

# MUSICIAN

*"Every day, I find something I'm going to suffer about."*

## ERIC CLAPTON

**A Revealing Interview  
By J.D. Considine**

**Ric Ocasek's  
Pop Artbeat**

**Paul Simon's  
Amazing Graceland**

**Can Queen  
Reconquer America?**



0 74320 08582 100000  
KUN DENMA  
1523 AS ST  
BROOKLYN NY 11226  
NOV 87 1 03

# Why should a sampler and a synthesizer be combined? Experimentation.



*I need to get to my sounds quickly and also create new patches when I'm on tour. The DSS-1 gives me that flexibility. It's a very responsive instrument.*

*Steve Winwood  
Multi-Instrumentalist, Vocalist, Composer*

Korg combines the realism of sampling with the flexible control of synthesis to create a new kind of keyboard with unlimited possibilities for musical experimentation: the DSS-1 Digital Sampling Synthesizer. The DSS-1 recreates sounds with digital precision. But it also shapes the complexity and variety of sampled sources into new dimensions of sound.

**Exceptional Range** The DSS-1's extraordinary potential for creating new sounds begins with three sound generation methods. Digital oscillators sample any sound with 12 bit resolution. Two sophisticated waveform creation methods — Harmonic Synthesis and Waveform Draw-

ing — let you control the oscillators directly. Use each technique independently, or combine them in richly textured multisamples and wavetables. You edit samples and waveforms with powerful functions like Truncate, Mix, Link and Reverse, plus auto, back and forth or crossfade looping modes. Then apply a full set of synthesis parameters, including two-pole or four-pole filters and Korg's six-stage envelopes.

**Exact Control** Choose from four sampling rates between 16 and 48 KHz, with up to 16 seconds of sampling time. Configure the keyboard with 16 splits assignable over the full 127 note MIDI range. Layer or detune the two oscillators on each of eight voices. Then process your sounds with a complete synthesizer architecture and two programmable DDLs.

The DSS-1's power is easy to use, so you can work with sound and music, not programming manuals. The backlit 40 character LCD display takes you through the total sound generation process with options and instructions at every step. Software that talks your language and a logical front panel menu help you go beyond synthesis, beyond sampling — without dictating your direction.

**Expression** The DSS-1's five octave keyboard is velocity- and pressure-sensitive,

for precise touch control of Autobend, VCF, VCA, envelope rates and other parameters. Velocity Switch lets you play completely different sounds as you change your attack.

Unlike other samplers, the DSS-1 lets you access 128 sounds without changing a disk. Each disk stores four Systems of 32 sounds. Within each System, your programs combine up to 16 sample groups and/or waveforms with complete sets of synthesis parameters and keyboard setups. In effect, the DSS-1 becomes a new instrument every time you call up a System. The library of easily available 3½" disks is already substantial and growing fast. Four disks — each with 128 sounds — are supplied with the DSS-1 to start your comprehensive Korg sampling library.

By combining the best of digital sampling with familiar and flexible control of synthesis, the DSS-1 allows the modern synthesist to experiment with new sounds never before available.

Start exploring the fusion of sampling and synthesis now, at your authorized Korg Sampling Products dealer.

**KORG**® Sampling  
Products  
Division

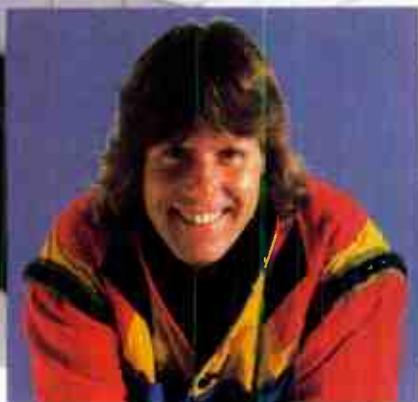
**SAMPLING IS ONLY THE BEGINNING**

For a free catalog of Korg products, send your name and address, plus \$1.00 for postage and handling, to: Korg USA, 89 Frost St., Westbury, NY 11590. © Korg USA 1986

**DSS-1**



# Why should a sampled piano respond like a grand? Expressiveness.



*"The piano is my main instrument for writing and arranging, so I need sound and a good action. I'm impressed with the Korg SG-1 sampling piano: the action and touch sensitivity is very good. The tone is sharp and clear and will carry a lot better than a conventional piano miked up."*

*Keith Emerson, Keyboardist/Composer*

For years, musicians have been looking for an electronic piano which offered the same expressive capabilities and sounds as the classic acoustic grand piano. They needed the convenience of sonic versatility, portability and reliability, but the basic criteria for sound and expressiveness had to remain true to the original. The Korg SG-1 and SG-1D easily fulfill those criteria while offering a more versatile and practical alternative for the modern pianist.

**Realism** To begin with, Korg's new SG-1 Sampling Grand uses the most refined 12 bit sampling technology to reproduce the sound of the legendary acoustic Concert Grand piano with uncanny realism. The SG-1's highly accurate acoustic and electronic piano ROM-based sounds are characterized by exceptional clarity, depth and textural richness. Sophisticated digital technology lets Korg eliminate the historical design compro-

mises of electro-mechanical pianos. The SG-1 finally translates the acoustic essence of the Concert Grand into the realm of modern amplified music.

**Response** Equally important, the SG-1 responds to the touch exactly like a grand piano. Full-sized piano keys (76 for the SG-1, 88 for the SG-1D) combine with a true weighted action for the firm yet supple feel of the concert instrument. Differentiated touch-response adjustable in eight steps gives the modern pianist total expressive control over dynamics and the most subtle nuances of tone and timbre.

**Range** The sonic versatility of the SG-1 starts with four built in sounds: acoustic grand, acoustic upright, classic "suitcase" Rhodes™ and electronic piano with a bright tine sound. Additional sounds including other acoustic and electric pianos, clarinet, harpsichords, marimbas, acoustic or electric guitars and more can be instantly loaded into the SG-1 with Korg's inexpensive and easily interchangeable ROM "credit" cards. Unlike other sampling instruments, the SG-1 doesn't limit your choices to factory presets.

The full expressive potential of MIDI can be exploited using the SG-1's responsive keyboard as system controller. It can send Velocity, Pitch Bend, Modulation and Sus-

tain, receive MIDI data, select among 64 programs, send Aftertouch (SG-1D) and transpose within an octave (SG-1). A programmable split point with selectable Local Control On/Off offers the added flexibility of playing piano with one hand and controlling other synthesizers or expander modules via MIDI with the other.

**Roadability** Designed for today's stages, the SG-1 travels well and truly comes to life when amplified. Rugged and transportable, it eliminates longstanding touring piano problems like tuning instability, microphone feedback, fragility, excessive weight and size. And the SG-1 reduces the price of the acoustic grand to realistic proportions.

Combining all of the modern conveniences of an electronic piano, Korg's SG-1 and SG-1D benefit from the latest in sampling technology to express the true acoustic nature of the classic grand piano and more.

To find out more about the expressive possibilities of the Korg Sampling Grands, see your Authorized Korg Sampling Products Dealer.

**KORG**® Sampling  
Products  
Division

**SAMPLING IS ONLY THE BEGINNING**

For a free catalog of Korg products, send your name and address, plus \$1.00 for postage and handling, to: Korg USA, 89 Frost St., Westbury, NY 11590. © Korg USA 1986

SG-1



World Radio History

# SUPER JX

## BEYOND IMAGINATION

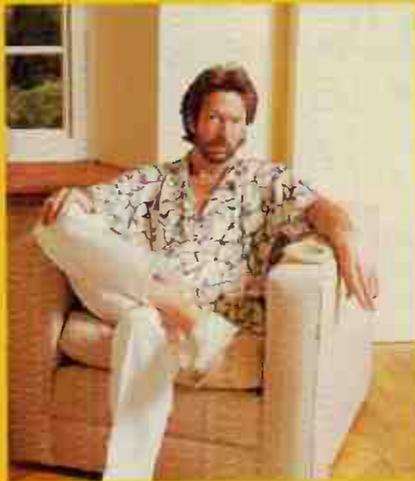
A truly revolutionary concept is difficult to imagine without first-hand experience. It was probably like that the first time you experienced the creative possibilities of a synthesizer. But once you experienced it, the creative doors it opened changed your music forever. It's like that with the Super JX—a revolutionary instrument that dramatically expands the synthesizer's scope of expression to offer unlimited creative possibilities to satisfy the demands of even the most exacting professional. The Super JX starts with the premise that two sounds are better than one, and that's the way each sound is created, by combining two different patches from two internal synthesizers under a single keyboard's control. And what control—combine two percussive clear "digital" sounds with deep broad "analog" sounds, then use the Super JX's unique playing modes to play the same combination of patches in numerous expressive ways for an incredible variety of tonal textures. But it doesn't stop there. The Super JX combines this sophisticated synthesizer circuitry with extensive programmable functions, flexible outputs, full MIDI implementation, a dynamic 76 note keyboard with aftertouch that makes it an excellent MIDI controller, and enough other features to allow you to explore new dimensions not only in sound synthesis but also in playing technique and sound placement. Expand your imagination, and your creative possibilities, with a first-hand experience of the incredible Super JX—the friendliest and most advanced performance-oriented synthesizer the world has ever seen. RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685 5141.  Roland®

©1986 Roland Corporation US

## Eric Clapton

An extraordinary conversation with rock's most enduring guitarist on heroes, roots, family, suffering and blues power.

By J. D. Considine **84**



**Paul Simon** ..... 11

*By Nelson George*

**Hank Mobley** ..... 18

*By Steve Bloom*

**Rodney Crowell** ..... 27

*By Ben Sandmel*

**Queen** ..... 38

*By Charles McCardell*

**Bunny Wailer** ..... 46

*By Alan di Perna*

**CZ meets C-64** ..... 52

*By Jock Baird*

**Jean-Michel Jarre** ..... 58

*By Josef Woodard*

**Developments** ..... 64

*By Jock Baird*



## Ric Ocasek

He's a mega-million-selling pop star, but he doesn't go around blowing his horn. His fans might even wonder if they really know him after all.

By Scott Isler **70**

## Devil or Engel?

Presenting one lawyer who's not afraid to side with artists against record companies.

By Fred Goodman **78**

MASTHEAD	6
LETTERS	8
FACES	32
RECORD REVIEWS	102
ROCK SHORT TAKES	114
JAZZ SHORT TAKES	116
INDIE SHORT TAKES	118
CLASSIFIEDS	120
READER SERVICE	43
STUDIO GUIDE	122

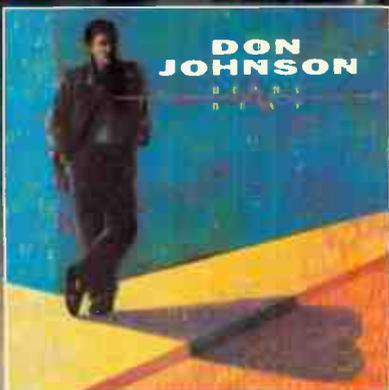
# D'Addario

# M



For a free 16 x 20 poster reproduction of this page send  
3 front labels from any D'Addario string sets to:  
J. D'Addario & Company, Inc.  
PO Box J • Dept 851/1  
E. Farmingdale, NY 11735 USA

H E A R T  
B E A T



**Don Johnson. "Heartbeat."**  
**The debut album and single.**

Produced by Chas Sanford

**On Epic Records, Cassettes  
and Compact Discs.**



"Epic" and the Medallion are trademarks of CBS Inc. © 1986 CBS Inc.

# BOSTON

*It took nearly six years to conceive and complete this album.  
No orchestral instruments or synthesizers were used to create the sounds.  
Each individual piece of music relates a human experience.  
And together they tell the story of a journey into life's  
Third Stage.*

Amanda  
We're Ready  
The Launch  
Cool the Engines  
My Destination

A New World  
To Be a Man  
I Think I Like It  
Can'tcha Say  
Still in Love  
Hollyann

**NOW ON MCA COMPACT DISCS, HQ CASSETTES AND RECORDS.**

© 1986 MCA Records, Inc.

World Radio History

CBS RECORDS GROUP

A NITRATE FILM PRODUCTION  
"RUNNING OUT OF LUCK"

STARRING  
MICK JAGGER  
JERRY HALL  
RAE DAWN CHONG  
DENNIS HOPPER

CASTING BY  
OLIVER STAPLETON  
EDITED BY  
RICHARD BEDFORD  
EXECUTIVE PRODUCERS  
AMANDA PIRIE

SCREENPLAY BY  
JULIEN TEMPLE &  
MICK JAGGER  
MUSIC BY  
MICK JAGGER

DIRECTED BY  
JULIEN TEMPLE

**R** RESTRICTED

**CBS  
FOX**  
VIDEO

**MICK JAGGER  
PENNILESS!**

**JERRY HALL  
MERCILESS!**

**DENNIS HOPPER  
RIDICULOUS!**

**RAE DAWN CHONG  
SUMPTUOUS!**

It's only a movie...or is it?  
"Running Out Of Luck" is a  
free-wheeling 90-minute  
odyssey into the fantasies  
and fears of the world's  
most celebrated and  
envied rock star (played  
convincingly by Mick  
Jagger).

Produced and co-written  
by Mick Jagger, this 1986  
musical-comedy-adventure  
is unlike anything  
you've ever experienced...  
though it seems to hit  
pretty close to home for  
Mick!

MICK JAGGER

*Running  
out of luck.*

- FILMED ON LOCATION IN RIO.
- DIRECTED BY JULIEN TEMPLE.
- INCLUDING 9 SONGS WRITTEN AND PERFORMED BY MICK JAGGER.
- AVAILABLE EXCLUSIVELY ON HOME VIDEO!

paradise  
is  
only  
an  
album  
away.



ric  
ocasek  
this  
side  
of  
paradise

produced by  
chris hughes,  
ric ocasek  
and ross tullum

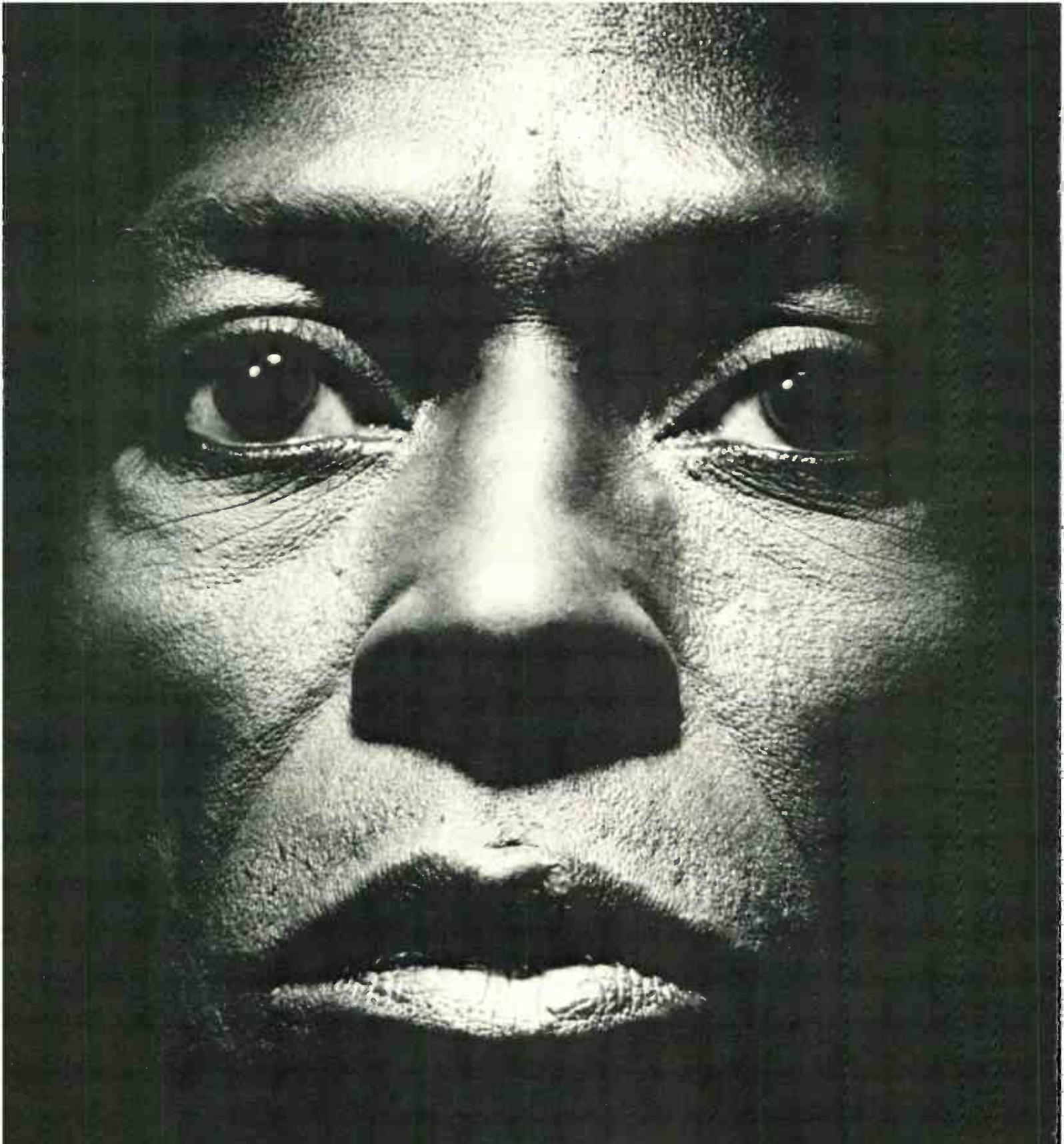
includes the magical hit single  
"emotion in motion"

on geffen records, cassettes and compact discs



GEFFEN  
World Radio History

©1986 The David Geffen Company



miles

TUTU



© 1986 WARNER BROS. RECORDS INC.

world radio history

# THIS IS WHERE YOU BELONG.

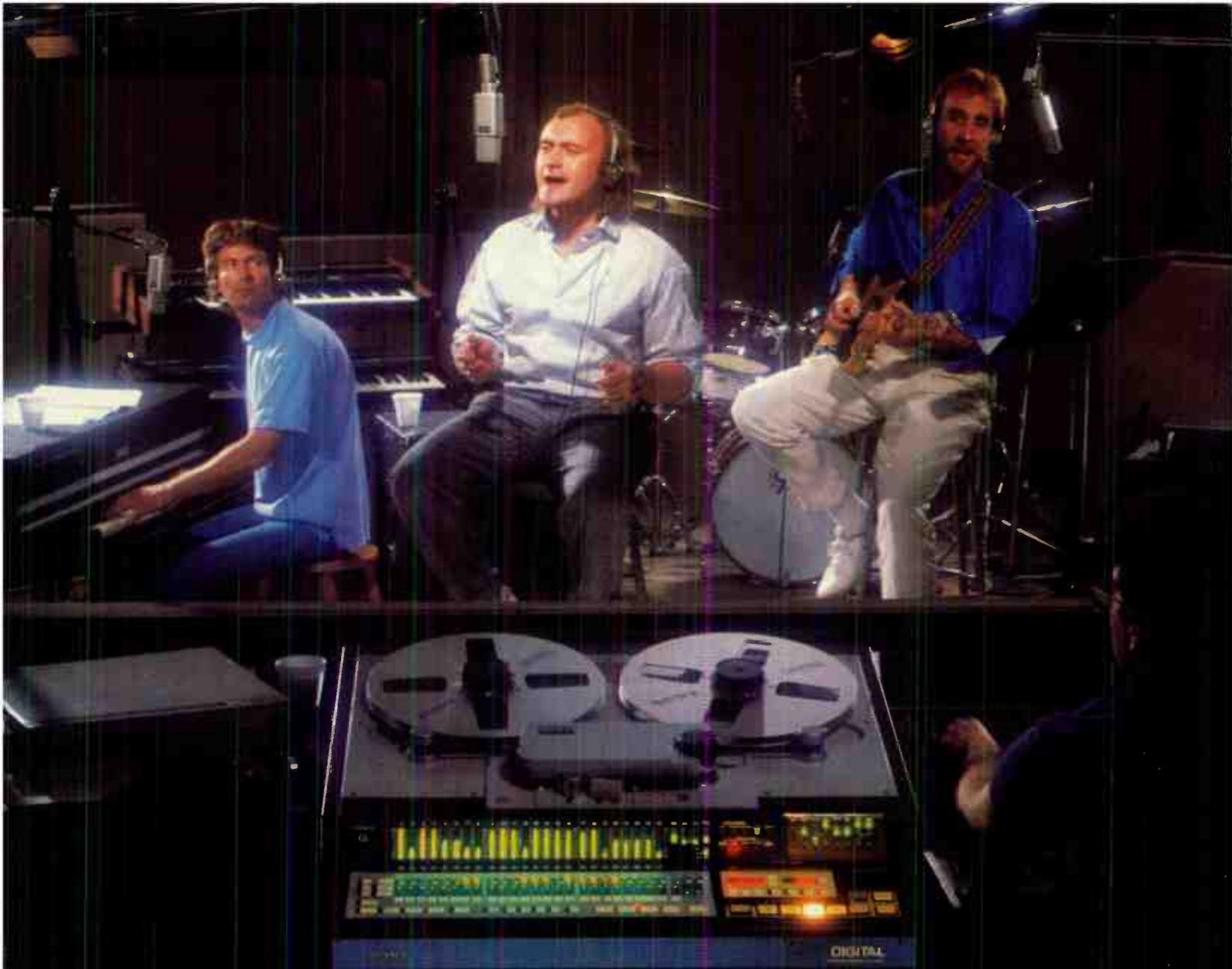
'TIL TUESDAY.  
"WELCOME HOME."  
Includes the new single,  
"WHAT ABOUT LOVE."  
Digitally recorded  
and mastered,  
ON EPIC RECORDS,  
CASSETTES AND  
COMPACT DISCS.



