the stylus up off Yes records and other harsh realities in music, and listen to Gongs *Angel's Egg* album in order to consider that both life and music may be a joke.

Incidentally, my favorite "serious" group is Weather Report.

Wesley Wilson  
Bolton, Ma.

After having just read my 2nd Gig I do believe that I'm hooked. Finally a rock magazine that is not only interesting but doesn't have cheap trashy gossip or focus on only one or two bands. Thanks. Rock Scene and other such mags were "constipating" my mind but you guy have "flushed" it clear.

I read an article on Jimmy

Page in a recent Gig and it's got to be the best of any rock articles I've ever read.

Pam Morgan

While vacationing in New Hampshire, I happened to pick up my first issue of Gig (June 77). It's an excellent magazine and I enjoyed reading it a lot. I especially like you're cover story on Bad Co.'s guitarist Mick Ralphs. The problem with Rolling Stone is there are too many shit articles on Politics...etc. Gig concentrates on Music! I have been waiting for a magazine to show up Rolling Stone and Gig has done it.

Will be subscribing soon.

Dave Emmons

New Canaan, Conn.

You're damned right... Tom Petty & the Heartbreakers (May 1977) are gonna be superstars. A special thanks goes out to Gig and Susin Shapiro for being the first national rock publication to do a full length article on one of the most stimulating rock acts to emerge in the 70s. Now how about something on CheapTrick?

Cindy & Richard  
Albert Lea, MN

Thanks to Kris Nicholson for the fine review of Bonnie Raitt's *Sweet Forgiveness* (June '77). Bonnie's a singer/musician of exceptional depth and talent, and one of the few solo performers who move me.

Just one question, why is her LP missing from your July list of top rock albums? It was No. 24 and on the rise in your June issue and is still selling extremely well.

Joan Disick  
Newton, Mass.

I have just finished the review of Peter Gabriels new album in your issue dated June 1977. One thing I would like to say is that I'd sure hate to be around if Bruce Malamut ever lost his Roget's. That's quintessentially speaking, of course. I noticed you put another review of Peter Gabriel's record on the next page (one that you could understand) (that means comprehend, Bruce!)

Mark Everett  
Saskatchewan, Canada.

# Who Are You?

## ABOUT YOUR READING OF GIG

21. Are you: Female ☐-1 Male ☐-2 30-

22. Are you: Married ☐-1 Single ☐-2 31-  
Widowed/Separated/Divorced ☐-3

23. How many children, if any, do you 32-  
have? \_\_\_\_\_

24. Under 15 ☐33-1 40 - 44 ☐ -8 33-  
15 - 17 ☐ -2 45 - 49 ☐ -9  
18 - 21 ☐ -3 50 - 54 ☐ -0  
22 - 24 ☐ -4 55 - 59 ☐ -x  
25 - 29 ☐ -5 60 - 64 ☐ -y  
30 - 34 ☐ -6 65 & over ☐34-1 34-  
35 - 39 ☐ -7

25. What was the last grade of school that you completed? 35-

Post Graduate Degree ☐-1

Some Post Graduate Schooling ☐-2

Graduated College ☐-3

Some College ☐-4

Graduated High School ☐-5

Some High School ☐-6

Grade School or less ☐-7

26. What is the title or position of head of household, and in what kind of business, industry, or service is the head of household in? 36-

Kind Of Business:

(Please be specific. For Example: Transportation, Music, Education, Farming, etc.)

Title Or Position:

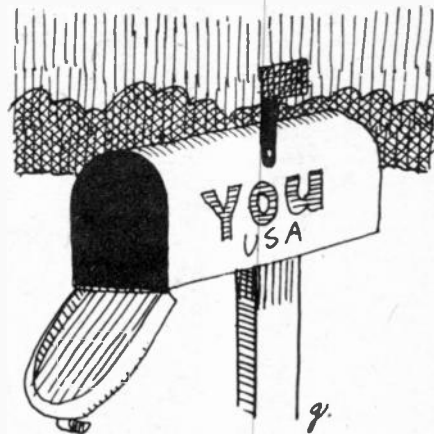
(Please be specific. For Example: Sales Manager, Musician, Truck Driver, Music Teacher, Foreman, etc.)

27. Are you the head of the household? 38-  
Yes ☐-1 No ☐-2

28. Do you own or rent your home or apartment? 39-

Home: Own ☐-1 Rent ☐-2

Apartment: Own ☐-3 Rent ☐-4



29. What was your total household income before taxes in 1976? (Please include from all household members and from all sources, such as salaries or wages, bonuses, profits, capital gains, dividends, rentals, interest, etc.) 40-

Under \$5,000 ☐-1  
\$5,000 - \$7,999 ☐-2  
\$8,000 - \$9,999 ☐-3  
\$10,000 - \$14,999 ☐-4  
\$15,000 - \$24,999 ☐-5  
\$25,000 - \$34,999 ☐-6  
\$35,000 - \$49,999 ☐-7  
\$50,000 & over ☐-8



Please feel free to write any comments you may have with regard to GIG. 41-

We need this information to know where to send your gift. 42-

Name \_\_\_\_\_ 43-

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Thank You! 44-

## Mail Completed Page

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City/State/Zip \_\_\_\_\_

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It's *The Two Of Us*  
On ABC Records and GRT Tapes



# Keith Richards

by Steve Weitzman

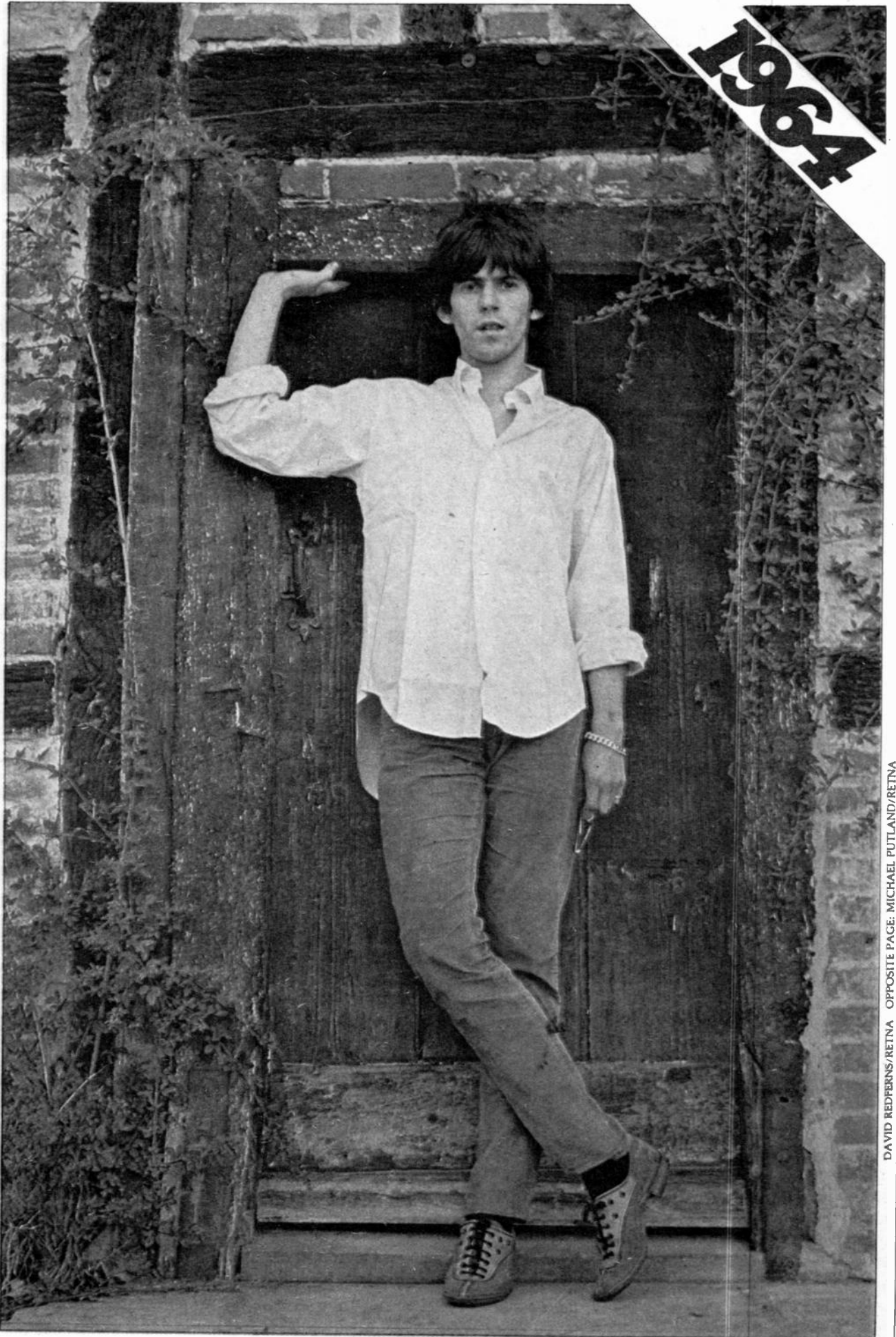
As Keith Richards walked into Rolling Stones Records' offices in New York one recent weekday evening, several things were noticeably absent. There was no entourage, no swirling madness in the air and none of the past trappings of rockdom (sharkstooth necklace, earring, etc.) Dressed in age-worn jeans, boots, a tattered, light purple suede jacket and no shirt, he introduced himself almost timidly. Noticeably present for Keith were a striking tan covering chest and face; several new teeth, compliments of a New York dentist, and a smattering of grey hair amidst his spiked black locks.

Part of the reason for Keith Richards' new healthy look stems from his February 27th arrest and possible conviction in Toronto for alleged possession of heroin. The bust came the very weekend the Stones were playing Toronto's tiny El Macombo club for two nights to add extra material to their new album, *Love You Live*. Richards is now back in the States, living an hour north of New York City near the Connecticut border while awaiting a preliminary hearing which had been pushed back from July 19th until December 2nd, a subject Richards is understandably not at liberty to fully discuss.

"It's a very difficult thing to talk about," he says, almost apologizing, "because we're talking about things that, legally, I'm not supposed to talk about. We can dabble around the edges, but I'd rather not talk about the specifics of the case. This is all censored, of course," he laughs.

Spokesmen for Rolling Stones Records hopefully view the postponement (which they requested) as a good sign; that possibly, if Richards reports back in December tan and healthy, things might be OK. "I'll get the old sun ray lamp out if there's a bit of bad weather," Keith smiles, "and I've still got my house in Jamaica, hopefully. Last I heard it was still there."

Sitting down on a couch in the front office, Keith's only request to a publicist was for a chocolate shake, which he proceeded to nurse for the duration. Given the image he has created for himself, it was an amusing sight...



DAVID REDFERN/RETNA OPPOSITE PAGE: MICHAEL PUTLAND/RETNA



# Interview 1977

**Gig:** I don't know if I can handle sitting here watching you drink a milkshake instead of a Jack Daniels or something.

**Keith:** Yeah, right. Actually, when we come offstage, Ronnie and I both drink milk. If you can't face a plate of food you can just down a couple of glasses of milk and it's almost as good.

**Gig:** How are you, by the way?

**Keith:** Oh, fine, I really feel good this year.

**Gig:** I've been hearing people say you've never looked better. I can now say that's true.

**Keith:** It's funny because you could be as sick as a dog but as long as you've got a suntan, everybody thinks you're in great shape. But in actual fact, I'm in great shape and have a suntan. This is actually the first time I've seen the sun since we recorded in Jamaica about three albums back [*Goat's Head Soup*].

**Gig:** I wouldn't have imagined that you saw the sun even then.

**Keith:** Not much, except that I decided to stay on a bit. That was the last time—three or four years ago. I would like to go there sometime and record again because we never really did except on a cassette recorder. And it sounded great. We got it back and everybody was saying, "Where are the tapes?" But it was on cassette. If I'm not in jail or whatever, I'll go back because it was quite interesting.

**Gig:** Even though you recorded that album in Jamaica, the Jamaican influence on the band didn't start coming out until years later.

**Keith:** That always happens. People think,



"Ahh, they're going to Jamaica. They're going to do a reggae record." But you're there maybe two days, you're in the studio, you hardly see a Jamaican except for the few guys around the studio. It's sleep, studio, sleep, studio, you know? After about two years the influence starts to come out. Probably when we recorded in Jamaica, there was stuff coming out that we'd picked up, God knows where, two years before.

**Gig:** I heard you picked up some great reggae records in the Bronx recently.

**Keith:** Yeah! It's really like a Jamaican ghetto there now. Their supplies are wide open from Jamaica and they've got some great records. There's a good radio station that plays seventy-five percent reggae because there's such a tremendous amount of Jamaicans.

**Gig:** Were you looking for certain records?

**Keith:** What happened was, Mick, who's also into reggae, was in New York at the time and I was down in the countryside of Pennsylvania. He sent a tape he'd made straight off the radio and on this tape he captured about five really classic records all in one go. Although I didn't have the artists' names, you can go up there to the Bronx, find a Jamaican, sing 'em the first two bars and they go, "Ahh!" And then they go and dig it out [laughs] and I found them all! I got the I-tals, who've had a really big single recently, Jackie Edward, Eric Donaldson [who wrote "Cherry Oh Baby"] has a new record out which is great. Some Desmond Dekker, Max Romeo & the Upsetters, Please turn over



continuation

Kenny Booth. Lots of people. And they're all making great records. There's less and less coverage of American or English songs; a lot more original writing going on. And now they call me up and tell me when there's a good record.

**Gig:** The first real strong reggae influence on album was on last year's *Black And Blue*.

**Keith:** Yeah. People sort of discerned a reggae influence on *It's Only Rock And Roll* on "Luxury" but that was very very simplified and accidental, whereas "Cherry Oh Baby" was something we wanted to do. I think the main reason people put reggae in a different bag from any other music is that the rhythm is not what they've been used to. Apart from that, it's very basic stuff.

The thing that amazes me about it is the sound that they get, mainly, I think, because they don't over-arrange things. They've got an incredible space at the bottom where they've got this great bass sound, you know. You play Jamaican records for any American engineer and he'll listen to the bass and not know how they're doing it. They've got no rules to go by in Jamaica. They see a machine, they twiddle with the knobs, pull this and that, and if the machine can do it, they'll do it; whereas here and in England or Europe, an engineer will never just whack out on a fader or an instrument and then bring it back in four bars later. They'll just sort of fade it gently in and fade it gently out.

What I like about Jamaican recordings is they almost use the studio and the console and the actual recording machine as another instrument, they've got no preconceptions about it. An all-around fine bunch of fellows, Rastafarians [laughs]. I'd record there again if everybody else wanted to and it was possible.

**Gig:** The Stones seem to be heading toward a more subtle kind of music that is not as conducive to large halls, as opposed to straight rock and roll.

**Keith:** I'd even go to the point of saying that straight-ahead rock and

roll isn't conducive to a big hall, really. You're fighting the elements every time you go on-stage in one of those places. You're lucky when occasionally a hall sounds good, or a PA, but if you want to play rock and roll, the only places really built for it are back rooms. Canada was a real eye-opener—you know, doing a real small room for 200 people—you realize you're suddenly hearing the band as it is and not through monitors.

You realize how terribly finicky you get on those big stages, mainly because you can't hear the band as it is. That's the strange thing about it all. You're playing a 20,000 seater and what you're hearing is totally different from what is actually going out front.

**Gig:** How did the El Macombo shows feel after not doing places like that for so long?

**Keith:** It was a real turn-on, almost like going back in time ten, twelve years or more. I was

while you're there. As long as you keep the schedule loose and don't have to travel every day.

And it's not a new idea, but if you then, from that small place, broadcast it live on FM radio, the audience that you'd be hitting would

when they know it's there. But most of the promoters and managers think, "Why should I go to the hassle of getting a tour of South America together when I've got to get Spanish-speaking translators, and there's nobody there with ex-

good, is almost impossible. And I'm probably the least likely to start advocating or organizing.

**Gig:** From doing El Macombo, you probably realized that there's a certain technique involved

was that we wanted to record in a small place for the live album; we wanted to put on some songs that we'd never done before, either live or studio. And it worked out that the other side from Canada has three new songs on it that

**A**nd the reaction from the press, you know, 'Would you let your daughter marry one?'—It's the same sort of reaction they went through with us and other people in the early 60s

be good enough reason to do it. Most bands would do it at the drop of a hat.

**Gig:** The Stones have played quite a few obscure places or small halls on little tours here and there. They've been mostly foreign though.

**Keith:** Like South America. Anybody could go there and they'd lap it up. They're just dying for people to come. Iron Curtain too, although it's up to them who they

perience in putting on rock and roll shows? Why go to that hassle when I can stick 'em in the Garden for five nights and make a fortune?"

Most musicians will go anywhere and play so long as the sound's good, even if it's for fifty people. Most people usually go around and play here and there in other guys' front rooms. We all like to have a little bash [laughs].

The Stones have al-

for a band like yourselves to do a small club.

**Keith:** That's why we went through this whole exercise in Canada, apart from a couple of unscheduled show stoppers [laughs]. It was just to see how it could be done. People heard about it through radio stations. They won the tickets but most of them didn't really believe we'd be there. They thought there would be some group imitating us or

we've never done before.

**Gig:** When you play a club like El Macombo, you're probably a lot more relaxed and at ease.

**Keith:** Well you can talk to the people. If you've busted a string, you say, "Look darlin', hold on, I've busted a bleedin' string and I've gotta fix it." Whereas, when you're forty feet away from the first row, you're conscious of that gap before you're conscious of the audience.

**Gig:** It's ironic that you're more comfortable in a place where you're closely watched. I mean, they can see if your fly's unzipped...

**Keith:** Right. But once you're at that level, they can see that you're the same as them so you get all that bullshit out of the way. At a concert hall, with people seated so high up it's like they're floating down from heaven, it's almost as if they're watching a movie except they can't see as good.

In a small place you're face to face with them. They can see how many spots you've got and how many teeth are left and whether your eyeballs are pinned. That's all over in the first few minutes so then it's just a matter of them enjoying themselves.

**Gig:** So nothing ever got out of control with the El Macombo audiences? No rushing the stage?

**Keith:** No. They're standing in front of the stage—they've got as far as they're gonna get. The only other place they can go is through the back-drop [laughs]. On the tape, the first night was a little wilder, noisier than the second. They were much more excitable. But that's probably due



DAVID REDFERN/RETNA

amazed that I felt very natural. I suppose it's because that's the best place to play that kind of music. I'd really like to work out a way of fitting it in... if you're in a city to play a big gig, there's no reason why you can't also play a small one

let in: Africa, Asia untouched. So OK, maybe not everybody's going to like white rock and roll in those places but unless you take it there and try it, who knows? I've always thought of it like an oil company not going to some huge oil field

ready at least broken the ice for ourselves and maybe for a lot of others if they want to get it together, but the only thing musicians will never do is organize themselves. To get any concerted action out of 'em, even for their own

sombody playing all our records and they'd have to stay all night and maybe they'd get free drinks [laughs].

Most of them were totally amazed when they got there and we started playing. Also, the other reason we did it



to the fact that on the second night they *knew* we were gonna be there.

**Gig:** What did it do for you as a performer to have that kind of rapport with the audience and have them right in front of you?

**Keith:** It's something I'll miss until I do it again. And so that means in all probability we'll be doing it again and a lot more, I hope, because everybody enjoyed themselves. It's obvious that any band can do it now if they want to. It's been happening in England. Eric's been playing a couple of village halls.

**Gig:** Judging from the El Combarco material on *Love You Live*, you seemed to go back to your roots somewhat for those shows.

**Keith:** Yeah. We did stuff that we used to do in clubs so we could have some sort of reference no matter how many years' span it was. It was a very quick thing, recorded and mixed within a couple of weeks, which is a good way of doing it. The rest of the stuff from the '75 tour and Europe last year, we had to go through about 200 boxes of tape and finally decide amongst ourselves which we thought was the best version of whatever song we included.

It takes an awful lot of time, and when you've heard 200 versions of the same song, you begin to lose perspective. Like, "Uhh, was *that* the best one?" People were walking around with notebooks this thick [holds his hands a foot apart], saying, "Paris 4th Show." Or "Dortmund." I don't even *remember* playing Dortmund.

Live albums, people always think, "Ahh, that's easy. They don't have to record. They just stick a mike in front of the gig and away they go." But they're the hardest things to do. Especially now, because there are some really sophisticated gadgets. I've never been one for gadgets apart from the fuzz tone, which was a complete accident because Gibson just sort of gave it to me. In the studio, I may fiddle around with a Leslie.

**Gig:** What's been decided about the Stones' next studio album?

**Keith:** I know we're starting a new studio album in September. The only thing I'm not sure of is where we actually intend to record it. We probably can't do it in England. I don't think Mick and Woodie have got enough time left on their visas for us to do it

more than a month or something, it becomes difficult. I don't trust those tax people anyway, so I stay out.

**Gig:** Jamaica's a possibility, right?

**Keith:** Yeah, sure. That's true. As far as I hear now it's quieting down, but

weren't allowed to work within the U.S. until the court thing is settled in December, so doesn't that rule out the States?

**Keith:** Anything I do in America is not hanging on what happens in Canada. It's just that it would be asking a lot of

spent as much time as you can in America without having to become a resident. You get 180 days, at the most a year. So there's no time to do anything in America this year.

**Gig:** You get 180 days in America and 90 in England—that leaves around 100 that you've gotta stay somewhere else...

**Keith:** Yeah, you could look at it that way. The rest of the time is either spent in the air [laughs] or on the sea...

**Gig:** There's your answer. Take a cruise. Get yourself a yacht.

**Keith:** I've been thinking about that; just putting some recording gear on a boat and doing it. It'd be really nice, no hassles once you get out there. You're sure to get a good sound and with no distractions, you're bound to get a lot of work done.

**Gig:** So how is the next album

We've got three days. Let's sit down and write some songs." It's something that happens. You can't push it, you've got to be together at the *right* time. We had a month or six weeks and they started to come out. It's very easy once you get into the swing of it. We were knocking them out like, "Oh, here's another one!"

**Gig:** Have you got anything that really knocks you out so far?

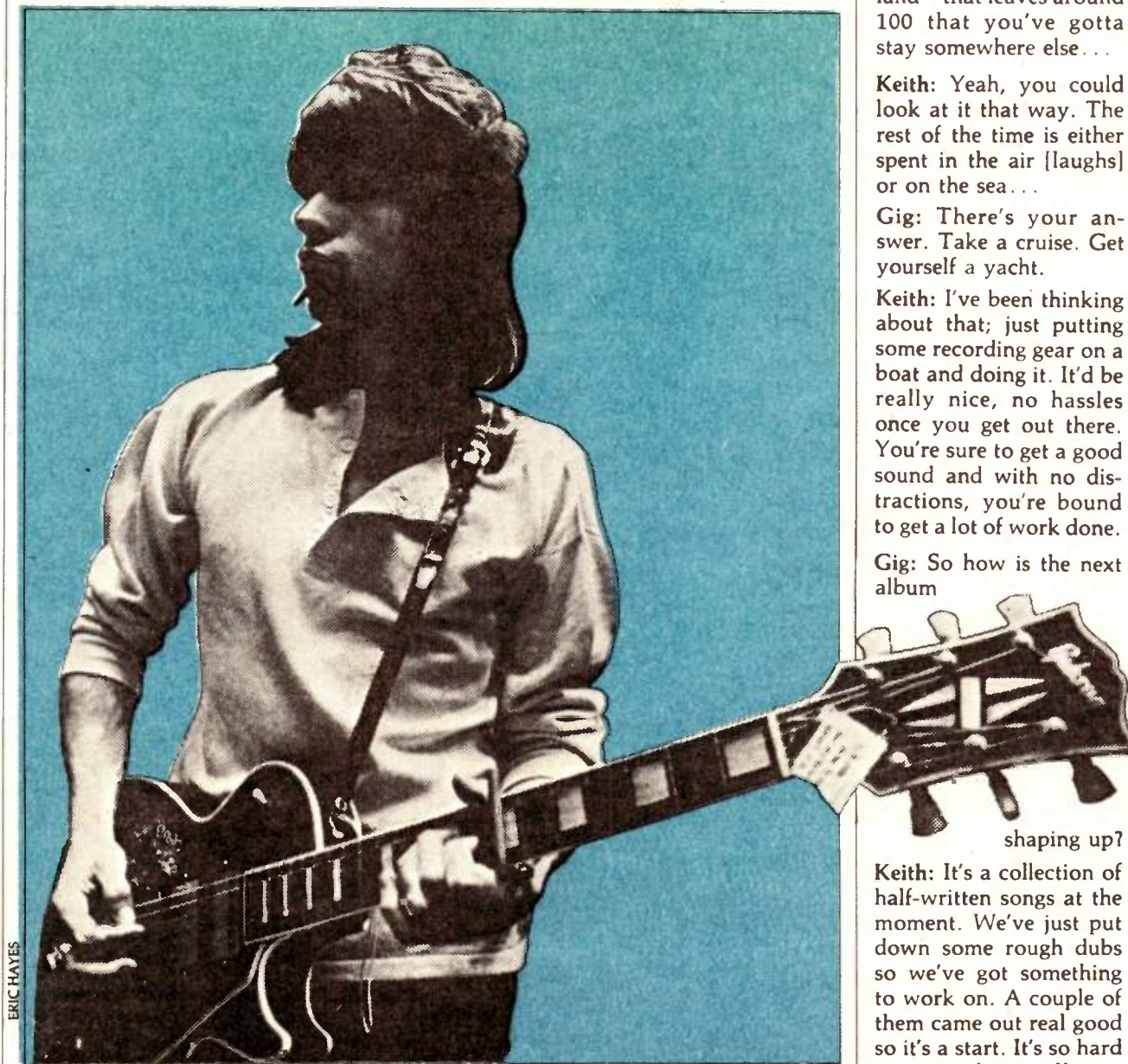
**Keith:** Yeah, there's a couple of things that Mick's done that have knocked me out, which is always nice because I'm so involved with the things that I've done that I know them back to front. I think, "Well, that knocked me out when I first wrote it, so it must be good. But now I'm bored with it." So I'll usually trust my first instincts and just follow through.

We've probably got more songs—good ones—coming along than for any album for a long time. It's probably going to be better prepared than *Black And Blue*, which I like as an album, but actually, most of it was written on the spot in the studio and was done almost as auditions because we had streams of guitar players coming through at the time [Wayne Perkins, Harvey Mandel, Ron Wood and others]. Not many ended up on it because there were loads of them. Ronnie only came on right at the very end, you know. When he came around, he was still with the Faces so we didn't know what was happening on that end. It just came together in the last month or so before the tour in '75. I enjoyed working with Wayne very much. Woodie's since been doing a few things with him in L.A.

**Gig:** What do you think in retrospect, about Mick Taylor's playing?

**Keith:** He's one of the best guitar players in England without a doubt. I enjoyed playing with him. I've got loads of tapes and cassettes of shows with him all over the world and he's played some fantastic stuff. It's different from playing with Woodie. I find it's easier to work *together* with Woodie.

With Mick, being the sort of guitar player he



ERIC HAYES

in the States. Canada's a possibility but I don't think so [laughs]. Maybe I've ruled that one out. There are some new studios in Europe that I might check out.

**Gig:** Why can't you do it in England?

**Keith:** Same reason we

it's been very violent there, and probably people would try and persuade us not to go, because if anybody is likely to get into trouble, if there's trouble around, it's *us* [laughs]. They'd look at it like that, anyway. Although I feel that in Jamaica I'm prob-

ably safer than anywhere else because that's the only place where I've got an army of Rastafarians around me to look after things and keep trouble away. They scare everybody off.

**Gig:** I heard that you

them to issue a work permit. They let me in here and I'm grateful to them just to be here; it's a good place for me to be. I've got a lot of friends, musicians, here. John Phillips is in the middle of an album which I helped him with in England and I might help

shaping up?

**Keith:** It's a collection of half-written songs at the moment. We've just put down some rough dubs so we've got something to work on. A couple of them came out real good so it's a start. It's so hard to say about albums because they change once you get into them. As you write more songs, the first things you did tend to get left behind and Take One seems to come from the middle of the sessions.

**Gig:** Who's writing most of the material? Are you still writing with Mick?

**W**hat I like about Jamaican recordings is they almost use the studio and the console and the actual recording machine as another instrument, they've got no preconceptions about it

can't live there. We're non-residents. You get ninety days there and you virtually live like a tourist and stay at a hotel. It's best just to stay out, because once you start going to see your mom and dad, whatever, to stay for

ably safer than anywhere else because that's the only place where I've got an army of Rastafarians around me to look after things and keep trouble away. They scare everybody off.

him out with a few songs and stuff, behind the scenes, you know.

And anyway, if that was the only thing stopping us from working here, it would be a different situation, but everybody in the band—Woodie, Mick—have

**Keith:** Yeah. In fact we got quite a bit done together in the last month or so over here, just banging on the piano. You get so used to writing on your own when you're thousands of miles apart, it's not like, "Oh, here's Mick.



is, it's a much more separated thing, much more obvious who's playing lead, who's playing rhythm. It's much more split, but because he's so good at it, it's OK. I enjoyed being with Mick Taylor, he's one of my favorites. I've learned a lot from him.

**Gig:** Did it upset you when he left?

**Keith:** Only in the way that he left because he dropped out with sessions and a tour coming up. He left us a little bit in the lurch. Mick had a lot of personal problems. I saw him last year a couple of times and he seemed in good shape. He was trying to get something together. But there's nothing he's done since he left us that he couldn't have done with the Stones. I mean *recorded* stuff. He's done gigs obviously, but he's got to get a record out for his own sake. He's a guitar player—I don't know if he's a singer or a writer.