SYMMETRY  
MANAGEMENT

Produced by Rhett Davies. 'TIL TUESDAY is a registered trademark of 'TIL TUESDAY Inc.

"Epic" and "Epic Records" are trademarks of CBS Inc. © 1997 CBS Inc.



## To hear why Genesis records on Sony digital equipment, play them back on a Sony Compact Disc Player.

When it comes to capturing the experience of live music, no audio equipment delivers the lifelike reproduction of digital audio.

That's why the only digital recording equipment chosen by Phil Collins, Tony Banks and Mike Rutherford of Genesis is, not surprisingly, the leader in the industry: Sony.

Not only has Sony led the way in professional digital recording equipment, we invented the digital audio system for playback—the compact disc player. Sony also introduced the first home, car and portable CD players. And Sony sells more types of compact disc players than anyone else in the world.

But whichever Sony Compact Disc Player you choose, each allows you to hear the music the way the artist originally intended.

So why not do what Genesis does? Play back the top-selling compact discs like "Invisible Touch" the way they were mastered. On Sony Digital equipment. You'll

find that when it comes to bringing you close to the music, nothing even comes close.

The Sony CDP-55. Sony's best value in a full-featured compact disc player.

From its Unilinear Converter and digital filter to its programming flexibility and supplied Remote

Commander® unit, the Sony CDP-55 has everything you need in a home CD player.

**SONY**  
THE LEADER IN DIGITAL AUDIO™



*Language* it expanded Crowell's scope, and in some senses was a stronger set. Just before its release, however, Warner Bros. scrapped the completed project, and Crowell left the label. "I was definitely upset for a while," he recalls now, "but I learned that you can't marry those things. It would have been a tough record for them to promote as either rock or country, so I think they just decided to take their losses. It didn't set me back too far, 'cause I was excited about moving on somewhere else."

Crowell was adrift for a time, with no contract and a fine record stuck on the shelf, but now he's back. The strength of his earlier albums lay in the ballads. On *Street Language*, by contrast, it's the rockers that are most effective. The album kicks off with "Let Freedom Ring," a full-tilt tune with screaming guitars, muscular horn charts, and a refrain that suggests Bruce Springsteen. "I was afraid," Crowell comments, "that people might think that song comes from that whole patriotic thing that Springsteen started. I admire him a lot and his music moves me. But that song celebrates a woman who's a free spirit—the whole album, really, is a celebration of independent women."

"I listen to my old records, and the material is good, but those are just real polite renderings as far as my performance. Don't be fooled by a preconceived image of what I am or have been; that's a myth. Maybe some people saw me as 'the progressive country guru of uncluttered mixes,' but that's got no edge whatsoever. The reason I've been a critic's baby up to now is 'cause I haven't done enough to spoil their image of me.

"At the same time, though," Crowell reflects, "my production still has the same general concept. I tend to be a complete canvas producer—I'm not real singles-conscious. I like to make each song as hip as possible, try to breathe as much life into it as possible, and then let the radio come later. I'm basically stupid about technology. You might say that I've been blinded by science. To me, production is more emotional. If I can stay emotional, stay stupid, and not really over-analyze what I'm doing, it stands a better chance of ringing true than if I try to be clever." Unfortunately for the world of music Crowell has stopped working as an outside producer, at least temporarily. "I spent almost three solid years in the studio," he relates, "working with

Bobby Bare, Sissy Spacek and Albert Lee, besides Rosanne's and my own projects. I was getting better at it, but it wasn't making me happy, I wasn't growing as an artist. I'll always help Rosanne if I'm needed, but otherwise I want to concentrate on my own writing and performing. For now, I'm the only solo artist that I'm interested in working with."

Crowell is obviously not content with a prestigious niche as a behind-the-scenes cult figure. "I've always written my songs to perform them myself," he explains. "I know that can be construed as my wanting to be a star, but big-time success would just be a by-product of it being financially feasible for me to assemble a really good band and have enough good concert-type gigs to keep that band together. Then we could get our arrangements together, and get out there and make some racket, have some fun. Performing for me is *the* kick." Crowell recently got his kicks on tours with the Hooters and the Bo Deans.

"Am I moving away from country music?" Crowell adds rhetorically. "Well, maybe so. I don't listen to country radio, and I don't hear much in country now that appeals to me. But the first thirty years of my life I was saturated with

# GHS HAS ALL THE BASSES COVERED



Versatile JIMMY "FLIM" JOHNSON is equally at home with jazz or rock. A GHS BOOMERS man for years, Jimmy uses a Boomers Multi-String set, with the 5th string tuned to low B.

Photo by Glen LaFerman

Take a tip from the pros —  
Cover your bass with  
GHS Strings.  
We've got your choice.



Premier Bassist ANDY WEST likes the punch of GHS SUPER STEELS. He uses the double ball end set on his Steinberger and the new GHS 6-string set on his autograph model Arai.



*ghs strings*  
The String Specialists



Mfg. by G.H.S. Corp.,  
2813 Wilber Ave.,  
Battle Creek, MI 49015 U.S.A.

# THE RAUNCH HANDS

*Purveyors of Good Clean Sleaze*

**T**here's no bigger high than getting up in front of an audience to show off your stuff. I just love to entertain people."

Who said that first? Sociologists? Al Jolson? Historians aren't sure, but Mike Tchang

is one of the latest to express this timeless show-biz sentiment. Guitarist and saxman for New York's Raunch Hands, he's dedicated his life to the noble occupation of showing folks a good time. "You can only take music so seriously," he observes. "It should be pretty light—something to have fun with."

Only two years old, the Raunch Hands are already notorious for sometimes carrying their pursuit of pleasure to unsettling extremes. Last year's *El Rauncho Grande* EP, featuring the quintet's manic blend of rockabilly, R&B and other roots ele-

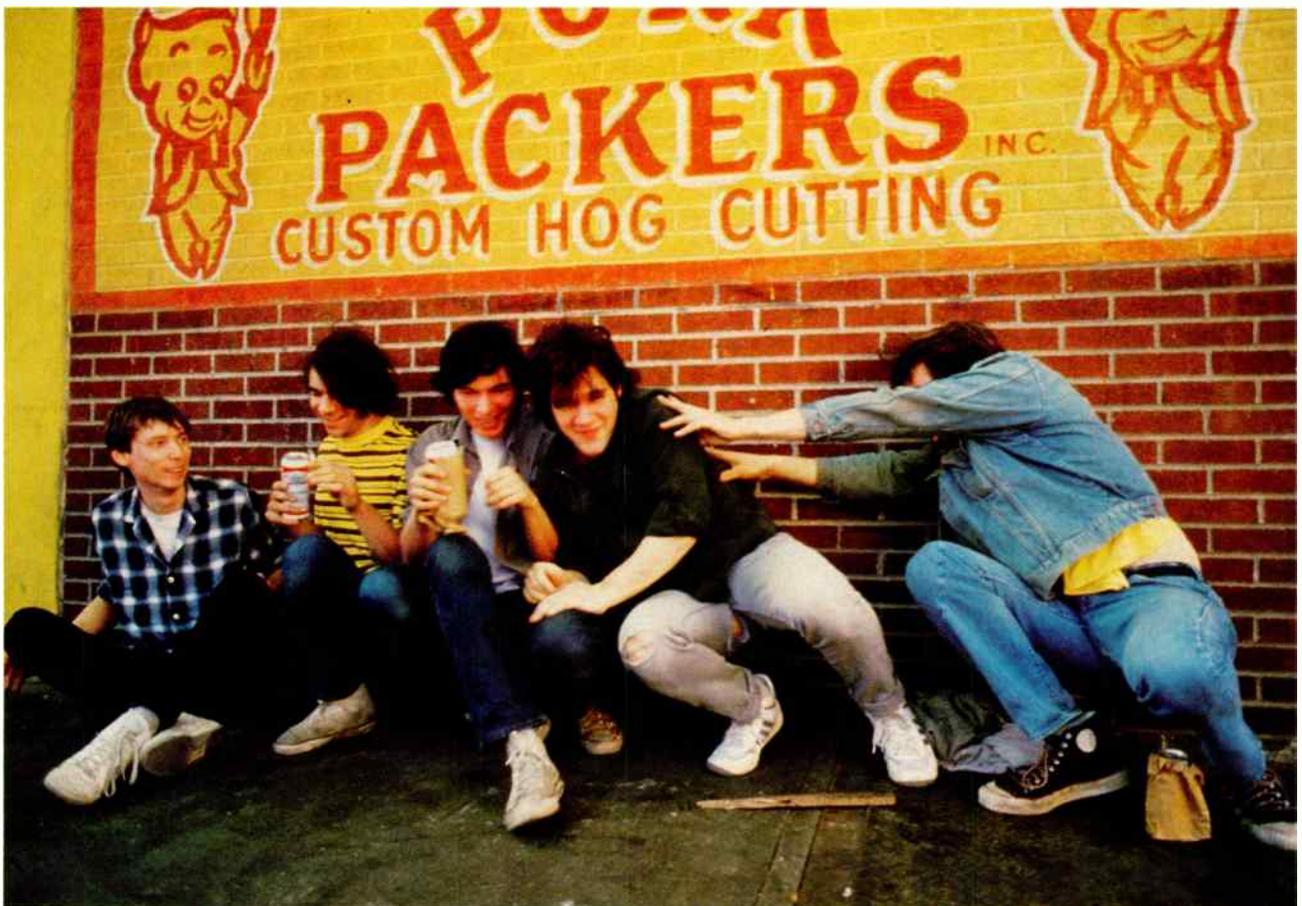
ments, contained two tracks sure to offend delicate sensibilities: "Man Needs A Woman"—one who can "take a punch," that is—and "Spit It On The Floor," the story of how a careless Romeo lost his manhood. The recent *Learn To Whap-a-Dang With The Raunch Hands* LP mines the same rowdy vein, highlighted by a blazing version of the Rhythm Kings' surf instrumental "Exotic" and "Whap-a-Dang," which Tchang describes as the sound produced when a man and a woman get together for carnal purposes.

While he's happy to be

known as a purveyor of sleaze, Tchang is concerned about another aspect of the Raunch Hands' image: "I get annoyed when people harp on the fact that we drink beer. We're not uptight geeks, and we don't need beer to get crazy. There's no one thing that makes us sound the way we do."

In fact, he reveals, "we were offered a chance to be in a Miller commercial and turned it down. We don't want to sell ourselves that way to get attention." Pausing, Tchang adds, "Maybe if it had been Budweiser..."

—Jon Young



## *Springsteen Under Glass*

While the Rock 'n' Roll Hall of Fame slowly comes together in Cleveland, East Coast fans can already attend the Asbury Park Rock 'n' Roll Museum. Created by collectors Stephen Bumball and Bill

Smith, the Asbury Park museum pays tribute to area musicians—including Southside Johnny & the Asbury Jukes, Little Steven Van Zandt and notably Bruce Springsteen.

The museum, which opened July 4, contains "mostly photos and posters,"

Smith says, besides tickets, gold record awards and instruments (like the cornet drummer Vini Lopez played on Springsteen's *The Wild, The Innocent And The E Street Shuffle* LP). Springsteen worshippers will especially be interested in the artifacts from their hero's early

(pre-recording career) days. Located in an amusement arcade a block away from the boardwalk, the museum is open weekends off-season. Smith has heard indirectly of Van Zandt's approval, but so far no word from the Boss. "We're still waiting for Bruce to come up and check it out."



## TDK BRINGS OUT THE RECORDING ARTIST IN YOU.

Get ready for the performance of a lifetime. Nothing turns on your talent and ignites your fire like TDK high-bias audio cassettes. And once you try them, all others will seem like warm-up tapes.

Our newly formulated SA cassette delivers a feeling of presence and realism that is so intense—you'll feel the fire.

And for the hottest dimension of pure sonic fire, try TDK SA-X. From simmering lows to sizzling highs, it captures the full power of performance—without distortion.

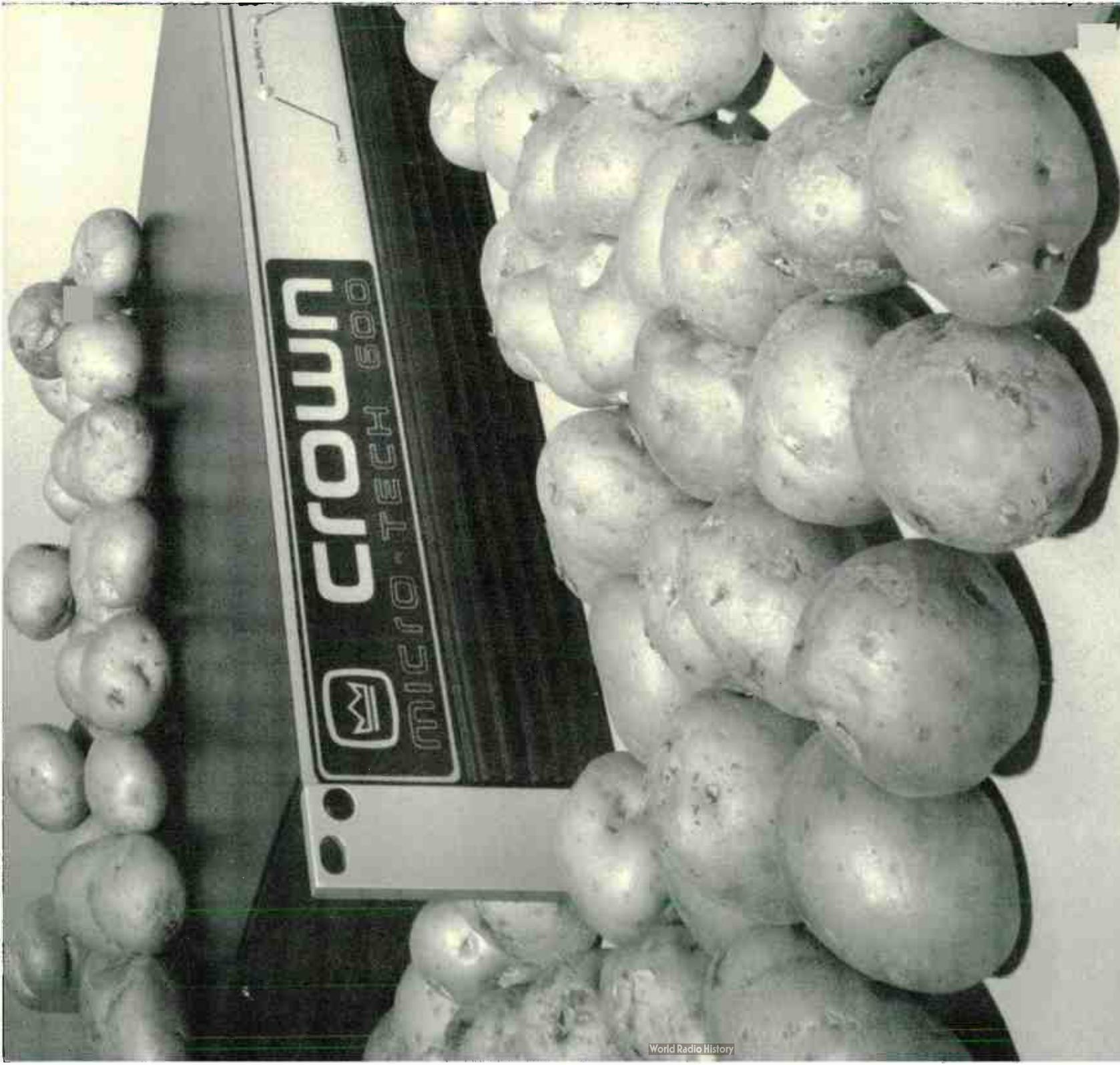
Next time you break out your air guitar, don't play with cassettes that burn out just when the music's getting hot. Turn on to TDK high-bias audio cassettes and play with the brightest fire—forever.



 **TDK**  
THE ART OF PERFORMANCE.

TDK also manufactures a quality line of video cassettes and floppy disk products

© 1986 TDK Electronics Corp.



 **Crown**<sup>®</sup> International

**CHAMPIONS  
EVERYWHERE  
BUT IN  
AMERICA, CAN  
FOUR AGING  
QUEENS  
CONQUER THE  
COLONIES?**

It's well past midnight at the posh Roof Garden in Kensington, and Queen's "Magic Tour" bash is just getting warmed up. Guests presenting wand-shaped invitations at the door are whisked six floors up in elevators with sloping floors and funhouse mirrors. Curvaceous female bellhops strut skintight uniforms, which on closer inspection prove to be only paint expertly tailored to bare flesh.

The doors open to an Eden of carnal eyefuls. More models in make-up clothes mingle. A scantily-clad damsel in the men's loo, and a blonde, leather jock-strapped rough boy in the lady's powder room chat up patrons, offering hand massages and towels.



Outside in the spacious courtyard is "living sculpture." German artist Bernd Bauer has gawkers mesmerized by what appears to be a large aquarium filled with boulders. Suddenly, one, then two stir. These denizens are four nude women painted in watercolor shades of blue, green and brown. Jacques Cousteau missed this part of the undersea world.

Back at party central, the celeb-fashion parade makes the rounds. Tony James, corporate mastermind behind Sigue Sigue Sputnik,

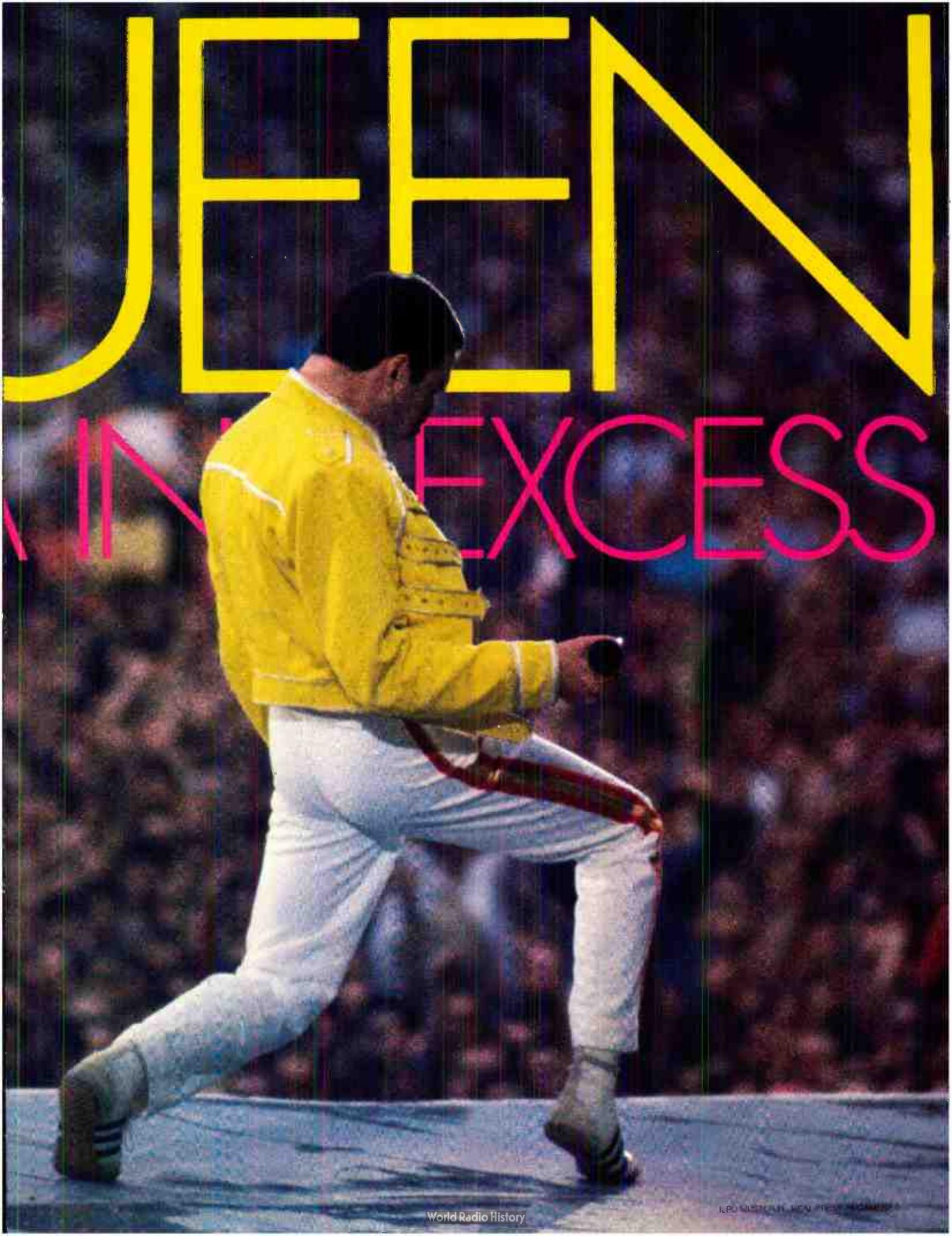
**BY CHARLES McCARDELL**

# QUEEN GLORIA



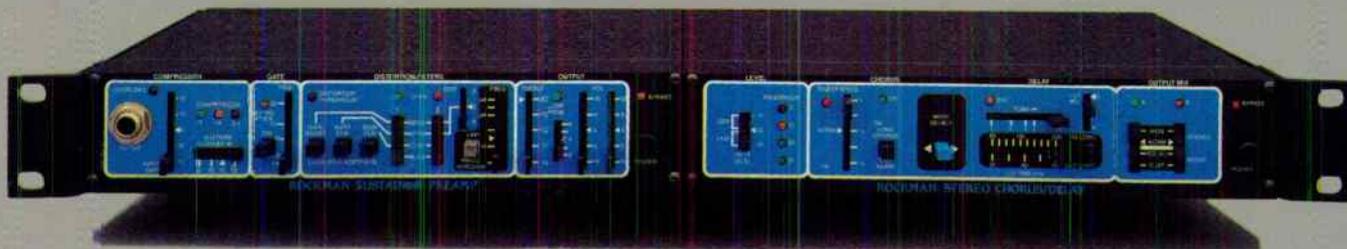
# QUEEN

## WINNING IN EXCESS



# WE EXIST FOR GREAT GUITAR SOUND

## ROCKMAN ROCKMODULES™



**ITS 1986. We Offer the Technology to Create Exceptionally Produced Stereo Guitar Sound You Can Adjust and Footswitch...Or Stage, in Any Studio, At Any Volume...Without Piles of Equipment, Old Amplifiers, or a Degree in Audio Technology.**

Tom Scholz Record Production experience of fifteen years has enabled us to design the **Rockman Sustainer's™ Compressor specifically for Guitar**, as opposed to the normal compressors designed for radio broadcasts, speeches or test tones. The gain reduction curve has a smooth variation from hi gain to low gain as opposed to a discrete step. The care with which we tune the Attack time, Release Time, Hi Frequency Pre-Emphasis, Compression Curve, Hi Compression Trigger Override and the Extreme Level Clip Limiter reduces such typical guitar signal problems as "ragged release" and distortion at extreme levels of compression. A special circuit is included to prevent "squash-out". Our compressor design is so unique that even if you patch together your favorite equalizers and compressors, you will still be unable to duplicate what the Sustainer™ Compressor does!

**The Smart Gate™, found only on the Rockman Sustainer, automatically removes hi frequency noise.** This noise gate is smart enough to adjust its own cut-off time, without cutting off the end of notes.

**The Rockman Sustainer™ Distortion, unlike conventional amps, is achieved through a multitude of signal processing both before and after the Distortion-generating stage.** Each time you adjust or change your mode setting (Foot-switching or by hand), you change numerous filters and the parameters of the compressor and limiter. Actually the entire signal path is changed with just the flick of a switch. If you could set up one of these sounds with outboard E.Q., you would be saddled with adjusting dozens of knobs

**If you thought Tom Scholz Rockman Chorus was spectacular, wait until you hear the amazing Long Chorus™ on the Rockman Stereo Chorus/Delay Rockmodule™.** You can footswitch from Chorusing to Echo/Delay, then footswitch from a wide stereo

"double tracking" mix to a dramatic centered mix, or.. footswitch both simultaneously, with just one touch.

**The Sustainer™ together with the Stereo Chorus/Delay gives you six footswitchable functions** providing you with a wide variety of sounds on stage without touching the front panels. Make adjustments with the front panel sliders...now the available sounds are countless, and they're ALL great! Both are A/C powered and compatible with amplifiers, mixers and guitar amps.



**Scholz Research & Development, Inc.**  
1560 Trapezo Rd., Waltham, MA 02154  
(617) 890-5211

Rockman Sustainer™	\$349.95
Rockman Stereo Chorus/Delay	\$269.95
19" Rockmodule™ Rackmount	\$19.95

Prices subject to change without notice.

Rockman Sustainer, Auto Clean, Semi Clean, Cln 2, Phase Notcher, Phase Notching, Long Chorus, Smart Gate and Rockmodules are Trademarks of Scholz Research & Development, Inc.

The scope and challenges of today's music keep expanding daily. Basic musical craft remains the indispensable foundation for success. But there is also a whole new dimension of music technology. It is an inseparable part of our musical present and future.

For the emerging musician, Berklee has a comprehensive selection of course offerings, professional faculty, and technical facilities including:

*A Music Synthesis Complex* equipped with nearly 100 of today's latest instruments, such as the Kurzweil

Midiboard and 250 Expander; Oberheim OB8 and Xpander; Yamaha DX, FX, TX and QX series; Emulator II; Roland Juno 106, MSQ 700, and Jupiter 6; Rhodes Chroma; the Notebender Keyboard; and Apple II, Macintosh, and Commodore computers.

*Six professional recording studios* featuring three 24-track Studer/Otari facilities with automation and digital capability.

*Two Movieola film studios* and BTX Softouch System for film and video scoring and editing.

## **Berklee will make you more of a musician by teaching you more than music.**



**Berklee**  
COLLEGE OF MUSIC  
Where careers in music begin.

For a current catalog, contact the Berklee Admissions Office. Call toll-free: 1-800-421-0084 (9 a.m. to 5 p.m. EST). In Massachusetts call: 617-266-1400. Or write: BERKLEE, Admissions Office, Dept. F23, 1140 Boylston Street, Boston, MA 02215.

with good reggae music. They'll think *that* is reggae music. And that would be harmful. Reggae music is a part of me. I'm not going to sit around and watch anybody harm reggae music. Not when I can do anything about it."

In his campaign for reggae reform, Bunny has been challenging the DJs on their own turf—the good time music played in Jamaica's dance halls. In recent months, he has released a barrage of dance beat singles like "Jump Jump" and "Old Time Sing Ting," and he has a new album on the way which will be called *Rule Dance Hall*. It's all intended as a sort of object lesson, an eloquent dem-

onstration that dance reggae doesn't *have to* be predictable, superficial or inept. "Right now, we're trying to clear the dance hall issue," Bunny confirms; "to correct that fault of losing the real musical sense of reggae."

Like some puckish figure from folklore, Bunny Wailer has that unnerving ability to change form as soon as you think you've got a firm grasp on him. We watched him do it in concert. The stately gold-robed Rasta elder who opened the show transformed himself into a grinning, leaping jester for Jah, trading his flowing garments for a rakish, motley red-gold-and-green running suit and

moving more like a twenty-year-old than a veteran performer of thirty-nine. And when the topic turns to record-making, another kind of metamorphosis takes place. The gentle Jamaican farmer seated before me suddenly becomes a keen-eared, exacting record producer, in the best tradition of reggae studio giants like Coxone Dodd or Lee Perry. Bunny Wailer productions artfully merge modern instrumental colors—synths and electronic percussion—with traditional reggae instrumentation, particularly the music's supple horn charts and unctuous acoustic percussion. He's a master percussionist himself and is acquainted with most other instruments as well.

"I tend to hear those synthesizer things along with the melody of the song and along with the rhythm of the song. So all those synthesizers that you hear on my songs are parts that I told the musicians to play. I just pass the sound on to them and they put it in the music."

For a long time, many reggae observers felt that Bunny may have become a little *too* obsessed with building perfect dance hall discs—to the exclusion of reggae's weightier Rastafarian and socio-political messages. But yet another of those surprise turnarounds put an end to that. Earlier this year, Bunny began releasing a string of message singles such as "Food," "Here In Jamaica" and "Serious Thing." And there are plans to release another brand-new Bunny Wailer album, *Resistance*, that will make a return to the topical commentary of albums like *Protest* (1977) and *Struggle* (1979). As if to make up for lost time, "Serious Thing" ambitiously takes on all the Big Issues: apartheid, world hunger, poverty, labor relations, prison conditions and, what has become a key issue for Bunny, nuclear disarmament.

"There are times when we have to be dealing with protest, with more of a political sense, trying to direct the people who sit over us. People who are carried away with this power thing. You know, this power of destruction. Because the power I know is the power of construction. The power that creates all this. The power that creates the seed, that when you plant it, it grows. Creates the earth, so that there is substance to make the seed grow. Creates the water, so as to be a part of the energy that makes it grow—that makes us grow. We gotta be respecting that power."

As concerned as he is with the future (reggae's and the world's), Bunny also carries a proud sense of reggae's past and of his own pivotal role therein.

**GRP WHERE ARTISTRY MEETS TECHNOLOGY**

**DIANE SCHURR**  
Timeless  
DIGITAL MASTER

**kevin eubanks**  
Face to Face

**LEE RITENOUR**  
EARTH RUN

Kevin Eubanks/Face to Face      Lee Ritenour/Earth Run

From *New Age to Fusion*, from the *Pioneers* to the *Legends*, GRP proudly presents the hottest names in jazz in the medium they were meant to be heard in. **GRP, THE DIGITAL MASTER COMPANY.** 

Also available on Records and Cassettes.

For a free color catalog write to: GRP Records, Dept. C, 555 W 57th Street, New York, N.Y. 10019



**FROM A PORTABLE,  
SELF-CONTAINED VOCAL PA TO  
LARGE CUSTOM SYSTEMS,  
FOSTEX PRODUCTS AND  
COMPONENTS DELIVER.**

- MICROPHONES • SPEAKER SYSTEMS • LOUDSPEAKER COMPONENTS
- HEADPHONES • AMPLIFIERS • MIXERS • RECORDERS • SYNCHRONIZERS



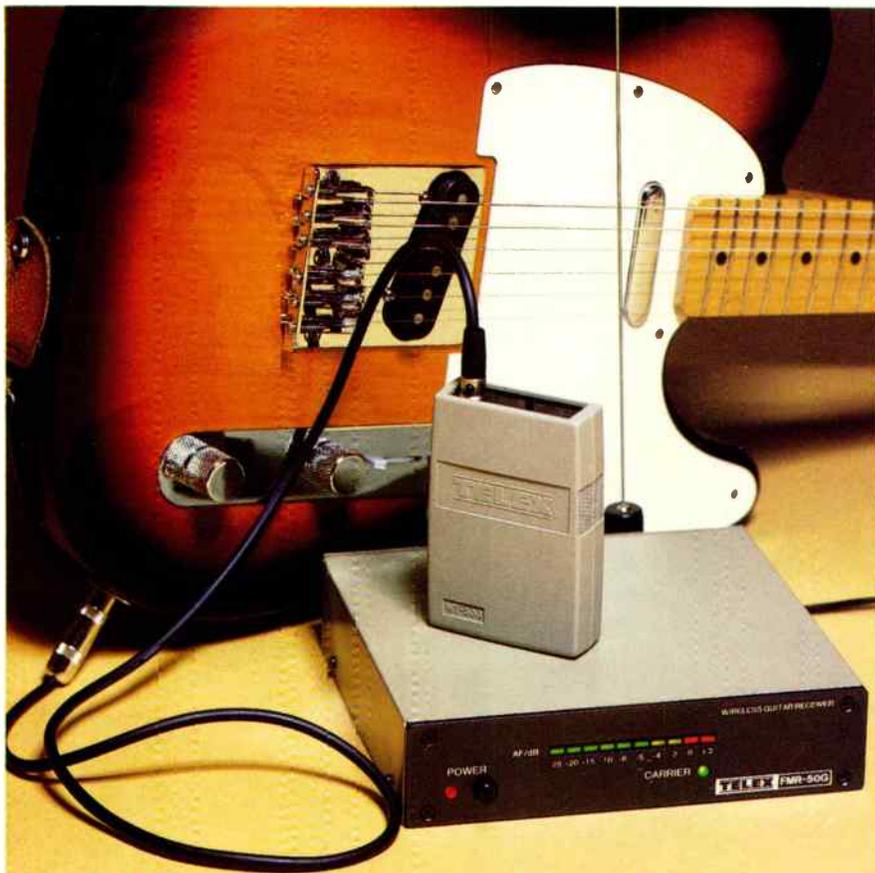
**FOSTEX RP TECHNOLOGY**

If you work with sound, you owe it to yourself and your clients to audition these remarkable transducers. To date, they have received over twenty international patents.

**FOSTEX**

Pro Sound Division

15431 Blackburn Ave.  
Norwalk, CA 90650  
(213) 921-1112



## At last, a wireless guitar system actually designed for guitars!

Up until now, so-called wireless guitar systems have been nothing more than warmed-over wireless microphone systems.

The new Telex FMR-50G has taken years to develop, but it's been worth the long wait. From the very beginning it was designed as a VHF FM wireless system to be used with *electric guitar pick-ups*. The audio characteristics of the transmitter and receiver have been carefully tailored to produce a "transparent" system. One with virtually no RF System coloration to spoil your music. It's as if there was an invisible cord stretched between your guitar and the amp. You can't hear a difference between this and the wired system you're using now!

**Cut the cord and go wireless today!**

Isn't it time you experienced the creative freedom that comes with a true wireless guitar? For more information on this and other Telex wireless systems, see your favorite electronic music store or pro sound dealer. For information on a dealer near you, call or write today. Telex Communications, Inc., 9600 Aldrich Avenue So., Minneapolis, MN (612) 887-5550



**TELEX**®

Throughout his solo career, Bunny has never forgotten the Wailers. He has cut his own versions of many early Wailers classics (e.g. 1980's *Bunny Sings The Wailers*). In 1981—the year Bob Marley died—Bunny paid his respects to his old friend and former fellow Wailer with his *Tribute To The Late Hon. Robert Nesta Marley, O.M.* album. But an even more elaborate tribute is soon to be released: the much-anticipated Wailers reunion album, produced and masterminded by Bunny Wailer.

"When Bob was alive, we spoke about the possibility of coming together again," Bunny says of the reunion project. "That was in everyone's mind. It's just that it didn't practicalize itself in that sense, because Bob passed. But, having the understanding that every Wailer wanted to do that, we said, 'Alright, we're going to continue.' We had tracks with Bob on them that were never released. So it was possible that Bob could also be on the album in that way."

Some of those tracks were old guitar-and-vocal studio rehearsal tapes that Bunny had held on to over the years. Many of the tapes dated from the late-60s heyday of Wail'N Soul'M Records, the very first independent label that Marley and the Wailers set up. Now, years later, Bunny gathered up these tapes and brought them to Tuff Gong Studios—the Kingston recording facility that Bob built. There, he overdubbed new vocal and instrumental tracks onto the original masters with as many of the old Wailers as he could recruit. Among the volunteers were Peter Tosh and two figures from early Wailers history: Junior Braithwaite and Constantine "Vision" Walker.

"The quality of the tapes was still clean and good enough to be brought back into the studio in this time. Because even though we were just rehearsing with our guitars, we were recording in the studio. And whether Wailers are singing with a band or with just a guitar, we try to keep the rhythm as tight as possible. That's how I could take out those guitars that are playing and put in new rhythms. The timings were tight."

Things may have gone smoothly in the studio, but a battle-royale broke out when the first Wailers reunion single, "Music Lesson," appeared. It was released on the Tuff Gong label, which had more or less lain dormant since Bob's passing. Now the question arose: who really controls Tuff Gong? Did Bob's share of the label revert to Rita on his death? Emphatically not, says Bunny.

*continued on page 112*

come a kind of norm in the next decade or the beginning of the twenty-first century," he postulates over a bottle of Evian water.

"The rock show as a format is starting to fade out a little bit. Both of us know that there is less excitement in going to a concert today, from an audience's point of view, than even six years ago. It's mainly because of MTV and all the videos. People have the possibility of getting so many images from artists that these days you have the image before the music.

"Playing in the little club will always exist—that is something that will last

forever, but on the other hand if you think about a real performance onstage with a visualization of your work, now you have to compete with MTV, Steven Spielberg, and so on, why not use the techniques of these days?"

His scenic fascination may have a more genetic origin. Jarre is the son of film composer Maurice Jarre, who seems to have passed on to his progeny a flair for pleasant, atmospheric sonorities. Jarre the Younger tends to paint his music in rudimentary strokes—block minor chords, sequenced ostinatos, pedal point bass parts, plush soaring triads—that suggest nothing so much as

soundtracks for nonexistent movies.

The imagistic design of Jarre's music totters precariously between a French romantic bent and notions of the grand conceptualist. In the case of *Rendezvous*, his populist determination gets the best of his ostensible avant-garde impulse. Hearing the score apart from the totality of the experience is a disappointing romp in the realm of sentimental synth doo-

## SYNTHS IN SPACE

Over the years, Jean Michel Jarre has deployed or dabbled with virtually all the latest technological advances on the synth market. But, far from being a discriminating equipment fascist—replacing "obsolete" gear with this year's sensation—he maintains a versatile stable of machines. On *Rendezvous*, the list of equipment runs from his favored Fairlight to the unjustly maligned old dinosaur, the ARP 2600. As he explains, "The Fairlight is great—I've been one of the first musicians to use it, with Peter Gabriel, in Europe—but that doesn't mean that if you have the Fairlight or the Synclavier, the old Moog or the ARP 2600 don't exist. They are different instruments.