But I don't think Mick was happy just being a guitar player because it came so easy to him. Or it seemed to. I had this feeling that he wanted to be so much more. While he was with the Stones, he got into bass, he was playing real good drums, piano. He was starting to write stuff. I think maybe he needs time to develop it and it'll come out, but for his own sake, he needs to bring out a record soon because people still know who Mick Taylor is. He worked hard to get in that position and it's stupid to let it drop if you still want to carry on recording.

**Gig:** Where are the Stones creatively?

**Keith:** I feel the same as I've always felt about that. I never question myself or the Stones too closely; I've always done things on a very instinctive basis, you know. I think brains have gotten in the way of too many things and especially something as basic as what we're doing. You can think about what everybody says about you, good or bad, but it doesn't make any difference to what is going to come out on tape eventually. That's not to say we do any of it without thought, but there's a fine line between something that's worked out and something that's lost that very immediate,

first take thing.

**Gig:** Can you step outside the Stones for a bit and comment on what you think their peaks were? Or have they reached their peak?

**Keith:** I think it's like the Dow Jones average. It

**Keith:** Yeah, we were feeling good. We knew we'd got a good live album in the can. We knew we had some good stuff ready for the next album. The band was playing well. We had a new record contract; a whole lot of reasons for

the long run is if what they do backs up all the fuss that's made about them. Maybe they'll improve rapidly, I dunno. People used to say that about us so *we* had to improve rapidly. I haven't heard these bands live but I've heard

school and there's nothing for them to do. That would have happened to me, except they said, "Oh look, he's good at drawing. Send him to art school." That's where probably half of England's rock and rollers have come

not to be able to go somewhere. I've heard people say, "Oh, the Stones are gone, but I'll never leave England," and two years later [laughs] there they are in L.A., sitting in Malibu Colony with their sun-tans. If the Sex Pistols



goes up and down... For me, if a band is still going, it's because the people in the band feel there's more to be got out of it and that the band is still growing as a unit. Since we're all still together, I'm pretty sure that we all feel that way. Nobody would try to keep it together just for the bread or out of stubbornness. They're not those sort of people. If they didn't feel like doing it, it wouldn't get done.

**Gig:** So instinctively it feels good?

**Keith:** It feels real good. Funny enough, at the point—especially a couple of months ago—when everybody thought, "Oh dear, the Stones have really blown it this time! They're not going to get out of this!" it was also the time when everybody within the band was thinking, "Wow, we've never been so together!" [laughs]

**Gig:** Because the bust came right about the same time you were playing El Macombo?

feeling that this was a good time for us. If you'd read the newspapers at the time, you wouldn't have thought that.

**Gig:** The newspapers, especially the British press, have been pre-occupied with New Wave bands—the Sex Pistols, particularly. What do you think about them?

**Keith:** I don't think they've got what it takes to back it up. It'll be all right, all that shit,

records which haven't knocked me out, and I know also the problems we had at the beginning to get people to record us right. Maybe they're having the same problems.

**Gig:** Do you think you understand the plight of kids today in England, what they're going through?

**Keith:** The social, economic reasons? Yeah, sure. I've seen it from both ends. I've seen it as a kid after the War, and

from, art school. You wouldn't believe how many of 'em!

**Gig:** The Rolling Stones have changed a lot musically since '63, '64. Do you feel that you're still making music for the kids of England?

**Keith:** That's hard to say because it's very difficult for us to go and find out. I think so. But no band can afford to exist just appealing to the kids of England. They've got to appeal to the kids of the

and the Damned last a couple of years, Johnny Rotten will be saying the same thing.

**Gig:** Ever met him?

**Keith:** I feel I have. On every street corner. They really haven't changed a lot, the kids of England. Half the reason for going out at night is still to find a bit of bover. Probably even more so now that a lot of them have got no job and probably never had a job. It must become weird after a while. If you've been unemployed four or five years after coming out of school, if they ever find you a job, you've been in such a different thing for five years that you can no longer live that way of life.

**Gig:** Isn't it nice to have a job? What is your job, anyway?

**Keith:** "Self-employed entertainer," it says on my passport [laughs].

**Gig:** What's your exact name? We might as well get that straight. On some albums you're

**I**f you're gonna be a band, you can't sit in the studio the whole time... I'd like to do more of the only thing I can do really well, apart from screwing

because it's no different—and the reaction from the press, you know, "Would you let your daughter marry one?"—it's the same sort of reaction they went through with us and other people in the early 60s.

But what will count in

in the 60s, for instance, in the early Beatles and Stones days. That was probably the most affluent period that England had, the late 50s and early 60s.

But now, it's happening here too, they're just churning them out of

world, and that's another thing altogether.

**Gig:** So you probably feel a bit detached from what's been going on in England.

**Keith:** Yeah, unfortunately I do. It's a drag



Keith Richard and on others you're Keith Richards...

**Keith:** That's thanks to Andrew Oldham [the Stones' first manager]. He was a great one for names. He decided to knock the 's' off my name for some reason. So, for years and years, everything was printed with no 's' until I started to wield some influence over the printer [laughs] and sometimes I'd get it on there.

**Gig:** Do you still have as much desire to perform? From what I've gathered, you've always been the first to want to get back on the road whereas Mick has sometimes been a bit more reluctant.

**Keith:** Yeah I still do. If you're gonna be a band, you can't sit in the studio the whole time because then you become just a bunch of session men. If you want it to be good and enjoy it yourself, you've gotta go out and play.

I'd like to do more of the only thing I can do really well, apart from screwing [laughs]. I enjoy doing it and I'd rather take the chance of over-exposure than to sit around twiddling my thumbs half the time and having to sort of scrape the rust off getting the band to start playing again. You spend time reaching a peak and never getting that far beyond it because suddenly everything stops, and then you've gotta start again to reach the same point. If we could work out some way to do, say, four gigs every two weeks, or work every weekend or every other weekend, why not?

It would seem to me to be so much better for everyone all around. Things would probably progress at a much faster rate. Records would get done quicker because when you're playing regularly the band is much tighter. You don't have to wait until the fifth take when everybody clicks.

Everybody [in the Stones] likes touring when they're doing it. They don't think they like it when they're at home, but every tour I've been on, we've all had a good time, which is probably why I'd like to do it until I die

[laughs]. I'd be happier working regularly without the long gaps in between.

On all the big tours, every place you play looks the same, although you've been on a plane for five hours since the last show, and you tend to play exactly the same thing again. By playing different size gigs and breaking some new ground, it'd be better.

bum with him. By now Woodie and I know how we're going to play something without having to think about it.

That's what should make the next album interesting or good. It will be like the band recording originally with Brian, in that we'd played together for a long time. In fact, it was only a year or eighteen months [with Brian] and

ballad!" Any of that? **Keith:** No, and that's maybe another reason why we've stuck together. We don't have to put up with that shit from each other. I couldn't make it in that sort of atmosphere. We've had the usual arguments, and probably always will, about why we think this or that is the best mix, and people get really worked up

**Keith:** Inasmuch as one of us has written or been in on the writing of what we're doing, we tend to have ideas, right or wrong, which are probably going to be tried anyway. So, in that respect, you have a certain influence.

**Gig:** Basically, when the Stones started, they were doing R&B covers, then they started inventing

only be there if it's something that we really want to do. It's interesting to play and pick up on other people's music. Back to the Rastas again, one of the great things was that their only music was chants and drums. Voices and drums. I had a guitar there, so after a while, we all got into playing.

As well as working out the charts and the songs

## 'Love You Live' First Impressions

After a cursory listening to the first test pressings of *Love You Live* just as we were going to press, it seems the Stones have placed themselves in the position where their new, live, double LP will ultimately be viewed as an indicator of the band's future worth. Included on it are several older numbers, a bunch from the Stones' recent past and an entire side of club material which presents three blues and rock 'n' roll classics they've never done before.

Kicking off with an excerpt from "Fanfare For The Common Man" by Aaron Copland, the album initially takes on a strange Emerson, Lake and Palmer flavor. But not for long. Keith's opening guitar blasts on "Honky Tonk Women" quickly puts things in perspective. Charlie Watts carries the tune, showing why he's one of the best timekeepers in rock. The spirit of the album is defined by "If You Can't Rock Me," which follows, and especially, "Hot Stuff," with Bill Wyman's new, churning bass part moving the song along much better than

on *Black And Blue*. "If You Can't Rock Me" benefits from Ollie Brown's conga playing, an inspired Keith Richard guitar solo and Ian Stewart's magnificent honky-tonk piano which is all over this record. Side One also peaks with "Happy," where Keith, with a strong, twanging lead vocal fares well in his efforts to outdrawl Jagger (no easy task). "Star Star" finds Jagger singing with a startling full-throated huskiness to his voice.

"Tumbling Dice," on Side Two, is the first Stones recording which allows Ron Wood to step out and be counted. After a couple of verses, Jagger brings the band down for Woodie's guitar, and in bringing it back up, Ron almost turns it into a Faces rendition with his classically choppy, barroom guitar chording. "Fingerprint File," a tough one live; turgid and draggy, a miss. The side ends with "You Gotta Move" and "You Can't Always Get What You Want," but the most interesting material is on the *El Mocambo* side. Obviously buoyed by the club atmosphere, Jagger storms

into Muddy Waters' "Mannish Boy." "Oh yas yas," he jives in his blackest voice. "Everything's goin' be all right." On "Little Red Rooster," Woodie opens on slide guitar and, given breathing room, he exhibits his own distinctive, "slow" bottleneck style which made "Around The Plynth," so successful with the Faces. Chuck Berry's "Around and Around," ends the side on an up note. Pure fun.

The crowd pleasers are on side four. "It's Only Rock And Roll" and "Brown Sugar" are given a hotter treatment and stand up well, but "Jumping Jack Flash" can't touch the eight-year-old version from *Ya Yas*, and "Sympathy For The Devil," which suffers from the lack of a distinct guitar solo, shows that the Stones don't own these two songs anymore, but are owned by them. Presumably, the Stones must do a turnabout and rely on present instincts. From the treatment they've given most of their newer material, things still look (and sound) good. S.W.



LYNN GOLDSMITH

**Gig:** Do you have any idea yet what direction the Stones' next studio album will be going in?

**Keith:** That's a difficult thing to tell because Woodie's been with us two years now and we've yet to make a studio al-

bum with him. By now Woodie and I know how we're going to play something without having to think about it.

**Gig:** Have there been differences of opinion about the musical direction of the band? You know, people saying things like, "I don't want to do another goddamn

about it and won't talk to each other for days [laughs], like, "Fuck you, I ain't havin' this one on!" But that's another thing.

**Gig:** Is there a musical leader per se? Or has there been in the past?

their own brand of rock and roll. Now it's taking on a slight reggae edge.

**Keith:** Yeah, that's what's happened. And I wouldn't rule out some more reggae stuff, I'm sure. It's not going to be obligatory, though. It'll

and what I had to play, I had to work out something they weren't used to and I wasn't used to; invent something completely different. And it came out great. We'd play four nights a week, through the night, with



ten, twelve drums going. I learned a lot.

**Gig:** You don't play the traditional reggae guitar riffs.

**Keith:** The only reggae thing that I've done, really, is "Cherry Oh Baby," which is an earlier type of reggae. I enjoy playing reggae guitar. Woodie plays it, and bass and drums too. Charlie's been playing reggae for years, practicing. I didn't know for a long time that he was even into it because he just stays at home and plays. You don't know what he's listening to. I presumed just a lot of jazz with some Chuck Berry and Muddy Waters thrown in. But this must be five, six years ago that he started. He's probably one of the few drummers outside of Jamaica who can pull it off.

**Gig:** There was a note in NME, a British paper, that said Rolling Stones Records was looking for a hall, somewhere in the States for you to do one show to kick off the live album. Is that true?

**Keith:** I hope so. I haven't heard about it, but that doesn't mean anything. They better tell us soon! Yeah, that would be nice to do.

**Gig:** Could you do it, legally, with your present situation?

**Keith:** I don't know the legal details. With everybody split up, I'd say maybe not anyway, but if it's just a one-day, one-show thing, that makes it easier to do. Maybe it is a possibility. I have to find out. [He re-reads the note in NME.] That's interesting. I'll be there if you are!

**Gig:** The closest thing I saw to that was when the Stones rolled down Fifth Avenue in New York on the back of a flat-bed truck two years ago and played for 300 press and radio people.

**Keith:** Right. I read that a well-known New York journalist said that obviously we were lip-synching because the sound was too good and there was obviously no power, when we had this huge generator right next to us! That was really funny, because the only thing I can't imagine any of us doing is riding on a flat-bed truck, lip-synching in the rain! I

don't care if I get electrocuted. At least I did it in the execution of my duty.

**Gig:** Have you been playing much guitar lately?

**Keith:** Yeah. I played a whole lot when Woodie was in town. We were playing every night, at John Phillip's place, Mick's house. I played a

liminary hearing. It's not a trial or anything. The hearing is virtually about whether it goes to court or not, and in the long run it probably depends on what they think of me in the last six months. I'm not particularly doing anything to impress them. I'm just trying to look after myself. With six months and a sun ray lamp, we should make it.

**Gig:** How healthy are you right now?

**Keith:** I don't personally feel any different. I didn't ever feel ill or weak or particularly out of it, except on a few occasions. I feel great now, but then I always have. I'm used to feeling good. I've never suffered from any ailment and I'm really thankful for it. That's

did my own thing and it wasn't difficult.

**Gig:** Detoxing?

**Keith:** Just general, sort of...re-wiring. Spring-cleaning.

**Gig:** So that's all over?

**Keith:** Yeah... yeah. It's a fallacy that it takes a long time. It's a three day thing to detox. That's not the problem, really.

**Gig:** Have you found that you're a self-destructive person?

**Keith:** No, not at all. I'm very careful about such things.

**Gig:** So you think you have a strong survival instinct instead?

**Keith:** Probably, yeah. What a world we live in, but who wants to leave?

**Gig:** So that's resolved?

**Keith:** Yeah. In that respect, the whole Toronto thing was good for me because then I knew, without a shadow of a doubt, what I had to do, instead of carrying on and on, making time for it [the habit], saying, "Hold on, there's something I've gotta do first," before I could do anything else.

**Gig:** So what should we look for from Keith Richards in the future?

**Keith:** Same old shit, I suppose. Done a little better, I hope. With a suntan [laughs]. And a milkshake. ■

**I**n a small place you're face to face with them. They can see how many spots you've got and how many teeth are left and whether your eyeballs are pinned

couple of nights with Steve Stills when he was in town, also. Since then, I've been playing with John in his apartment. He's got an album in the works which Mick started producing in London. It's about half done.

**Gig:** What's your present lifestyle?

**Keith:** I've just been horizontal [laughs] since I finished working on the live album. A little swimming... and the weather's been great. It's nice to be in the country.

as lucky as you can get, as far as I'm concerned.

**Gig:** What exactly have you been going through physically lately? Are you on some program to build your body back up?

**Keith:** No. They decided

The main problem, for most people anyway, is to avoid getting involved in it all over again. It's so stupid to go into it again. Any doctor will say, "I can detox you but that doesn't matter. What are you going to do when I've finished?"



MICHAEL PUTLAND/RETNA

**Gig:** Have you talked about what the band is going to do if you can't play the States, if the decision goes against you?

**Keith:** Well, first it has to come to court. At the moment, they're only setting a date for a pre-

I spend quite a lot of time in the country, actually, mainly because I collide with cities. I can't live in cities. But after a while, the country gets boring and so much of what I do has to be done in the city that eventually I'm drawn back in.

I was built up enough. They sure tried like hell to find something that was wrong with me but there's always that with the medical profession. They can't help chastising you. They always want to go, "Tsk tsk tsk tsk," chuckling away. I

**Gig:** You've worked that out as well?

**Keith:** Yeah. If you really want to do it, you'll do it. It's not something that can't be done. For that particular problem, you're the one who has to decide.

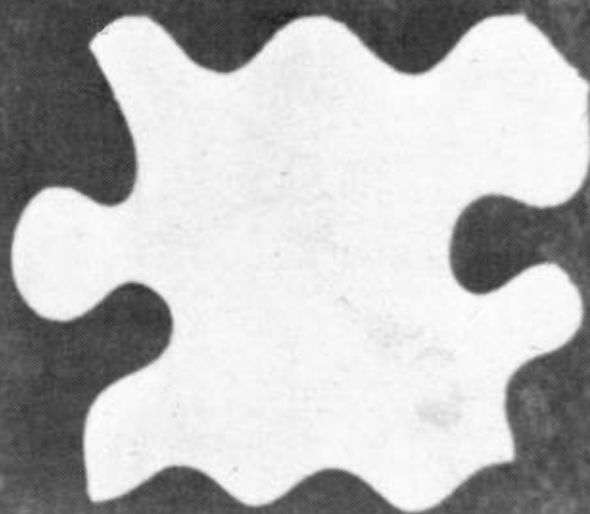
#### Stones Discography 1964/1977 (USA):

Rolling Stones London PS 375 □ 12 x 5 London PS 402 □ Rolling Stones Now London PS 420 □ Out of Our Heads London PS 429 □ December's Children London PS 451 □ Aftermath London PS 476 □ Got Live If You Want It! London PS 493 □ Between the Buttons London PS 499 □ Flowers London PS 509 □ Beggars Banquet London PS 539 □ Hot Rocks 1964-1971 London 2PS 606-7 □ More Hot Rocks London 2PS 626-7 □ Big Hits London NPS-1 □ Their Satanic Majesties Request London NPS-2 □ Through The Past, Darkly London NPS-3 □ Let It Bleed London NPS-4 □ Get Yer Ya Yas Out! London NPS-5 □ Metamorphosis London ANA-1 □ Sticky Fingers Rolling Stones Records COC-59100 □ Exile On Main Street Rolling Stones Records COC-2-2900 □ Goat's Head Soup Rolling Stones Records COC-59101 □ It's Only Rock And Roll Rolling Stones Records COC-79101 □ Made In The Shade Rolling Stones Records COC-79102 □ Black And Blue Rolling Stones Records COC-79104 □ Love You Live Rolling Stones Records COC-2-9001.



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Okay, so where *did* the melody go? If there's ever been one universal problem people with no background in jazz stumble over, that's it. They hear the melody once, then there's all kinds of stuff happening, and at the end they hear it again and can't figure out how the musicians remembered what they were playing. Well, I wish there were a simple explanation, but of course there isn't.

For starters, you have to understand what "the melody" itself is. As far as I've been able to figure out, there are two distinct streams flowing through jazz, the blues and what I'll call, for now, "the song." The blues (as a form) is something any rock and roller can understand in one way or another, either as a musical style or a given set of chord progressions with specific characteristics (the flatted/ambiguous third and so on). Depends on your level of technical expertise. But nobody who's ever listened to the Rolling Stones needs to have the blues form explained to them.

The song, on the other hand, is a bit more difficult. As opera started to die in the late 19th century, it was replaced as popular entertainment by various other things, from operetta (very nearly the same thing) to vaudeville. By the early years of this century, the concept of "popular music" as we know it today, the music biz and all that, was firmly established. Lots of this pop music has its origins on Broadway (or other musical) stages a late descendent of opera that had become very big business. Composers and songwriters writing specifically for it included men of

incredibly sophisticated harmonic and melodic skills: Cole Porter, Richard Rogers, George Gershwin, and Johnny Mercer. Later on, many of these men were as much influenced by jazz and the blues as by the conventions of European music, but I still don't think it was a chicken-or-the-egg situation, since that influence started appearing after gifted black musicians had already appropriated certain of their "straight" tunes. They had done so because they were tired of the confines of the blues, pretty ironic when you consider how much blues gave back to pop music.

A song, unlike a blues, has several parts. In its most developed form, it'll have an introduction, then a verse, perhaps another verse (same melody), then a bridge (or "middle eight" or "release") in another key, with another melody, that'll lead back to a final verse like the first two. So for starters, unlike a blues, you have two melodies (and maybe the intro), all related to each other, to play around with. You also have different chords, implying different intervals (degrees of pitch between notes) in the melody, moving from one to the other in a logical but refreshingly different manner. And, this being harmonic music and all, the I-IV-V chords are usually lurking in there in case you want to fall back on the blues.

Don't worry if you didn't follow all the technical stuff I've just written. Instead, let me attempt to describe where the melody goes in one form of jazz by tossing a song around a hypothetical band

consisting of alto and tenor sax, trumpet, and a rhythm section of piano, bass, and drums. We start out with the piano playing the intro, solo, and then the whole band comes in and plays the song—the melody, bridge, and melody, called the "head" by many musicians—once through. Okay, hold on, because now it's solo time. In comes the alto sax, and what he's doing is 1) punching the rhythm of the melody to make it less "square"; 2) inserting little phrases into the beginning of some of the lines of the song; 3) finally taking complete flight and developing his own line over the song's chords. All of this improvising is done on the whole song, melody and bridge. The alto player goes out on the melody, and the trumpet player (who isn't a featured soloist on this one) plays half of the bridge, turning it over to the rhythm section for the other half, a very effective device. Next, the tenor player starts embellishing the melody and moves more swiftly into the third part of the improvisation outlined above. It's easier for him because by now the whole band has gotten used to the way the tune is coming out. Or, in technical terms, they're in the groove. So this guy on tenor is getting really out there, when he gives a signal to the rest of the band, and they begin a riff, a rhythmic, repeated figure, unrelated to the melody but related to the chords of the song, and then they play the head, and the tune is over.

This differs from rock and roll improvisation in a couple of important ways. For one thing, nearly any "standard" song is much more harmonically complex than your

average rock and roll song, which in many cases is just a reduction of a blues. (It is true, however, that great rock and roll improvisers like Eric Clapton, Duane Allman and Jimi Hendrix have played solos comparable in inventiveness with those of great jazz soloists.) For another thing, the concept of ensemble riffing is almost unknown in rock and roll, and as jazz evolved out of the 1930's, the riff became a very important element of jazz, often taking over from the melody itself as the centerpiece of improvisation.

Much of what I've said before only holds for pre-bebop styles of jazz. The technical aspects of bebop haven't yet been explained to my satisfaction, and I suspect that in some of the writing on the subject we have people simply hearing things that aren't there. But in one variation or another, the game plan I outlined holds true. In fact, one of the best ways to witness this process is to get one of the many reissues now coming out that feature all the takes of a given song, like *Lester Young: Pres/The Complete Savoy Recordings* (Savoy SJL-2202) or *Dexter Gordon: Long Tall Dexter* (Savoy SJL-2211). These, particularly Dexter, have bebop elements in them, but the effect of hearing the songs as much as five times in a row can be very illuminating, although such records don't flow as mellifluously as some listening situations call for, if you catch my point.

Of course, what came after bebop re-defined melody once more and eventually led to situations without melody, harmony, or rhythm. That stuff is actually easier to explain in some ways than the "classic" jazz improvisatory style, based on the song form, and I'll try doing just that next month. Meanwhile, if you're interested in exploring the stuff I've talked about here, pick up some albums by some of the great pre-bop saxophonists. Some I can wholeheartedly recommend are *Sidney Bechet, Master Musician* (Bluebird AXM2-5516), *Tenor Giants, Ben Webster/ Coleman Hawkins* (Verve VE-2-2520), *Giants of the Tenor Saxophone: The Genius of Ben Webster and Coleman Hawkins* (Columbia KG 32774), (jazz repackers sure are creative with their titles, huh?) and *Lester Young: Lester Swings* (Verve VE-2-2516).

And if you still have trouble following any of this stuff, let me clue you in on Ward's First Rule of Jazz: Relax, groove, and if it's there for you, you'll hear it. ■

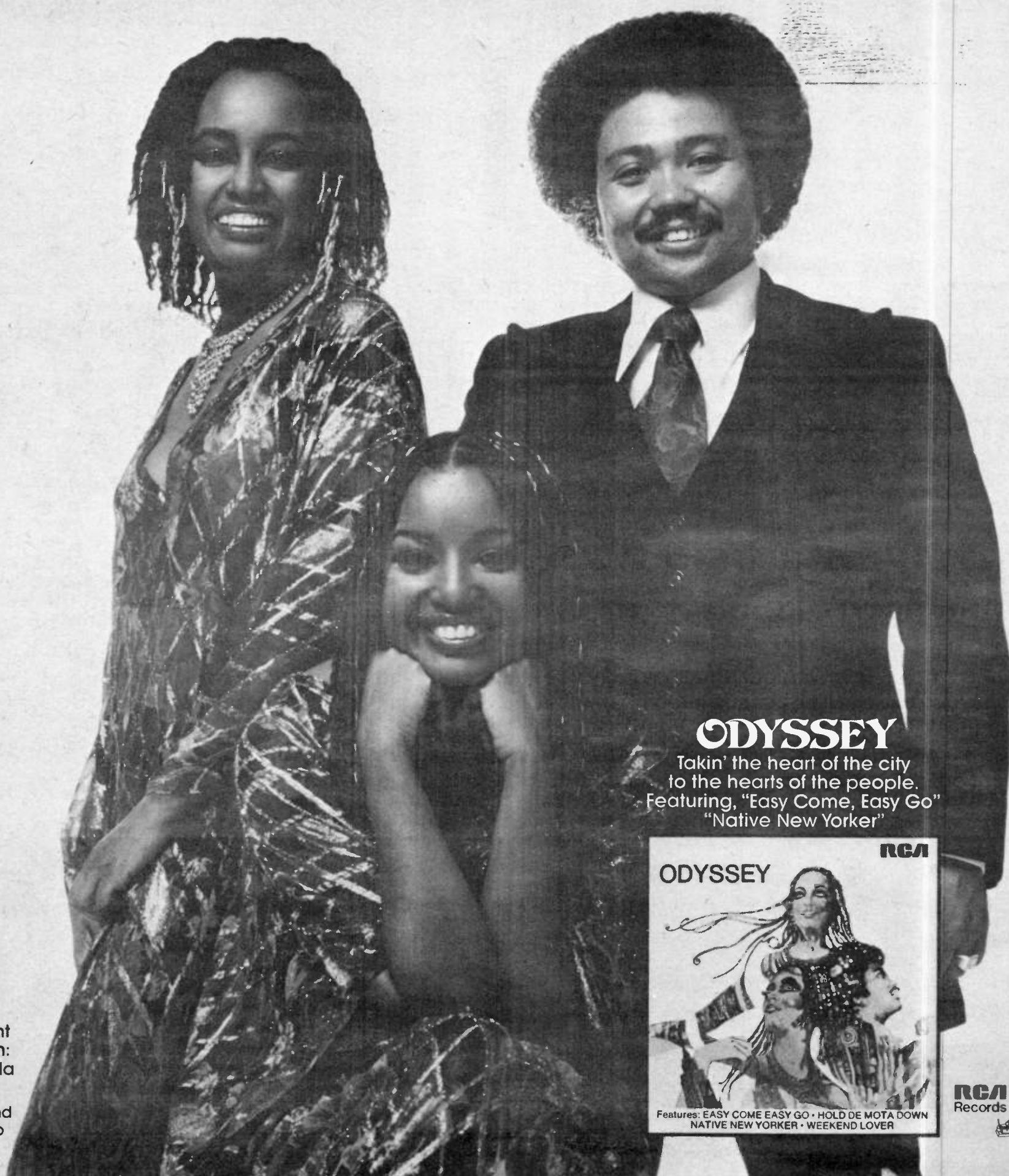
## Where's the Melody?



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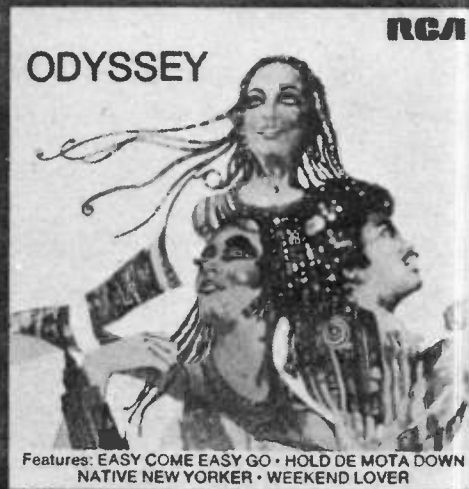


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Yes Comes First: A Conversation with

# SQUIRE & WAKEMAN

*The album produced after Wakeman's return suggests that the viewpoints of the other members only became a successful formula with Wakeman as the miracle ingredient*

*by Chris Salewicz*



Rock music has been good to Yes bassist Chris Squire.

It's given him his 1927 mock-Tudor house, with its winding 200-yard drive, out in the archetypal, clichéd stockbroker-belt Surrey town of Virginia Waters, twenty miles to the west of London.

There are two Rolls-Royces, one with the registration plate CS#1, and a Range Rover in the garage below the house, next to the basement studio in which most of *Fish Out Of Water*, his solo album of last year, was recorded.

For an inhabitant of the British Isles to be possessed of such bountiful blessings at this point in time, however, there is a certain price to pay. As we sit and talk in a room lined with shelves full of albums and cassettes, tax-exile Squire is spending the last of the ninety days he's permitted in the United Kingdom this year, overseeing the final

ORIGINAL PHOTOGRAPHS BY LYNN GOLDSMITH



"PASSAGE": An unexpected musical statement from Karen and Richard Carpenter.

*Carpenters*

On A&M Records & Tapes  
Produced by Richard Carpenter Associate Producer Karen Carpenter  
Personal Management: Jerry Weintraub/Management Three

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# SQUIRE & WAKEMAN

Continued from 29

weeks of his wife Nicky's third pregnancy.