"It would be like, in a symphony orchestra, forfeiting the string section just because the instruments come from the 17th century, or in a rock band not using the original Stratocaster just because they are thirty years old." Thus, his synth roster is a fair cross sampling (block that pun) of the short history of commercially available hardware: Emulator II, Roland JX 8P, Moog, Linn 9000, Synthaxe, Prophet, Matrisequencer, Casio CZ 5000, Seiko DS 250, Eminent, Laser Harp, RMI, AKS.

Naturally, the multi-keyboard oriented Jarre has found better living through MIDI, but he claims the interface breakthrough wasn't the revelation it has been for some musicians. "I have been using that kind of technique for a long time; it was not called MIDI, but it was linking a lot of keyboards. I think MIDI is great. It's not working necessarily as well as we'd like, but it is very useful. You have so many possibilities."

Much of the structural contours of Jarre's music—dating back to the antiquity of the late 70s—has relied on the clockwork of sequencers. This notion, now more of an industry standard, has become an increasingly integral part of his set-up; fundamental lines on *Rendezvous* were loaded into a Linn 9000. As for composing software, Jarre leans towards the Total Music system for the Macintosh. "At the moment that is my favorite computer system. But everything is going to change so much in the next few weeks, next few hours. I think they've changed as we've been talking," he chuckles.

Fully adjustable support bars slide anywhere... fast and smooth like a gunslinger's draw.

Components and accessories are easy to add... to give the stand your brand.

Push forward on the top support bar to lock it against the wall.

Remove the top support bar to get maximum clearance for your keyboard. Push the top bar right through the bottom bar assembly. Repeat for the second bar.

**G**ood news, pardner. Here's all the quality you expect from Ultimate Support Systems, but at a price that won't ambush your budget. It's our new Apache Keyboard Stand—with even more features than our old stands—at a significantly reduced price.

**APACHE HAS ALL THE ANGLES**  
Because of the Apache's lightweight tubular design, you get more. Infinitely more adjustments... in both height and tilt. Lots more versatility... you can add tiers and countless accessories. And Ultimate portability... to make it easy to take apart and put away when you need to get out of town before sundown.

The Apache from Ultimate Support. A brave new standard in value.

The Last Word in Support

Ultimate Support Systems, Inc. P.O. Box 470  
Fort Collins, Colorado 80522-4700, 303-493-4488

ULTIMATE SUPPORT SYSTEMS

Pictured, Apache Stand (AP-22PT) with 2 Universal Support Bars (USB-220). Also available, the Comanche. The little warrior that stands tall in a showdown.

# IT'LL BLOW YOU AWAY WITHOUT BLOWING YOUR BUDGET.



The Siel DK-70 is a portable, 8-voice, programmable synthesizer with that big, fat sound you've been searching for. But a real lean price of \$595.

With its two-track, real-time sequencer, you can overdub, remember program changes, loop musical sounds. Even outboard the sequencer to drive another keyboard.

The optional "guitar neck" puts a ribbon-controlled pitch bender at your fingertips. Not to mention control over modulation, sustain, transpose, on-off to your on-board sequencer and quick step through to your programmable sounds.

The DK-70 has full MIDI and receives touch sensitivity.

And because it operates on either battery or AC power, you can jam within your existing keyboard set-up. Or with the DK-70 strapped around your neck.

So go to your local Siel dealer for a truly mind-blowing experience. Check out the DK-70. You'll hear why more and more musicians are turning to Siel.

For our complete color catalog, send \$1.00 to: Siel Keyboards, 3000 Marcus Ave., Suite 2W7, Lake Success, NY 11042. Or call: (516) 775-5510.



**SEL**

SEL IS TURNING HEADS.

World Radio History

dlings. No doubt, you had to be there.

Jarre says of his writing, "The structures of some of the pieces on *Rendezvous* are quite symphonic or more classical because I needed a kind of precise structure to fit with the cues I had in mind for the visuals." In this case, the music was only one aspect of the project. Jarre realized *Rendezvous* as a site-specific epic. "The idea of the show was to set the stage in the middle of the skyline and to use it as a kind of natural amphitheatre, like a giant drive-in. The stage actually was a mixture of the brain of the show and mission control of NASA." As it turned out, the NASA connection led to a tragic irony. Jarre had been planning to employ a synchronized videotape of astronaut Ron McNair playing a sax part; McNair perished in the *Challenger* accident and was replaced in performance by saxist Kirk Whalum.

In its environmental design, Jarre's project recalls the work of conceptual artist Christo—who has erected a huge "Running Fence," wrapped buildings and bridges and turned a small island off of Florida into a giant plastic pink blossom in the name of art. Jarre doesn't entertain the comparison, though: "I'm always very cautious about people conceptualizing too much. For me the concept is

nothing if you don't succeed in conveying feelings and emotions. That was my main goal for *Rendezvous Houston*, to be able to convey feelings or feedback from the audience. I'm also dealing with the architecture and a virgin place to give a concert."

Given the show's thorny logistics and price tag, Jarre doesn't see taking this act on the road, although he will put on a similar concert in Paris this fall. "This type of event is like—for the audience—experiencing a movie in 3-D. It's like being in the middle of the movie. For me and the crew, it was like shooting *Apocalypse Now* in one night. Obviously, you can't do that every night."

Although his gilded spot in the music market might paint him a thoroughly modern *cause célèbre*, Jarre has not earned undivided respect from electronic music and avant-garde circles. A look at his bio portrays him as a musician who decisively bucked the academy to play music for the people, and has been commensurately rewarded. In his formative years, Jarre was exposed to jazz greats—Don Cherry, John Coltrane, Chet Baker—who stopped at his mother's jazz club.

After learning his way around compositional basics at the Paris Conservatory,

Jarre found himself in experimental orbit with the Musical Research Group. There, he fell under the tutelage of the prototypical electronic composer Pierre Schaefer, father of *musique concrète* and a mentor of such Parisien mavericks as Karlheinz Stockhausen. "He was the first man to think of music not in terms of chords, notes and harmonies but in terms of *sound*," Jarre says fondly. "Eventually, it became clear that this was the thing that interested me the most. Synthesizers, technique and all of that came because of that."

Yet beyond the apparatus fixation, Jarre disavows any link with the current avant-garde still raging in Paris, epitomized by IRCAM, the lavishly fitted and governmentally patronized computer music think tank.

He doesn't mince words on the topic: "I used to belong to that club long ago, then I left that world because they had a very elitist attitude, very intellectual—what I don't like in music. If you are too intellectual you write books, you don't make music. I have a more direct attitude and I consider myself a musician, not a philosopher about music, not a scientist, and at the moment a lot of contemporary classical musicians in Europe,

*continued on page 110*

©1986 STEINBERGER SOUND CORPORATION

# TRANS TREM™

INT. PAT. PEND.

## THE TRANSPOSING TREMOLO

- CHORDS REMAIN IN TUNE THROUGHOUT TREMOLO RANGE
- INSTANT LOCK TO SIX KEYS (B, C, D, E, F#, and G)
- 36 OPEN NOTES

Get your hands on one, and discover for yourself what the world's leading guitarists already know: the TransTrem can give you a creative edge.

G  
F#  
E  
D  
C  
B

# STEINBERGER™

STEINBERGER SOUND CORPORATION • 122 South Robinson Avenue • Newburgh, New York 12550 USA • (914) 565-4005 FREE BROCHURE

IN CANADA CONTACT: Louis Musical Ltd., Telephone: (514) 332 6907; Telex: 05-825-785



SX 6350 Mixer; 350 Watts RMS  
1115H Speakers

# A PA for those who would rather worry about their music.

When you're pushing your talent to the limit, the last thing you need to worry about is whether you're pushing your system too hard. But if your PA is a Sunn SX System, you can stop worrying.

Sunn SX components are powerful, portable and perfectly matched. They're simple to set up. But they offer all the sophisticated features your music demands.

Features like reverb-to-monitor, power amplifier limiting, balanced XLR inputs and up to 350 Watts of RMS power. All at a

price that won't keep you awake nights either.

And because they're from Sunn, you can count on the SX Systems to perform flaw-

lessly time after time so you can concentrate on your own performance.

To find out how you can get a high quality system without the high anxiety, try out the SX Series at your nearest Sunn dealer.



SX 4150 Mixer; 150 Watts RMS  
1112H Speakers



SX 8350 Mixer; 350 Watts RMS .2115H Speakers

**sunn**

SUNN is a product line of Fender Musical Instruments

# What Price Magic?

Prepare to be surprised. Our new Emax™ will make you rethink your notion of what a digital sampling keyboard can do. And what one should cost.

Then again, we *are* talking about magic. The magic of sampled sound. Voices. Instruments. Sound effects. Machines. Anything. All digitally recorded. Ready to be woven into a musical tapestry of unlimited colors.

We're also talking about a new keyboard from E-mu Systems. The leaders in digital sampling technology.

Years ago, we invented affordable digital sampling with the Emulator™ and redefined the way music is made. Now, with Emax, we're redefining who will make it.

## A sample of our power

Like all of our products, Emax features our characteristic commitment to superb sound quality. Sound quality that's evident whether you sample your own sounds or select disks from the comprehensive Emax Sound Library.

Either way, the music you'll make with Emax is like nothing you've ever heard before from an affordable sampling keyboard.

You begin with a full 19 seconds of sampling time at Emax's standard sampling rate. And you can take advantage of our variable sampling rates to allow up to 57 seconds.

Impressed? Just wait. The magic really begins when you hear what Emax can do with your sound. Emax packs a full complement of analog and digital processing functions. Like digital splicing and merging, or filters and VCAs with individual 5-stage envelopes for dynamically modifying the timbre of a sample. So one sample can be the raw material for hundreds of sounds.

Once you have that sound, give it motion. With Emax's true programmable panning, you can place each sound anywhere in the stereo image. Or sweep it with a wide variety of real-time controls.

## The perfect loop

If you've been frustrated in your search for a glitch-free loop, search no longer. Emax has AutoLoop™— a feature E-mu invented that ingeniously



enables Emax to help you locate the best possible loop points.

But the magic doesn't stop there. With Emax you can even loop the unloopable. How? Our new Crossfade Looping™ Which digitally modifies your sound, smoothing it around the loop points, to eliminate even the smallest glitches.

## Control at your fingertips

To ensure that you maintain total control, Emax's keyboard assignment scheme lets you place sounds wherever you want them— up to 100 on the keyboard at one time. And our Dual Sample Mode™ enables each Emax voice to consist of *two* individual samples. (Think of them as the equivalent of two



*Emax*



high-speed computer data transfer. Put this together with the Emax Sound Designer™ software and you wind up with a remarkably powerful digital music system with a data transfer rate that's 17 times faster than MIDI. So you can spend your time working with sound. Not waiting for it.

**Stretch your capabilities with our rack**

Want to add the power of the Emax to your current MIDI set-up? Consider the Emax Rack. All the capabilities of the Emax keyboard in a compact rack-mounted package.

Or add an Emax Rack to your Emax keyboard. With our MIDI Overflow Mode™ you can link two Emaxes for true 16 channel capability. And Emax accepts a full seven octaves of MIDI control.

While ideal as a keyboard expander, the Emax Rack also brings the power of sampling to anyone with *any* kind of MIDI controller. So it can deliver sampling capabilities to a MIDI guitar. Or function as the heart of a digital electronic drum kit.

**Affordable magic**

So what price magic? Let's just say you'll be amazed at how easy it is to afford this much power. Which is why you should rush out to your local E-mu Systems dealer for a complete demonstration. Now.

See and hear the magic.

Then practice some magic of your own.

VCOs on an analog synth.) What you gain is a whole new range of effects — stacked, chorused or doubled sounds — with *no* decrease in polyphony.

What about a sequencer? Consider Emax's polytimbral, multi-track, MIDI sequencer. With SuperMode™, it's powerful enough to let you download complete sequences from any dedicated sequencer or software package. So you

can carry around complex sequences without having to lug around a ton of extra gear.

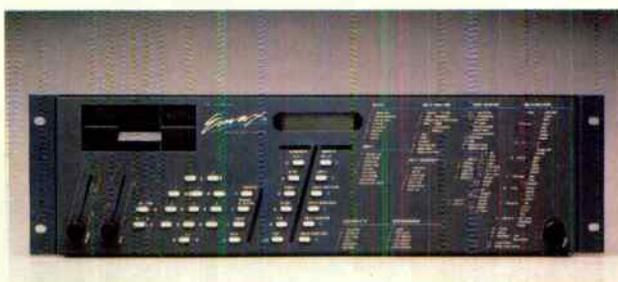
And if you think you know what an arpeggiator is, think again. You haven't experienced anything like the magic of Emax's sophisticated arpeggiator.

You also haven't experienced anything like our RS 422 interface for



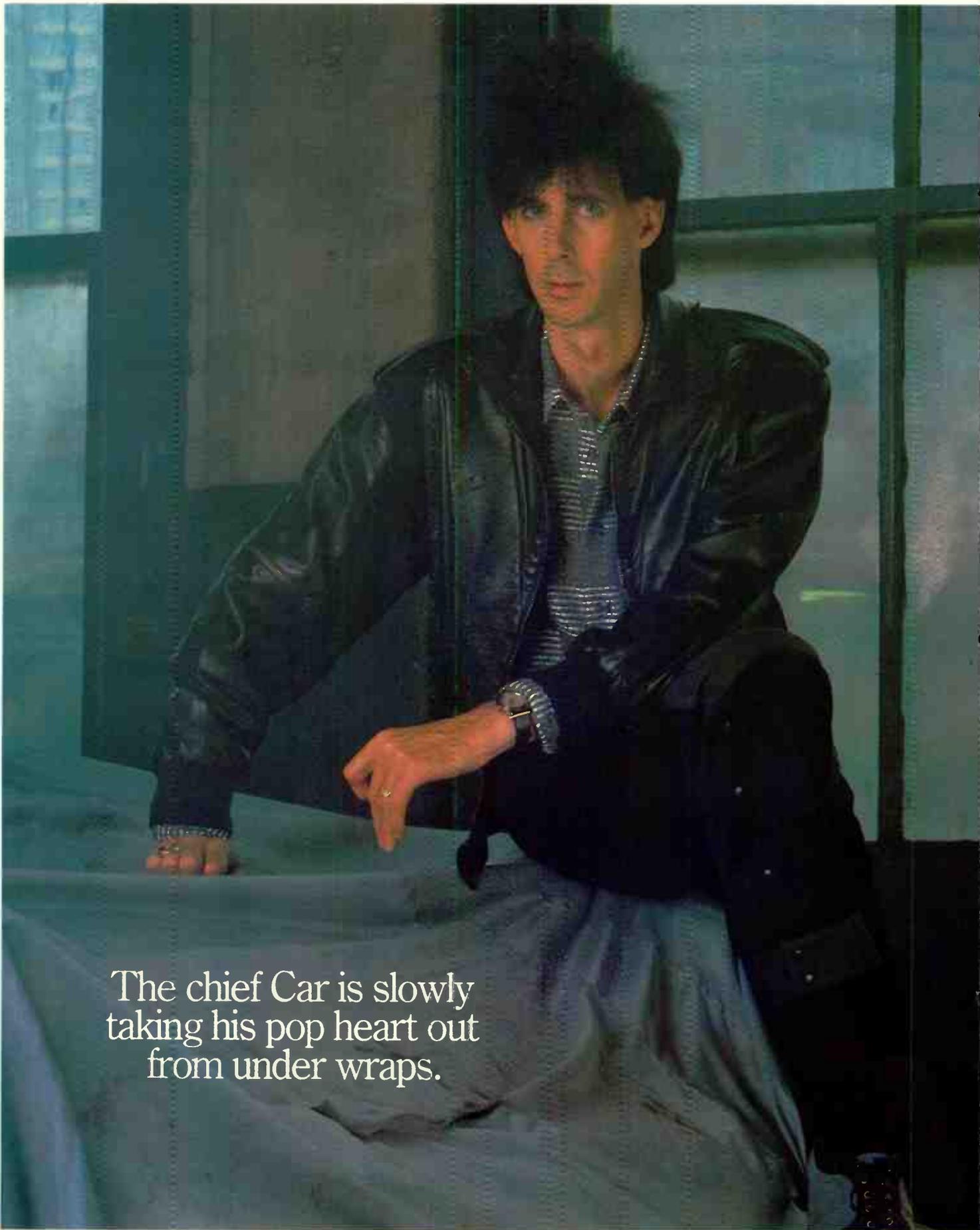
**E-mu Systems, Inc.**  
applied magic for the arts

1600 Green Hills Road  
Scotts Valley, CA 95066  
408. 438. 1921



*The Emax Rack —  
The power of Emax  
sampling for any MIDI  
controller.*





The chief Car is slowly  
taking his pop heart out  
from under wraps.

# OF HUMAN BONDAGE

*Music attorney Don Engel,  
America's most outspoken artist advocate,  
takes on the major labels.*

**D**espite its size and the enormity of its profits, the business and ethical standards rampant in the [record] industry are more reminiscent of business practices engaged in by the giant trusts and monopolies of the nineteenth century rather than the supposedly enlightened corporations of modern time."

You might expect that statement from one of the grand juries presently looking into record industry business practices and alleged mob ties. But the speaker is Don Engel, a California entertainment attorney who has made his mark in an area many of his peers astutely avoid: litigation and artist advocacy.

Among the more prominent artists the four-person, Engel & Engel firm has represented against labels are Teena Marie, Donna Summer, Olivia Newton-John and Boston. Engel's willingness to take contract battles all the way to court has won him the admiration of some artists and the enmity of certain labels. CBS Records even named Engel a co-defendant in a

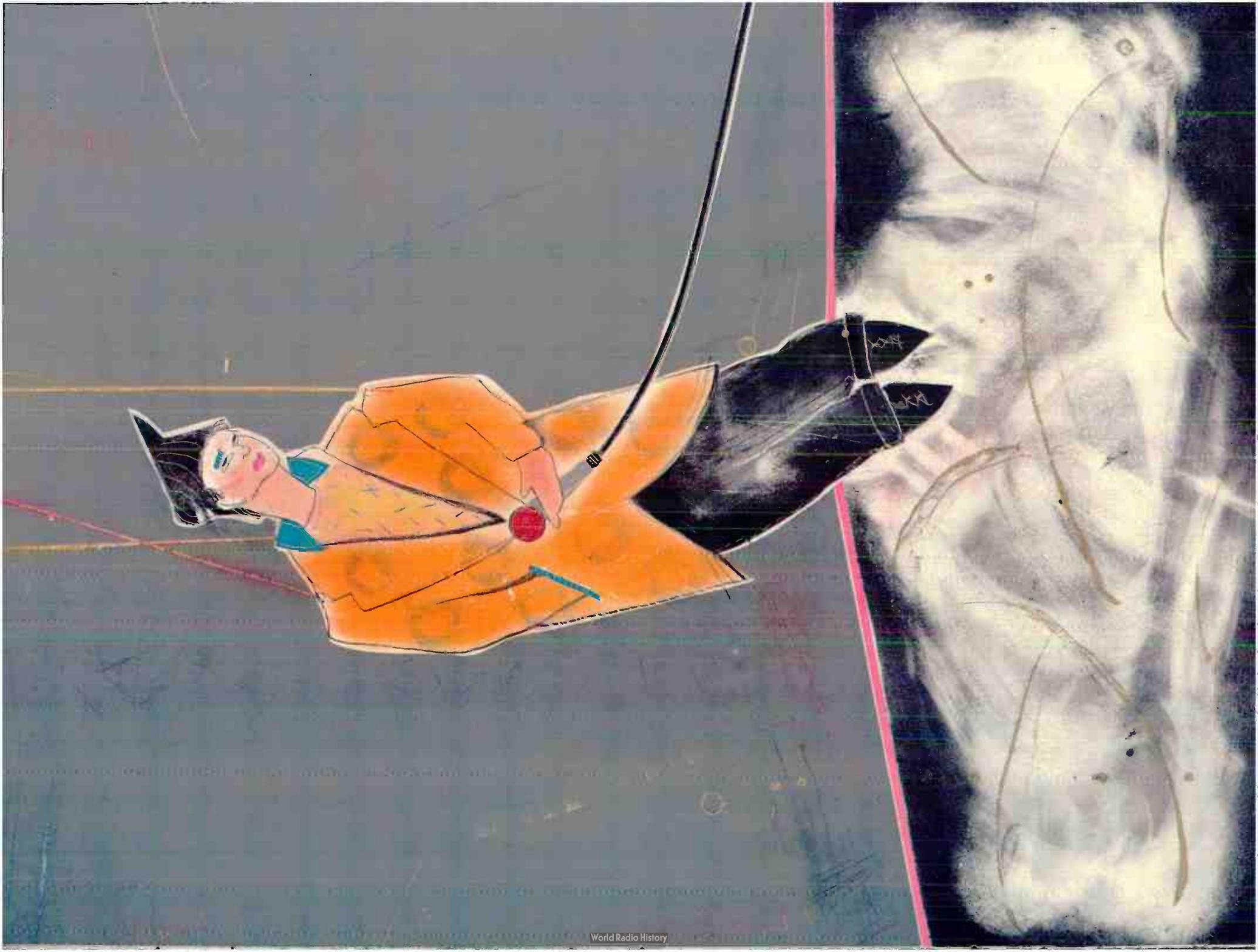
breach of contract action against Boston, a move dismissed by a New York judge as an "absolutely outrageous and frightening suggestion that an attorney who represents a client in litigation or in negotiation is at risk for actions he takes in the course of the representation of that client." Engel subsequently filed a suit against CBS and its New York attorneys for malicious prosecution.