Unlike so many other English tax-exile rock musicians who spend their time out of the country in some French seaside town gazing forlornly across the North Sea, Yes chose to capitalize on their situation by moving to Montreux in Switzerland. There, using the Casino studio where the Stones mixed *Black And Blue* and ELP recorded

something so that we could avoid thinking about being away from our families in England.

"The result," he continues, "is a spontaneous-sounding record with a lot of good feeling on it. Without being egotistical, I could foresee that feeling would make it through to the record and that people would listen to it and feel it as well. A clear emotion produces a successful record. It's a confused one that makes for dubious music."

outside, "we'd all learned a lot and had much more to bring back and feed to each other.

"It also made us all appreciate that it was probably more enjoyable playing together than doing a solo thing, which is definitely much harder work because you're in charge of it all and there isn't anyone to share it with. Going through those vibes brings you back together and gives you a sense of release—relief as well—and also a lot of knowledge has been gained.

"And so with *Going For The One* we all wanted to achieve more contact both between ourselves and with our audience."

Had Yes become out of touch

through."

Of course, there had been something of a traumatic split in their ranks when Rick Wakeman, flushed with the success of his *Six Wives Of Henry Eight* and *Journey To The Centre Of The Earth* albums, had flown the coop to be replaced by Swiss keyboards maestro, Patrick Moraz.

The difference in musical heritages between Moraz and Squire, Jon Anderson, Steve Howe and Alan White apparently led to something of an insurmountable culture gap.

"Certain musical things that are natural to an English band weren't natural to him," Squire

## Squire on Wakeman:

***Rick... had ego problems and his album did well and he didn't get off on Topographic Oceans. But who am I to talk? I've had my hang-ups too."***

## Squire on Moraz:

***Certain musical things that are natural to an English band weren't natural to him: obviously he had to be slightly contrived some of the time in order to fit in."***



Works, they recorded *Going For The One*, their first five-man album as a musical collective since 1974.

For the first time since *Close To The Edge* (two studio albums and one live set ago) Yes has delivered a record that successfully fuses their technoflash aspirations with a rocking spontaneity, making the music, and especially the thundering title track, live and breathe with a soul of its own.

With the band thrust into the small town environment of Montreux, the sense of camaraderie that had been particularly evident on last years' U.S. tour continued to grow. Says Squire, "We were also consciously trying to get into

Part of this improved relationship within the band is the direct result of a period of separation as recording artists. During 1975 and 1976, with commercially decent intervals in between, each member of Yes released a solo album.

Though the solo records, all of which achieved gold record status, could merely seem to be a shrewd managerial stroke to ensure the longevity of the band, they did solve the problem of how to follow 1974's chaotic *Relayer* and provided a therapeutic cleansing of each individual's musical system.

"Through making solo records," says Squire, leaning back on a couch and gazing at the woods

with their fans?

"Not in concert," he qualifies. "You see, this is one of the problems with a very successful group. I mean, Yes hasn't gone down badly since I can remember. At a concert, the first thirty rows are always full of the most enthusiastic fans; it's very difficult to judge how you're doing. When you're a major group, there's always a lot of people who're going to love you whatever you do.

"Obviously you read your critics and see what they think of it, weigh it up, see if you think what they're saying is shit," he laughs, "but after a while if a point's made firmly enough it always gets

says. "Obviously he had to be slightly contrived some of the time—both as a personality and as a musician—in order to fit in."

"We ended up with a helluva lot of music that we'd taken to a certain point and never actually rounded off. And then we had a few raps about it and at the end of the day it was agreed—as much on Patrick's part as the rest of us—that he would be happier doing something on his own. Because he started to feel a bit restricted."

Meanwhile, back in England, Rick Wakeman was financially reeling after his supremely kitsch gesture of presenting *King Arthur*

*please turn over*



# *Barry White*



## *Sings For Someone You Love*

*Includes his hit single*

*"It's Ecstasy When You Lay Down Next To Me"*

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# SQUIRE & WAKEMAN

Continued from previous page

as a musical pageant on ice had failed to draw the necessary crowds; while a musical project he was working on with drummer Bill Bruford and ex-King Crimson bassist John Wetton had just been scuttled by conflicting record company in-

The One that the band had been working on with Moraz, Wakeman—whose loathing of *Tales Of Topographic Oceans* had been a contributing factor behind quitting the band—was not exactly happy.

"To be perfectly honest," he

said 'Yeah, I'd be into that.' "So I went home, packed all my bags and I've been here ever since."

Wakeman has a ready answer for anyone who might suggest he has rejoined the band to save his hapless fiscal state.

"I don't write for Yes, I just play. So I share a fifth of the royalties on record sales. On my own record sales, which are nearly as high as Yes's record sales, I cop the lot plus the publishing.

"So if you work things out, I'm almost worse off because obviously I can't do as many solo albums in

Of course, it could be that Wakeman had to leave Yes in order for the band to wander off up a pedantic, bombastic—even neurotic—cul-de-sac with its recorded work, so the keyboardman himself could delve into solo album areas so crassly simplistic and so badly recorded, they were nearly unlistenable. The successful album that the band has produced after Wakeman's return to the fold would suggest that the quasi-cosmic, organic viewpoints of the other four members only become a successful chemical formula with Wakeman as the miracle-ingredient—a beer-belching, highly non-biodegradable keyboardman.

Wakeman had considerable hassles as a solo artist (as well as financial disasters he's had critical abuse and a coronary thrombosis to contend with) but it appears to have made him come to terms with himself. He agrees:

"I just happened to take the overground route and they took the underground one, and we both arrived at the same destination. One was making music that was almost too understandable, while the other was turning out stuff that was almost completely incomprehensible."

In the future, Chris Squire tells me, Yes are contemplating working live with not only another percussionist, (to permit Alan White more time for the role of solid rock drummer he fulfilled with the Plastic Ono Band) but also with brass.

In addition, Squire intends to begin work at the end of the European leg of the current Yes tour on a follow-up to *Fish Out Of Water*.

As for the emergence of the British and American punk/New Wave outfits, whose basic musical philosophies are totally at odds with technoflash bands, Squire sees them doing nothing but good.

"From a musical side it actually brings back a lot of the roots and raw effect of drums, bass and guitar... Something which, with today's advanced recording techniques, we haven't heard too well for some time. Even Led Zeppelin, who have that same line-up, do a lot of overdubbing.

"It's very important to have a strong left-field movement because it keeps the rest on their toes and stops stagnation."

So he doesn't feel threatened by them in any way?

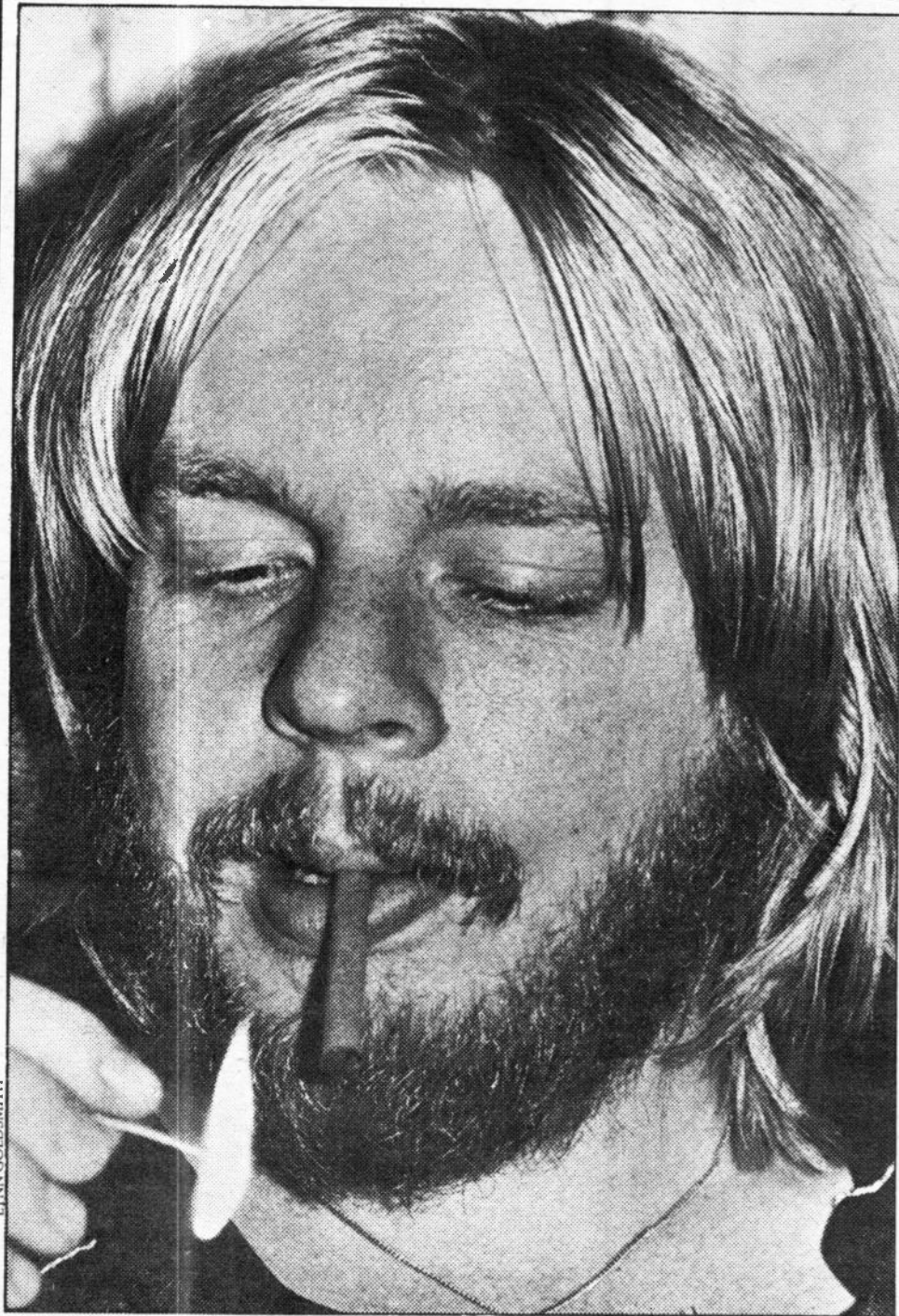
"No. Because it keeps music alive within various groups, so all we have to do is be as good as we were five years ago. Just be damn good when we play.

"The only way we'll fall down is if we fail ourselves by not being the band we once were. People can see if you're going through the motions.

"If we're still doing it and playing very well, then the music can't be denied."

**To be perfectly honest, I was very pissed off... here I am, come over as a bloody session musician to do what I feel the band should be doing anyway**

**Chris Squire came over and said 'I like your ideas, how would you feel about making it a bit more permanent?' I said 'Yeah, I'd be into that.'**



LYNN GOLDSMITH

terests.

"I was seriously thinking," Wakeman told me, wiping lager froth out of his newly grown beard as we sat in a cafe by the side of Lake Geneva, "that... Well, I've got quite a good name for doing film music and I was thinking, maybe this is the time when I bow out gracefully and just do the odd album now and then. Maybe this is what it's come to."

At which point, manager Brian Lane, who conveniently is also the manager of Yes, asked Wakeman to join Yes in Switzerland and work with them on a session basis. On hearing the material for *Going For*

said, I was very pissed off. This was what my feelings for the band were. This sort of music was what I feel Yes music is. And here am I, come over as a bloody session musician to do what I feel the band should be doing anyway."

The following night, however, Wakeman, along with the four fully paid-up Yes members, attended a party thrown by the head of Swiss Atlantic.

"Chris Squire came over and said 'I like your ideas'. I said 'Yeah, I'm really knocked out. I'm glad Yes are taking this path'. He said, 'Well, how would you feel about making it a bit more permanent?' I

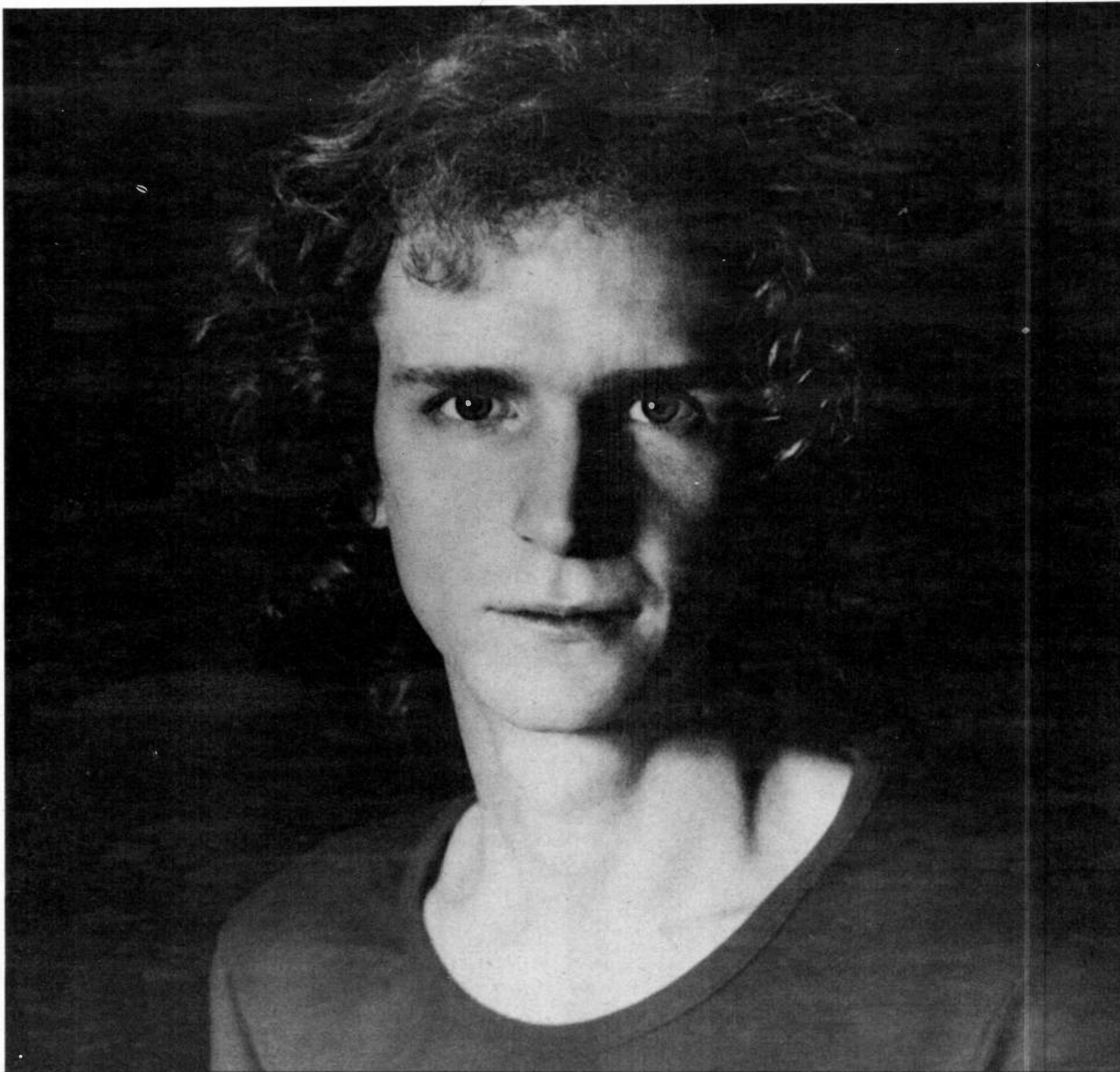
the same time because Yes comes first."

"Basically Rick shouldn't have left in the first place," says Chris Squire. "It was all a bit of a cop-out. He could still have carried on his solo things.

"It was silly of him to leave. Especially at a time when things could've been so good. But he had ego problems and his album did well and he didn't get off on *Topographic Oceans*. And because we were all a bit younger then, maybe it wasn't talked about in the right way.

"But," he adds, "who am I to talk? I've had my hang-ups, too."





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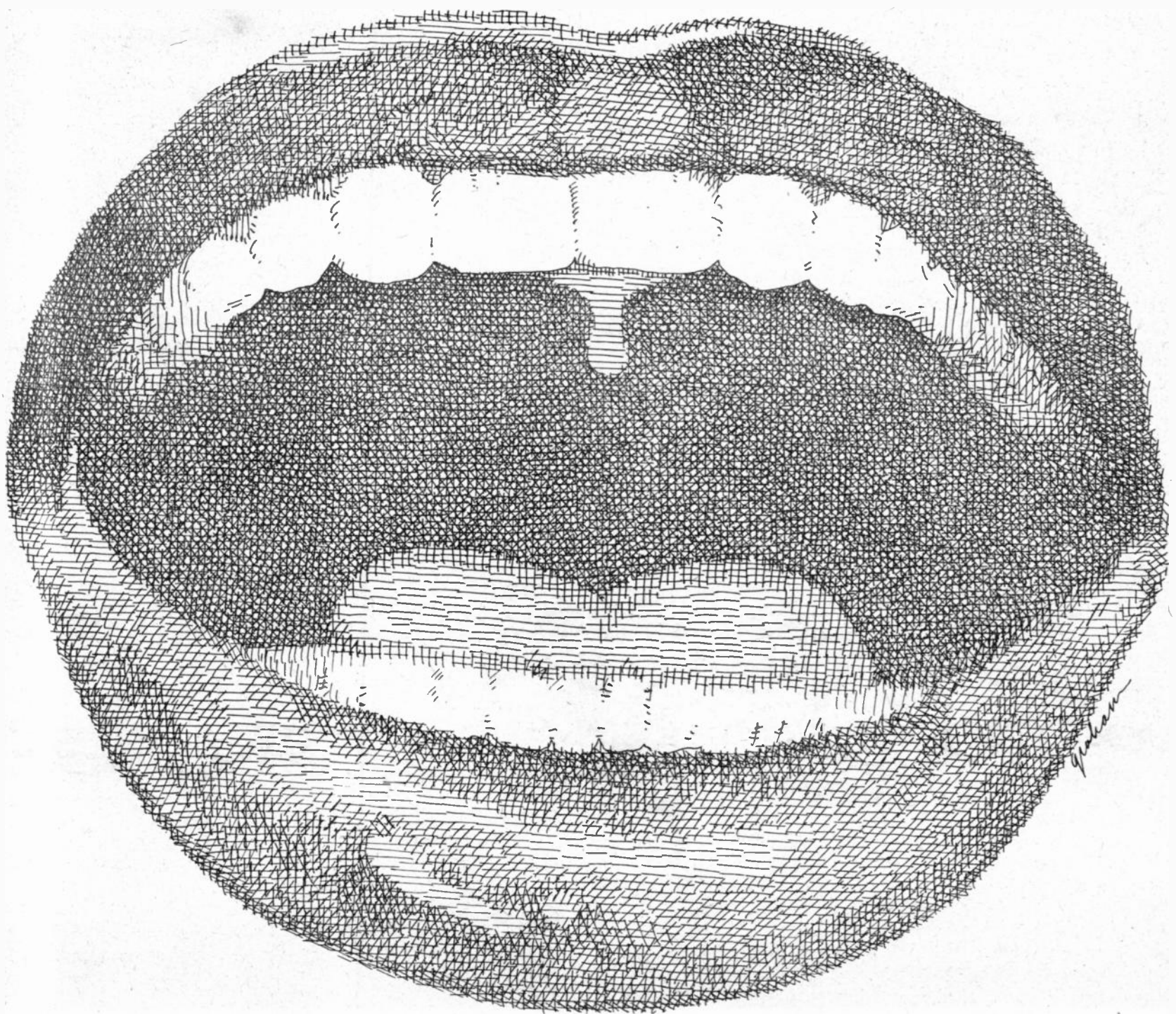


The Persuasions

# ANGRY VOICES FROM THE FUTURE

by Lester Bangs

This story probably begins one night about three months ago when I was walking home down Sixth Avenue in New York City, and just past my corner, in the light of the pizza joint, I saw a couple having a fight. They were black. He kept saying, "Go ahead bitch! Get the hell away from me! Just get the fuck off!" She was hurt-conciliatory-angry, almost crying: "I will! I will!" But she stood there, taking it, waiting around for him to relent. It was the kind of scene I'd seen a million times between couples of all races, except that with the rise of Women's Liberation most white guys are too baffled and/or intimidated to pull that particular macho schtick / *Please turn over*





Continued from previous page  
anymore, and I remember thinking, "Damn, those black guys are still running that scam down on their women..."

A minor tableau, but what fixed it in my mind forever as a perverse epiphany was that while this verbal battle was going on, he had set his oversized radio on the sidewalk beside them, and of course it was tuned to a disco station, which for the entire time I overheard them seemed to be giving out solely with a keening synthesizer whine. Not even those insect rhythms we've become so accustomed to, but one blaring, utterly inhuman note screaming in the void. All the sterile horror of disco boiled into one strident shot of poison. And at that moment I thought, perhaps somewhat prejudicially: with music like that playing all the time no wonder they have a fucked-up relationship.

**"The time's never been better than now for a backlash against music untouched by human hands or hearts."**

Okay. I know I'm stretching a point here. Disco is not responsible for all the evils in the world, and lovers are going to collide or stop loving no matter what the soundtrack, but one thing I firmly believe is that disco thrives on division, that it is merely one of the ultimate realizations of the current fashion for music as accoutrement to the solipsistic lifestyle, the idea that nothing exists but *me*, or if you *do* exist then it is only to be dominated. Certainly there is no love or warmth in the music that assaults you when you walk into, say, Jimmy's Music World in New York City, where the hard sell is like something from 1984; a shrink-wrapped environment where too-clean machine rhythms pound so hard you can barely stand to stay in there long enough to take advantage of some of the best record prices in town. It's music designed to be aggressively impersonal—because whether you're white or black, that's where it's at these days, and if you don't believe it you must have been existing outside the mainstream of American culture during the past year, in which case you may be lucky.

It's very easy to throw around words like "dehumanization" or commiserate with your punk-rock friends about how disco sucks, but I sometimes think most of the punkers think Otis Redding was disco. And besides, there is something far more crucial at stake: The future of music as a function of the heart instead of the nerves and vague, egocentric fantasies. The mind we can leave out for the moment since most pop music is

mindless and better off that way, though I have actually read reviews in papers like the *Village Voice* where some asshole says that we must capitulate to the idea that we are becoming "totally technologized beings," which is not only passive as hell but totally offensive to the notion of human possibility as it has always existed and always will.

Meanwhile, some other jerk is writing that he finds the mechanically rotating rhythms of disco not what he conceives to be aggressively masculine orgasmic release, and thus they are somehow "female" and *thus*, by some twisted logic, disco is an egalitarian idea whose time has come.

While this is going on, other idiots, many of whom are probably intentionally illiterate, go down to discos every night and do cold piston hustles fueled by a basic hatred of the human component. Kraftwerk actually got a *Billboard*-charted disco hit with something called "Showroom Dummies," which only goes to show how far these geeks will go to the point of admitting they like nothing better than becoming spastically animated mannikins gyrating to technological twitch hits as cold as they wish their hearts were. Their great conceit is that the spiritual, if not outright physical, death they celebrate is of The Future.

But, the future, friends, is human, because one thing nobody can ultimately deny about machines is that *they are boring*. Whereas the folks who sometimes feel subordinated by them keep coming up with the most incredible surprises. One of the biggest musical surprises I had this year was an album called *Chirpin'*, and two concerts, both by a group called the Persuasions. Surprising, because though I had heard of and even seen the Persuasions before, they had never really connected as they do in this masterpiece album, nor seemed so germane as now, when a black a cappella group seems so antithetical to the current music scene. The fact that they are so uncharacteristic of the present has dispirited the Persuasions—liner notes by their producer David Dashev: "The Persuasions see themselves as 'different.' Oddities... Theirs is a lost art."

But it is that very difference which leads me to cry out to anyone not too machine-numbered to hear that the Persuasions are *not* oddities, nor is theirs a lost art. In fact, the nature of their difference is what makes them nothing less than The Real Future.

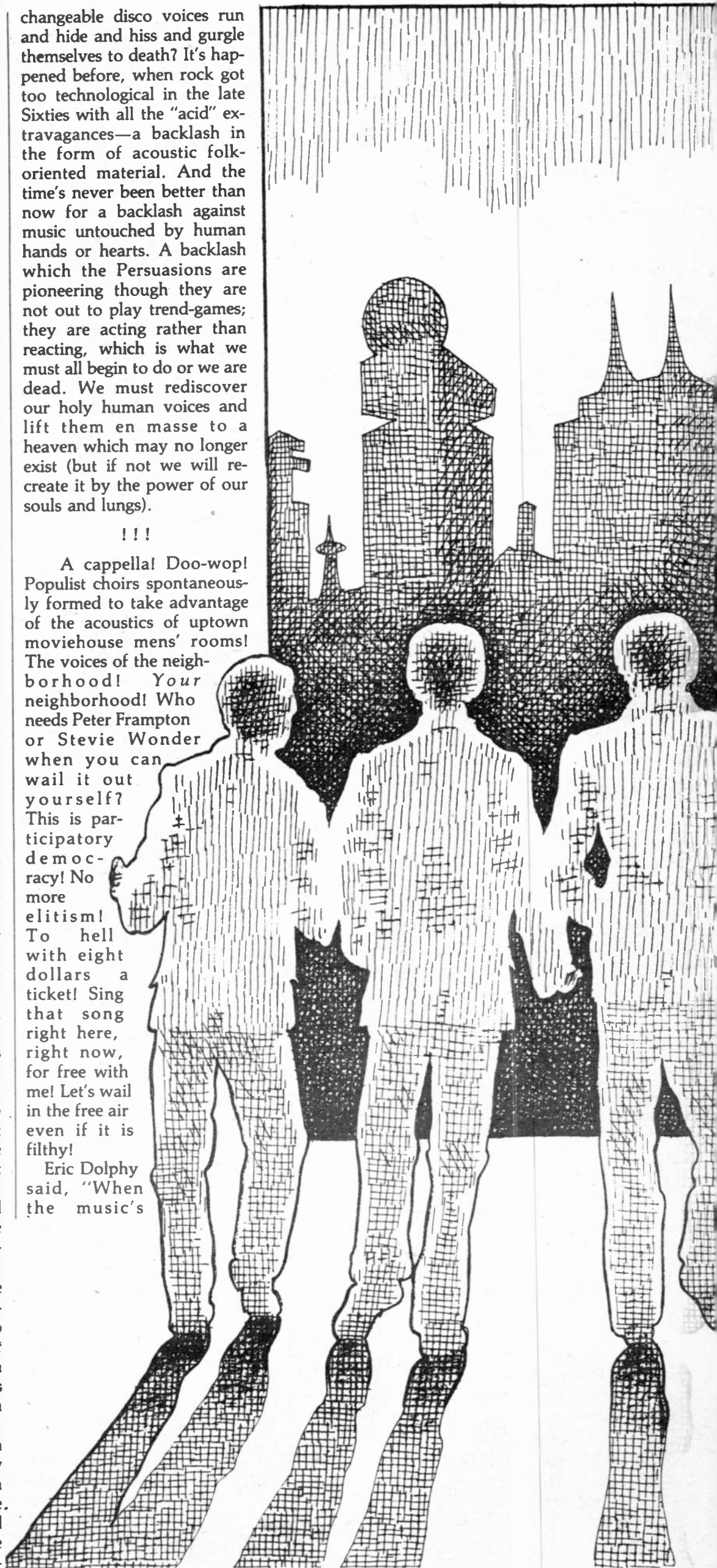
How long do you think we can go on with this bug-music? How long before the individual human voice in all its glory and infinite possibility makes a profound and sweeping comeback while the little synthesizers and all the inter-

changeable disco voices run and hide and hiss and gurgle themselves to death? It's happened before, when rock got too technological in the late Sixties with all the "acid" extravaganzas—a backlash in the form of acoustic folk-oriented material. And the time's never been better than now for a backlash against music untouched by human hands or hearts. A backlash which the Persuasions are pioneering though they are not out to play trend-games; they are acting rather than reacting, which is what we must all begin to do or we are dead. We must rediscover our holy human voices and lift them en masse to a heaven which may no longer exist (but if not we will recreate it by the power of our souls and lungs).

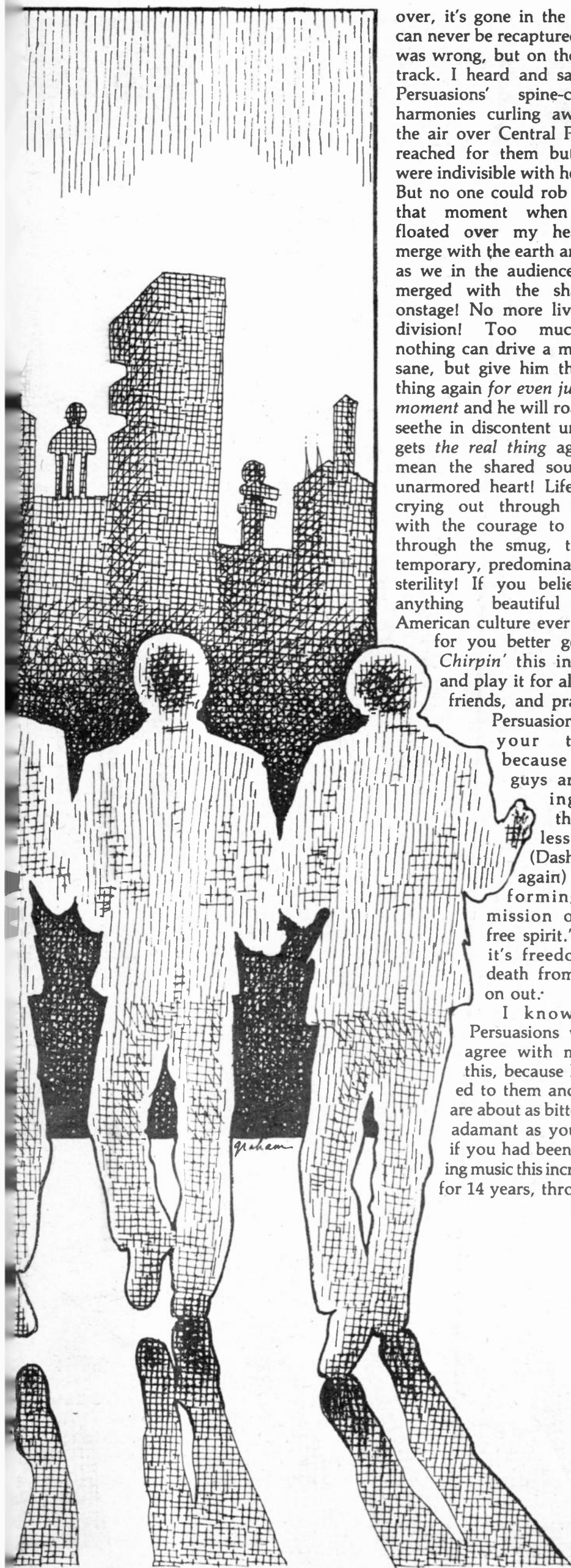
!!!

A cappella! Doo-wop! Populist choirs spontaneously formed to take advantage of the acoustics of uptown moviehouse mens' rooms! The voices of the neighborhood! *Your* neighborhood! Who needs Peter Frampton or Stevie Wonder when you can wail it out yourself? This is participatory democracy! No more elitism! To hell with eight dollars a ticket! Sing that song right here, right now, for free with me! Let's wail in the free air even if it is filthy!

Eric Dolphy said, "When the music's







over, it's gone in the air. It can never be recaptured." He was wrong, but on the right track. I heard and saw the Persuasions' spine-chilling harmonies curling away in the air over Central Park. I reached for them but they were indivisible with heaven. But no one could rob me of that moment when they floated over my head to merge with the earth and sky as we in the audience were merged with the shamans onstage! No more living in division! Too much of nothing can drive a man insane, but give him the real thing again *for even just one moment* and he will roar and seethe in discontent until he gets *the real thing* again! I mean the shared soul, the unarmored heart! Life itself crying out through music with the courage to break through the smug, though temporary, predominance of sterility! If you believe in anything beautiful that American culture ever stood

for you better go buy *Chirpin'* this instant, and play it for all your friends, and pray the Persuasions play your town, because these guys are doing nothing less than (Dashev again) "Performing the mission of the free spirit." And it's freedom or death from here on out.

I know the Persuasions would agree with me on this, because I talked to them and they are about as bitter and adamant as you'd be if you had been making music this incredible for 14 years, through 8

albums, and continuously butting your head against the same commercial wall that has driven so many black jazz musicians to madness. But the Persuasions are singing something at least close to what is commonly known as pop music; and their declaration of independence is that they will do it *their way* or throw in the towel.

"It's do or die," seethes lead singer Jerry Lawson, slamming his drink on the table for emphasis again and again. "If *Chirpin'* don't do it, then I don't think we should give the fans any more. We been out here and down, and we are the ones suffering. We got to make it or not. Love for the group comes before the money, but... look, you started out with nothing, you just like the sound you got. But when you turn professional, you wanna get paid for it. Don't work the shit out of us and then give us shit money! If we was five white boys singin' a cappella we'd be the phenomenon of the century, but if you're five niggers you ain't goin' nowhere, not unless you put on big eyelashes and horns on your head and come out actin' like monkeys. But I'll never do it as long as I live. I'll starve 'fore I'll do that shit."

"We buckin' the business," says Herbet Tubo Rhoad, who David Dashev describes in his liner notes as "the glue... the spiritual translator."

"Let's retire, man" says Joseph Russell, who is usually keeping the rest of the group laughing.

"That's what we're gonna have to do," says Jimmy Hayes, who sings bass, and everybody takes another angry drink. There is a fierce pride in this group, the pride that wouldn't let them go the way of certain extremely popular groups who have become the black equivalents of Kiss. The industry today depends on spectacle, bread and circuses; all the Persuasions have to offer is soul deep as the entire tradition of American music. I bring up this ugly irony and Jerry almost spits: "I heard this record the other day: 'I don't wanna bump no more with no big fat woman...' I know my brother need money and everything, but I have compassionate feelings for fat people. He sayin', somebody come and get this big fat broad. I don't sing dumb songs like that; that's below me."

I protest that Joe Tex has been singing songs like that for years.

"Yeah, and makin' a million dollars. Here we been singing 'Did You Stop to Pray This Morning for Your Mother,' and we can't make a dime! Our songs carry a message: the boy in Vietnam, he died for his country, his mother said 'That was my only son, goddam I know you died for your country, but couldn't you do something else?'"

The problem is not just that nobody wants to hear songs about Vietnam or analogous realities

now, but that Jerry is right: I don't even have to name the white groups that have achieved wide popularity with the most inferior, unimaginative revivals of material like "Papa Oom Mow Mow" and "Sixty Minute Man," songs the Persuasions not only do, but have brilliantly rethought.

Until Elektra, their current home, the record companies have not been helpful, either. Tubo is blunt: "We were a tax writeoff."

Elektra isn't doing all it could if it really wanted to, of course; I suspect they think signing the Persuasions at all is an altruistic act. The group complained about Teddy Pendergrass getting saturation TV ads and how many records they thought they could sell if accorded that kind of treatment. This may display some simple ignorance of the basic economics of the music business, but what it all boils down

**"If you believe in anything beautiful that American culture ever stood for you better go buy *Chirpin'* this instant."**

to is corporate America not subsidizing its black artists unless they can bring back buckets of money. This has been the sorry history of the jazz struggle in this country, and if it happens to the Persuasions it will be a double tragedy because their music is participatory democracy in action. I'll never forget their closing encore at the Bottom Line, when I was left in chills and tears by the sight of Jerry Lawson exhorting half the audience up on the stage with them, including his wife and children. Routines like that are usually so jive, but this was no routine, this, in fact, was making a most precious point: As every human on that stage was finally coaxed into letting go, clapping their hands and giving themselves up totally to baptism in song, the Persuasions were lost in the swirl and mass of them, and all at once you realized that the group had disappeared from the stage completely, and that beautiful sound was coming from the rest of us. It was the most perfect gift I have ever seen any group of artists give their audience.

As Jerry explained later, in a rare optimistic moment: "The way it's gonna happen though, man, is this: We're tryin' to break it right down the middle, through the people, not the company cats up there at the top."

It's easy to forget sometimes that the "people" is anybody who wants something better, something fine and true and soulful as all those future Persuasions albums we may never hear, a possibility that makes me bitter, too. Because I've done my part; the rest is up to you. ■



# RT GUITAR ROAD TESTS

## Gibson



### Gibson S-1 Solid Body

Some of you may share my initial, and somewhat misguided, reaction to the Gibson S-1: "Aha! A solid body with a maple neck and three single coil pickups—obviously a Les Paul Stratocaster." Well, besides seriously annoying the two companies alluded to in this preemptive misnomer, a comparison of the two guitars serves absolutely no purpose. The S-1 has only the traditional Les Paul body shape to remind us of its historical antecedents; the sound of the guitar represents a fairly radical departure from what we've come to know as the Gibson electric sound. And, in that it does have the same basic shape and bulk as the Les Paul, allusions to the Fender "Strat," thinner and lighter by definition, are obviously out of line from the word go.

Let's just say that the S-1—especially those with maple fingerboards like the model tested, the one illustrated has a rosewood fingerboard—do tend to evoke certain sounds vaguely reminiscent of the Strat. So what? It has a lot of other sounds to offer as well—including a full range of bass tones not usually available on maple-neck guitars. And the action is a lot "softer" than you might expect. In fact, playability and intonation seem excellent on the S-1, something that can't *always* be said when discussing "new" Gibson solid bodies.

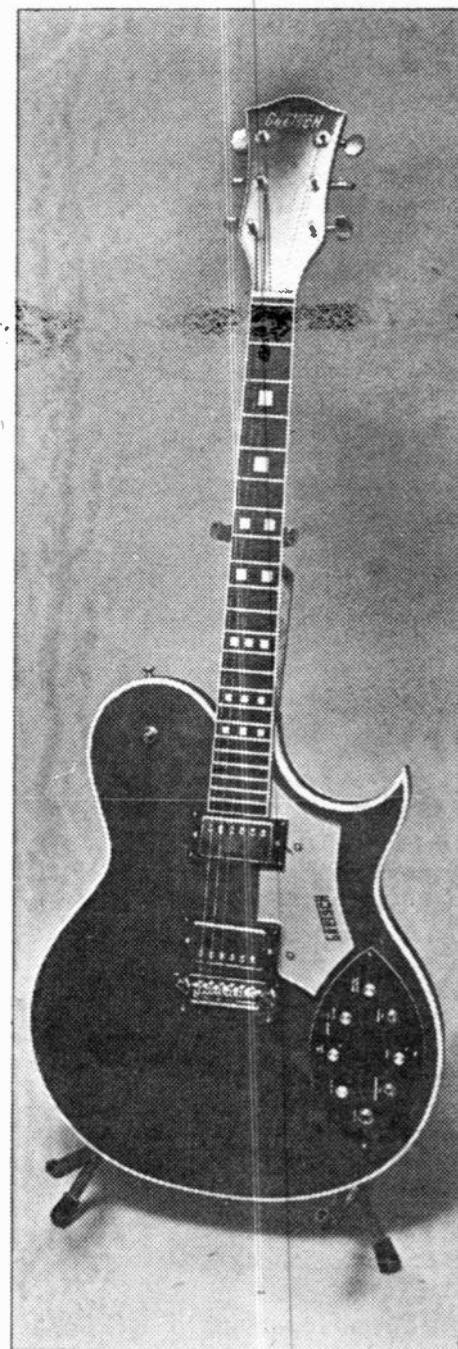
So, as far as woods are concerned, the S-1 is all maple: body, neck and fingerboard (rosewood optional). The three pickups are single coil humbucking units, an interesting melange of old and new in terms of physical appear-

ance. Inside the modernistic plastic see-through shell that encases the pickup is what appears to be a magnetic bar, one of the oldest pickup configurations.

The controls are set up in a rather new and different way and, with the patient counsel of Gibson's Bruce Bolen to bolster me, I will attempt an explanation of how they work in a way that hopefully transcends my dismal electro-mechanical knowledge. First off, the toggle switch is actually a *two* position bypass switch—middle and down positions only, try to yank it up into bass position and you'll get some unwelcome surface alterations to the top of the instrument. This bypass switch works in tandem with a four position selector switch to produce different combinations of the three pickups: 1) pickup A&B, 2) pickups B&C, 3) pickups A, B, & C, 4) pickups A&C—throw this last combo out of phase and you get the scratchy treble characteristic of this kind of guitar. The "down" position of the bypass switch is what gets things out of phase.

The S-1 has metallic punch for rhythm playing and just enough edge to project the lead passages. It's a fine, sturdy piece of work and Gibson should be proud. Only one gripe: the tuning machines are really pathetic—a lot of your basic "freewheeling." Bruce Bolen assures me that Gibson gear problem will be solved with machines of their own design and some designed in conjunction on with Schaller. It is nice to know that Norlin (I have avoided using the parent company till now because I'm a stubborn traditionalist in these matters) is making a sincere attempt to respond

## Gretsch





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## **“I’ve often wondered why 1959 and 1961 were such great years for both red wines and electric guitars”**

---

to consumer needs these days instead of coasting on the prestigious Gibson name.

### **Gretsch “Super Axe” Semi-Hollow Body**

It was interesting to watch Chet Atkins playing one of these at the Gretsch display during the recent NAMM convention. After all, here was one of the *great* American guitar stylists who has endorsed Gretsch instruments for years pickin’ away on one of the most out and out “rock and roll” instruments ever designed by the company. Of course, classic Gretsch models like the “Country Gentleman” and “Golden Falcon” have found their way into the hands of people like George Harrison and Crosby, Stills, Nash & Young, but the “Super Axe” is really a direct manifestation of Gretsch’s serious intentions vis a vis the contemporary guitar market.

A rugged, semi-hollow body guitar made of maple, the “Super Axe” is available in red or black (the black finish is definitely cooler). The fingerboard is ebony and the inlay, if not particularly attractive, is certainly serviceable. The combination tailpiece and bridge is clean and functional and the two Gretsch humbucking pickups are quite good. The real bonus with this guitar, however, is that it is the first to successfully incorporate “on-board” electronic effects. The two main effects are a phasor and a compression unit (the compressor is really excellent) with accompanying volume and on/off controls. Miraculously, the Baldwin engineers were able to get this stuff into relatively small modules so the whole package could fit under the oval control

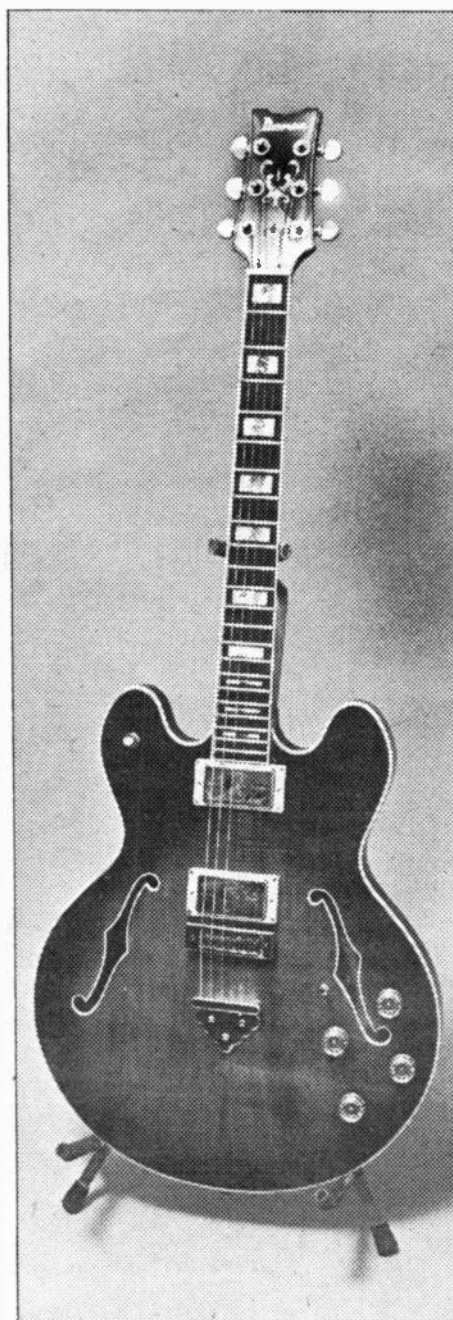
panel. Labels for all control functions are inverted so that the player can read them from above—although this seems a bit disorienting at first glance. Playability and intonation are ok—in fact, the Schaller machines are a welcome addition. All in all, a good guitar which allows you to achieve the full sweep of contemporary effects without tripping over pedals and boxes.

### **Ibanez “Artist” Semi-Hollow Body (No. 2360)**

You probably haven’t seen too much of this particular model since Ibanez is currently focusing most of their promotional efforts on the “Artist” solid body guitars. Loosely based on the “thin-line” semi-hollow body instruments developed by Gibson and others in the fifties and sixties, the “Artist” No. 2360 is definitely *not* a copy guitar. Ibanez has simply taken an existing concept—thin-line instruments were initially conceived as a balanced blend of jazz guitar warmth and streamlined rock ‘n’ roll efficiency—and updated it with some new technological wrinkles. More importantly, special care has been given to the neck and fingerboard, overall construction and the finish, areas which have been somewhat neglected of late on higher-priced, competitive models.

The guitar sports a maple neck and body, finished in a deep, golden red sunburst that harkens back to older instruments from the “glory years” of 59-61 (I’ve often wondered why 1959 and 1961 were such great years for both red wines and electric guitars). The fingerboard is ebony with generous slabs of pearl inlay

## **Ibanez**



slashed with strips of abalone as the position markers. Besides their distinctive head stock, bridge and tailpiece, Ibanez has added a few subtle touches to further distinguish the “Artist” from other semi-hollow bodies: white trim around the f-holes, cream-colored pickup mounts and a re-positioned toggle switch for easier access. In the traditional toggle switch position, they’ve added a small phase switch (since up-dated to a coil splitter). Other recent improvement on the original prototype pictured here include a locking bridge and an adjustable tailpiece with slotted grooves for easier string changing.

The fairly well-defined, mid-range sound put out by the “Artist” is produced by a combination of two Ibanez Super 80 pickups in tandem with a solid block of wood (approx. 6” wide) that runs the length of the body. My only real quarrel with this instrument relates to the choice of pickups. As stated earlier, they provide a respectable mid-range sound with a healthy dose of high-end treble. But they do lack “distinguishable” warmth—the bass pickup often sounds muffled and the *natural* string sound tends to get lost in the shuffle. After all, the Super 80s were primarily developed for solid body guitars and Ibanez might give a thought to replacing them with units expressly designed for *this* kind of guitar. Certainly not a major problem and, considering the reasonable price tag on the “Artist,” older firms who pioneered the original semi-hollow bodies better watch out, ‘cause Ibanez is well on the way to making a serious dent in their business.

**Jean-Charles Costa**



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# OLD & RARE

*In this monthly feature we will attempt to assess both the more popular and well known "collectable" guitars (such as this survey of the vintage Fender Stratocaster) as well as give general information on little-known and unusual American stringed classics.*

## The Fender Stratocaster: Part One

by Dave De Forest

The current Fender catalog describes the Stratocaster as, "... a legend at your fingertips." Quite so. It is truly one of the quintessential rock guitars and a landmark in solid body design. Only the Gibson Les Paul appears as ubiquitously in the hands of the great and the famous. Moreover, since the Strat has not been offered in dozens of radically different styles and configurations (as is true of the ever-changing "Les") and since it remained a best-seller even during the eight years or so when Gibson abandoned the Les Paul design for lack of consumer interest, it could well be the most consistently popular electric solid body guitar. In today's market we find that the guitars in greatest demand are the Strat and the Les Paul. Imitated, copied, reproduced (some say surpassed) the Strat has even fostered entire industries in the manufacture of substitute Stratocaster parts much as there are factories turning out high-performance parts for automobiles. Although new-production Stratocasters can be purchased (at discount) for well under \$400 with case, vintage 50's specimens have been selling for \$800-\$1,500 in New York.

When the 1954 Stratocaster was introduced it marked a departure from the earlier Fender guitars (the Broadcaster, Telecaster and Esquire models) in several ways which pointed the way the company would continue to develop. Strats were the first Fender guitars to offer a contoured (shaped) body. They were sold in a two-tone sunburst finish (brown-yellow) which was both more complicated and cosmetically appealing than the ivory-white finish with which all Fenders had previously been adorned. The Stratocaster electronics constitute the first commercially successful triple-pickup solid body design. Although Gibson had a triple-pickup electric



guitar in production at the time with the ES-5 model, the wiring was quite different in design and the ES-5 was, of course, a full-size arch-top guitar.

As with all Fender instruments of this period, early Stratocasters (1954-59) were manufactured with a solid maple neck. Rather than using a fingerboard, the frets were set directly into the neck of the instrument and the surface finished in clear laquer. In order to install the truss-rod, a channel was routed in the back of the neck, the rod inserted, and the channel then plugged with a strip of rosewood. This is the dark stripe seen on the back of older (as well as modern) maple-neck Fender instruments. It is worth noting that there is no such stripe on the back of the neck of those Fender instruments with a separate rosewood fingerboard (hereafter referred to as "rosewood-necks") since the truss rod could be inserted from the front before the fingerboard was glued on. Thus the fingerboard completely concealed the channel. However, there are also a few Fender guitars produced after the company was sold to CBS which used the same construction as the rosewood neck instruments but had maple fingerboards.

Since the early necks were hand-carved there is a great deal of variation in their overall shape and thickness. However, certain general rules hold true. Although I have owned '54 models with relatively slender and rounded necks, the necks produced from '54-'58 are most often described as "V" or wedge-shaped. They are quite thick as compared to modern Strat necks and a cross-section would give a "V" shape in the way the back is carved. These necks, despite their thickness, are highly sought after by Strat collectors and players because they are quite comfortable and exceptionally resistant to warp and twisting effects common to the slimmer necks.

In late '59 Fender discarded the solid maple neck construction and began producing the Stratocaster with rosewood fingerboard construction. From this point until the company was



sold to CBS in 1965, all Stratocasters were produced with rosewood necks. Conversely, any Stratocaster made before the end of '59 had a maple neck. Quite often I run across ads (some even from dealers who ought to know better) offering '57 Stratocasters which turn out to be rosewood neck guitars made in the 60s.

Bodies on the earliest Strats are generally one-piece construction of solid ash. We commonly run across genuine 50s Stratocasters which have bodies made up of one or more pieces of wood laminated together. After the 50s, it is quite unusual to see a one-piece body on a Strat. In comparison tests we have run at the shop on known authentic specimens we find no discernable difference in performance between a two-piece and a one-piece body. In my experience I have never known a Fender body lamination to come unglued or deteriorate.

Pickups on these guitars however, are of the utmost importance. The original Strat pickups have a distinctive sound coloration and, since tone is a matter of subjective preference, it could well be argued that Fender products have been the subject of improvement rather than deterioration in this regard. However, many players seem to prefer the sound of the older instruments, with the possible exception of Robin Trower who's been quoted to the contrary in magazine interviews. Larry DiMarzio, noted pickup authority and manufacturer of the most popular replacement for original equipment Fender Strat pickups, asserts that the difference in the older pickups is not due to superior standards of production or design, but is a result of accidental effects produced by somewhat sloppy coil-winding procedures in use at the time. Although his research has led him to the conclusion that there is no difference in overall output level between the new and old Strat pickups, we both agree that the sound seems quite different due to the location of "peaks" in the response curve and the tendency of the older pickups to reproduce certain key harmonics more prominently than modern ones do.

Often players explain their desire for a 50s Strat in terms of the tone having improved over the years due to the wood in the body having "aged." While this effect is quite noticeable in acoustic instruments made of quarter-sawn wood, such as violins and box guitars, it is totally unlikely that this effect is present in a solid body instrument of flat-sawn timber. It is true however, that the current shortage of decent timber suitable for guitar construction has forced manufacturers to use wood of inferior quality. This is a problem with all current guitar manufacturers who build on any kind of mass production scale at all. Our suppliers inform us that top quality spruce, top quality flamed-maple and ebony, for example, are virtually unobtainable anymore.

Although the wood aging process in solid body guitars like the Strato-

caster is probably a myth, there is a genuine aging effect on the magnets in the older pickups. These tend to slowly lose their charge, an effect which, oddly enough, seems to improve their tone. One ought to remember that the Stratocaster, for all its popularity, is a typical example of ill-thought-out design from its period. Examples abound. Any Strat player can tell you about the false overtones his guitar produces on bass notes above the tenth fret. This effect derives from the pickup magnetic field "capturing" the string as it vibrates and causing it to vibrate in different modes than it should. In this respect, the older, somewhat weaker magnets in a 50s Strat are slightly less than bothersome

to the player but the effect is quite pronounced on any Strat, old or new. Strats are coveted because their three-wakeup selector switch can be jiggled into two positions midway between the three, thus giving the player the ability to use either the bridge or the finger-board pickup in combination with the middle pickup. Not only has this effect been known for years, there are now several firms who sell replacement switches for Strats which simply incorporate a detente or stop at these intermediate positions to give the player this capability. So far, Fender has not gone ahead and installed such a switch as original equipment on the Strat although it would not actually cost anything at all in terms of increased

labor (it is wired exactly the same as the existing switch).

Nevertheless, the Strat is extremely popular for the very good reason that performers have long found it a versatile and exciting instrument to play. Whatever its faults, players from Eric Clapton to Jimi Hendrix have created a prominent place in the history of the American guitar for the Stratocaster. Next month's column will discuss methods of authenticating and dating vintage Strats, their market value and summarize their features to be considered when shopping for a Strat.

**Prepared by the staff of  
Guitar Trader  
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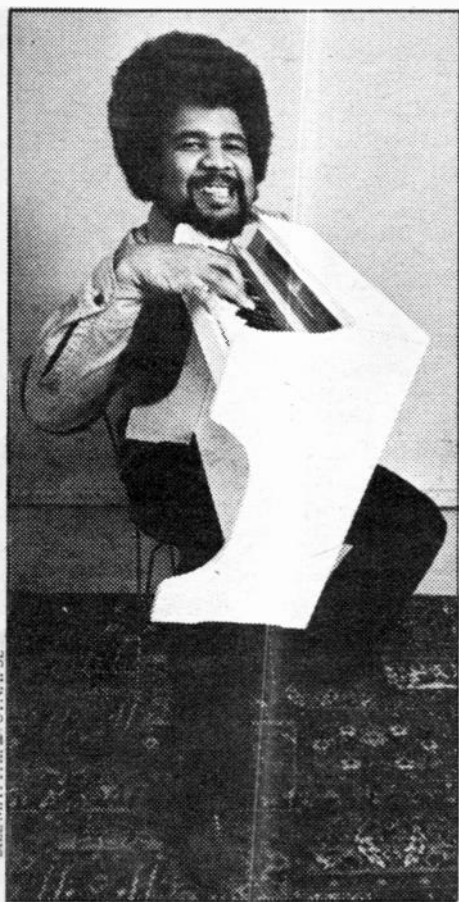
# SYNAPSE

The Latest from the World of Electronic Music

Doug Lynner

Chris August

## Synthesis: A Boon to Music?



### Todd Rundgren, Roger Powell, Kraftwerk & Gary Wright Discuss It...

"Is technology taking over the world and are we going to *have* to listen to these synthesizers?" In a recent Synapse interview Todd Rundgren mocked reactionary critics who see synthesizers as further evidence of the dehumanization of man and his music. Synthesizers make good targets for these who find electronic media tainted with the image of an encroaching totalitarian technocracy. Not that we mean to ease your paranoia toward government in general, but a musical 1984 is not exactly what electronic music represents either.

Electronic music has been with us since the advent of the vacuum tube. Most music performed today becomes electronic simply by being recorded or amplified and played through speakers. During the Rundgren interview Roger Powell stated, "People are listening to electronic music and they

aren't even aware of it. Anytime you go to a rock 'n roll concert or turn on your radio, that sound has become part of the electronic music medium." Todd added, "when it gets down to that, the only non-electronic music is probably being played at Bar Mitzvahs." And Roger countered: "Yeah, but even they have a Shure Vocal Master hooked into it."

Ultimately, the real value of the synthesizer is not its electronic nature but its usefulness to musicians. Gary Wright speaks for many professional musicians when he says, "I would never go out and buy one because it's now. Only if it relates to my music."

The ability to exchange the elements of various instruments, to create new timbres through the synthesis of several voices is one such need and figures heavily in the artist's approach to synthesizers. "The thing that's nice," George Duke recently told Synapse, "about being able to construct your own sound is that you can change it in mid-flight. That's an advantage that you don't have with acoustical instruments."

Other artists may apply the idea of synthesis to the basic concept of their group. Steve Hillage described the organization of his group as "... a concept of synthesis. It's a kind of celestial and terrestrial music. You have the rhythm section with keyboards, bass and drums which supplies the terrestrial side of the sound. It grounds it. The other side (synthesizer, glissando guitar, and voice) is the airy section."