His defense of his aggressive style is simple. "The recording industry is a cutthroat business," Engel says. "Performers need attorneys who will go all the way." Although his tactic of litigating if a label doesn't meet his client's demands has made him a prominent entertainment attorney, his entry into the record business is comparatively recent. A New York native, he worked briefly for the anti-trust division of the U.S. Department of Justice, served as a special counsel to the Governor of New Jersey, and taught copyright, trademark and anti-trust law at Rutgers University.

Eschewing a career with the big established firms, he started his own practice in New York City in the mid-60s, specializing in book publishing.

*By Fred Goodman*

*Illustration by Gary Mele*





# The best support any band could wish for.



Take Soundcraft on the road, and you know you can rely on your mix.

That's why the Series 800B was chosen by more people than any other major live sound console.

Now, the new Performance Series 8000 has taken that philosophy a stage further.

You'll find equally exacting standards, and many of the same professional features, in the Series 500.

While the new compact 200SR is perfect as a main mixer in a club system or a submixer at larger venues.

All have the clear ergonomics, reliable performance and sound quality that's uniquely Soundcraft's.

Series 8000, 500. And 200SR. Technology created for music.

For further information, contact us today.

**Soundcraft**  
MUSICIANS SERIES



# Takamine

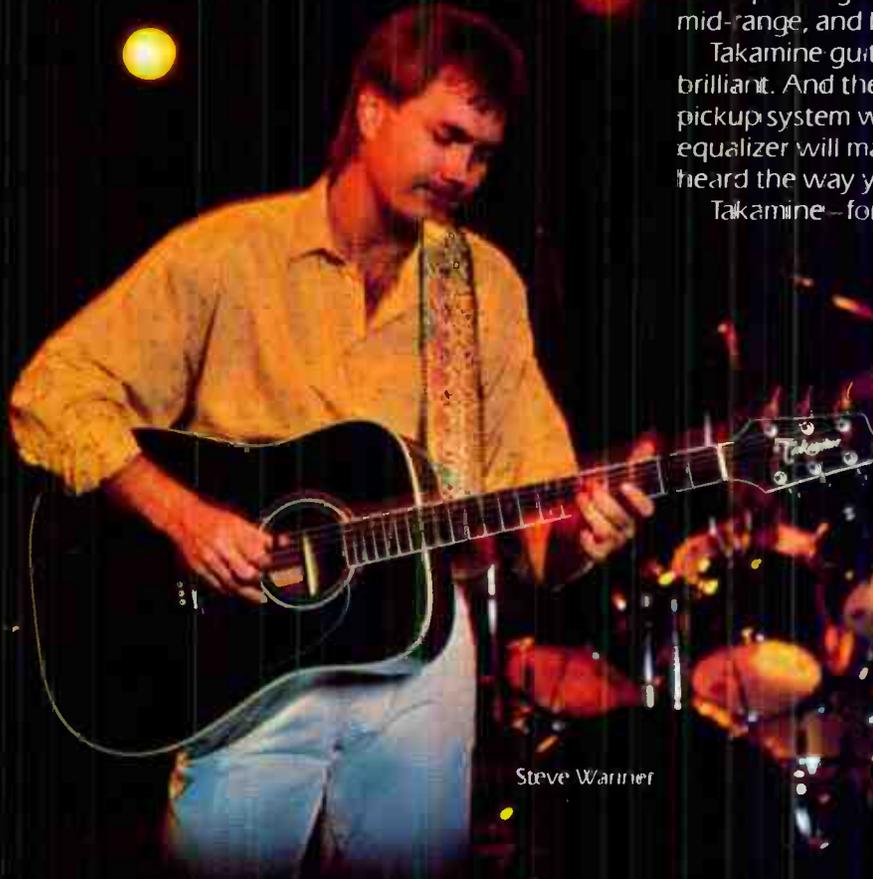
**A guitar that's known by  
the company it keeps...**

Takamine guitars will bring out your full creative potential. That's why so many professionals play them on stage.

For nearly 25 years, Takamine has been refining the art of making acoustic guitars with sparkling clear highs, a substantial mid-range, and balanced bass.

Takamine guitars play easy and sound brilliant. And the palathetic crystal pickup system with a three-band equalizer will make sure your music is heard the way you want.

Takamine - for a professional sound.



Steve Warner

Thanks to Steve Warner and MCA Records

Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002

World Radio History

and lay down the law for other people. Which is the great thing about a song like "Cocaine," because the groove is fantastic, you can enjoy that, or listen to the lyrics. And I actually think it's more anti- than pro-, but most people don't recognize that. But J.J. is quite the preacher, and has often disguised that by being ambivalent. But, he's written songs about L.A. that are total shut-down songs, put-downs. And I think "Cocaine," in his way, was meant to be that as well.

**MUSICIAN:** *Still, I can't help but wonder how it feels to have people ascribe their actions to your work.*

**CLAPTON:** Some people have a great sense of moral responsibility; unfortunately, it's backed up with a poor sense of musical taste. Other people have great musical ability, and very little sense of moral responsibility. It's very difficult to have a good balance. I mean, we're all different people, and some *gain* moral responsibility. Others hide from it, in order to keep going. If you had to question everything you did in terms of whether or not it's gonna be good for the race as a whole, you might just stop living, because it would be impossible to live with yourself.

So, I have a very big question mark about moral responsibility. I really don't know if it's a good thing. But I also question the artistic ego, whether or not an artist should be allowed just to vent his opinions. Because we're not cut out for that job. I mean, that's probably one of the reasons I didn't ever really want to be a singer, because it would probably place me in a position where I could give forth opinions, which I didn't really have the right to give. And, you know, I've been in situations where I had to take back what I've said. Many times. 'Cause I've mouthed off.

Right now I do feel a great deal of moral responsibility, but I feel it on both sides. I mean this whole thing with the govern-

ment promoting this anti-heroin campaign is a big thorn in my flesh. Because I've had experience with heroin, and I came through it, I survived. A lot of that is based on the fact that I had something to turn to, something solid when I came off the drug. But even then, when I came off the drug, I went on alcohol, and I think alcohol is *far* worse than heroin. Heroin, actually, doesn't kill you. There's a great doctor, Meg Patterson,

## ONE MORE GUITAR, ONE MORE AMPLIFIER

I had two guitars built for me by Dan Smith at Fender. The guitars look exactly the same, a Fender Stratocaster with three knobs, and one is for volume, one is for tone, and one is for compression. Whereas before, it was volume and two tones, or something like that. The compression brings on just a slight bit of distortion—very slight, but enough to give it a very unique sound. It's an active circuit, very complicated when you take the back off. I have two guitars like that, and they made the necks to the exact specifications of my old black Stratocaster, which is now just about worn-out. They copied the neck, which is very triangular, and they put no varnish on it at all, just oiled it, so it's very smooth, like satin to play. Those are the two main guitars I play. One is red, and the other is grey.

"I've got a Dean Markley head—it's 130-something—with Marshall cabinets, the stack. For effects, I had a rack built by the same guy that does Steve Lukather's stuff. It's got, like, tri-stereo chorus in it, a compressor, a few other things on a pedal board. And I use the Yamaha SPX-90. For strings, I use Ernie Ball, I think they're .009. Sterling Ball makes the picks, and they're heavy. Very stiff.

"Actually, I tend to know more about the stuff I use when we do local gigs, and then I use what's familiar to me, which is an old Fender Twin and whatever guitar is at hand. But when we get on the road, it's out of my grasp, then. There's just so much stuff, I just can't keep control of it."



Buying the right effect is a good first step to getting great sounds, but knowing how to get the most out of effects can be just as important. The sound of this set-up is like that of Pat Metheny from "Heartland." Two DD-2 Digital Delay pedals receive the stereo signal out of the CE-3 Chorus, and are sent to two separate amplifiers. Pay close attention to the different control settings on the two Delay pedals, use a slight Reverb on the amps and try a soft picking technique. Pulling-off and hammering-on techniques, and using the front pick-up will also help achieve this effect. Try it today at your BOSS dealer. BOSS Products, RolandCorp US. 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141. 



## THE PORSCHE 944

The standard of excellence in motor-car technology.  
Also a really cool way to get to the gig.

**THE WHIRLWIND LEADER**  
The standard of excellence in instrument cable technology.  
Enough said.



# Win.

## The Whirlwind Sweepstakes

### GRAND PRIZE

A 1987 Porsche 944 for you, and one for  
your authorized Whirlwind dealer.

### TWO SECOND PRIZES

A package including the Whirlwind  
Commander, Selector, Director  
and Tester

**FIFTY  
THIRD PRIZES**  
18"6" Whirlwind Leader Cords

*The  
Leader*

**whirlwind**

Entry forms in specially marked Leader packages.  
No Purchase Necessary.

PO Box 1075, Rochester, NY 14603  
(716) 663-8820

#### Official Rules and Regulations

1. Fill out the entry form found on specially marked packages of Whirlwind Leader cords. Forms must be entirely and properly completed or will not be accepted. (If you are under 18 years of age, the signature of a parent or legal guardian is required to permit entrance into this program.)
2. Clip the portion of the Leader packaging that features the "Whirlwind" logo, the words "10 year guarantee" and the sticker from specially marked Leader cords.
3. Mail the clipped portion of the Leader package with the entry form to Whirlwind/Porsche, PO Box 1075, Rochester, NY 14603.
4. If you do not wish to purchase a Whirlwind Leader cord, but wish to enter the program, send a self-addressed, stamped envelope to Whirlwind Entry Form, PO Box 1075, Rochester, NY 14603. One entry form will be sent free per request.
5. Enter as often as you wish, but each entry must be mailed separately. No mechanically produced entries will be accepted. All entries must be received by December 15th, 1986, drawing to be held January 18th, 1987.
6. The winning entries will be selected from all entries received that were properly completed, in a random drawing to be held on January 18th, 1987 at the winter NAMM show in Anaheim, CA.

Two grand prizes will be awarded. The first grand prize will be awarded to an end-user entrant. An end-user entrant is an entrant who is not employed by or affiliated with the dealership indicated on the winning entry form. The second grand prize will be awarded to the dealership indicated on the winning entry form. Winners will be notified by mail within 10 days of drawing.

7. The prizes are non-transferable, and no substitutions are allowed. Whirlwind Music Dist. Inc. shall select the options, if any, that will be included on the grand prizes: Taxes, license, transportation from the dealership, registration, insurance, and all associated costs are the sole responsibility of the individual winners. Whirlwind reserves the right to use the prize winner's name and likeness in any promotional activities relating to this program without further compensation to the winner. Winner may be asked to execute an affidavit of eligibility and release. No responsibility is assumed for lost, mis-directed or late mail.
8. Program is open only to residents of the United States. Employees and their families of Whirlwind Music Dist. Inc., or its subsidiaries may not enter. This offer is void where prohibited or restricted by law. All federal, state and local laws and regulations apply.
9. For the winners' names, send a self-addressed, stamped envelope to Whirlwind Winner, PO Box 1075, Rochester, NY 14603.



ALEX LIFESON USES DEAN MARKLEY STRINGS & AMPLIFIERS EXCLUSIVELY.

*Dean Markley*  
ELECTRONICS

DEAN MARKLEY ELECTRONICS, INC. 3350 SCOTT BLVD. #45, SANTA CLARA, CA 95054 (408) 988-2456  
TELEX #103382046 © 1986 DEAN MARKLEY STRINGS, INC.

World Radio History

*"Shut up  
'n' enter this  
contest."*

*The Nincompoop Interview  
with Frank Zappa*

He's been challenged by the brightest music critics, grilled by a Senate sub-committee and feared by talk show hosts. Now it's your turn. Rykodisc, Akai and Musician Magazine invite you to take on Frank Zappa in his first exclusive Nincompoop interview. One grand prize winner will be flown to Los Angeles to meet with the enigmatic Mr. Z. And if you're half the nincompoop we think you are, we may even publish your little tête à tête in a future issue of Musician.

Other prizes include Akai compact disc players and complete catalogs of Zappa CDs, available exclusively on Rykodisc. So don't wait for an invitation to tea. Fill out an entry blank today and win the chance to hear Frank Zappa like you've never heard him before. All entries must be received by December 13th, 1986. Don't procrastinate. Do it. Now.

**GRAND PRIZE:**  
A personal interview with Frank Zappa

in L.A. • Airfare and hotel accommodations. • Akai CD A70 player. • Complete catalog of available Zappa CDs.

**SECOND PRIZE:** 4 Akai CD A30B players and Zappa CD Catalogs.

**THIRD PRIZE:** 10 Zappa CD Catalogs.

World Radio History



Return To:  
Nincompoop  
Department  
Box 701, Gloucester,  
MA 01931-0701

**ARE YOU A  
NINCOMPOOP?**

yes  no  not sure

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

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

All winners will be chosen at random. Void where prohibited by law.



**AKAI** **MUSICIAN**  
Leaders in Digital Technology and Information

Anderson before both were common musical practice. Studying the whole score with a wound-up band featuring Marcus Miller and Adrian Belew, *Zoo-look* amounted to tone poem with an urban jungle intensity.

In all of Jarre's travels with his machinery, he has established himself as a looming influence on those who use synthesizers in a pop mode—especially the rash of 80s British synth bands. Confronted with the inevitable question of whether to synthesize or to rely on strictly analogue, human potential, Jarre is a cautious utopian. "This is the big brother syndrome: because we are linked technology we are losing some emotions or feedback. The problem of emotions or lack of emotions is not coming from the instruments but from the guy behind the instruments, whether he's playing a tom-tom, a violin or a computer. Technology is great in one main sense; it can reduce the delay between the idea and the realization of the idea. The computer allows one to reduce this time-sensitive delay."

But will it do windows? Will it rally the funds to facilitate more of Jarre's ambient operas? For the time being, Jarre is thinking like a mainframe, plotting future spectacles for the average music fan on the street.

"I'm quite convinced," he leans forward in testimony. "that this is one of the steps of the next decade. The 80s are definitely—from a musical point of view—the decade of big events. If you think about Live Aid or Hands Across America or Rendezvous Houston, they're all totally different, but based on one-ups. I think that, because of videos,

performers have to rethink themselves and go in the other direction."

## WAILER from page 50

"Tuff Gong Records, as a company, was registered in Bob's, Peter's and my name. We are the original shareholders of Tuff Gong Records. So with Bob's passing, the company became the responsibility of myself and Peter."

Rita, obviously, felt differently. And beyond legalities, the whole issue has become every bit as convoluted—and emotion-charged—as a Shakespearean chronicle play or a season of *Dynasty*. Who, if anyone, has a right to Marley's throne? On one side, we have Rita, the royal widow and guardian to the heir apparent, Ziggy Marley, Bob and Rita's son, whose strong vocal and facial resemblance to his father has quickly endeared him to Bob's fans. Up till now, Rita has come across as the official keeper of the Marley flame.

But what about Bunny? In a very real sense, he was the king's brother. (Bunny's father even moved in with Bob's mother after the two had lost their respective spouses; and the two boys shared the same house in St. Anne's parish in Jamaica.) And Bunny, along with Peter Tosh, helped establish the whole Wailers kingdom in the first place. So perhaps the unkindest cut of all for Bunny was the refusal of the "other Wailers"—the group who continued to back Bob after Bunny and Peter left—to participate in the reunion record.

"We made attempts to ally ourselves with (Aston) Family Man and Carly Barrett, (Earl) Wire Lindo and all the rest of the people who were touring with Bob at

the time when he passed. But they were negative, you know. They thought that they could represent the Wailers. But the Wailers weren't a band. The Wailers were a group of singers from the beginning, and the history had to be continued with singing. So that was an insult to us, knowing that there was no Wailers without either myself, Bob or Peter."

In setting the record straight as to precisely who the *real* Wailers are, Bunny would also like to round up the many unlicensed, unauthorized releases of early Wailers material that are on the market and re-release them legally. "If we're going to eat once more in a Wailers plate, we want it to be clean. We don't want to be eating on no dirty plate. And what's been happening so far as been messy, you know. Really messy."

For a man many had written off as a pastoral recluse, Bunny Wailer has orchestrated quite a comeback for himself—a little legal controversy, a pile of new releases, marathon concerts in L. A. and New York, a standing ovation at the New Music Seminar and even a chance to tell David Letterman to take a hike. With all this, reggae's bucolic hermit has abruptly become its crusading knight errant. His quest? Nothing less than to purify reggae past and present and to take up where Bob Marley left off. But why'd he wait so long to sally forth? A trueborn Rastaman, Bunny defers that answer to a higher power.

"We plan but we fall in with the plan of the Most High. So my being out here is his plan. I think he's planned it for the right time. There's a saying that he don't come when you want him; but he comes right on time. Well, that's my situation."



## Milton Cardona / bambé

A recording of the songs and rhythms of ten Orishas (Deities) of Santería in New York.

"This exquisite recording finds one of the most gifted percussionists in Latin music today working in what is perhaps his true element—the Santería liturgy. The spiritual power of this Afro-Caribbean religious ceremony, sung in Yoruba to the accompaniment of a three-man percussion *bata*, is awesome, but it's the intense articulation of rhythm that makes this music so devastating. Incredible."

—J.D. CONSIDINE, *Musician Magazine*

american clavé  
213 e 11th st, new york city 10003

# BASS, GUITAR, & DRUMS



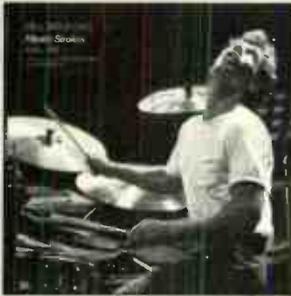
**JEFF BERLIN • "Pump It!"**

His debut solo LP was an across the board success. Now backed by Vox Humana with guest vocalist Buddy Miles, hear Jeff once again show why he's considered one of the world's best. Available on compact disc.



**ROBERT FRIPP And The League Of Crafty Guitarists • "Live!"**

Brand new recordings from this enigmatic guitar innovator. An All acoustic line-up of 18 guitarists led by the master himself. Available on Compact Disc.