The synthesizer is itself a synthesis of the traditional elements of sound and contemporary audio engineering. These days, it's nearly impossible to hear a performance of even an orchestral piece without considering electronics, whether it be a tape recorder, radio, speakers, or record player. And it is interesting that the technology does not necessarily impose a style of music inherent to the synthesizer. This openness of style is evidence and contrasted when you consider that Donna Summer's latest hit, Kraftwerk's

"Europe Endless," Tomita's "The Realization of Planets" and Subotnick's "Four Butterflies," diverse as these styles are, were all performed on synthesizer. But as the volume of electronic music builds, one has to wonder how much of it

synthesis to be open ended. And, as with all instruments, it's only as good as the player. □

Doug Lynner and Chris August are, respectively, Editor and Art Director of Synapse, the Elec-

George Duke babysits / Todd probes the future



### Is technology taking over the world? Synthesizers make good targets for those who find electronic media tainted with the image of an encroaching totalitarian technocracy

will actually survive. Ralph Hutter of Kraftwerk said, "In America you have modern TV systems and then you put on a cowboy show. It should be that the program is adequate to the technology of the apparatus." No doubt we've all heard some electronic music *Bonanza's*, but that also shows the concept of

tronic Music Magazine. They invite inquiries and welcome subscribers. Correspondence should be sent to Synapse, 2829 Hyan Street, Los Angeles, California 90026. Subscription requests should include name, address, and include the annual (six issue) subscription fee of \$6.00



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Todd Rundgren and  
Herbie Hancock have  
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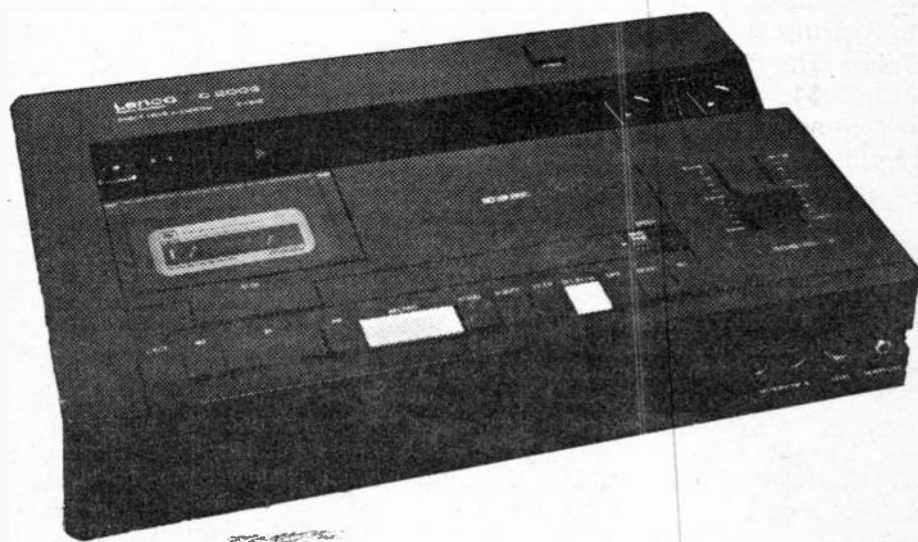
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## NEW PRODUCTS



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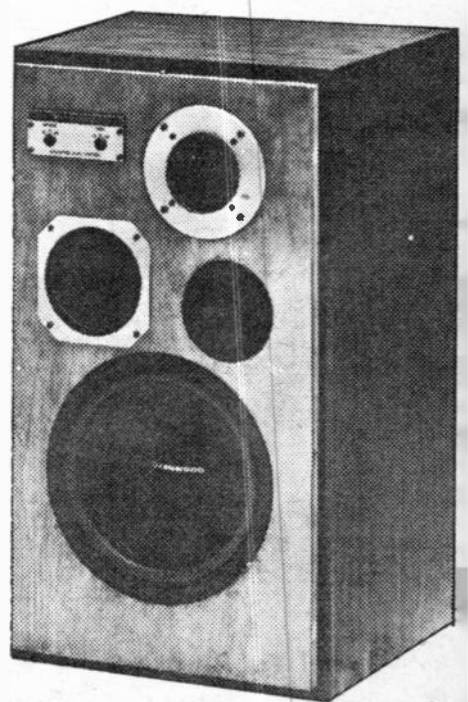
Lenco has just introduced its  
new 3-head cassette deck. The C  
2003 features two-head operation,  
Dolby Noise Reduction and solenoid  
control as well. The 3-head  
design, unusual in cassette units,  
means that the C 2003 can be used  
to "monitor" recording. You can  
audition the recorded program as  
you are recording it. Solenoid control  
gives you the option of changing  
functions (from fast forward to  
play, for instance) without going  
through the stop mode. In addition,  
the C 2003 features calibrated and  
peak reading meters, automatic  
chrome tape bias and equalization,  
settings for three other tape  
formulations, mic/line mixing switch-  
able MPX filter and memory.  
According to Lenco, the frequency  
response is 30 to 18,000 Hz  $\pm$  3 dB  
(depending on tape used) with a  
signal-to-noise ratio of 65 dB  
(Dolby in). Suggested retail price of  
the Lenco C 2003 is \$699.50.

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Pioneer's latest tape deck, the  
RT-707, is a rack mountable unit  
crammed with features. It's an  
automatic-reverse, four-head  
machine with independent bias  
and equalization settings for differ-  
ent tape formations. Two unusual  
features of this deck are variable  
pitch control and repeat function.  
Variable pitch operates on play-  
back only and is provided by the  
707's direct drive capstan motor. It  
allows you to compensate for off-

speed recordings made on other  
machines. Total speed variation  
possible is  $\pm$  6%. The repeat func-  
tion is a bonus circuit within the  
foil-sensing auto-reverse system.  
The two-speed (7 1/2 and 3-3/4 ips)  
deck will handle up to 7-inch reels.  
Listed specifications include: fre-  
quency response of 30 to 24,000 Hz  
 $\pm$  3 dB and wow-and-flutter of  
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About \$575.

**KENWOOD**

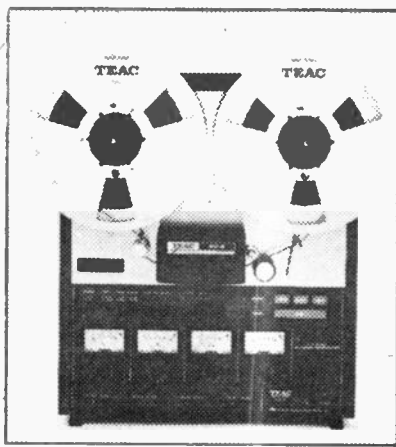


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ferent types of wood pulps were said to finally yield a cone of great stiffness, low mass and high ratio of strain to stress. The new cone, used in both low and mid-frequency drivers, delivers piston-like efficiency with high clarity and little artificial coloration. The mid-frequency driver for both systems is a 4-3/8-inch cone, the high-frequency driver is a 1-3/4-inch unitized cone and dust cap. The LS-408A carries a nationally advertised value of \$250 per speaker and is recommended for amplifiers delivering between 20 and 160 watts. The LS-407A is offered at about \$180 per speaker and is recommended for amplifiers producing 20 to 120 watts.

## TASCAM



Tascam is Teac's professional line of tape decks and mixers. The company's latest entry is the 40-4, a four-track recorder/reproducer featuring the same transport and chassis as the previously introduced and larger 80-8. The new unit joins Tascam's other well known models for 2 and 16 tracks, the 25-2 and the 90-16 as well as the eight-track 80-8.

The 40-4 has full integrated circuit logic with motion sensing and memory function. It's a three-head unit with combination record/reproduce head, erase and monitor heads. Other features include function and output select buttons, LED overload indicators, accessible calibration controls, flip-up head cover and cueing switch. Available options include: 4-channel dbx (DX-4) noise reduction, remote control (RC-170) and mic pre-amp module (MA-4). A two-speed (15 and 7 1/2 ips) unit capable of handling up to 10 1/2-inch NAB reels, it utilizes a dual-speed hysteresis synchronous capstan motor and two eddy current induction reel motors. Frequency response is said to measure 50 to 20,000 Hz with wow-and-flutter of 0.0% (NAB Wtd) at 15 ips. Signal-to-noise is listed as 65 between the two models is the size of the woofer: the 408A utilizes a 12-inch cone, the 407A a 10-inch driver. Special attention was given to construction of the cones themselves and experiments with dif-

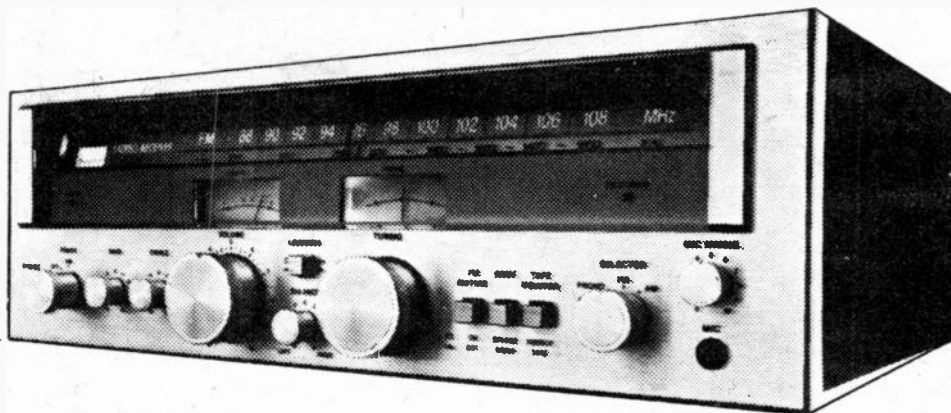
dB weighted with distortion of 1% at 1,000 Hz. The 40-4 has a nationally advertised value of less than \$1,600.

## SANSUI

The newest receiver from Sansui, the G-2000, is a very affordable 16 watt per channel model with some advanced circuitry. Said to be a natural for the budget conscious consumer, the G-2000 features an AM/FM stereo tuner section with zero center and signal strength meters, FET front end, 4-element ceramic IF filter using

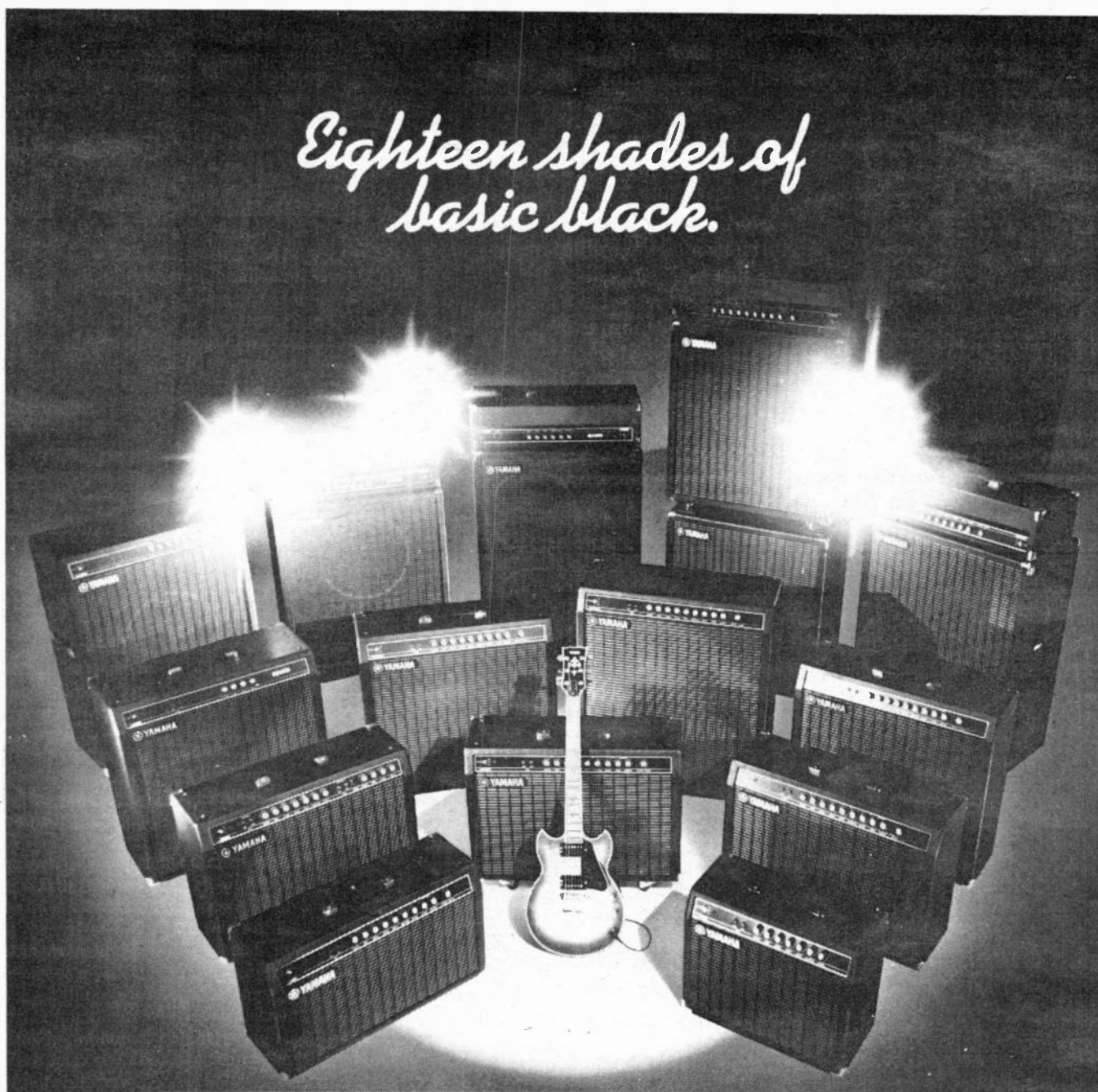
three IC's and a two-stage negative feedback Darlington circuit in the phono equalizer. Other features in-

clude PLL differential demodulator for low distortion and high separation and a low-pass filter to suppress carrier leakage. The G-2000 also has a microphone mixing input equipped with its own level



clude PLL differential demodulator for low distortion and high separation and a low-pass filter to sup-

control. Nationally advertised value for the G-2000 is approximately \$230.



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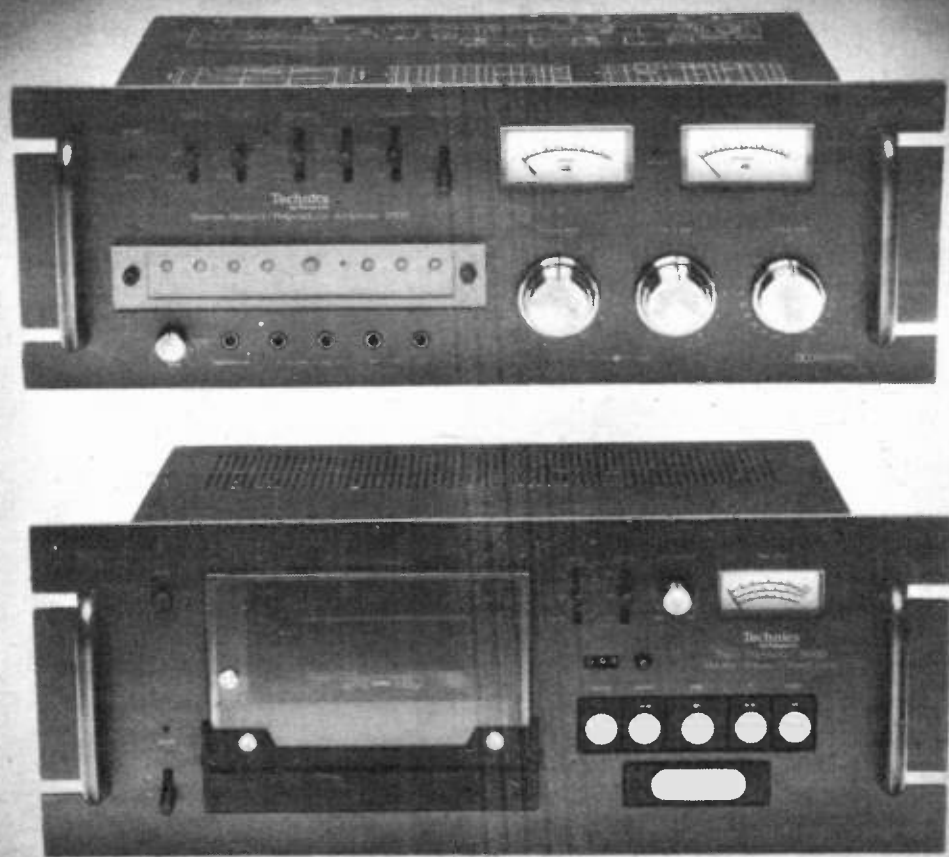


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# AUDIO SOUND ADVICE

***Tape: State of the Art***

***by Norm Eisenberg***

***"Despite the appeal of the cassette format, the most serious recordist still looks to open-reel for the last word in features and options"***

If open-reel is still the reigning aristocrat among tape formats, the cassette is the great democratizer. True, you still can't buy a cassette model that will do everything, or do it quite as well, as a top-of-the-line open-reel deck. But you can come very close, certainly a lot closer than anyone dreamed of some years ago when Philips (Norelco) introduced its first model, a small monophonic unit called the "Carry-Corder," regarded then as little more than a cleverly devised dictating machine which, judged by hi-fi musical standards, sounded about as good as a table-model AM radio.

When you look at what's available today—say, something like the Tandberg TCD-330 which has three heads, provision for alignment, response to 20,000 Hz, logic-operated controls that permit fast-buttoning, flying-start recording, and more—it is hard to believe that all of these advances have taken place in a format and at a tape-speed (1-7/8 inches-per-second) once considered impossible for serious recording work and of no real interest to the hi-fi minded.

Also interesting in this development is the wide range of cassette models available with varying levels of audio performance and different features, as if there is "something for everyone" in this product class, from the buyer with a modest need for a handy gadget, such as someone doing interviews, through a broad market of home music-system owners who wish to add a convenient but good-sounding tape facility to a stereo rig, to the semi-pro who might need something less bulky but no less reliable than an open-reel deck to make some fairly critical tapes,



KEN SHUNG

with mixing as an option.

But aside from the spectacular top-ranking cassette decks and the low-priced handy-dandies, there is a broad range of worthy units priced from \$400 to \$600 which are of primary appeal to the home stereo owner. Minor differences in styling or certain features aside, these decks as a class offer response to at least 15,000 Hz or just beyond; acceptably low distortion, wow, and flutter; dependable VU meters, usually with peak indication of some sort (more valuable to the home recordist than average-reading meters);

and—most important—they include some kind of built-in noise reduction (the most widely used being the Dolby-B circuit) and suitable switching to optimize the machine for use with different kinds of tape, the so-called "standard" or "regular" tape (which these days means low-noise tape), and one or more of the "super tapes" (chromium-dioxide and ferriochrome). As a rule, the use of the Dolby option does indeed improve the signal-to-noise ratio by up to 10 dB in the critical upper-frequency range, and the use of the new tape formulations does extend the high-

end response. The net result is that with a properly working cassette deck (not even from the highest-priced models) you will have a hard time telling the difference between a cassette copy and the original material.

Despite the appeal of the cassette format, the most serious recordist still looks to open-reel for the last word in features and options (as well as performance). The sheer versatility of an open-reel deck has not been rivaled by any other tape format. This is especially true of the four-channel models which apparently—judging from industry reports and from reader comments and inquiries—are being used not so much to do quadraphonic work as for general multitrack applications, including synchronized recordings, overdubbing, echo effects, and so on. It also is much easier to edit and to splice open-reel.

What constitutes a "typical" open-reel recorder these days is hard to say. The traditional two-speed (7-1/2 and 3-3/4 ips) deck that handles up to that 7-inch diameter reel and has quarter-track heads for *erase*, *record*, and *play* is still with us, but many insiders feel that such a configuration offers little more than a good cassette recorder vis-a-vis the added cost and size of the former. Perhaps more germane to serious tape-recording these days are the many examples of the so-called semi-pro open-reel deck. This handles up to 10-1/2-inch diameter metal reels (the professional NAB size), runs at higher speeds (including 15 inches-per-second), and offers such options as fast-buttoning, flying-start or punch-in recording,



adjustable bias and equalization and lots more. Note that a 10-1/2-inch reel holds twice as much of the same thickness of tape as a 7-inch reel which simply means that the motor and transport system has more work to do. Consequently, everything about such a deck must be better than need be for a deck that handles 7-inch reels. Which is why the semi-pro models cost so much more. Some typical examples: the \$1,000 Akai GX-650D; the \$1300 Dokorder 1140; the \$1500 Tandberg 10XD; the \$1500 Technics RS-1500US; the Revox models, starting at about \$960; the \$1420-and-up

Otari MX-5050 series; the \$2450 Sony TC-880-2; several models from Teac such as the \$1050 model A-1600 (a 2-track machine) or the \$1200 model A-3340S (a four-channel model). One of the most unique recorders in this class is the Pioneer RT 2022 which is a 2-channel, 2-track deck that is convertible to the model RT 2044, a 4-channel, 4-track deck, by removal of the entire head-assembly and the substitution of another head-assembly. Prices for this one start at \$1250.

From the standpoint of the serious, quality-minded enthusiast, one older tape format has

just about left the stage while another seems to be waiting in the wings for an entry cue. The forgotten format is, of course, cartridge (so-called 8-track) tape. It still enjoys a vogue in car dashboard setups, while still being offered as a fillip in a few compact stereo package systems, but now it seems apparent that the hi-fi crowd and the semi-pros alike have mutually agreed to ignore it. Cartridge sound was never anything to rave about—the mechanical problems still have not been licked—and the format does not lend itself to serious recording work. You cannot rewind cartridge

tape, and you cannot edit or splice it. The one company—3M—that indicated an interest in upgrading this format has by now given up on it. The general consensus among audio insiders today is that cartridge tape is "kid stuff."

The new format that has bowed in, but not yet made much of a showing, is the Elcaset, so named because "El" or "L" stands for "large"—and that's just what it is—a large cassette. Developed in Japan and introduced a year ago (at least in prototype form), the Elcaset is about 5-1/4 inches long, 4-1/4 inches wide, and 5/8 inch thick. It holds 1/4-inch wide tape and runs at 3-3/4 ips speed. The plastic housing is sturdy, has reel locks, and protective lids, and it can be "coded" with special holes that "tell" the Elcaset recorder what kind of tape is inside, and also whether or not Dolbybing is required.

The tape itself can handle stereo in both directions, and also has room for a control track for automatic cueing, or synching in with a visual projector.

The machine for handling this new cassette looks like a somewhat larger and beefed-up cassette deck. The "economy" models (such as Sony's EL-5, \$630) have two heads (erase and combined record/play). The "de luxe" version (Sony's EL-7, \$900) has three heads (separate play) and the advanced housing-coding and tape-track sensing options.

These details aside, the claim to fame made for the Elcaset is that it offers the audio response, low distortion, and good signal-to-noise ratio of open-reel within the convenience and compactness of a cassette format. The general feeling among tape experts is that indeed it does, but that the best conventional cassette decks can also do the same. There also is a feeling that, at its current prices, the Elcaset is crowding open-reel models that are still better to work with for serious, professional applications. So far, a handful of Japanese-based firms have announced Elcaset units or have expressed an interest in furthering the new format, but the Elcaset has yet to become a significant factor either here or abroad. Whether it will be impossible to say. Proponents have suggested that it will fill a place in the market somewhere between the conventional cassette and the open-reel formats. But, given the spate of today's available conventional cassette recorders, and the continuing enthusiasm for open-reel, plus the apparent lack of interest in Elcaset by the software companies, it is difficult at this stage of the game to discern just where that "place" actually is.

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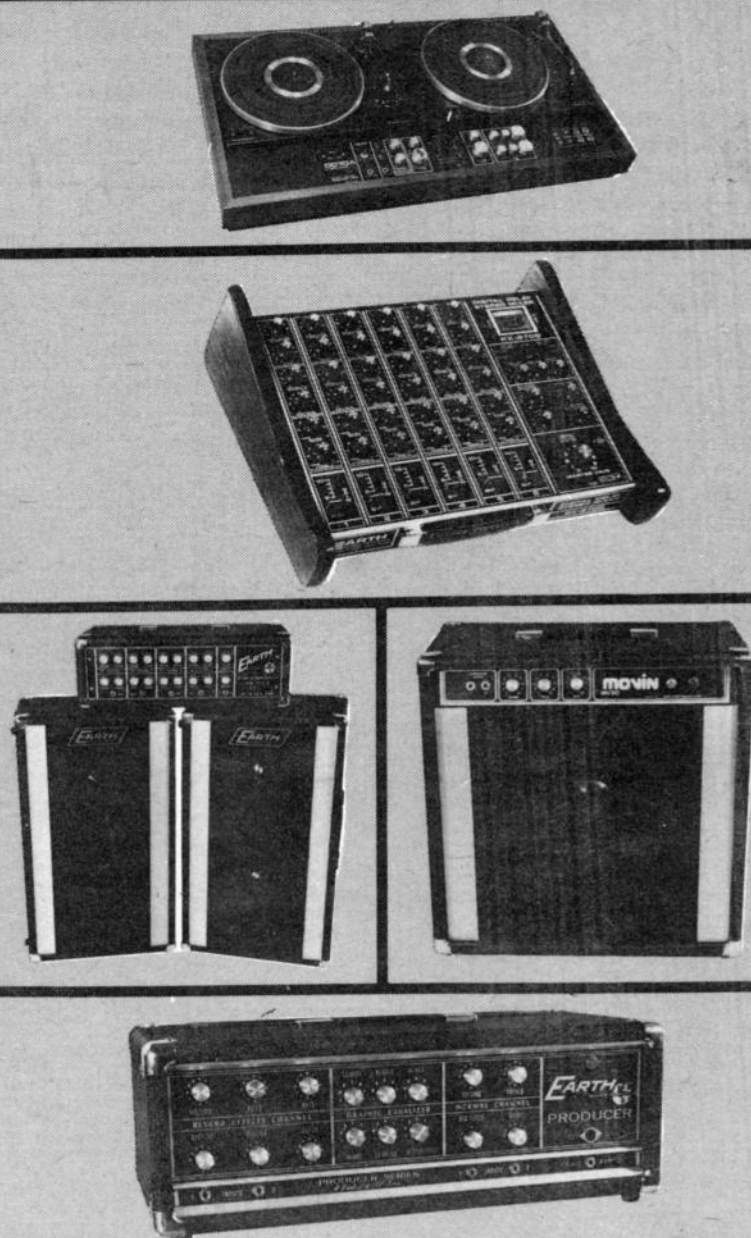
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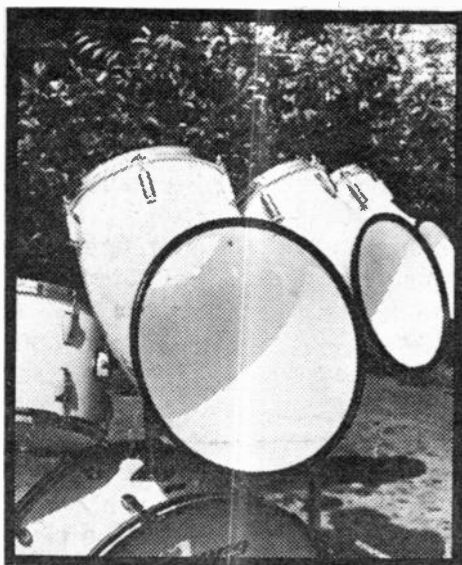
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# DRUMS



by Dave Patrick

North Drums have got to be the most talked-about drums of the year. The few available sets have been popping up in the very credible hands of people like Billy Cobham and Gerry Brown. Anyone who has seen and heard them is definitely interested in knowing more about them. I was fortunate enough to get my hands on a set for this test, thanks to Dennis Briefel at Music Technology, Inc.

The shells of the North toms and bass drums are made entirely of fiberglass for two obvious reasons: the ease of construction implicit in their unique shape and the characteristic North Drums are most known for, *projection!* Fiberglass in its finished state is non-porous to prevent sound being absorbed by the shell. Instead, all of the sound goes out the open end of the drum, giving it more bite. The fiberglass construction is strong enough so that no reinforcing hoop is needed in these

shells—a factor which greatly adds to the volume and resonance. Combine these factors with the megaphone shape of each shell and you'll begin to understand where these drums are coming from. The fiberglass shells are  $\frac{1}{4}$ " thick, which should be plenty strong, and the quality control on the test set was excellent.

On the Tom Toms, lug castings are a very simple, rounded design made of high quality steel, with excellent chroming. The actual lug screw, rims, and heads are pretty much the same as those on conventional drums sets and do the job just fine. The mounting brackets on each tom are large and sturdy, well chromed, with a gigantic, deep threaded mounting bolt. The hole in the tom mounts also fits several other manufacturer's toms stands, such as Ludwig and Tama for mounting North drums on your existing set, or utilizing these stands to set up your North's differently.

The North Bass Drum is a single headed drum (it has to be to keep up with the toms) that is like a straight megaphone, 22" at the back head and 24" at the front edge. Amplifying the megaphone effect is the fact that the bass drum is also 21" deep! It sounds like a bazooka.

The standard straddle stand that comes with a North Drum set mounts the 6", 8", 10", & 12" tom and keeps all of the toms off the bass drum. A very large stand that runs the full length of the bass drum, it then curves over the top of bass to put the toms into playing position. The stand is made of  $1\frac{1}{2}$ " inch chromed steel tubing and disassembles into 3 main pieces for transportation. Each of the four toms is mounted on a separate movable collar that rests on the top tube, and takes some patience to set-up the first time. Because of the odd shapes of the

toms, I strongly recommend "Roadie-Proofing" your North drum set with the old hose-clamp and tape marking system both for yourself and anyone helping you set-up. Though the mount actually works well once you get used to it, the most immediate recommendation is to mount the 6" tom higher. By the time you read this, a longer collar adapter for the 6" tom will be available from Music Technology, Inc. The straddle stand is quite large and bulky and would not fit too well on small stages, but anyplace large enough to play a set of North drums would not have a small stage.