**BILL BRUFORD • "Master Strokes" 1978-1985  
Featuring Allan Holdsworth and Jeff Berlin**

He has played with groups from Genesis to King Crimson, but his solo work has always thrilled his fans. Now get the definitive set from Bill Bruford, featuring Alan Holdsworth and Jeff Berlin, on EG Records. Available on compact disc.



On Passport Jazz, & EG Records,  
Cassettes and Compact Discs.



Marketed by Jem records Inc., South Plainfield, NJ 07080.

© 1986 Passport Records, Inc.



Passport Records,  
in association with Larry "Synergy" Fast,  
is proud to announce the debut of  
**THE AUDION RECORDING COMPANY,**  
a new label dedicated to the best in electronic music.

All Audion recordings are digitally mastered and are obtainable on audiophile vinyl, chrome cassette and compact disc.



**GARY HUGHES • "SAMPLED CITIES"**  
From the U.K. Gary Hughes brings a uniquely European perspective. His electronic compositions simulate environments that transport the listener to different places and times.



**NEIL NAPPE • "JULY"**  
Guitar-synthesist Neil Nappe's first release shows his virtuosity at sculpting rich electronic soundscapes without the use of keyboards. His self-produced recording shows the range that this alternative approach to synthesis holds.



**SYNERGY • "COMPUTER EXPERIMENTS, VOL. 1"**  
Larry Fast's previously limited-edition "Computer Experiments Vol. 1" is a departure from his better-known symphonic recordings. The computer aided composition makes for electronic textures that are other-worldly.



**DON SLEPIAN • "REFLECTIONS"**  
Don performs consistently interesting music drawing on the past to create new musical futures. On his newest recording, his electric artistry has found the perfect blend of electronic and acoustic sounds.

And coming in November, the long-awaited Audion debut from the master herself, Wendy Carlos' "Beauty In The Beast."



SPECIAL 20-PAGE PRODUCER ORGY RICHARD THOMPSON

THE CLASH REUNION

# MUSICIAN

## THE NEW PRETENDERS

*Chrissie Hynde goes looking for Mr. Goodband.*

\$2.50 £1.50 NO 98  
DECEMBER 1986  
ICD 08582



ED 1 78 VONPBOKE2528E MFG UM  
KEN DEMMA  
1523 85 ST  
BROOKLYN NY 11228

# Why should a sampler and a synthesizer be combined? Experimentation.



*I need to get to my sounds quickly and also create new patches when I'm on tour. The DSS-1 gives me that flexibility. It's a very responsive instrument.*

*Steve Winwood  
Multi-Instrumentalist, Vocalist, Composer*

Korg combines the realism of sampling with the flexible control of synthesis to create a new kind of keyboard with unlimited possibilities for musical experimentation: the DSS-1 Digital Sampling Synthesizer. The DSS-1 recreates sounds with digital precision. But it also shapes the complexity and variety of sampled sources into new dimensions of sound.

**Exceptional Range** The DSS-1's extraordinary potential for creating new sounds begins with three sound generation methods. Digital oscillators sample any sound with 12 bit resolution. Two sophisticated waveform creation methods — Harmonic Synthesis and Waveform Draw-

ing — let you control the oscillators directly. Use each technique independently, or combine them in richly textured multi-samples and wavetables. You edit samples and waveforms with powerful functions like Truncate, Mix, Link and Reverse, plus auto, back and forth or crossfade looping modes. Then apply a full set of synthesis parameters, including two-pole or four-pole filters and Korg's six-stage envelopes.

**Exact Control** Choose from four sampling rates between 16 and 48 KHz, with up to 16 seconds of sampling time. Configure the keyboard with 16 splits assignable over the full 127 note MIDI range. Layer or detune the two oscillators on each of eight voices. Then process your sounds with a complete synthesizer architecture and two programmable DDLs.

The DSS-1's power is easy to use, so you can work with sound and music, not programming manuals. The backlit 40 character LCD display takes you through the total sound generation process with options and instructions at every step. Software that talks your language and a logical front panel menu help you go beyond synthesis, beyond sampling — without dictating your direction.

**Expression** The DSS-1's five octave keyboard is velocity- and pressure-sensitive,

for precise touch control of Autobend, VCF, VCA, envelope rates and other parameters. Velocity Switch lets you play completely different sounds as you change your attack.

Unlike other samplers, the DSS-1 lets you access 128 sounds without changing a disk. Each disk stores four Systems of 32 sounds. Within each System, your programs combine up to 16 sample groups and/or waveforms with complete sets of synthesis parameters and keyboard setups. In effect, the DSS-1 becomes a new instrument every time you call up a System. The library of easily available 3½" disks is already substantial and growing fast. Four disks — each with 128 sounds — are supplied with the DSS-1 to start your comprehensive Korg sampling library.

By combining the best of digital sampling with familiar and flexible control of synthesis, the DSS-1 allows the modern synthesist to experiment with new sounds never before available.

Start exploring the fusion of sampling and synthesis now, at your authorized Korg Sampling Products dealer.

**KORG**® Sampling  
Products  
Division

**SAMPLING IS ONLY THE BEGINNING**

For a free catalog of Korg products, send your name and address, plus \$1.00 for postage and handling, to: Korg USA, 89 Frost St., Westbury, NY 11590. © Korg USA 1986

**DSS-1**



World Radio History

# How do you put musical energy into drum programming?



*"Whether or not you're a drummer, a drum machine should play like an instrument, not a machine. These pads respond dynamically in smooth and realistic increments. Until now, I haven't seen a machine with these features in this price range."*

*Jimmy Bralower,  
Studio Drummer/Programmer  
(Steve Winwood, Billy Joel, Cyndi Lauper)*

Start with a great set of PCM digital sampled sounds, developed with leading players, producers and engineers. Then assign them to 14 long-throw pads that respond to your touch. Program dynamics, tuning and decay for every drum on every beat, or edit them with the data slider in real or step time.

Set cymbal, drum or percussion sounds to retrigger with each hit or to

overring and decay naturally. Then bring those sounds to life. The DDD-1 is designed with powerful, responsive, easy controls that let you cut through mechanical programming to build massive beats or supple grooves — spontaneously, while your ideas are fresh.

For building blocks, use any sound you can think of. Korg's growing library of "credit card" ROMs covers any musical situation, every musical attitude with a full range of acoustic and electronic drumsets and percussion instruments, many sampled with state-of-the-art effects. The DDD-1's internal memory and four ROM card slots hold up to 48 sounds, each one assignable to any pad. The optional 3.2 second sampling card lets you add your own sounds.

Program and play the DDD-1 from MIDI keyboards or drum electronics, or use the assignable audio trigger input. Store program memory (including 100 patterns and 10 songs of up to 9999 measures) on tape, on RAM cards or via MIDI System Exclusive to Korg's disk-based SQD-1 sequencer. On playback, assign any sound to stereo outs with seven step sweepable panning, or to one of the six assignable programmable multi outs.

Put your hands on the new DDD-1 Digital Dynamic Drums at your authorized Korg Sampling Products dealer. And discover how you can make drum programming a performing art.

**KORG**® Sampling  
Products  
Division

**SAMPLING IS ONLY THE BEGINNING**

For a free catalog of Korg products, send your name and address, plus \$1.00 for postage and handling, to: Korg USA, 89 Frost St., Westbury, NY 11590 © Korg USA 1986

**DDD-1**



# SUPER JX

## BEYOND IMAGINATION

A truly revolutionary concept is difficult to imagine without first-hand experience. It was probably like that the first time you experienced the creative possibilities of a synthesizer. But once you experienced it, the creative doors it opened changed your music forever. It's like that with the Super JX—a revolutionary instrument that dramatically expands the synthesizer's scope of expression to offer unlimited creative possibilities to satisfy the demands of even the most exacting professional. The Super JX starts with the premise that two sounds are better than one, and that's the way each sound is created, by combining two different patches from two internal synthesizers under a single keyboard's control. And what control—combine percussive clear "digital" sounds with deep broad "analog" sounds, then use the Super JX's unique playing modes to play the same combination of patches in numerous expressive ways for an incredible variety of tonal textures. But it doesn't stop there. The Super JX combines this sophisticated synthesizer circuitry with extensive programmable functions, flexible outputs, full MIDI implementation, a dynamic 76 note keyboard with aftertouch that makes it an excellent MIDI controller, and enough other features to allow you to explore new dimensions not only in sound synthesis but also in playing technique and sound placement. Expand your imagination, and your creative possibilities, with a first-hand experience of the incredible Super JX—the friendliest and most advanced performance-oriented synthesizer the world has ever seen. Roland Corp US, 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685 5141.  Roland®

© 1986 Roland Corporation US

# The Jazz Event Of The Year Takes Place *Round Midnight*.

The Original Motion  
Picture Soundtrack—  
Produced By  
**HERBIE HANCOCK.**

Featuring  
Performances By:

CHET BAKER  
RON CARTER  
DEXTER GORDON  
HERBIE HANCOCK  
BILLY HIGGINS  
FREDDIE HUBBARD  
BOBBY HUTCHERSON  
BOBBY McFERRIN  
LONETTE McKEE  
JOHN McLAUGHLIN  
PIERRE MICHELOT  
WAYNE SHORTER  
CEDAR WALTON  
TONY WILLIAMS

"ROUND MIDNIGHT."  
The first Soundtrack  
album to be recorded  
"live on the set" of  
a major motion picture.

New. On Columbia  
Records, Cassettes  
and Compact Discs

**FREE CDs FROM CBS!!!**  
Get details at your favorite record store.

\*Appear courtesy of Manhattan Records (Blue Note),  
a division of Capitol Records, Inc.  
Soundtrack produced by Herbie Hancock.  
Artwork and Artwork Title:  
© 1986 Warner Bros. Inc. All Rights Reserved.  
Columbia, are trademarks of CBS Inc. © 1986 CBS Inc.



## MUSICIAN

### Publisher

Gordon Baird

### Executive Publisher

Gary Krasner

### Associate Publisher

Paul Sacksman

### Editor

Jock Baird

### Art Director

Gary Koepke

### Senior Editor

Scott Isler

### Executive Editor

Bill Flanagan

### Advertising Manager

Ross Garnick

### Pacific Editor

Mark Rowland

(213) 273-7040

### Contributing Editors

J.D. Considine John Hutchinson

Alan di Perna Chip Stern

Rob Tannenbaum Peter Watrous

Timothy White Josef Woodard

Charles M. Young Rafi Zabor

### Dealer Sales Director

R. Bradford Lee

### Production Manager

Joan E. Lockhart

### Assistant Editor

Keith Powers

### Assistant Art Director

Lisa Laarman

### Production

Will Hunt

### Typography

Ruth Maassen

### Assistant to the Publisher

Michelle Nicastro

### Sales/Promotion

Peter B. Wostrel

Peter Cronin Audrey Glassman

### Administration

Annette Dion Denise O. Palazzola

### Main Office/Production/Retail Sales

31 Commercial St., P.O. Box 701

Gloucester, MA 01930 (617) 281-3110

### New York Advertising/Editorial

MUSICIAN, 1515 Broadway, 39 fl.

N.Y.C., NY 10036 (212) 764-7395

### Circulation Director

Noreen McInerney

### Circulation Assistant

Cathie Geraghty (212) 764-7536

### Founders

Gordon Baird & Sam Holdsworth

MUSICIAN (USPS 431-910) is published monthly by Amordian Press, Inc., P.O. Box 701, 31 Commercial St., Gloucester, MA 01930. (617) 281-3110. Amordian Press, Inc. is a wholly owned subsidiary of Billboard Publications, Inc., One Astor Place, 1515 Broadway, New York City, NY 10036. MUSICIAN is a trademark of Amordian Press, Inc. © 1986 by MUSICIAN, all rights reserved. Second class postage paid at Gloucester, MA 01930 and at additional mailing offices. Subscriptions \$20 per year, \$38 for two years, \$54 for three years. Canada and elsewhere, add \$8 per year, U.S. funds only. **Subscription address: Musician, Box 1923, Marion, OH 43305. Postmaster send form 3579 to above address.**

Current and back issues are available on microfilm from University Microfilms Intl., 300 N. Zeeb Road, Ann Arbor, MI 48106.

Billboard Publications, Inc., **President and Chief Executive Officer:** Gerald S. Hobbs; **Executive Vice President:** Samuel S. Holdsworth; **Senior Vice President:** Ann Haire; **Vice Presidents:** John B. Babcock, Paul Curran, Martin R. Feely, Rosalee Lovett, Lee Zhitto.



# A LITTLE MIXED UP.



M-106 Mixer



**T**ASCAM's M-106 thinks it's an expensive mixer. It's a little mixed up. But the confusion is understandable.

You see, the M-106 has big-buck features like four program busses plus master controls for Aux and Effects to give you true 6-buss monitoring. So you can take any input to any buss and do full-on 4-track recording without repatching.

And with its convenient Monitor Select, you can access each buss individually.

On the road, the M-106 gives you the rock-solid construction of individual circuit cards, mic and line inputs on all channels, and four phono inputs capable of taking two stereo turntables. So it's a great choice for the deejay on the move.

TASCAM's M-106 is a versatile,

reliable performer with a great feel, a terrific body and a price tag under \$600. It just acts more expensive than it is.

Get one quick. Before it comes to its senses.

**TASCAM**

TEAC Professional Division

7733 Telegraph Rd. • Montebello, CA 90640  
Telephone: (213) 726-0303

# FREE CDs FROM CBS!

THE GREATEST COMPACT DISC OFFER EVER—  
AND JUST IN TIME FOR THE HOLIDAYS.



**Buy 5 CBS\* CDs, Get One Free†.** Whether you're giving or receiving, you can choose from titles in all categories of music, including all our latest best sellers. Single CDs only. Go to your local record outlet for redemption certificate and details. This historic free CD offer is for a limited time only. So Act Now!

COMPACT  
disc  
DIGITAL AUDIO

**"SOUTH PACIFIC"**

Te: Kanawa/Carreras/Vaughan/Patinkin

**BRUCE SPRINGSTEEN**

"Born In The U.S.A."

**"TOP GUN"**

Original Motion Picture Soundtrack

**CYNDI LAUPER**

"True Colors"

**BILLY JOEL**

"The Bridge"

**WYNTON MARSALIS**

"J Mood"

**THE OUTFIELD**

"Play Deep"

**RICKY SKAGGS**

"Live In London"

**DON JOHNSON**

"Heartbeat"

**BARBRA STREISAND**

"The Broadway Album"

**ANDREAS VOLLENWEIDER**

"Down To The Moon"

**WHAM!**

"Music From The Edge Of Heaven"

**PLUS OVER 800 OTHER TITLES.**

\*COLUMBIA, EPIC, PORTRAIT, CBS MASTERWORKS AND MANY OTHERS!

CBS, Columbia, Epic, Portrait, Masterworks are trademarks of CBS Inc. © 1986 CBS Inc.

†Not redeemable in stores. Free CDs directly from CBS with coupon only. \$1.00 postage & handling charge.

World Radio History

# MISSING WAVELENGTH

By GREG REIBMAN

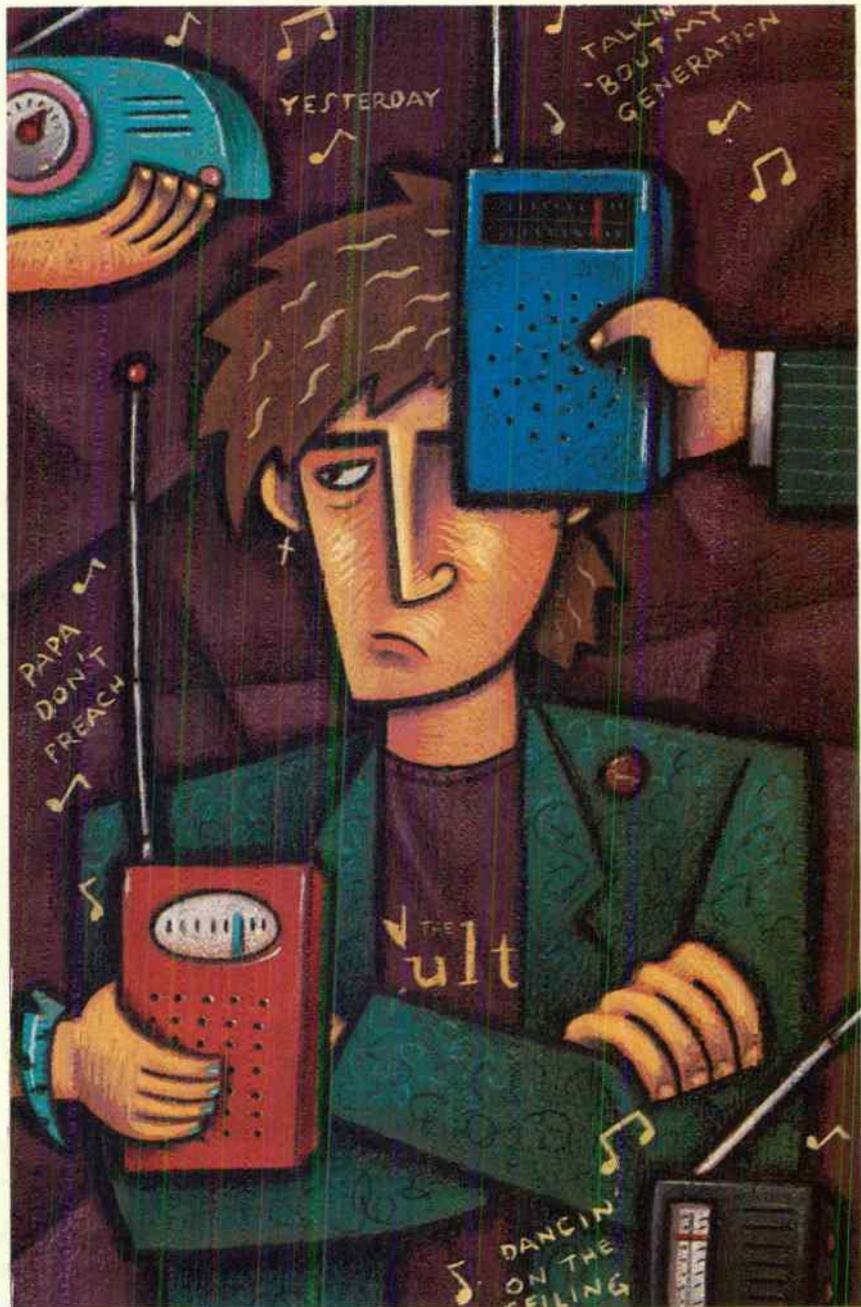
## THE 18-TO-24 RADIO AUDIENCE NOBODY WANTS

If you are a rock 'n' roll fan between the ages of eighteen and twenty-four, there are two types of radio stations for you to choose from in most American cities: either classic rock (the music of your older brother's life) or top forty (the music of your younger sister's life). But if you want to hear the latest by Metallica, Queensryche and Dokken or by the Cure, the Cult or the Violent Femmes—you'd best head to a record store or over to a friend's house.

That's because in 1986 there are very few stations catering to this age group. And even though the aforementioned artists sell records (Metallica, for example, has moved more than a half-million copies of their *Master Of Puppets* LP and the Cure's *Standing On The Beach* has sold a respectable three hundred fifty thousand), radio rarely plays these acts.

Of course there are exceptions. In Long Beach, California and in San Antonio, Texas, for example, stations KNAC and KISS play nothing but hard-driving heavy-metal (imagine Metallica at eight o'clock in the morning). And both stations have enjoyed excellent ratings. On the opposite side of the coin, WLIR in Long Island and 91X in San Diego—plus many non-commercial college stations scattered throughout the country—have been just as successful playing new music acts like the Cure, Cult and Femmes.