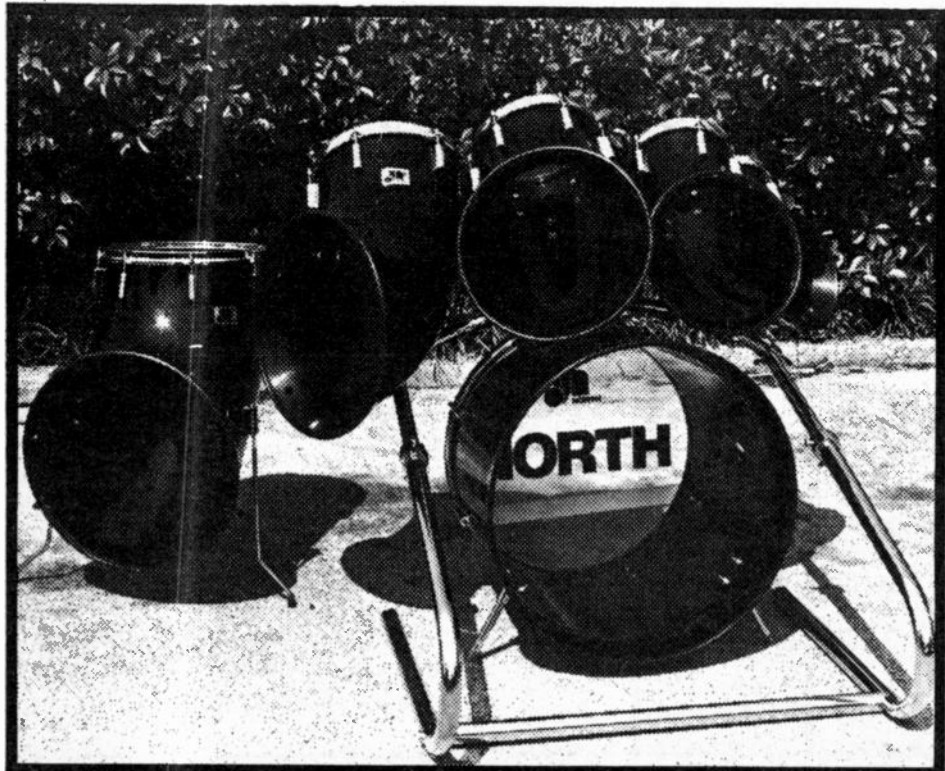
The actual test of any drum set is *the sound* and, in that area these drums are also unique. The combination of materials, and more importantly, the shape, give these drums a sound really not available anywhere else. The length of the shell makes for a very "throaty" sound, and the curve does funny things to the tone—making the tom sound unique. The shape of the drums makes them very directional, with the sound pointed at the audience instead of the floor so these drums get *heart*. I can't get over how loud they are! You get very large sounds out of small drums, thus explaining the small top head diameter on a North Kit.

North Drums are not currently offered with a snare drum, but rumor has it that Music Technology, Inc. has one in the works to be made available soon. The drums are offered in black, yellow, burgundy, white, blue metallic, silver metallic, and red metallic. They are also available in combinations of one color outside and another inside which really plays on the shape of the drums.

For more information write: Music Technology, Inc. or Dave Patrick, c/o this magazine.

**ROAD TEST**  
**RT**

NORTH DRUMS







JOE ZAWINUL:  
***"I Heard Weather  
Report in 1959."***  
by EDGAR KOSHATKA

**F**or Josef Zawinul, quips about the Viennese ethnic trip receive short shrift. Mention 'Wienerschnitzel' or 'Kaffee mit Whipcream' to him, or maybe an offhand comment about Strauss waltzes, and he'll grunt disdainfully—giving you that look reserved for ugly Americans the world over.

"Listen, I've been here seventeen, maybe eighteen years, playing in the black American environment. All of that stuff is ok, and roots are roots, but I'm not really interested in that. The world has opened up. People have gone everywhere and seen everything, and they're getting smarter. That doesn't mean that America hasn't been responsible for most of the changes—because it has. You may come from anywhere, but the only place that it's happening is here."

Zawinul isn't enthused by comments about other European musicians either—people like Garbarek, Kuhn, Jan Hammer, or Eberhard Weber. To him, recent developments in the European jazz milieu are pleasant, but hardly vital.

"All of those people are good musicians—even great ones. But none of them are making the kind of statement Weather Report is making. As a matter of fact, I don't think any band anywhere is dealing with the same thing."

Zawinul is, to most 70s listeners, the founding "father" of that irrepressibly ethereal, impressionistic, and funky group—the one that first brought to fruition many of the possibilities only hinted at by such 60s explorers as the Fourth Way, Counts Rock Band, and various post-acoustic Miles Davis units. When Weather Report released their first album exactly six years ago—before the world had

ly the summer release of Weather Report's first album, but also the spectacular if slightly less demanding first release from McLaughlin's new group, the Mahavishnu Orchestra. The latter came with blessings from Sri Chinmoy, the former with at least a token rave from Clive Davis himself—perhaps the only such liner note commitment ever given by the now-celebrated record biz mogul.

whole new slew of material; tunes that found their way onto the second disc, *I Sing The Body Electric*. But changes were already underway; drummer Alphonse Mouzon had been replaced by Eric Gravatt, and during the next few years, various bassists, drummers, and multi-percussion players were to come and go. Only founding father and son, Zawinul and Shorter, were to remain constant.

***Zawinul doesn't necessarily view Weather Report as a permanent marriage of players, but rather as a broad concept that could have different members in different seasons***

heard of Mahavishnu or the words "Return to Forever," the whole enterprise appeared considerably more daring than now. Two of the musicians, keyboardist Zawinul and saxophonist Wayne Shorter, were well known to jazz buffs but completely unknown to the electric "rock" audience. Bassist Miroslav Vitous was lucky to have his name pronounced correctly. Drummer Alphonse Mouzon and multi-percussionist Dom Um Romao, who had replaced the nomadic Airto, fared little better.

The year was 1971, and it was a good year for the "new" music—one which brought not on-

ly the summer release of Weather Report's first album, but also the spectacular if slightly less demanding first release from McLaughlin's new group, the Mahavishnu Orchestra. The latter came with blessings from Sri Chinmoy, the former with at least a token rave from Clive Davis himself—perhaps the only such liner note commitment ever given by the now-celebrated record biz mogul.

**B**y the time the 1972 Newport Jazz Festival came along, Weather Report had received enough cult acclaim for at least an afternoon booking. Those of us lucky enough to make the show at Carnegie Hall on that sultry July afternoon were somewhat surprised to find that the group had already made its first disc obsolete with a

"It all grew out of cultural differences," ruminates Zawinul. "I came from a different background than, say, Miroslav. I was playing in a be-bop band, more or less—you know, Cannonball [Adderly, sic.—Zawinul spent most of the 60s with the fabled Julian Adderly group], and Miroslav was from a very studious classical-to-jazz-thing. Other members had their own preferences—perhaps never has such a group tried to play together. From the very beginning, I wanted a sound like we got from *Mysterious Traveler* onward, and stuff like 'Boogie Woogie Waltz.' I really like R&B and the feel of



it—that's why I was so happy with Cannonball all those years. This is what I am—I'm not thinking about direction and all that—it's just what I am. But in the first couple of years, it wasn't possible.

**W**ith Vitous, it was a musical problem. He's a great musician, but his focus just wasn't compatible with what we wanted to do. I think we had a variety of great bands, but things change, and people must come and go. We used to really get people off, but then it seemed that they were drifting—and the music wasn't going where it should. The music and potential and personnel was there—but it wasn't directed right. Now, I think all of them are there—with Jaco [Pastorius—new bass player for over a year] you have the freedom of Miroslav and the knowledge of the American jazzman."

Drummers have come and gone with the most frequency—starting with Mouzon there have been a half dozen or so. Zawinul comments, "Drums are the heart of the band and, without them, it just won't move at all. With Alphonse, there was no musical problem—we just wanted him to grow up—it was a maturity problem. Then we got Eric. He's a master, maybe the greatest drummer in the world right now. It was just incredible playing with him, but then something happened.

"When we did *Sweetnighter* [the group's 3rd album, and the one that finally made them a commercial success with the airplay that "Boogie Woogie Waltz" received], I called for another drummer also. I wanted a real *basic* beat there, and Eric was free to do his beautiful playing on top—to be free without worrying about timekeeping. So we got Hershel Dwellington to do the funky beat, and—this is incredible—the day that that happened, Eric stopped functioning as a member of the group. He was very hurt, and wouldn't contribute at rehearsals.

"So, with our existence at stake, we got Ishmael Wilburn—no, there's been so many I can't remember. We got Craig Errico from Sly & the Family Stone, and he was Eric's opposite. He was all Rhythm & Blues, and he really boosted us for awhile—but there were limitations to the ways he could stretch out, and he always had studio gigs, and this and that. Then we got Ismael Wilburn, and he had a great sound. He was fine, but we wanted him to learn a little more about forms and composition. He left, and we got Daryl Brown from Philadelphia for awhile, but he ended up with Horace Silver. After that, we had Chester Thompson, but he just didn't seem to have the enthusiasm. He's with Genesis now. So, we've

had a lot of drummers before Alex. Alex Acuna was playing percussion and we moved him over to drums and got Badrena for percussion—an incredible musician. So now we have a band that can play anything—with Wayne and the others. Alex comes out of the Gravatt school—he's Peruvian and lived in Puerto Rico for a long time."

Multi-percussionists and bassists have also come and gone with frightening frequency in the

ski's keyboards intertwining with the tenor and soprano filligrees of Wayne Shorter as a remaining constant.

Incredibly enough, Zawinul says he first "heard" Weather Report in the 50s! "I wrote 'Badia' in 1959. It's one of our strongest tunes now. Weather Report, at least my contribution to it, was formed mentally in the 50s."

One mentions that the synthesizer was just a dream, Tom

play. With orchestras and big bands—you know, the more people there are the less you can really play. I used to have a quintet, and I used to write real cute things for them. To make them sound bigger, but not necessarily like a big band. To make an impact on the ears. Chopin and Beethoven used to write a piece for one pianist, and it would sound like a million people. I used to mess around with the Hammond Organ, fooling with the

***When Weather Report released their first album exactly six years ago—before the world had heard of Mahavishnu or the words Return to Forever—the whole enterprise seemed considerably more daring than now***

band, but not with the regularity of drummers. With any normal 'rock' band, such fervent maneuvering of personnel would undoubtedly result in fragmentation and eventual demise. But the jazz ethos, the jazzman's ethic, is embodied in personnel changes. It's an incredible achievement when a jazz band remains together for four or five years without changing personnel; with rock bands, the replacement of one three-chord plucker with another four-chord plucker is a rarer and less casual event. Zawinul doesn't necessarily view Weather Report as a permanent marriage of players, but rather as a broad concept that could have different team members in different seasons. Percussionists, bass players, and drummers come and go, but always there is the gossamer collage of Zawin-

Oberheim of Oberheim Ring Modulator fame probably a little boy in the California suburbs, and electric pianos rather poorly constructed affairs in the 50s. And that the group is hard to conceive of without the accompanying technology.

**B**ut I really did. I could hear all of the instruments!" insists Zawinul. "I was waiting!" The emphasis is hard and unrelenting—Zawinul definitely heard Weather Report in the 50s.

"I was trying to find a way to sound big with very few people, and have total melodic freedom. I used to play with symphony cats and all that, and then I found out that none of those cats can really

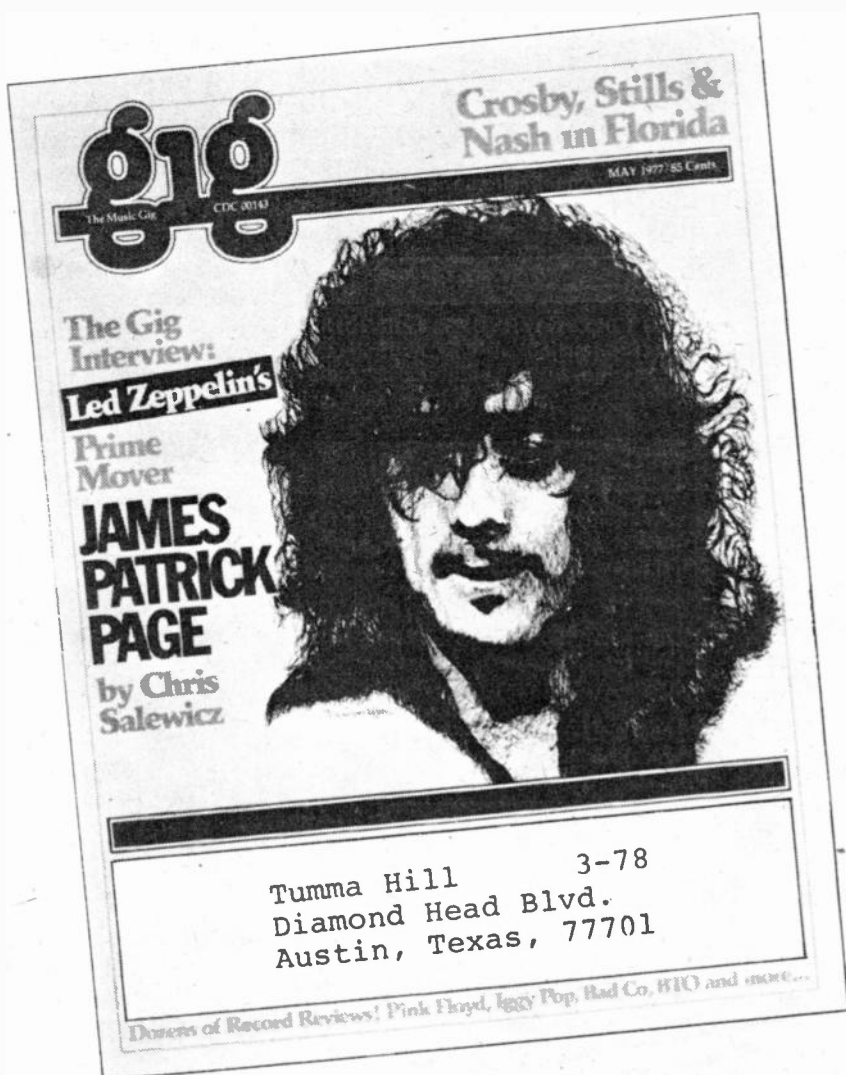
stops, and I knew intuitively that all those sounds could be improved and made different on various keyboards. So, it's been developed, and you use what you can make use of. By the time they really have it together, it'll probably all be over, and there'll be something else. A lot of things are accidental—some things you hear first and play later. Others, you mess around with and find something beautiful."

With a group so given to the spontaneous aspects of music making, rehearsals would seem to be essentially jams and oral commentary. But according to Zawinul, the process is pretty standard.

*continued over*







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# Zawinul



"I'm really proud when Weather Report comes on the radio—it sounds completely different."

continued from previous page

"All of my compositions are the result of improvisations that I've done—something that clicked and happened to sound good. I have to write it down eventually, and refine it, but mostly I don't use paper very much. Wayne, on the other hand, is meticulous. He might bring in ten different arrangements of the same tune. I mean, even *we* take him too seriously. It's funny, because whenever it sounds fresh and loose and exciting, it's off an improvisation. Even with the records. With "Havona," for instance, we hardly put any overdubs on at all—we just came in and played it. That's one of Jaco's tunes, and he's sort of between Wayne and me. Sometimes he plays the role of composer and writes it down and you can't change a note—you know how those composers are—and other times he's like me."

**Z**awinul doesn't sound too enthusiastic about other bands and music going on around him, and, although he offers no criticism, he finds his own group the best thing going.

"I listen to the radio and enjoy some of it, but it's always the same things—the same two chords with a backbeat, and I can't even remember the people most of the time, it's so similar. I'm really proud when Weather Report comes on the radio—it sounds completely different, and yet people are responding to it. Maybe I like it because I know we are continually growing, and that the next album and concert will be better than the last. You see, artists have to make up their minds how they are going to treat themselves. "We don't have anybody at the recording studio telling us to do this or that—it

wouldn't work that way. It would sound like everything else. A lot of us had been doing this for a long time when the group formed—making records and so forth—and we were very careful to have it written into the contracts that there would be no musical interference of any kind. So—even with me—when it comes over the radio it hits me in the head. This is different. This is me. This is us. This is exactly what I want to do."

The current Weather Report, like any of the dozen or so past versions, is a bizarre melting pot of cultures, something that marks the best progressive electric bands of the 70s. While other outfits brag about how they're all from the same southern town or have estates on the same stretch of London woods, the real musicians of our time can be Viennese, bald, and fortyish like Zawinul; or twentyish and from classical and rock roots like Pastorius. They can shout the ethnic poems of South America like Badrena, or quietly construct the alternating fire and ice that a decade with Miles Davis brings to a musician like Shorter. Or perhaps, like Acuna, they can only hope that seven will truly turn out to be the lucky number, and the last one. Alex Acuna, you see, is the seventh drummer that Weather Report has had, and he appears on the seventh album. The group has been together for seven years, in one form or another, and the year is 1977. Zawinul and Shorter's names both contain seven letters. All of this, of course, pales beside the fact that, back in 1959, sitting hunched like an apparition around the piano, Josef Zawinul, zootsuit, crew-cut and playing "Oleo" with the Maynard Ferguson Big Band, heard Weather Report. □



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## SPOTLIGHT REVIEWS

# Crying for Po' lil' Linda

LINDA RONSTADT

*Simple Dreams*

(Asylum)

by Bruce Malamut

If I had a nickel for every time Linda Ronstadt's heart's been broken, I'd be a regular Aga Khan. Nonetheless, I hurt for Linda. And I cry for Linda (I'd surely die for Linda!) But especially cry cuz she's always so sad...so, so sad. And since true love is so hard to find (& all the good girls are married), I wonder just what (or whom, heh heh) it'd take to make her happy.

As she so soulfully sang on *Prisoner in Disguise*, (lyrics courtesy of N. Young) "I want to see what's never been seen/I want to have that age-old dream." On *Simple Dreams*, there's a cover of Roy Orbison's classic double entendre "Blue Bayou," in which our rodeo sweetheart craves to reunite with some mythical romance/grail of times gone by. She wants her cake and eat it too (mebbe someday that cake gonna turn around and eat you?)

Po' lil' Linda. Trying to kick the love junkie, that monkey on her back. "I Never Will Marry" is a country western vision of the universe (from Malibu no less). And lemme tell ya', if white ain't right, Ronstadt's up the crick without a paddle (Warren Zevon's mariachi "Carmelita" verily asks the question, are blacks bigger?) "Marry" sports soul sis Dolly Parton on harmony and solidifies Ronstadt's position on any form of liberation; the tune is more of a temper tantrum than a feminist banner. As always, the health of her psyche is defined by the particular stage of love she's in (ah, that old vulnerability—and don't you wanna be the one to give her a helpin' hand). There's only this *other-directed* definition of herself. O.K., I'll grant ya' that she's been vying with the consideration of misogamy (hatred of relationships...Ed.) The implication being that self-fulfillment ("the feeling of the eternal ocean" as Jung has it) can be achieved without the aid of a love crutch. Much as she may rail in this direction, I get the vibe that it's a wet dream in an ice universe.

So let it be karma. Go ahead and take out a mortgage on sugar mountain (from which pinnacle of grace Linda's magically never fallen, god bless her soul). But there's zen & there's zen & mebbe,

and who wants to be thus zentenced (yeesh) to a life of constant heartbreak. After all, love threatens not only emotional stability but also a dyspeptic stomach and you might just want to sacrifice anything for some tranquility. Which may be what *Simple Dreams* is all about. It's a pipe dream compromise—so much the most ancient catch-22, I don't even wanna go into it (can't live

w/it, can't live w/out it).

Maybe she should take Mick's post-romantic advice—you can always get what you need, at least (at best?) The band (traditional staples minus Andrew Gold) performs a drunken version of "Tumbling Dice," letting karma lay where it may. And lemme tell ya — For Men Only Part—hearing her urge, "baby, oh baby, ya got

*Continued on next page*



WENDI LOMBARDI

guitar-playing, it sounds just fine.

The album's defects are similarly related: a live crowd obliges a band of this sort to thrash around in long solos, and the ones on "Adventures in a Yorkshire Landscape," both Nelson's and Simon Clarke on organ, are especially egregious. Still, I'll always listen to all of Side One when I want to hear the best of this group thus far. ■

## Townshend Remains Vibrant

PETE TOWNSHEND  
& RONNIE LANE

*Rough Mix*

(MCA 2295)

by Jim Green

*Rough Mix* is just that—an uneven combination of two talents of distinctly unequal proportions. The much-misused term "genius" has often been bandied about in reference to Pete Townshend, the guiding light of The Who and, inasmuch as rock can be said to have geniuses, Townshend must certainly be counted as one of the few. Ronnie Lane, on the other hand, is neither master artiste nor master craftsman, simply a musician and songwriter of modest yet pleasing ability. He was Steve Marriott's junior partner in the Small Faces, pioneering classic Anglo-pop-rock. In the Faces with Rod Stewart and Ronnie Wood, his writing veered toward more country and folk material, styles that jelled as he left to form Ronnie Lane's Slim Chance.

Townshend and Lane's initial collaboration was on *Who Came First*, Townshend's first non-Who release. Lane was backed unobtrusively by Townshend as he sang a song first recorded by the Faces on *First Step*, "Stone" (retitled "Evolution"). This is the reciprocal model on which *Rough Mix* was patterned—each sings his own songs, co-authoring only the title track (an instrumental romp recalling the workouts on the second side of *First Step*), trading vocals but once (on the second to last cut) and harmonizing together only on the album's finale.

On *Rough Mix*, Lane is once again the junior partner, but his contribution extends beyond his enjoyable but lightweight songs. He blunts Townshend's pointedness and helps to supply an am-

*Continued on next page*

## Be Bop's Best Yet?

BE BOP DELUXE

*Live! In the Air Age*

(Harvest SKB 11666)

by Ken Tucker

Well, now we know where George Lucas got the idea for Threepio: from Fritz Lang (see cover). For the first time, I believe about one-third of Bill Nelson's hype, which naturally makes this

the best Be Bop to date. Surrounded by excited accompaniment and further enhanced by crowd inspiration, Nelson's dispassionate picking gains a pleasing tension that is missing when he's alone in the studio. Ditto his monotonous singing style—I still find my mind dozing when I try to contemplate what he's saying, but as an offsetting mood to his

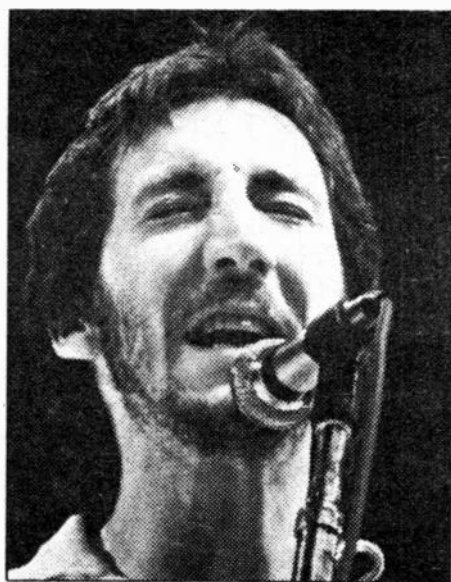


# Townshend

from previous page

biance more coherent than the one on *Who Came First* (essentially a collection of odds and ends submitted by Pete at MCA's behest and filled out with a track each by fellow Baba believers Lane and Billy Nicholls). Additional help is provided by a cast of friends including Bad Co.'s Boz Burrell, Charlie Watts, John Entwistle (on brass) and Eric Clapton (who co-wrote the sentimental "Annie" with Lane).

But Townshend is in the spot-



Pete Road Tests the Remington 450

light, and he fills it well. There's little of the acrimonious self-analysis displayed on *Who By Numbers*, although he can't resist peppering his often humorous observations with dry sarcasm. He does develop one of the anomalously comic numbers of *WBN*; "My Baby Gives It Away" is the brazen younger sister of "Squeeze Box." But this is not a Who album in miniature; the birdman has folded up his wings for a while, and the Tarzan ton-silizing of Daltry, Moon's maniacal flailing and Entwistle's leaping bass are supplanted by simpler rhythmic backing, economical guitar blended with colorful organ playing, and Townshend's winsome, low-key vocals.

Four tracks of undeniable brilliance result: "Misunderstood" is a tongue in cheek cataloguing of

**Townshend doesn't merely step forward on stage or on vinyl—he leaps**

traits Pete wishes he had: "I want to be obscure and oblique, inscrutable and vague, so hard to pin down . . . why am I so straight and simple? . . . I'm such an ordinary star. . . ." "Keep Me Turning" is oblique, yet intriguing, Townshend intersecting his organ wash with some plangent chording. "Heart to Hang Onto" alternates cameos, sung by Lane with Townshend's plea for inner strength in the chorus ("give me a heart to hang onto, a soul that's tailored new").

The *meisterstuck* is a total departure for Townshend. On "Street in the City," Pete bemusedly watches London pass by, sketching odd characters and faces in the crowd as they wend their way through a working day, "I watch as Fleet Street makes new heroes rise and fall/The news is written in the eyes of us all/One is a sinner, the next is a saint/Most of us worry about showing up late. . . ." Pete's voice and acoustic guitar are helped by a string section employed as assistant narrator, coloring his images and underlining

his inflections in a flawlessly sympathetic arrangement. Another reminder that Townshend doesn't merely step forward on stage or on vinyl—he leaps.

*Rough Mix* is an entertaining and promising LP, a manifestation that at least one of Britain's "old

guard" remains vibrant in the sluggish 70s. The closing track, penned by C & W singer Don Williams, may be an offering to Meher Baba: "Till the rivers all run dry . . . I'll be needing you." But Pete, it is *we* who'll be needing you. ■

# Ronstadt

from previous page

ta roll me," this tune does indeed take on a whole new significance.

"Simple Man, Simple Dream" by J.D. Souther is a nice enuf tune, one of those Emmylou Harris dirges replete w/whining steel etcetera, but it just don't work that way. The paradox at the core of alla this love jazz is that Souther's "simple" comes as easy as scaling Everest bare-handed. I don't mean to sound like a party-pooer but Zevon's "Poor Poor Little Me" pisses me off just because it makes the statement so succinctly. Linda can't even kill herself right. She's used so much, her soul belongs in the bargain bin, (blah, blah, blah.)

It's a free country and you make your own choices. She ain't so special for consigning her soul to the bargain bin, fer crissakes, most everyone I know's been there once or twice. And when you're in there, you just know it'll last forever. But it doesn't. And the blinding simplicity reappears (as Freud would have it!) These platitudes are the meat of C&W and I think they're great. What irritates me is J.D. Souther's snif-

**Zevon's "Poor Poor Little Me" pisses me off just because it makes the statement so succinctly: Linda can't even kill herself right. . .**

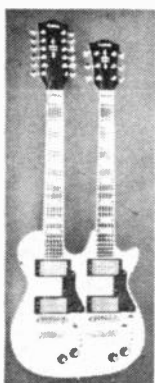
fling over the non-attainment of non-stop nirvana (the cake haiku once again). His writing a tune like "Poor Poor Little Me" is almost a goof on Linda (or mebbe her audience). The title is straight outta some Cat Stevens fan letter. Assume it is a goof on Souther's part—you wonder just where Ronstadt herself stands (y'wish she wrote more).

But the mask of covers is copasetic with her whole riff. The insecurity, confusion & dandruff caused by defining yourself in another person's image. A nice little interim guise to reinforce her own image of vulnerability. All of this is at the heart of the Linda platinum lollipop. Like TV, this can be a dangerous medium. See, Linda & I have a terrible relationship—we bring out the worst in each other. The more submissive she gets, the more domineering I become. Reinforcing compulsions. . . Except when her golden set o' chords rips my soul apart. At times like that, all's forgiven. ■

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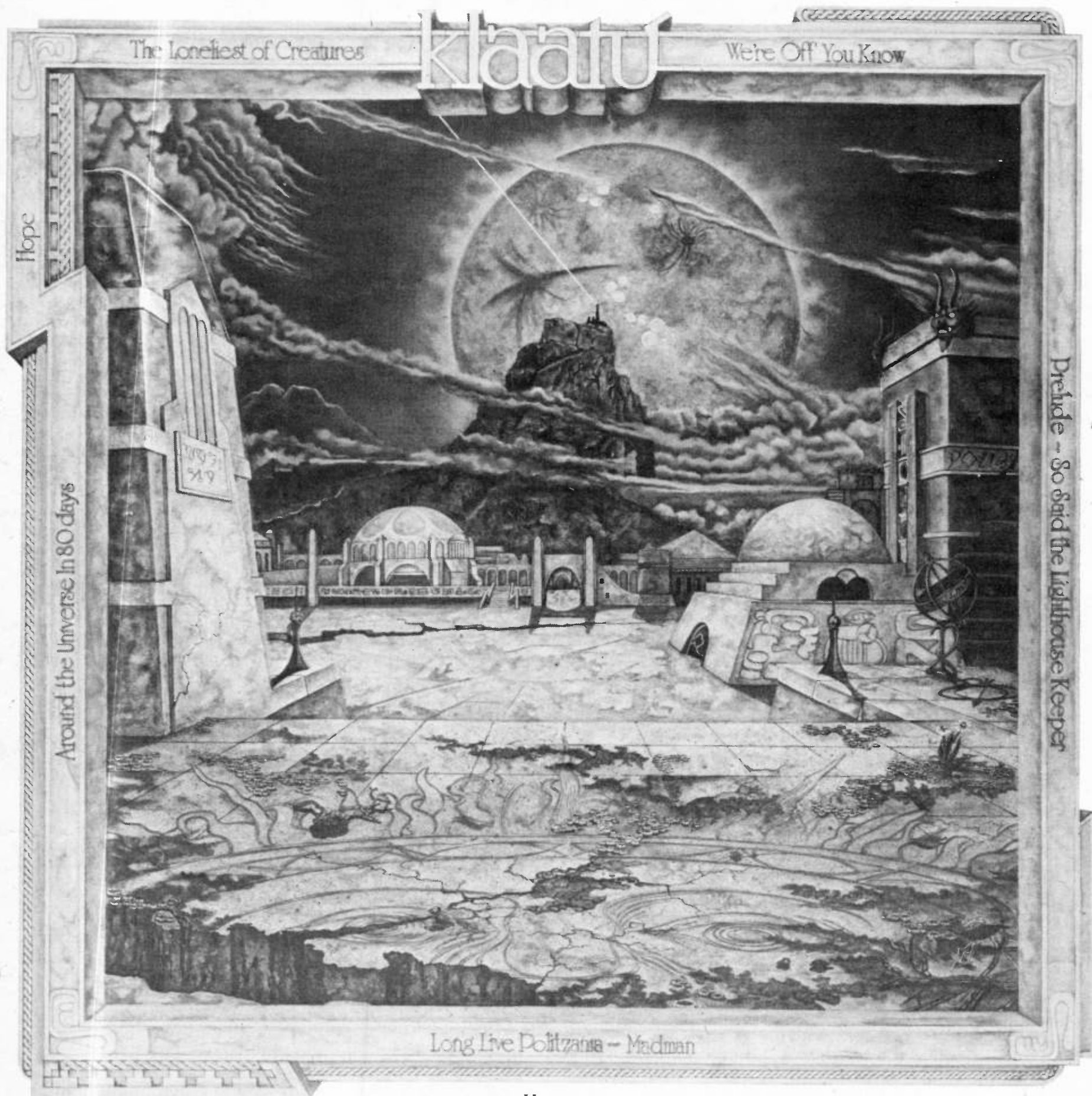
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## THE BERNIE LEADON-MICHAEL GEORGIADES BAND:

*Natural Progressions*  
(Asylum 7E-1107)

This collection of West Coast folk is both thoughtful and tedious. Leadon is obvious ("How Can You Live Without Love?") when he's not being impenetrable ("Glass Off"), and chum Georgiades is as derivatively simplistic ("You're the Singer": strictly L.A. pop swill) as often as he is charmingly unpretentious ("At Love Again"). The album is almost unrelievedly slow, so unless you are instantly attuned to the pair's wavelength (submesmerization level), boredom seems inevitable.

## NILSSON:

*Knillsson*  
(RCA APL 1-2276)

He sounds out of it, as if the slurred title and blurred cover photo is actually the way he's perceiving the world these days. Possibly his weakest ever, this one buries "could-give-a-shit" love songs in string arrangements that sound like they were taped off an easy-listening radio station, and the only number that convinces is "Old Bones," in which Nilsson pines for senility, and almost delivers it.

## ELKIE BROOKS:

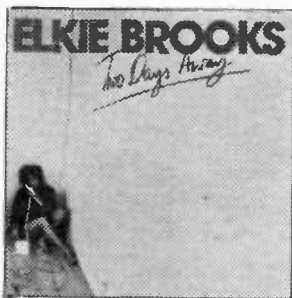
*Two Days Away*  
(A&M SP 4631)

Brooks' average, deliberately unimpassioned singing can be effective here, as on "Do Right Woman, Do Right Man" and "Honey Can I Put on Your Clothes," but only when producers Leiber and Stoller use the voice in contrast to the mood and arrangement of the song. She cannot handle the fast numbers with any competence, and her interesting arrogance is explored only on the aforementioned "Put on Your Clothes."

## NORTON BUFFALO

*Lovin' In the Valley of the Moon*  
(Capitol ST 11625)

Buffalo is a long-time Steve Miller chum (Miller is listed here as Executive Producer), plays a woozy harmonica and sings even woozier. This debut album is very uneven, with the worst song, a Boz Skaggs-as-cretin impersonation called "Ghetto Hotel," followed by one of the finest songs I've heard all year, "Nobody Wants Me." Norton wrote them both, and they define the limits of his talents: playful but well-played romanticism and a screwy lust for a commerciality that does not suit him.



## SUPERTRAMP:

*Even In the Quietest Moments...*  
(A&M SP 4634)

Far too often this sounds like early Harry Nilsson with an overload of pretension. The hit single here, "Give a Little Bit," is indeed the only thing on the album that deserves popularity, being the most precise (a requirement for this sort of elaborate rock) and forthright in its lyric.

## THE STRANGLERS

*Rattus Norvegicus*  
(A&M SP 4648)

OK hard rock, well-played but too enamored of itself. The Strangers are solidly into their macho violent image, and it gets in the way at this point. Maybe promising, hard to tell.

## MICHAEL KATAKIS:

*A Simpler Time*  
(A&M SP-4635)

All that's necessary here is a representative quotation, and so, from "Rainbow Song": "Now I have known some pleasure and I have known some pain/Just like all of us my life's been sunshine and rain." You could use a few hailstorms in yours, Mike.

## THE JAM:

*In the City*  
(Polydor PD-1-6110)

These intelligent English punkers are constantly vacillating between acknowledgements of their intelligence ("Art School") and assertions of their punkishness ("Sounds From the Street"). This tension is often entertaining, as is their quirkily danceable sense of melody—they even have one called "Non-Stop Dancing." But the nice thing about the Jam is that you know that their non-stop dancing isn't the polite disco kind, it's the kind that gives you a heart attack.

## THE NEW COMMANDER CODY BAND:

*Rock 'N' Roll Again*  
(Arista 4125)

Barely recognizable, this Commander. Certainly the worse for the effort. You'd do better to buy Geoffrey Stokes' *Starmaking Machinery*, now in paperback.



## AC/DC:

*Let There Be Rock*  
(Atco SD 36-151)

I was the only person to laud their first one in print, and the feeling grows that history may be repeated; no matter. Lead singer-guitarist Angus Young's high, reedy yelling is an amusing, invigorating tonic, and the group's lyrics a fine example of banal wit: among other things, they continue to turn out effective rock anthems (here, the title song and "Overdose") at a time when loud rock bands are puking out bad rock anthems in profusion.

## GRATEFUL DEAD:

*Terrapin Station*  
(Arista 0798)

I'm sold on "Estimated Prophet," which I sense (rather than know, not being a close Dead observer) is one of their finest songs ever, even though the mass of Dead die-hards will probably yelp. One cannot forgive "Dancin' In the Streets," a massacre, while "Samson and Delilah" exposes heretofore unknown exegetical skill. The opening section of the side-long title song is beautiful, but as the horns toot in, things just get silly; the song requires a certain stateliness of tone to be believable, and I start giggling every time the flute comes in.

## STILLWATER:

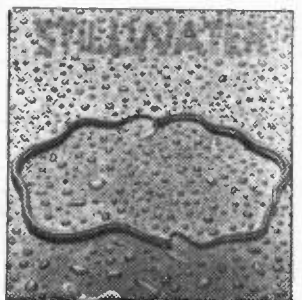
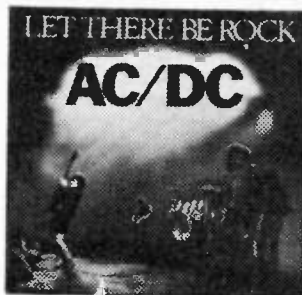
*Stillwater*  
(Capricorn CP 0186)

The first breath of fresh air (gulp of cold water?) to come out of the South in a good while. This eight-piece band rocks hard and cleanly, with endearingly goofy lyrics (pretentious in a way that inspires wonder rather than disgust) and a bunch of guitar players who complement each other with apparent ease. They falter badly on the centerpiece of slow material, "Fantasy Park," but more than redeem themselves with "Rock 'N' Roll Loser" and the rest of the first side.

## CAROLE KING:

*Simple Things*  
(Capitol SMAS 11667)

More often than not, King sounds strident here, as if asserting obvious truths was getting to be something of a chore. But "Hard Rock Cafe" is so corny it soon becomes endearing, and she pronounces the title "Labyrinth" with a nice Brooklyn twist. The most attractive obvious truths are to be found in "God Only Knows." Another slim album; maybe she should begin writing for black artists again—it might invigorate her.





**JACKIE LOMAX:**  
*Did You Ever Have That Feeling?*  
(Capitol ST-11668)

Like his last album, this is a one-sided wonder, that side being its first: a bonded, horn-tongued set of fast contemporary R&B, with Lomax's double-tracked, nasal lamentations sounding not really sad at all. Lomax, like another white R&B man, Frankie Miller, always sounds too delighted to be making such music to put across mellow emotions convincingly. The second side of this falls apart for just that reason.

**YES:**

*Going for the One*  
(Atlantic SD 19106)

The first side, especially "Parallels," is the winningest Yes in quite a few years. The prodigal Wake-man sounds downright chastened, holding back admirably; it's Chris Squire's commanding bass work that figures most prominently. Side Two is for assiduous fans only: fleetingly nice textures, while the rest is given over to portentousness.

**TOM PAXTON:**  
*New Songs From the Briarpatch*  
(Vanguard VSD 79395)

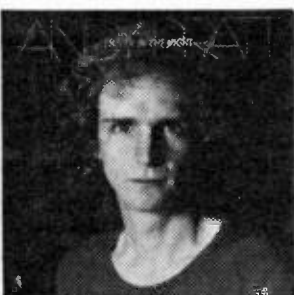
Same old creaky liberal stance, though. Does the title mean that Paxton now considers himself the Uncle Remus of the 70s? Remus was mildly funny, Br'er Tom not at all. And for all his Old Left credentials, Paxton shows no sign of understanding in "Talking Watergate."

**JUDAS PRIEST:**  
*Sin After Sin*  
(Columbia PC 34787)

Here's the late 70s version of Black Sabbath: heavy metal sacrilege. Produced by ex-Deep Purple Roger Glover, Judas has its sound down—guitar scream bubbling under a vocal scream—but they're too dumb, never taking advantage of the religious imposture their name, song titles, and album cover exploit.

**ANDY PRATT:**  
*Shiver in the Night*  
(Nemperor NE 443)

As a non-fan, I find this far and away Pratt's best album: much harder rocking and lighter on the pity-the-upper-middle-class stuff. Side One's major flaw is Pratt's aping of Leo Sayer, "I Want



to See You Dance." Side Two's major flaw is the agonizingly slow, studied "Born to Learn," all the more regrettable for the Springsteen echo in the title: we're all born to learn, but only the most talented can run with it.

**THE DINGOES:**  
*Five Times the Sun*  
(A&M SP 4636)

Rollicking and well-told rural reminiscences, with a twist—they're five men from Australia. Traces of the Band are prominent (Garth Hudson even recognized it, and plays keyboards on one cut), and also a predilection for American pop-rock mainstreamism (early Steely Dan, Stealer's Wheel). The Dingo's claim to originality is a combination of catchy hooks and strikingly accurate working-class imagery.



## JAZZ by Richard Weitzer

**CHARLES MINGUS**  
*Three or Four Shades of Blue*  
(Atlantic SD 1700)

One of the most intransigent of the great jazz masters, Mingus has seemingly rejected electric music and its popularity without discriminating between the two and, at his own pace, has made a giant contribution to the reconciliation of the old and the new. Fittingly, he picks two of his old standards, *Better Git Hit In Your Soul* and *Goodbye, Porkpie Hat* for most of his experimentation. On these tunes he has selected Larry Coryell and Philip Catherine, two guitarists who have been associated with jazz-rock fusion music since its inception. Both Coryell and Catherine acquit themselves well on the standard jazz charts while adding an electric punch on *Better Git Hit In Your Soul*.



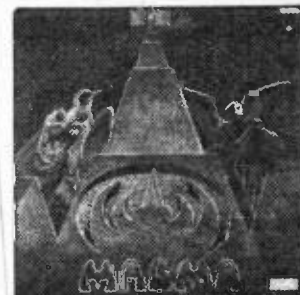
**EDWARD VESALA**  
*Stat*  
(ECM-1-1088)

Most of these Scandinavian musicians have only had minimal exposure (Tomasz Stanko, Juhani Aaltonen and Edward Vesala). Some we have heard with Jan Garbarek and George Russell (Terje Rypdal and Palle Danielsson). Our awareness of these people is necessarily limited by our lack of proximity, but above all else, this album demonstrates the depth of Scandinavian talent. Vesala plays drums, but the strength of this album is in the horn sections which seem to be charted. Tomasz Szukalski gets off a soulful solo in *Ballads For San*, Terje Rypdal is more energetic than usual on guitar and Stanko's trumpet adds startling color. For those who think that ECM jazz is too sterile, I suggest this as a remedy.



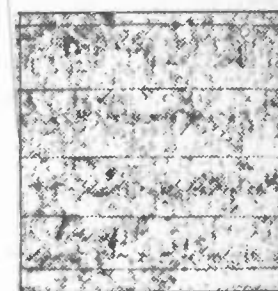
**MAGMA**  
*Udu Wudu*  
(Tomato Records 6001)

Magma is an international aggregation based around Frenchman Christian Vander, who plays drums and percussion. A more germanic version of Pink Floyd, this is sung in an operatic language invented by Vander. Magma probably invented "off-the-wall," but this sort of bizzaro rock should appeal to a good segment of rock listeners, except that their demeanor could scare off all but the most adventurous. If unavailable in your area, Tomato Records can be contacted at P.O. Box 5206, FDR Station, NYC 10022.



**LARRY KARUSH & GLEN MOORE**  
*May 24, 1976*  
(ECM-1-1901)

With gospel-like chords and blues inflections, Karush at times conjures up Keith Jarrett, but he is more cerebral and, occasionally, obtuse. There is nothing sterile about Moore's playing—he tends more towards sloppiness—and he keeps Karush from floating away much like Charlie Haden anchors Jarrett. I look forward to Oregon's recordings on ECM, and while I appreciate producer Eicher's unparalleled recordings, I prefer the spontaneity and occasional looseness of their Vanguard albums.



**MACHITO/OFARRIL/PARKER/GILLESPIE**  
*Afro-Cuban Jazz*  
(Verve VE-2-2522)

One tends to underestimate the influence of Afro-Cuban music on the mainstream of American jazz. This album is a reminder. Cuban music integrated African rhythms in an environment more conducive than the slavery-infested U.S. And now you can hear it in everything from Cab Calloway to Cannonball Adderley. This two-record set covers the orchestras of Machito, Chico O'Farril and Dizzy Gillespie and it works well today mainly because the energy is indefatigable.



**PAUL MOTIAN**  
*Conception Vessel*  
(ECM 1028)

This is an early ECM album, recently released in this country by Polydor, and it illustrates the evolution of their sound. Even though earlier ECM albums featured atonal and abstract sounds, *Conception Vessel* serves as a bridge to their subsequently cooler style. Motian, a long-time percussionist for Keith Jarrett, includes two duets with the pianist





On other cuts he brings in Charlie Haden, Sam Brown, Leroy Jenkins and Becky Friend. Motian is a masterful percussionist much more interested in colors than the beat, and as such is a perfect foil for Jarrett.

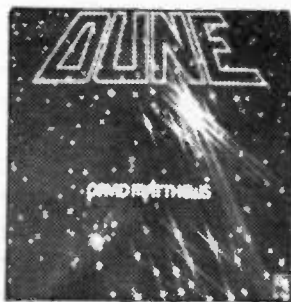
**SUN RA:**  
*Solo Piano, Vol. 1*  
(Improv. Artists 37.38.50)

Except perhaps for Eubie Blake, Sun Ra's career stretches farther back than any other living pianist. But in the sheer range of experiences, Sun Ra is unmatched. His style is grounded in a Blake-like stride style, developed with Fletcher Henderson's big band and reaching its zenith with Sun Ra's Arkestra, the most mind-boggling mixture of music and theatre ever (years before Bowie, et al.). Ra draws from all these experiences, much like Jarrett draws from his varied background. Solo piano is like confessional writing, it all depends on the quality of experiences. Here, Sun Ra is without peer.



**DAVID MATTHEWS:** *Dune*  
(CTI 7 5005)

The fact that current big-band arrangers must fall back on current fads is the ultimate tribute to their lack of imagination. It either stems from a basic insecurity, or more pointedly, it's simply one more compromise in a string of endless compromises. And that's too bad because there are some excellent musicians here; Hiram Bullock on guitar, Grover Washington on tenor/soprano and John Sanborn on alto. Side One is based on Frank Herbert's *Dune*, a durable science-fiction cult novel. Side Two is a mish-mash of space themes; two of your favorites from *Star Wars*, one from *Silent Running* and David Bowie's *Space Oddity*. Well, as consumers, and Matthews, as an artist, would have better sense than to cannibalize popular culture.



**OSAMU KITAJIMA:**  
*Osamu*  
(Island ILPS 9426)

Labels are language-imposed, and while they may aid the confused reviewer or the timid listener, they are largely inhibiting. Consequently, western musicians are hung-up about whether they are playing jazz, rock, blues, classical, folk, or any combination of the above. It took a Japanese schooled in both traditional Japanese music and western forms to break the barrier. Osamu Kitajima is such a pioneer. He plays a bluesy guitar and the traditional Japanese koto while adding bells and gongs to the basic drum set. All of this isn't easy—it takes an irreverence towards labels. Not the "I just play music, man" attitude, but one born from legitimate cross-cultural experiences.



**CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL**  
(CTI 7076-7-8)

The CTI formula was enviable. Each artist on the roster would play on each other's sessions so that the success of one might rub off on the others. And it worked. But most of them are no longer on CTI, so the next best thing would be to release old tapes from when the formula worked. These three separate albums are from the same era, if not the same summer, as the CTI *California Concert* album and consist of performances by Ron Carter, George Benson, Airtio, Grover Washington, Freddie Hubbard, Hubert Laws, Milt Jackson and numerous others. And, while the playing is all very competent, this barely represents the best of the CTI school of five years ago.



**SOUL** by Georgia Christgau

**PHILADELPHIA INTERNATIONAL ALL-STARS** Featuring Lou Rawls, The O'Jays, Teddy Pendergrass, Harold Melvin & The Blue Notes, Billy Paul, Dee Dee Sharp Gamble, Intruders, Archie Bell & The Drells, The Three Degrees: *Let's Clean Up The Ghetto* (Phil. Int. 34659)

This is a spring cleaning record. Except for The Three Degrees and the Intruders not one of the artists listed above has made a record this year that's worth having. But here's one that makes them all listenable, and the proceeds go to fund future community development programs too. Special are the O'Jays' "Big Gangster" and the Intruders' "Save The Children," released from that movie soundtrack about five years ago. Even "Tradewinds," which didn't sound like much when Rod Stewart recorded it, is better than Lou Rawls' current "See You When I Get There." Cause when you do spring cleaning, you get out all the cobwebs. How about a cover of Stewart's "Balltrap?" Now there's a ghetto anthem.



**MILLIE JACKSON:**  
*Feelin' Bitchy*  
(Spring SP-1-6715)

You can miss the seriousness of her earlier records when *Feelin' Bitchy* only gets serious once in a line about keeping an unfaithful man happy at home so he'll pay the rent. Or you can appreciate Jackson's determination to contain the immediate appeal of her sexiness within the orthodoxy of a Muscle Shoals rhythm and blues groove. Or just buy this because it includes a better version of "Angel In Your Arms" than Hot's current hit.



**IDRIS MUHAMMED:**  
*Turn This Mutha' Out*  
(Kudu-34)

Which goes to show how many interesting variations you can hum on the mother theme. Besides the title cut, we've also been hit with Johnny Guitar Watson's "A Real Mother For Ya" this summer. But that was the jive mother; this guy Idris is heavily into percussion, and the record adds high-pitched female vocals just to keep the rest of us interested. Most spunky is "Tasty Cakes," most unwieldy goes to "Could Heaven Ever Be Like This." But the title cut still sounds pretty perfect.



**HEAT WAVE:**  
*Too Hot To Handle*  
(PE 34761)

Keith and Johnnie Wilder, Jr. are the superior vocalists who carry the single, "Boogie Nights." But all the hyperbole on the back cover of the album ("absolutely too hot to handle," "outstanding,") can't prepare you for anything but a disappointing album. Side two is average fare for a harmony group and, of the remaining cuts, only "Too Hot To Handle" compares favorably to the hit single as a dance tune. Maybe if they stay popular in England they'll keep the Teddy Boys off the streets.



**THE RITCHIE FAMILY:**  
*African Queens*  
(Marlin 2206)

If you can dance this fast, the "Nefertiti, Cleopatra, and the Queen of Sheba" chorus is probably a cinch. But the lyrics, as Vince Aletti has written, are weak, or are we the only ones who feel that saying Cleopatra has "a lifestyle of her own" reduces her to the level of That Cosmopolitan Girl?



**THE AVERAGE WHITE BAND and BEN E. KING:**  
*Benny and Us*  
(Atlantic SD 19105)

If you want another Brecker Brothers sax break, it's all yours. This probably isn't any worse than the proselytizing on a Kenny Gamble-supergroup record, but has there ever been a more pretentious message song than "Imagine"? Apparently these million sellers think it's tops; but what they haven't considered is their responsibility to come up with something more challenging musically, or philosophically. But then if *Love* is something they have to *Get It Up For*, what's the point in bringing up responsibility anyway?





# MONSTER!



**BRICK IS A SOLID SMASH  
including the hit single "Dusic"**

**1976 was the year for DAZZ (Disco Jazz)  
1977 is the year for DUSIC (Dance Music)**

**BANG  
Records**



**MAXINE NIGHT-INGALE:**  
*Night Life*  
(UA-LA 731-G)

Thin as a reed, she looks delicately androgynous. Poses like Lauren Hutton for the cover, quivers like Judee Sill for the record, with the confidence Sill should have had. Makes classy MOR records in England, and had a hit last year, "Right Back Where We Started From." Here is the infamous AWB hit single put down elsewhere in this column, and cool versions of "You Are Everything" and "Didn't I (Blow Your Mind This Time)." On the radio, closest singer we have to Petula Clark in this decade.



"A Long Way Around," is the only song I can remember after listening to it a lot, which means that, mixed in with more coherent, immediately pleasant product, this sounds like a record for people who already like the group, not one that will win over new fans. They should buy *Burning Spear* (Island ILPS 9377).

**KITTY AND THE HAYWOODS:**  
*Love Shock*  
(Mercury SRM-1-1171)

What would the Ohio Players sound like if they were women? Well, they wouldn't be funny, since the jokes are all on them to begin with; nor could they write their own material, since the Players produce them and still do that part. All this group of girls can do, then, is appreciate the O.P. groove, or convince you that it's there, with that funny skating-rink organ and high falsetto backup.



when Pop Staples' bass seared through a gospel tune like "I Had A Dream." But is it too much to ask that they maintain the same high level of commercial music achieved with 1973's *Be What You Are*? Alas, the Staples seem to be one of those groups that can't adjust to the uptempo pulse of today's dance music, even when they try, with Carolyn Franklin's "Let's Go To The Disco." Mavis' voice on "Hang Loose" still sounds extraordinary, though, and "Family Tree" is the nearest they've come to a spiritual message-cum-hit since "Respect Yourself."

**MAX ROMEO:**  
*Reconstruction*  
(Mango MLPS 9503)

How reggae combines such lilting melodies and such sombre words is one of music's great mysteries. The title cut does it by opening with an upper register sax solo answered by trumpets, and a chorus, "Wake up my brothers, wake up," which drops like a leaf down to "If there's a hell below, we all gone go go go;" and "Poor Man's Life" does it with a hymn-like sing-song quality.\* On the strictly heavy songs, like "War Rock," Romeo seems influenced by Bob Marley.  
\*Which reminds me—this is a religious record; there's not a love song on it.



**BURNING SPEAR:**  
*Dry and Heavy*  
(Island MLPS 9431)

And then there's the reggae that's full of woe, and this album seems to be Burning Spear's most woeful, introspective and imagistic record to date. You could almost imagine the New York rock group Television whining away in tune on their planet. "It's



**THE STAPLES:**  
*Family Tree*  
(Warner Bros. BS 3064)

It's unfair to expect classic material from a group just because they gave it to us 15 years ago

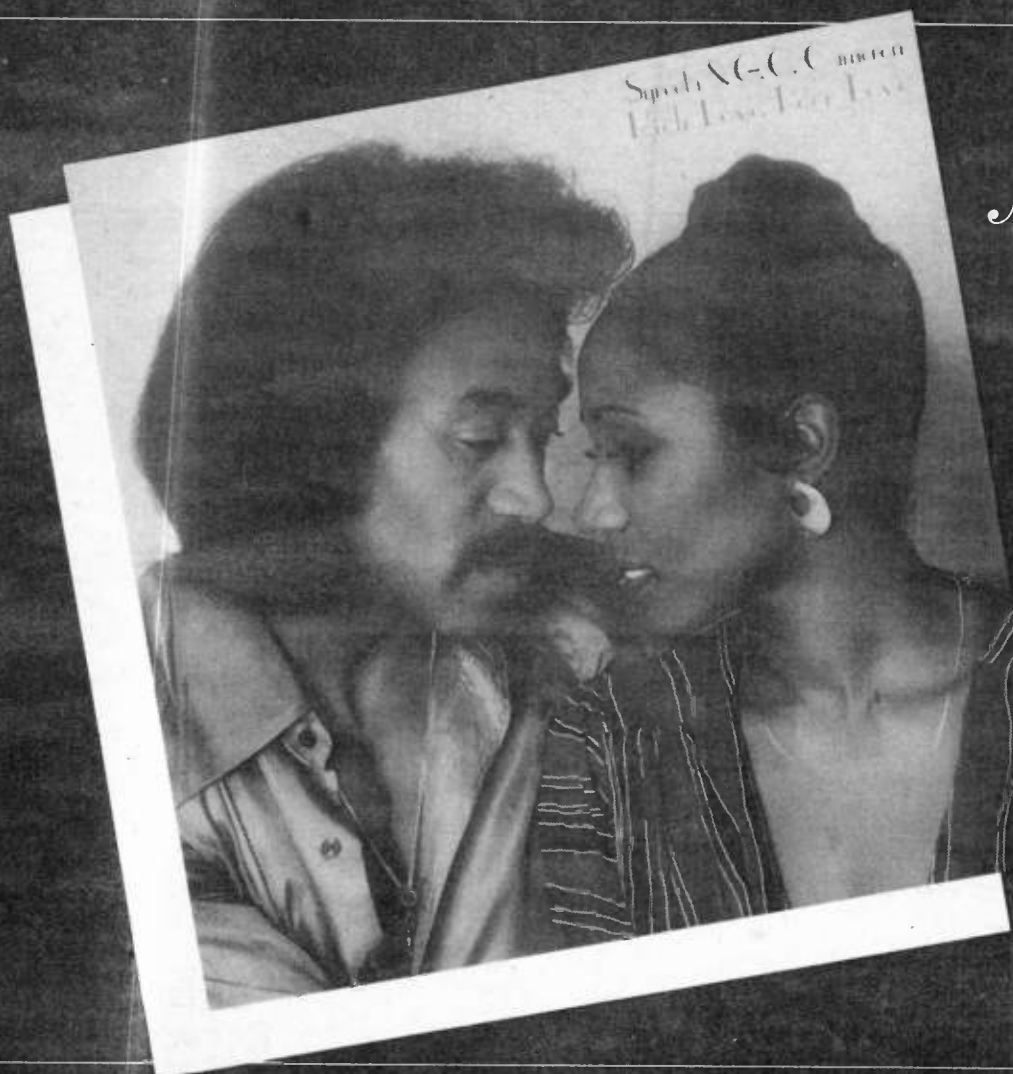
## Syreeta & G.C. Cameron "Rich Love, Poor Love"

Syreeta. Whisper soft and delicate.  
G. C. Cameron. Smooth, cool and distinctive.  
Together. Captivating!  
Syreeta & G. C. Cameron. Two exceptional talents together for the first time!

"Rich Love, Poor Love"  
On Motown Records & Tapes.



© 1977 Motown Record Corporation





**GEILS:** *You're The Only One*  
(Atlantic 3411)

The boys mellow out a bit, and this time it's for the better. Soulful balladry with gentle harmonies, a change of pace for Geils, showing they have their hearts in the right place (encouraged by Seth Justman's sympathetic organ and piano work).

**JOHN LODGE:** *Summer Breeze*  
(London 5N-1072)

This may share the title so successfully employed by Seals & Crofts four years ago, but this tune ain't goin' nowhere. Overproduced drivel, tasteless in its cliches and the positively jarring entrance of an incongruous sax solo.

**LEIF GARRETT:** *Surfin' USA*  
(Atlantic 3423)

This month's Shaun Cassidy, produced by the same man that candy-coated "Da Doo Ron Ron," Michael Lloyd. Gimme the Beach Boys any day, but Leif, still wet behind the ears, will probably ride the crest of this "squeaky clean" wave to the top of the hit parade. (Sigh.)

**BOBBY OGDEN ALIAS PETER FONDA:** *Outlaw Blues*  
(Capitol 4465)

From the soundtrack of Fonda's latest film, written by John Oates (of Hall and ...). Welcome to Turkey City, Pete. Self-righteous sentimental mush delivered in the appropriate manner—off-key.

**SILVER CONVENTION:** *Hotshot*  
(Midland International JH-11062)

The gal group that gave German disco its start in the U.S. charts have been looking for a hit recently. The vocals are lukewarm at best, but the girls could come back strongly via the relentless, growling bass beat.

**KC & THE SUNSHINE BAND:** *Keep It Comin' Love*  
(TK 1023)

Simple, infectious effervescence is the ticket for KC this time. Lighter and more easy-going than the last few singles, this should continue his string of hits with a loping, almost rumba-like beat.

**GEORGE JONES:** *If I Could Put Them All Together I'd Have You*  
(Epic 8-50423)

The classical male country singer scores with me every time. No matter what he sings, even newly re-assembled cliches, he makes them sound like newly discovered truths.

**ARETHA FRANKLIN:** *When I Think of You*  
(Atlantic 3418)

Two of the most potent forces of the 60s soul that everybody seems to be mourning the loss of these days join together and almost recapture the magic. Written and co-produced by Lamont Dozier (who with the Holland brothers was a terrific tunesmith for Motown artists), this slowed down Motown may not compare favorably with the best of either, but it sure does beat most of what either has done lately.