However, for the most part, radio—particularly album-oriented rock stations (AOR) which during the late 60s and 70s thrived on high school and college-age listeners—now deliberately ignores this audience. AOR has instead decided to stick with its original, now-aging, Baby Boom audience by continuing to program records that were big when members of the Woodstock/Big Chill generation were growing up. But for many eighteen- to twenty-four-year-olds, notes Jim Morrison, program director at At-



lanta's top forty station 94Q, classic rock is ancient history. "Lots of these kids could care less about Led Zeppelin, the Moody Blues or the Who," says Morrison. "*Dark Side Of The Moon* has been on the charts for eleven years! That's not hip now...their daddies were listening to that!"

AOR's slow but deliberate transformation into mostly-oldies stations is creating havoc throughout the record industry. "It's really dismal the way radio has abandoned listeners between the ages of eighteen and twenty-four," Brad Hunt, vice president of album promotion for Elektra Records, says with disgust.

"Most of these kids have outgrown top forty, but AOR has outgrown them. And unfortunately for us these are the kids that buy records."

Radio ratings in most cities show that most post-Baby Boom rockers still tune in to AOR. But, Hunt insists, "This is mostly by default. They don't have a choice." Tony Berardini, general manager at Boston album-rocker WBCN, agrees, saying that although a surprisingly high percentage of young listeners enjoy listening to classic rock, others have spent the past few years watching Simple Minds, Quiet Riot, U2 and Motley Crue on MTV and couldn't care less

about Dylan, Pete Townshend or Yes.

Some broadcasters are sympathetic to the concerns of new artists. And many worry about the long-term affect of ignoring young listeners and what will happen as the gap grows. But they also insist that record sales are not really radio's problem. For while record companies are in business to sell records and tapes, radio pushes a very different product: advertising. And as far as the advertising world is concerned, reports Berardini, "adults between twenty-five and fifty-four are top priority." Listeners eighteen to twenty-four, he adds, "are

not even considered to be one of the top seven or eight demographics."

"It's a matter of going after a bigger slice of the pie," explains Jeff Pollack, a radio consultant who is under contract with forty stations worldwide. "Today's AOR stations appeal to adults who are up to forty years old. That's pretty wild when you consider the old anti-establishment 'don't trust anyone over thirty' days when album radio began."

Twenty years ago, when album radio (then called progressive or free form) began, the small, obscure FM stations were run by allegedly idealistic young

music fans. And the music they played was all new. But during the 70s, rock audiences, which had incited a cultural revolution the previous decade, began to show not only political but economic clout. Soon these experimental stations mushroomed into big business and began to depend on research, consultants and pared-down playlists. "At one time radio stations were different all over the country," Bob Dylan recently remarked after one of his shows at Madison Square Garden, "but now all the stations sound the same."

It was the bland, predictable radio of the late 70s—which made heroes of faceless acts like Foreigner, Journey, Kansas and REO Speedwagon—that provided much of the motivation for the punk revolution. "The whole music business was led to a state of boredom," recalls Ian Copeland, head of the talent agency Frontier Booking International, and one of the principals involved in bringing the Police, Buzzcocks, Gang of Four and other new acts to America for the first time. "Nothing was getting discovered because nothing new was getting played." But in spite of radio, these and other bands established themselves by constant touring and through alternative press and radio exposure.

Copeland now believes the current status of today's radio "sets the stage for another music revolution. I'm not sure what it will be—but I know kids want their own heroes and they're not getting them from radio."

Even if another music revolution occurs, what effect will it have on AOR? If what happened during the early part of this decade is any indication, the answer is very little. Sure some talented bands like the Police, the Cars, Pretenders and Talking Heads came along and were able to graduate into the mainstream. But many others, including hard-edged rockers like the Ramones and Sex Pistols, were mostly ignored. Still if you ask most AOR programmers why they play so little new music, they will tell you they tried—but it didn't work.

In 1982 AOR, led by influential consultant Lee Abrams, decided to give new music a chance. But, recalls Rob Barnett, program director at album rocker KZEW in Dallas, who at the time held the same title for the Abrams-consulted WAAF in Worcester, Mass., "Everybody over-reacted. Instead of introducing acts that might have had some lasting power, we made the mistake of playing one-hit nobodies like Flock of Seagulls, Thomas Dolby and Missing Persons." The experiment failed and AOR re-

**GRP** WHERE ARTISTRY MEETS TECHNOLOGY

**DIANE SCHURR**  
Timeless  
DIGITAL MASTER

**kevin eubanks**  
Face to Face  
DIGITAL MASTER

**LEE RITENOUR**  
EARTH RUN  
DIGITAL MASTER

Diane Schurr/Timeless

Kevin Eubanks/Face to Face

Lee Ritenour/Earth Run

From *New Age* to *Fusion*, from the *Pioneers* to the *Legends*, GRP proudly presents the hottest names in jazz in the medium they were meant to be heard in. **GRP, THE DIGITAL MASTER COMPANY.**

Also available on Records and Cassettes.

For a free color catalog write to: GRP Records, Dept. C, 555 W 57th Street, New York, N.Y. 10019

# WHAT TO LOOK FOR WHEN YOU LISTEN TO A POWER AMPLIFIER.

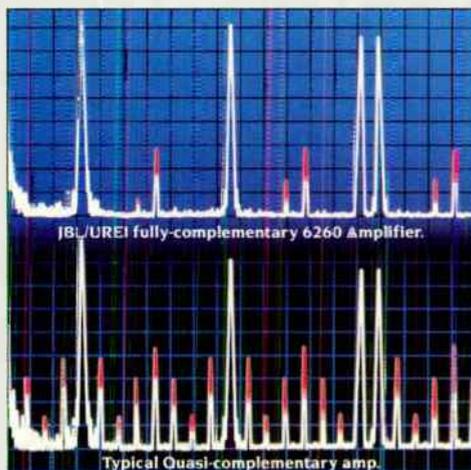
When it comes to evaluating amplified sound, seeing is believing.

In fact, when engineers judge the sound quality of an amplifier, they often rely on *two* precision instruments: the human ear, and the industry-standard Transient Intermodulation Distortion Test, because when measuring sound with T.I.M. what you see is what you get.

And what you see can be eye-opening. Amplifiers that seem to square off evenly spec. for spec., often perform very differently under the scrutiny of T.I.M. Pushed to their limits, many produce brittle, edgy or distorted sound especially during high frequency passages and sharp transients.

Many manufacturers deal with distortion by using massive amounts of feedback through a single overall feedback loop, placing greater demands on the amplifier and producing an inferior sound.

When we built our new JBL/UREI Amplifiers, we committed ourselves to designing the industry's purest-



Red spikes in the TIM Spectrum reveal the dramatic differences in distortion output.

sounding amps that would not only score highest marks on the T.I.M. Test, but deliver the truest amplified sound ever heard.

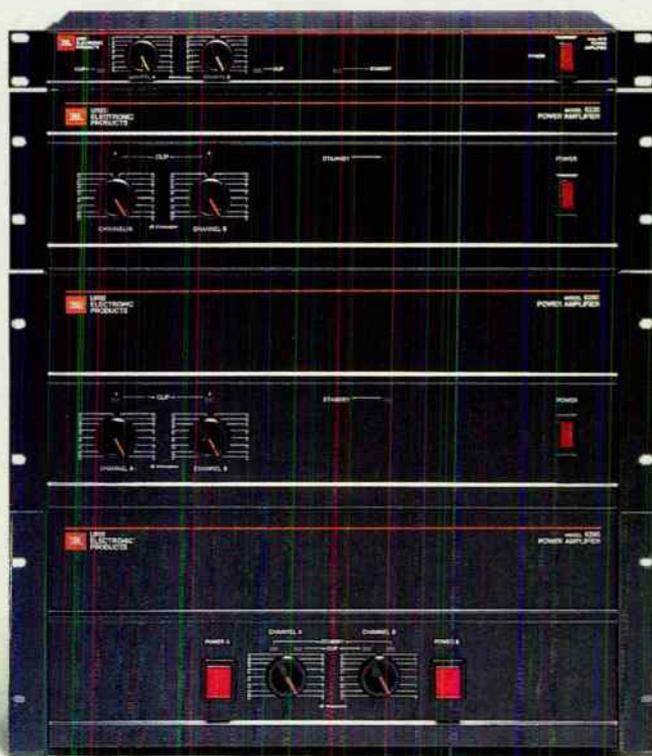
Instead of sloppily force-feeding massive amounts of

output signal back into input stages, and congesting it all into one circuit loop, we've established operating points at *each* gain stage. This allows signal purity to be maintained along the entire circuit. And permits optimized use of the type and amount of feedback for each individual gain stage.

In a simple analogy, the new JBL/UREI Amplifiers do each signal track right the first time, so that you don't have to fix it in the mix. The result is sound far cleaner than typical quasi-complementary and fully-complementary output stages only. And far more pleasing to the ear.

Put JBL/UREI's remarkable new Amplifiers to the test at your local JBL/UREI dealer today. We're confident you'll think it's the finest amplified sound you've ever heard. Or seen.

For an informative Technical Paper on the unique design philosophy behind the new JBL/UREI Amplifiers, please write to:



JBL Professional  
8500 Balboa Boulevard  
Northridge, CA 91329

**JBL** UREI  
ELECTRONIC  
PRODUCTS

Available in Canada through Gould Marketing

**Before he made his list, he checked ours!**



**ANITA BAKER**  
Rapture



**THE CURE**  
Standing On A Beach



**HOWARD JONES**  
One To One



**BENJAMIN ORR**  
The Lace



**LINDA RONSTADT**  
'Round Midnight



**SIMPLY RED**  
Picture Book

**Happy Holidays. On Elektra Music Cassettes, Records and Compact Discs.**



one looked different. I felt like Rip Van Winkle."

To those fans of the Beatles and Tony Bennett, it is a little sobering to realize that rock's musical coming-of-age came with a price tag for masters of older, equally valid musical traditions. But shed no tears for Tony: "I'm not bitter," he says convincingly, "I was just bewildered. See, years ago Sinatra said to me, 'Follow money by producing something good, and then money will follow you.' It's gotten reversed now to where everyone goes for the buck first, and then says, 'What do we need quality for? We

got the money.' The problem with that is that you end up bitter and unhappy, because you're so unfulfilled. The other way is a slower process. But my idols are Ellington and Basie, who were working to the day they died."

Anthony Benedetto grew up not in San Francisco but in Queens, the son of a tailor from Calabria. His older brother studied singing and sang in the children's chorus of the Metropolitan Opera; Anthony attended the High School for Industrial Art. His first brush with showbiz occurred at age nine, when he led Mayor

LaGuardia and several thousand others across the formal opening of the Triborough Bridge. As for music, Manhattan in the 40s provided its own education.

"I lived in an era when you'd play hooky from school and go see Sinatra with Dorsey, and Buddy Rich was the drummer and Ziggy Elman was on trumpet; you had all these big bands in the theaters and then the real solo artists like Coleman Hawkins, Lester Young, Art Tatum were all right here"—he gestures toward a window—"along 52nd Street. My ears were always pretty good, you know, so I'd be listening and figuring the rest of the country was too."

After serving in the infantry in Europe during the final months of World War II, he launched his career, only to discover that the rest of the country wasn't listening anymore—his first encounter with the generation gap. "I get boxed with the generation gap. 'I get boxed with guys like Frank Sinatra and Dean Martin, but they're all ten years my elder,'" he points out. "I'd always admired the big bands, yet after the war it was all small groups in little lounges. I still liked singing with the big bands, though, and as I got bigger I was lucky enough to get booked with some of the ones left."

Following tours with Pearl Bailey and Bob Hope—who suggested he change his stage name to Tony Bennett—he signed with Columbia. At first, he admits, "I really didn't know what to do. I got known for these string works with Percy Faith—kind of like elevator music but with better quality," he cracks. "But eventually I made a commitment to not compromising and going with my instincts, and so I gravitated to a kind of pop/jazz attitude." That tendency was fortified by his alliance with Ralph Sharon, a jazz pianist who encouraged collaborations with players like Stan Getz and Art Blakey. "There was great resistance from the business at first," Bennett notes evenly, "because if you have one winner the executives want that and nothing else—it's more saleable. But Ralph insisted that I keep changing so I wouldn't get typed, and that opened up my whole career."

Tony's empathy for jazz is more felt than proven on his latest effort. What's more obvious is his passion for keeping the tradition of popular song vital—not merely by warming old chestnuts, but by discovering new contenders, a much tougher trick. "His instincts there are great," Sharon emphasizes. "But then, very rarely will he work on a song just a little before performing it, and he almost always tries it on an audience before he'll

# AMERICANS LUST FOR 'BLOOD & CHOCOLATE.'

The sensational

new album by

ELVIS COSTELLO

AND THE

ATTRACTIONS.

Produced by Nick Lowe

with Colin Fairley.

On Columbia Records,

Cassettes and Compact Discs.

Pick up all 13

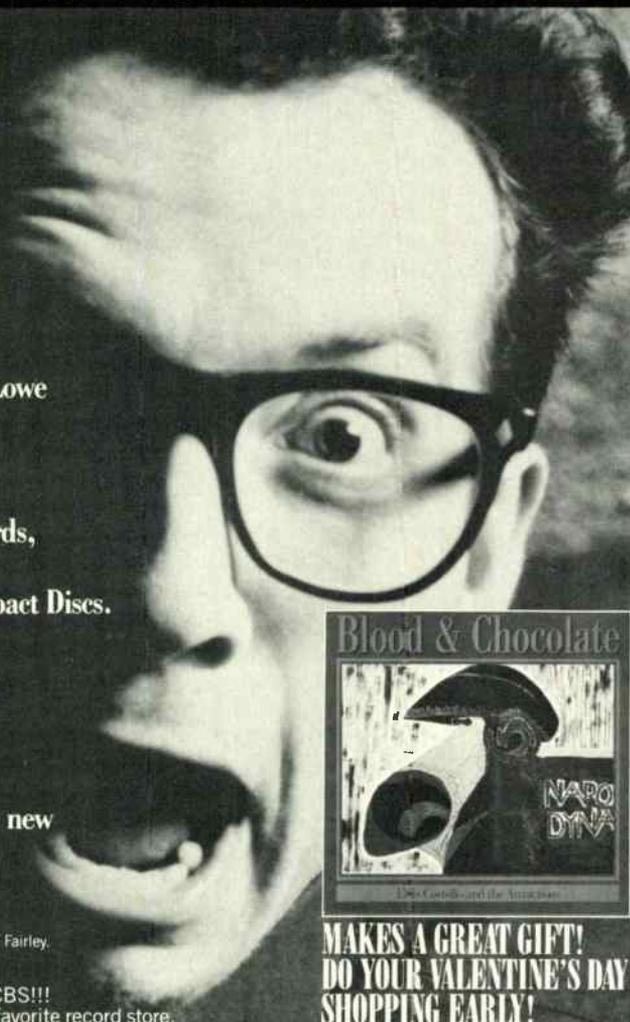
classic COSTELLO

albums—many at a new

low price.

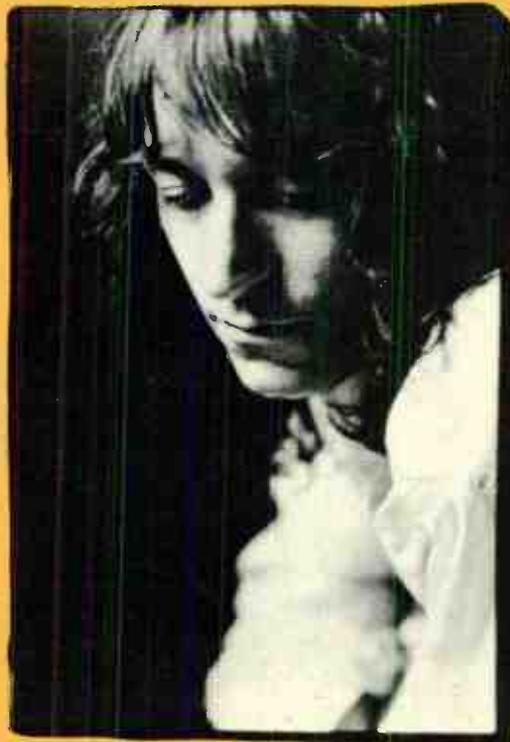
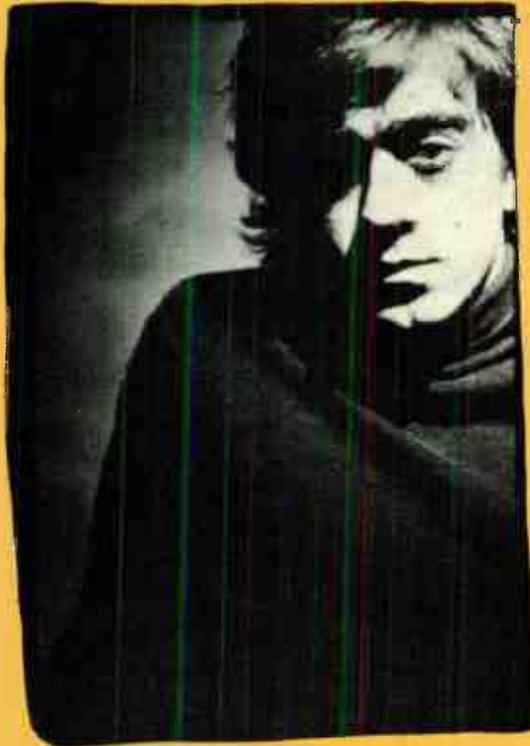
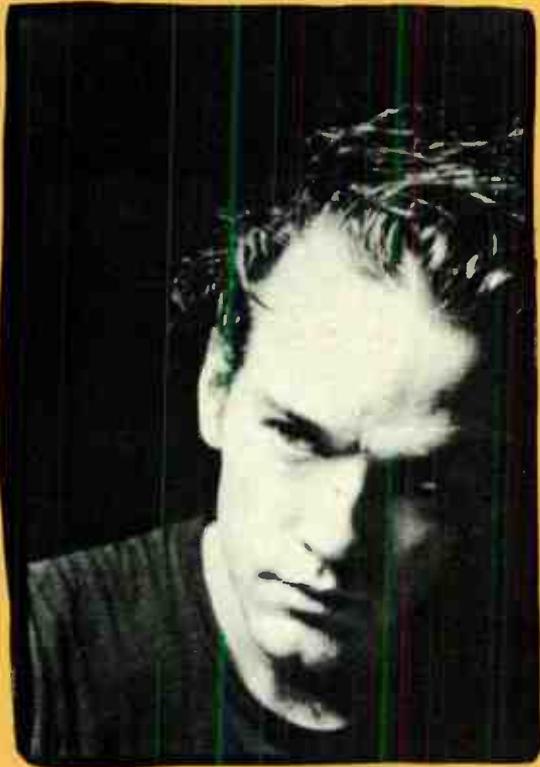
Produced by Nick Lowe with Colin Fairley.  
Managed by Riviera Global.

 FREE CDs FROM CBS!!!  
Get details at your favorite record store.



**MAKES A GREAT GIFT!  
DO YOUR VALENTINE'S DAY  
SHOPPING EARLY!**

"Columbia,"  are trademarks of CBS Inc. © 1986 CBS Inc.



LIFES RICH PAGEANT  
**R. E. M.**

A RECORD YOU SHOULD HAVE. YOUR STEREO IS HELPLESS WITHOUT IT.

World Radio History

195-5783  I.R.S.



## Introducing the only wireless that captures all a Shure mic can give. The new Shure Wireless System.

Never before has a wireless system so precisely matched advanced microphone technology with precision RF electronics. The result is superb sound quality and performance you might expect only from a conventional cabled microphone.

### **Most systems start with someone else's microphone.**

No wireless system can give you more sound quality than the microphone itself can deliver. That's why each new Shure Wireless features a genuine Shure microphone for more accurate sound reproduction. Plus the reliability and durability you've come to expect from Shure.

### **Designed to overcome major problems found in other wireless systems.**

The Shure system features our exclusive Diversiphase™ dual-antenna system designed to eliminate dropout and provide the strongest signal possible at all times. Unlike other systems,

Diversiphase corrects reflected or direct (multipath) signals that are out of phase, so they won't cancel each other...and adds them. Result: more antenna gain.