**THE ELECTRIC CHAIRS:** *Stuck On You + 2*  
(EP) (Illegal IL 002)

This is Wayne County's new band. Now gigging regularly in the UK as an American ambassador of Punk, Wayne's been doing this for years, and is now finding a ready-made market for tight hard rock with overtones of punk (and Wayne's characteristically loveable tackiness) in the Mother Country. Wild guitar by Greg Cook on a sterling rave-up of the Stones' "Last Time."

**TANYA TUCKER:** *Dancing the Night Away*  
(MCA 40755)

Funny how I pay attention to songs I wouldn't ordinarily listen to when T.T. sings them. And this isn't a bad one after all, Tanya feeling melancholy as she yearns for the lover she used to dance with. Heck, I'm ready to enroll in an Arthur Murray course myself, Tanya.

**ANDREW GOLD:** *One of Them Is Me*  
(Asylum E-45417)

The Lonely Boy comes up with a novel way of expressing the anxiety of not knowing where one stands in a love affair, highlighted by radical shifts in dynamics. Fine track, but could those very dynamics hinder AM acceptance?

**RUFUS FEATURING CHAKA KHAN:** *Everlasting Love*  
(AE-12296)

Well-produced, but who cares?? Not a shred of personality is evident on this side from a group who seem spoiled by success.

**JUDY COLLINS:** *Special Delivery*  
(Electra E-45415)

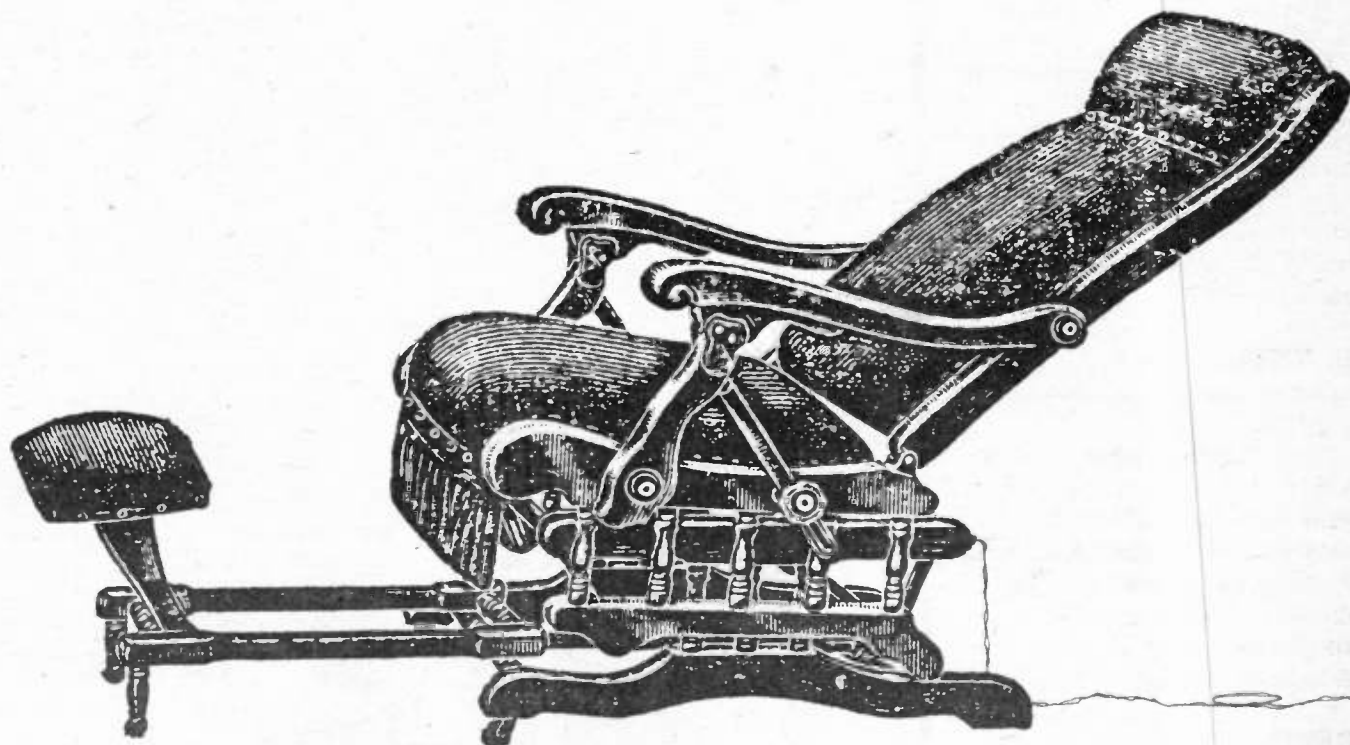
Judy gives special handling to the title tune of NY pop singer/pianist Billy Mernit's Elektra album of a few years ago. Arif Mardin gives the wistful melody his stamp of approval, enveloping Judy's smooth singing in his equally smooth, tastefully lush production.

**STEPHEN SINCLAIR:** *Back Down*  
(United Artists UA-XW 1013)

Yet another lad from Australia likely to make his mark in America, although at times Sinclair's vocals struggle to be heard over the full, horn-laden "El Lay" arrangement on this rocker.

**MICKEY THOMAS:** *Somebody to Love*  
(MCA 40767)

Yes friends, somebody's spiked the Kool Aid of the man who "Fooled Around and Fell in Love," 'cause he's doing the old Jefferson Airplane number in a "fonky groove." His pseudo-gospel, shrill screaming does nothing for me, sad to say.



**THE SCRUFFS:** *Break The Ice*  
Power Play PP-1955, write to PO Box 4818, Memphis, TN 38104)

The South seems to be a repository for much Anglo-influenced rock talent these days, and the Scruffs are a nice addition to any Anglophile's collection. Turn this one over from the Raspberries-ish rocker with a strained vocal and check out the excellent "She Say Yea"—it could have been a Big Star outtake, although its chorus has more grandiose melodic aspirations.

**THE TWEEDS:** *I'm Thru + 3*  
(EP) (Autobahn A-12, inquiries to MGM Management, 1440 Beacon St., Suite 414, Brookline, MA 02146)

Four likeable and tuneful tracks from this quartet marred by poor production. It's all vocals and drums, and without a clear, full instrumental sound they're at odds with each other. But they're well modeled on soft, '64 English Invasion prototypes, derivative and not blatantly imitative, and deserve a listen.

**JOHN MILES:** *Manhattan Skyline*  
(London 5N-20094)

Miles comes closer than ever to duplicating the sounds of the man he's most often compared to, Elton John. Loaded up with horns, strings and backing vocals built around a thumping rhythm section, this ain't too far removed from "Philadelphia Freedom"—Miles' urgent guitar and vocals could take it as far up the charts as its predecessor.



# IMPORT SINGLES

## FLASH & THE PAN:

*Hey, St Peter*  
(Midland Intl. JB-10934)

Unorthodox methods are used by Flash and the Pan (writers/producers/musicians Vanda and Young, core of the Aussie hit-makers of the 60s, the Easybeats): an imaginative use of mellotron, recited verses sounding like they're being received over a CB and an uncanny sense of timing. (And those who suffered through the summer heatwave can sympathize with lyrics saying NY feels like hell.)

## JOHNNY CASH: *Lady*

(Columbia 3-10597)

Seems Johnny has found peace of mind, God, home, hearth, etc. He's "mellowed out" (yawn).

## MARGIE ALEXANDER:

*Gotta Get a Hold on Me*  
(Chi-Sound CH-18807)

If Diana Ross let herself get soulful and funky, she might just sound like Margie Alexander. Margie wails sweet and sassy on an otherwise undistinguished number (except for a squealing guitar break).

## DREAM EXPRESS: *Dream Express*

(EMI 4467)

Just what you've been waiting for, right? Swedish disco! The cutesy-pop of that country, as manifested by ABBA, is brought to bear on the current dance craze, yielding the little train that could bump. (I prefer their meatballs, actually.)

## BILLY VERA:

*Something Like Nothing Before*  
(Midland Intl. JH-11042)

The "With Pen in Hand" man returns with some laid-back sounds. Regrettably, Billy's distinctive vocal does nothing to save this track, which a) is like something you've heard before and b) is repetitive enough for you to not want to hear it again.

## ROGER DALTREY:

*Say It Ain't So, Joe*  
(MCA 4765)

A fine track from Roger's latest long player is this version of the Murray Head tune so ignominiously ignored in Head's own version. Dramatic yet avoiding excess, it's likely to be judged too "down" for radio programming.

## NEIL SEDAKA: *Alone At Last*

(Elektra E-45421)

George Martin sullies his good name by producing this once-potent popster now passing into MOR menopause.

## THE JAM: *All Around the World*

(Polydor 2058 903)

A good band with strong songs and properly harnessed aggression, but their Who pose threatens their credibility. And the vocals! They are like slowing a Who record down with your thumb. Drop the posturing, get a lead singer (after all, Townshend has Daltrey) and you could be big, fellas.

## CELIA AND THE MUTATIONS: *Mony Mony*

(United Artists UP 36262)

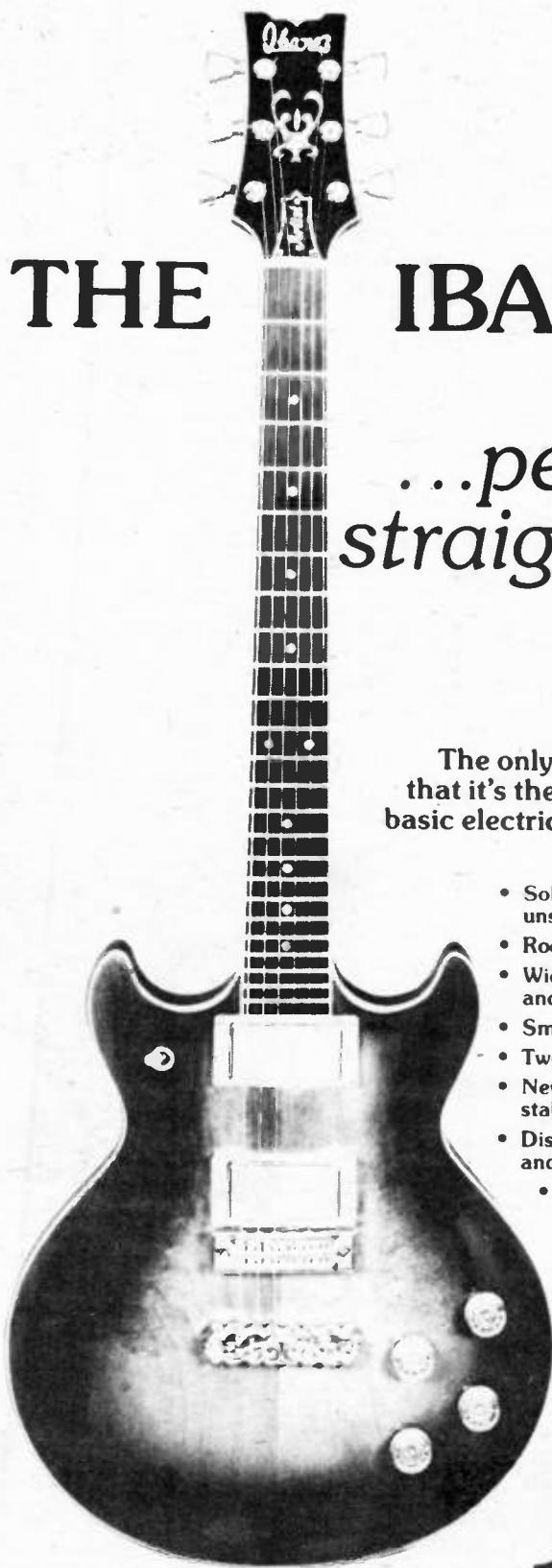
Imagine Patti Smith meeting Tommy James & the Shondells, and you've got a fix on this rumbling remake of the latter's oldie. The Mutations are really the Stranglers, and they lend an air of thinly-veiled menace to this erstwhile bubblegum.

## THE BOYS: *I Don't Care*

(NEMS NES 102)

The Boys have the rough, raw power of the punks, but with a little more refinement they could transcend the garage idiom with no loss of energy. The flip, "Soda Pressing," displays some Small Faces influences, with its spot of Ronnie Wood guitar and pounding of the 88's.

Jim Green



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# BOB MARLEY

## Exodus

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ALBUM BY  
BOB MARLEY  
& THE  
WAILERS

BOB MARLEY & THE WAILERS

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"WAITING IN THE RAIN"

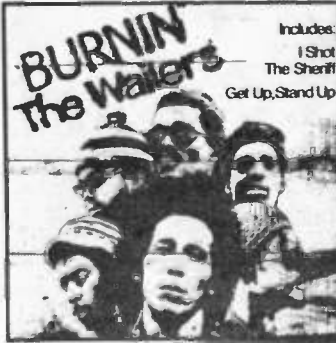
## Exodus

"EXODUS" PRODUCED BY BOB MARLEY AND THE WAILERS  
ILPS 9498

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Catch A Fire



Bob Marley and The Wailers/  
Catch A Fire  
ILPS 9241



Bob Marley and  
The Wailers/Burnin'  
ILPS 9256

BOB MARLEY & THE WAILERS  
'NATTY DREAD'



Bob Marley and The  
Wailers/Natty Dread  
ILPS 9281

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Bob Marley and The Wailers/  
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BOB MARLEY  
& THE  
WAILERS  
RASTAMAN  
VIBRATION



Bob Marley & The Wailers/  
Rastaman Vibration  
ILPS 9383





# ROCK HOT 40

# ALBUMS

- 1 **MOODY BLUE**  
Elvis Presley  
RCA AFL1-2328
- 2 **STAR WARS/SOUNDTRACK**  
20th Century 2T 541
- 3 **RUMOURS**  
Fleetwood Mac  
Warner Bros. BSK 3010
- 4 **CSN**  
Crosby, Stills & Nash  
Atlantic SD 19104
- 5 **COMMODORES**  
Motown M7-884R1
- 6 **JT**  
James Taylor  
Columbia JC 34811
- 7 **REJOICE**  
Emotions  
Columbia PC 34762
- 8 **I'M IN YOU**  
Peter Frampton  
A&M 4704
- 9 **BOOK OF DREAMS**  
Steve Miller  
Capitol SD 11630
- 10 **SHAUN CASSIDY**  
Warner/Curb BS 3067
- 11 **FLOATERS**  
ABC AB 1030
- 12 **FOREIGNER**  
Atlantic SD 18215
- 13 **GOING FOR THE ONE**  
Yes  
Atlantic SD 19106
- 14 **RIGHT ON TIME**  
Brothers Johnson  
A&M SP 4644
- 15 **ANYTIME... ANYWHERE**  
Rita Coolidge  
A&M SP 4616
- 16 **I ROBOT**  
Alan Parsons Project  
Arista AB 7002
- 17 **A NEW WORLD RECORD**  
Electric Light Orchestra  
United Artists UA-LA679-G
- 18 **SIMPLE THINGS**  
Carole King  
Capitol SMAS 11667
- 19 **PLATINUM JAZZ**  
War  
Blue Note BN-LA690-J2
- 20 **LITTLE QUEEN**  
Heart  
Portrait/CBS JR 34799
- 21 **LUNA SEA**  
Firefall  
Atlantic SD 19101
- 22 **HERE AT LAST... LIVE**  
Bee Gees  
RSO RS-2-3901
- 23 **TERRAPIN STATION**  
Grateful Dead  
Arista AL 7001
- 24 **SUPERMAN**  
Barbra Streisand  
Columbia JC 34830
- 25 **EXODUS**  
Bob Marley & The Wailers  
Island ILPS 9498
- 26 **STEVE WINWOOD**  
Island ILPS 9494
- 27 **SLAVE**  
Cotillion SD 9914
- 28 **THE GRAND ILLUSION**  
Styx  
A&M SP 4637
- 29 **BENNY & US**  
Average White Band  
& Ben E. King  
Atlantic SD 19105
- 30 **FLOWING RIVERS**  
Andy Gibb  
RSO RS-1-3019
- 31 **LOVE GUN**  
Kiss  
Casablanca NBLP 7057
- 32 **IT'S A GAME**  
Bay City Rollers  
Arista AB 7004
- 33 **A PLACE IN THE SUN**  
Pablo Cruise  
A&M SP 4625
- 34 **CAT SCRATCH FEVER**  
Ted Nugent  
Epic PE 34700
- 35 **LIGHTS OUT**  
UFO  
Chrysalis 1127
- 36 **WELCOME TO MY WORLD**  
Elvis Presley  
RCA APL1-2274
- 37 **MAKING A GOOD THING BETTER**  
Olivia Newton-John  
MCA 2280
- 38 **LIVE**  
Barry Manilow  
Arista AL 8500
- 39 **SO EARLY IN THE SPRING -THE FIRST 15 YEARS**  
Judy Collins  
Elektra 6E-6002
- 40 **ONE OF THE BOYS**  
Roger Daltrey  
MCA 2271

# SOUL HOT 40

# ALBUMS

- 1 **TOO HOT TO HANDLE**  
Heatwave  
Epic PE 34761
- 2 **REJOICE**  
Emotions  
Columbia PC 34762
- 3 **SHAKE IT WELL**  
Dramatics  
ABC AB 1010
- 4 **PLATINUM JAZZ**  
War  
Blue Note BN-LA690-J2
- 5 **IN FULL BLOOM**  
Rose Royce  
Whitfield WH 3074
- 6 **FLOATERS**  
ABC AB 1030
- 7 **COMMODORES**  
Motown M7-884R1
- 8 **RIGHT ON TIME**  
Brothers Johnson  
A&M SP 4644
- 9 **GO FOR YOUR GUNS**  
Isley Brothers  
T-Neck PZ 34432
- 10 **SLAVE**  
Cotillion SD 9914
- 11 **LIFELINE**  
Roy Ayers Ubiquity  
Polydor PD-1-6108
- 12 **LETS CLEAN UP THE GHETTO**  
Philadelphia International  
All Stars  
Philadelphia International JZ 34659
- 13 **SOMETHING TO LOVE**  
LTD  
A&M SP 4646
- 14 **MUTHA'S NATURE**  
James Brown  
Polydor PD 16111
- 15 **THE TWO OF US**  
Marilyn McCoo & Billy Davis Jr.  
ABC 1026
- 16 **MAZE featuring FRANKIE BEVERLY**  
Capitol ST 11607
- 17 **ENCHANTMENT**  
Roadshow RS-LA682-G
- 18 **SWEET PASSION**  
Aretha Franklin  
Atlantic SD 19109
- 19 **GOIN' PLACES**  
Michael Henderson  
Buddah BDS 5693
- 20 **BENNY & US**  
Average White Band  
& Ben E. King  
Atlantic SD 19105
- 21 **I REMEMBER YESTERDAY**  
Donna Summer  
Casablanca NBLP 7056
- 22 **EXODUS**  
Bob Marley & The Wailers  
Island ILPS 9498
- 23 **DEVIL'S GUN**  
C.J. & Co  
Westbound WB 301
- 24 **TRAVELLING AT THE SPEED OF THOUGHT**  
O'Jays  
Philadelphia International PZ 34684
- 25 **TURN THIS MUTHA OUT**  
Idris Muhammad  
Kudu 34
- 26 **MARVIN GAYE LIVE AT THE LONDON PALLADIUM**  
Tamla T7-352R2
- 27 **CARDIAC ARREST**  
Cameo  
Chocolate City CCLP 2003
- 28 **A REAL MOTHER FOR YA**  
Johnny "Guitar" Watson  
DJM DJLPA7
- 29 **FEEL THE FIRE**  
Jermaine Jackson  
Motown M6-888S1
- 30 **FRIENDS AND STRANGERS**  
Ronnie Laws  
Blue Note BN-LA730-H
- 31 **DOROTHY MOORE**  
Malaco 6353
- 32 **OPEN UP YOUR LOVE**  
Whispers  
Soul Train BVL1-2270
- 33 **BELIEVE**  
Mass Production  
Atlantic SD 9918
- 34 **TEDDY PENDERGRASS**  
Philadelphia International PZ 34390
- 35 **BIG TIME/SOUNDTRACK**  
Smokey Robinson  
Tamla T6-355S1
- 36 **LOVE STORM**  
Tavares  
Capitol STAO 11628
- 37 **LOOK TO THE RAINBOW**  
Al Jarreau Live In Europe  
Warner Bros. 2BZ 3052
- 38 **AFRICAN QUEENS**  
Richie Family  
Marlin 2206
- 39 **MORE STUFF**  
Stuff  
Warner Bros BS 3061
- 40 **ANGEL**  
Ohio Players  
Mercury SRM-1-3701



# LENNY WILLIAMS

## CHOOSING YOU

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**AB 12300**

**ON ABC RECORDS  
& GRT TAPES.**



# ROCK HOT 40

# SINGLES

- |   |  |   |  |
|---|--|---|--|
| 1 <b>BEST OF MY LOVE</b><br>Emotions<br>Columbia 3-10554                          | 11 <b>SMOKE FROM A DISTANT FIRE</b><br>Sanford-Townsend<br>Warner Bros 8370      | 21 <b>HOW MUCH LOVE</b><br>Leo Sayer<br>Warner Bros. 8319               | 31 <b>EDGE OF THE UNIVERSE</b><br>Bee Gees<br>RSO 880              |
| 2 <b>(YOUR LOVE HAS LIFTED ME) HIGHER AND HIGHER</b><br>Rita Coolidge<br>A&M 1922 | 12 <b>COLD AS ICE</b><br>Foreigner<br>Atlantic 3410                              | 22 <b>BLACK BETTY</b><br>Ram Jam<br>Epic 8-50357                        | 32 <b>WATCHA GONNA DO</b><br>Pablo Cruise<br>A&M 1920              |
| 3 <b>I JUST WANT TO BE YOUR EVERYTHING</b><br>Andy Gibb<br>RSO 872                | 13 <b>ON AND ON</b><br>Stephen Bishop<br>ABC 12260                               | 23 <b>DON'T WORRY BABY</b><br>B.J. Thomas<br>MCA 40735                  | 33 <b>CHRISTINE SIXTEEN</b><br>Kiss<br>Casablanca 889              |
| 4 <b>FLOAT ON Floaters</b><br>ABC 12284   | 14 <b>STAR WARS TITLE THEME</b><br>Meco<br>Millenium 604                         | 24 <b>NOBODY DOES IT BETTER</b><br>Carly Simon<br>Elektra 45414         | 34 <b>DAYTIME FRIENDS</b><br>Kenny Rogers<br>United Artists 1027   |
| 5 <b>HANDY MAN</b><br>James Taylor<br>Columbia 3-10557                            | 15 <b>WAY DOWN</b><br>Elvis Presley<br>RCA 10998                                 | 25 <b>BOOGIE NIGHTS</b><br>Heatwave<br>Epic 8-50370                     | 35 <b>THE GREATEST LOVE OF ALL</b><br>George Benson<br>Arista 0251 |
| 6 <b>TELEPHONE LINE</b><br>Electric Light Orchestra<br>United Artists/Jet 1000    | 16 <b>KEEP IT COMIN' LOVE</b><br>K.C. & The Sunshine Band<br>TK 1023             | 26 <b>I FEEL LOVE</b><br>Donna Summer<br>Casablanca 884                 | 36 <b>CAT SCRATCH FEVER</b><br>Ted Nugent<br>Epic 8-50425          |
| 7 <b>DON'T STOP</b><br>Fleetwood Mac<br>Warner Bros 8413                          | 17 <b>SWAYIN' TO THE MUSIC (SLOW DANCIN')</b><br>Johnny Rivers<br>Big Tree 10694 | 27 <b>SIGNED, SEALED, &amp; DELIVERED</b><br>Peter Frampton<br>A&M 1972 | 37 <b>SO YOU WIN AGAIN</b><br>Hot Chocolate<br>Big Tree 16096      |
| 8 <b>EASY</b><br>Commodores<br>Motown 1418  | 18 <b>BARRACUDA</b><br>Heart<br>Portrait/CBS 6-70004                             | 28 <b>JUNGLE LOVE</b><br>Steve Miller<br>Capitol 4466                   | 38 <b>BRICK HOUSE</b><br>Commodores<br>Motown 1425                 |
| 9 <b>STRAWBERRY LETTER</b><br>Brothers Johnson<br>A&M 1949                        | 19 <b>JUST A SONG BEFORE I GO</b><br>Crosby, Stills & Nash<br>Atlantic 3401      | 29 <b>GIVE A LITTLE BIT</b><br>Supertramp<br>A&M 1938                   | 39 <b>IT WAS LIKE A SONG</b><br>Ronnie Milsap<br>RCA 10976         |
| 10 <b>STAR WARS (Main Title)</b><br>London Symphony Orch.<br>20th Century 2345    | 20 <b>THAT'S ROCK AND ROLL</b><br>Shaun Cassidy<br>Warner/Curb 8923              | 30 <b>HARD ROCK CAFE</b><br>Carole King<br>Capitol 4455                 | 40 <b>DEVIL'S GUN</b><br>C.J. & Co.<br>Westbound 55400             |

# SOUL HOT 40

# SINGLES

- |   |  |   |  |
|---|--|---|--|
| 1 <b>FLOAT ON</b><br>Floaters<br>ABC 12284  | 11 <b>SUNSHINE</b><br>Enchantment<br>Roadshow 991  | 21 <b>I CAN'T HELP IT</b><br>Michael Henderson<br>Buddah 578                            | 31 <b>LADY OF MAGIC</b><br>Maze featuring Frankie Beverly<br>Capitol 4456          |
| 2 <b>STRAWBERRY LETTER</b><br>Brothers Johnson<br>A&M 1949  | 12 <b>IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME</b><br>Barry White<br>20th Century 2350    | 22 <b>JUST LET ME HOD YOU FOR A NIGHT</b><br>David Ruffin<br>Motown 1420                | 32 <b>EVERLASTING LOVE</b><br>Rufus featuring Chaka Khan<br>ABC 12296              |
| 3 <b>THE GREATEST LOVE OF ALL</b><br>George Benson<br>Arista 0251   | 13 <b>O-H-I-O</b><br>Ohio Players<br>Mercury 73932   | 23 <b>OH LET ME KNOW IT (Pt. 1)</b><br>Special Delivery<br>Shields 6307                 | 33 <b>LOVE IS SO GOOD WHEN YOU'RE STEALING IT</b><br>Z.Z. Hill<br>Columbia 3-10552 |
| 4 <b>I BELIEVE YOU</b><br>Dorothy Moore<br>Malaco 1042  | 14 <b>MAKE IT WITH YOU</b><br>Whispers<br>Soul Train 10996                                 | 24 <b>EXODUS</b><br>Bob Marley & The Wailers<br>Island 089                              | 34 <b>GIMME SOME SKIN</b><br>James Brown & the JB's<br>Polydor 14409               |
| 5 <b>WORK ON ME</b><br>O'Jays<br>Philadelphia International 3631  | 15 <b>DO YOU WANNA GET FUNKY WITH ME</b><br>Peter Brown<br>Drive 6258                      | 25 <b>DEVIL'S GUN</b><br>C.J. & Co.<br>Westbound 55400                                  | 35 <b>SHAKE IT WELL</b><br>Dramatics<br>ABC AB 12299                               |
| 6 <b>KEEP IT COMIN' LOVE</b><br>K.C. & The Sunshine Band<br>TK 1023   | 16 <b>I FEEL LOVE</b><br>Donna Summer<br>Casablanca 884                                    | 26 <b>I DON'T WANNA GO</b><br>Moments<br>Stang 5073                                     | 36 <b>ANOTHER STAR</b><br>Stevie Wonder<br>Tamla 54286                             |
| 7 <b>L.A. SUNSHINE</b><br>War<br>Blue Note 1009   | 17 <b>BEST OF MY LOVE</b><br>Emotions<br>Columbia 3-10544                                  | 27 <b>TURN THIS MUTHA OUT</b><br>Idris Muhammad<br>Kudu 940                             | 37 <b>BRICK HOUSE</b><br>Commodores<br>Motown 1425                                 |
| 8 <b>LET'S GLEAN UP THE GHETTO</b><br>Philadelphia International All Stars<br>Philadelphia International 3627 | 18 <b>WHEN I THINK ABOUT YOU</b><br>Aretha Franklin<br>Atlantic 3418                       | 28 <b>SLIDE</b><br>Slave<br>Cotillion 44218   | 38 <b>DOCTOR LOVE</b><br>First Choice<br>Gold Mind 4004                            |
| 9 <b>BOOGIE NIGHTS</b><br>Heatwave<br>Epic 8-50370  | 19 <b>SINCE I FELL FOR YOU/ I'M FALLING IN LOVE</b><br>Hodges, James & Smith<br>London 256 | 29 <b>STOMPED, BEAT-UP &amp; WHOOPED</b><br>Graham Central Station<br>Warner Bros. 8417 | 39 <b>LOVING YOU (IS THE BEST THING)</b><br>Little Milton<br>Glades GL 1743-4      |
| 10 <b>WE NEVER DANCED TO A LOVE SONG</b><br>Manhattans<br>Columbia 3-10586                                    | 20 <b>GOODNIGHT MY LOVE (PLEASANT DREAMS)</b><br>Tavares<br>Capitol 4453                   | 30 <b>CHALK IT UP</b><br>Jerry Butler<br>Motown 1421                                    | 40 <b>BETCHA NEVER BEEN LOVED (LIKE THIS BEFORE)</b><br>Dells<br>Mercury 73901     |



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