The new Shure Wireless also prevents interference from TV stations and other radio signals. Each system features a computer-selected frequency best suited to your area or a special frequency for touring needs. Individually tuned linear phase filters also help screen out unwanted signals, without adding distortion.

### **Fits nearly any application.**

Choose from either W25DR Diversiphase or W20R Single-Antenna Receiver with compact W10BT Transmitter. Either Shure system can be used with the specially designed WL85 Electret Condenser Lavalier or a variety of other Shure mics. For information, write or call Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60202-3696 (312) 866-2553. G.S.A. approved.



# THE SHURE WIRELESS

World Radio History

**JAMES BROWN. "GRAVITY."**

# FEEL THE POWER!

James Brown, the first man to fuse soul with rock 'n' roll, comes on like "Gravity" with the heaviest album of his legendary career! James tears it up with very special guest artists, breaking all the right rules to realign the balance of pop, rock and soul! "Gravity"... eight supercharged tracks including the newest hits, "Gravity" and "How Do You Stop," plus the smash single, "Living In America"!

James Brown "Gravity." It doesn't get heavier than this! On Scotti Brothers Records and Cassettes.

**FREE CDs FROM CBS!!!**  
Get details at your favorite record store.

  
A Division of CBS Records  
© 1978 CBS Inc.

for something, how do you read events in order to perceive an answer? Well, in the middle of this deliberation the phone rang. I looked at the wall clock and it was 4:38 in the morning, so I knew it was out of the ordinary. I picked it up and Keith in Stockholm was on the line. He said, 'Richard? There's a guy over here who owns a record company and he wants to fly you over to record an album.' I looked down at this sheet of paper and I said, 'Well...when?' He said, 'As soon as you can get your passport in order.' I looked out the window and said, 'Well, I guess so.' I couldn't argue with that."

The man with the record company was Peter Yngen, whose Mistlur Records had released a number of albums in Scandinavia, and who was looking for a

known American artist to give him a foot in the U.S. market. In most circumstances such a break would be welcomed by any musician, but Lloyd's friends worried that if he left New York, he would slip back into his addictions. Richard says he figured the quick response to his prayer was a sign too obvious to ignore: "I would say, 'I can't not do it. Clearly, I'm being guided.'"

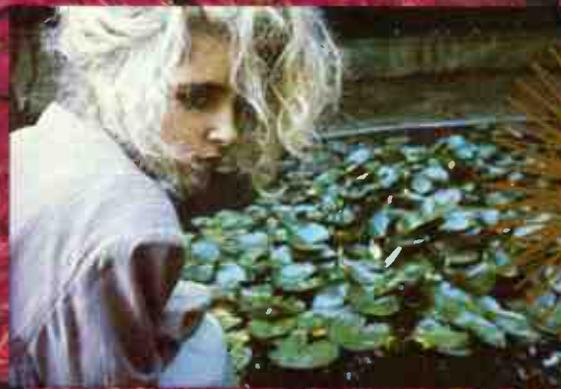
What Lloyd did not have were songs. At least not an album's worth. He had two tunes ("Watch Yourself" and "Lovin' Man") left over from the days right after Television broke up, and "Losin' Anna," a blues rocker he wrote as a kid enamored of Led Zeppelin. Hardly a motherlode of material, and no indication of the gems he would produce for *Field Of*

*Fire*: "My manager said, 'Where are the songs?' I told him, 'In my head.'"

The first indication that Lloyd's muse was with him came when he and Patchel settled into Sweden in January of 1985. They found themselves in an apartment in a village in the country, in the middle of the coldest winter in a century. Sitting in the room, Lloyd wrote "Black To White," a haunting song about a desperate man sharing a room with a woman who sees only the good in situations. Lloyd claims that the dream-like music was "the only thing I could play when my hands froze up," and that the lyric was "propelled by the fact that I was in a situation where you couldn't see out the window for the frost, and neither could you leave for the cold." He concedes that the

THE MUSIC OF LONE JUSTICE IS AS BIG AS AMERICA  
SHELTER IS THE SECOND ALBUM.

# LONE JUSTICE



# SHELTER

PRODUCED BY LITTLE STEVEN, JIMMY IOVINE AND LONE JUSTICE

ON GEFFEN RECORDS CASSETTES AND COMPACT DISCS

SEE LONE JUSTICE  
ON TOUR WITH THE PRETENDERS  
DURING DECEMBER



## Something for everyone.

Whether you're an established pro or just starting out, the new Fender Champ 12 tube amplifier has something for everyone.

Pros use it for practice, as a pre-amp, as a second amp for stereo, or as a studio amp.

Beginners use it for its front panel input for hooking up to a tape player, a CD player or a rhythm machine. It's also equipped with a headphone jack for private practice and a line output jack which allows you to hook up to a slave power amp, a PA system or a recording set up.

And teachers like it for all of the above.

The Champ 12's classic tube sound is what tells you it's a Fender, giving you bright, clear,

clean timbres. Plus, the Champ 12 has a footswitch that lets you kick it into *Overdrive* and its tone controls shift to a different frequency range tailored for screaming leads. The mid-boost-feature on the treble control provides even more sound-shaping precision and puts out a rich, fat tone that's great for the "stack" sound.

It weighs only 30 pounds so you can pick it up easily. And it's priced to let you pick it up easily, too. Suggested retail price is only \$299.

So if you want that great Fender 100% tube sound at a price anyone can afford, with all the flexibility anyone could ask for, see your Fender dealer today. Then be prepared to take home the amplifier that has something for everyone.

The Fender logo is displayed in its signature script font, centered on a solid red rectangular background.

© 1987 Fender Music Instruments Corp.



SX 6350 Mixer; 350 Watts RMS  
1115H Speakers

# A PA for those who would rather worry about their music.

When you're pushing your talent to the limit, the last thing you need to worry about is whether you're pushing your system too hard. But if your PA is a Sunn SX System, you can stop worrying.

Sunn SX components are powerful, portable and perfectly matched. They're simple to set up. But they offer all the sophisticated features your music demands.

Features like reverb-to-monitor, power amplifier limiting, balanced XLR inputs and up to 350 Watts of RMS power. All at a price that won't keep you awake nights either.



SX 4150 Mixer, 150 Watts RMS  
1112H Speakers

And because they're from Sunn, you can count on the SX Systems to perform flaw-

lessly time after time so you can concentrate on your own performance.

To find out how you can get a high quality system without the high anxiety, try out the SX Series at your nearest Sunn dealer.



SX 4350 Mixer; 350 Watts RMS .2115H Speakers

**sunn** 

SUNN is a product line of Fender Musical Instruments

# GREGORY ISAACS

## *The Cool Ruler of John Public*

**D**o you want to ee-ahr my latest, mon?" asks the self-proclaimed "cool ruler" of reggae. Before there's time to answer, Gregory Isaacs hits the play button on the blaster in front of him. The backroom offices of his African Museum record store fill with crisp snare drum cracks and a wide-angle bass line.

Hand on hip, Isaacs sways side to side, sweetly crooning a perfect harmony to the chorus of his "Dream My Life Over." The fervent lilt in his voice enhances the recorded version; he's obviously pleased with the song. "I deal with *all* forms of music," he says later. "Universal tribulation, black liberation struggle, lover's rock—it's because I represent John Public, and he feels it all."

Boastfulness may come with much of the reggae ter-

reggae's taken through the years, from the philosophical and religious to the carnal and party-oriented. The powerful way Isaacs has addressed topics from sex to politics makes it easy to draw a parallel with the body of work Marvin Gaye left behind.

The African Museum has been more effective as a record label than a retail outlet. With it, Isaacs has helped Kingston knowns and unknowns to document themselves without having to play the major-label game.

"It's been one of my dreams come true," he beams. "It's a form of independence, to build a foundation for the younger ones coming up. Jamaica is filled with talent. I want to concentrate on those who are in need. I remember all the trouble I had getting recorded; it's not good to forget the past."

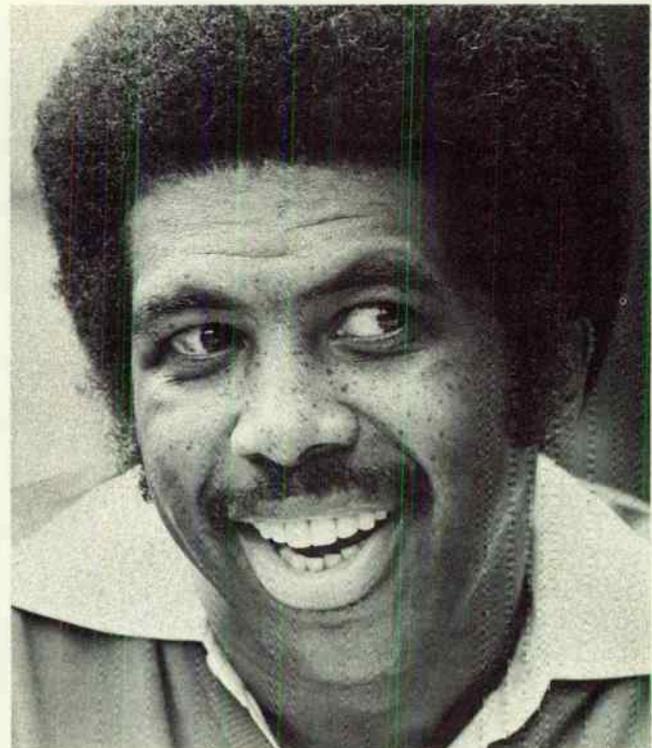
With so much of his success coming from his forays into the softer, sultrier side of the music, will he be going



ritory these days, but Isaacs' self-assessment isn't without foundation. The record sleeves littering the Museum's walls are a reminder that Isaacs' long career *has* spanned many of the shifts

back to politics at all? "Could be," he chuckles. "Music is a worldwide language; you've got to sing about people's needs. But don't forget, people need love too."

— Jim Macnie



# BEN E. KING

## *Return of a Romantic*

**A**s inviting as a cozy fire on a cold winter day, Ben E. King's voice slides through "Stand By Me," a 1961 classic that's been covered by Mickey Gilley, John Lennon and Maurice White. The original version is currently enjoying a fresh lease on life as the title song and spin-off single from Rob Reiner's hit film about growing up W. A. S. P. The tune's forty-eight-year-old singer and co-writer credits the taste of a generation that hadn't been born when he cut the song.

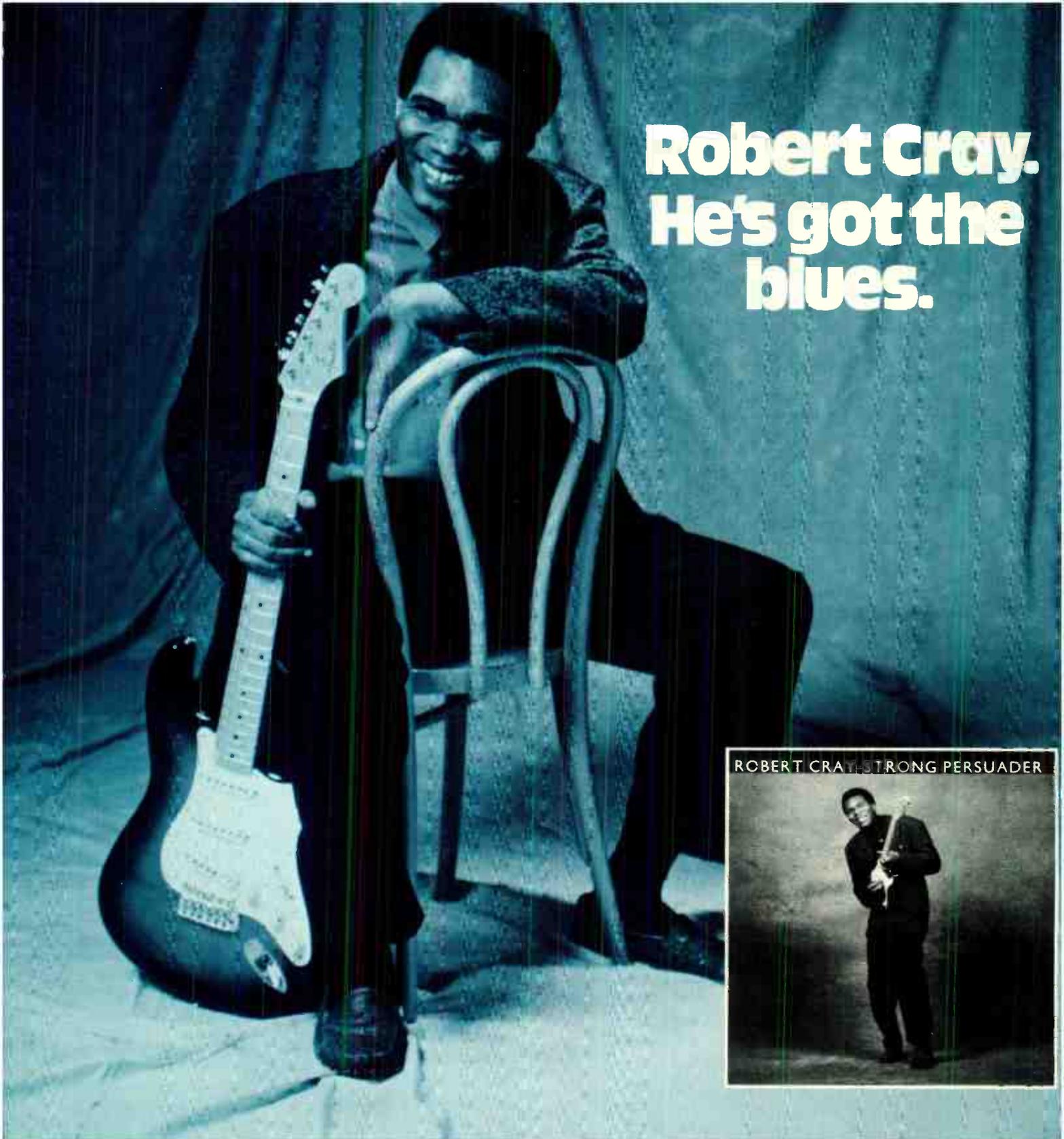
"Their ears are coming back; they want to hear music again," King offers about young people before dismissing the past decade's synthesizer-dominated black pop. "I'm happy to see so many *singers* out there now," he continues. "Kids are gonna need their standards; they're gonna need their Billy Ocean, their Whitney Hous-

tons and their Freddie Jacksons. I want to say to them: 'Hold close to those people; help 'em survive. Don't just go crazy dancing. Listen to what they're saying. One of their songs is gonna make you fall in love someday.'"

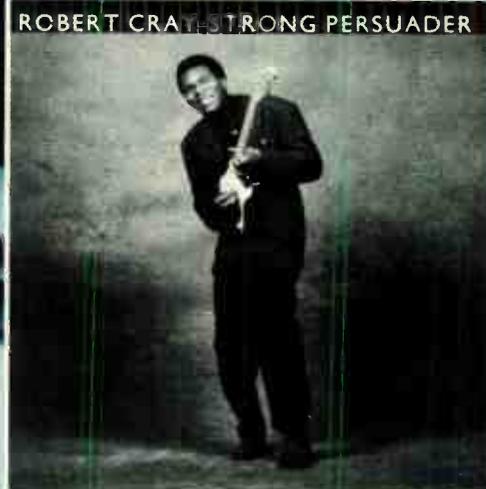
Recently signed to Manhattan Records, King is now in a London studio with Led Zeppelin's John Paul Jones producing (!); King says Jones is a fan and initiated their collaboration. After a minor 70s disco hit, "Supernatural Thing," and years of touring the world, this former Drifter is poised to make a comeback. "The voice is still there and hopefully 'Stand By Me' will strengthen the name Ben E. King," he says. If the forthcoming album takes off, King will join a club that includes Patti Labelle, James Brown and Kool & the Gang—all black artists who have successfully used a movie soundtrack to ride back into our consciousness and then up the charts. For King, this could be another magic moment.

— Havelock Nelson





**Robert Cray.  
He's got the  
blues.**



**Eric Clapton calls Robert Cray "Dynamite".  
Keith Richards says: "Give me more".**

You see, when it comes to playing the blues, no one does it quite like Robert Cray. After winning countless music awards and a highly deserved worldwide reputation, Robert Cray gives us an album that's sure to take him all the way. "Strong Persuader" is sure to persuade you.

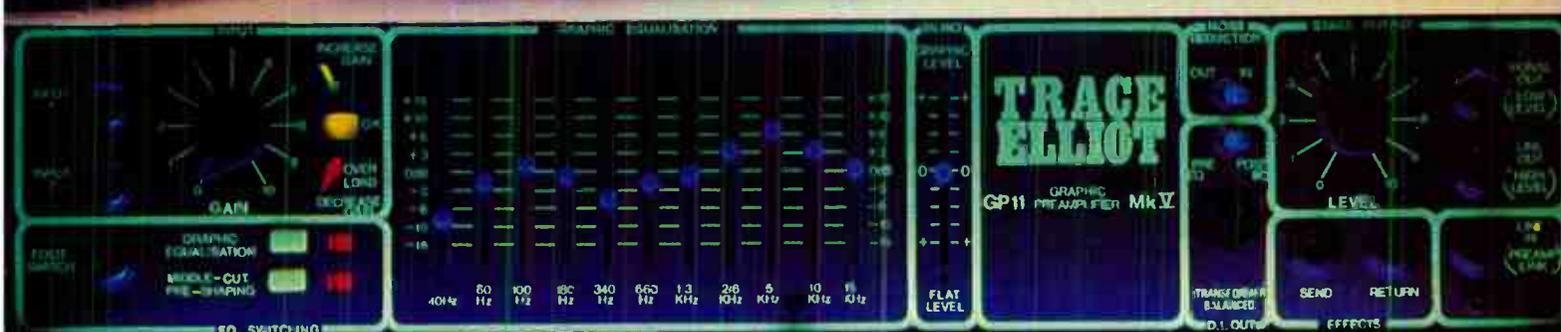
HIGHTONE RECORDS



# LOOK OUT AMERICA

ANOTHER BRITISH INVASION IS ON THE WAY

MARK V by  TRACE ELLIOT



CHECK OUT THE FINEST BASS AMPS IN THE WORLD AT YOUR NEAREST TRACE ELLIOT DEALER  
YOU'LL REALISE WHY YOU SHOULD ADD YOUR NAME TO OUR ILLUSTRIOUS USER LIST:

*Mark King (Level 42)*  
*Mike Rutherford (Genesis)*  
*Pino Palladino (Paul Young Band)*  
*Dee Murray (Elton John Band)*  
*Rick Ford (Joe Jackson)*  
*Phil Collins Band*  
*Nik Kershaw Band*  
*Tears for Fears*  
*Style Council*  
*Spandau Ballet*  
*Mike Oldfield*

*Simply Red*  
*Stranglers*  
*Frankie Goes to Hollywood*  
*Big Country*  
*Go West*  
*Wham!*  
*The Kinks*  
*Saxon*  
*The Fixx*

*And many more fine British Bass Players*

P.S. SOME DISCERNING U.S. PLAYERS ARE ALSO GETTING THE MESSAGE:

*Mike Porcaro (Toto)*  
*Don Johnson (Earl Thomas Conley)*  
*Bob Wackerman (Maynard Ferguson)*

*R.E.O. Speedwagon*  
*R.E.M.*  
*Your name here?*

**Soundwave Inc.** 23950, Craftsman Rd, Calabasas, CA 91302 U.S.A.



# Yamaha introduces microphones for every instrument we make. And the one we don't make.

Designed to reproduce both vocal and instrumental music, the MZ Series of professional microphones were a long time in the making.

For nearly 100 years, Yamaha has been building musical instruments. Everything from piccolos to grand pianos to synthesizers.

We took this musical heritage and combined it with our expertise in electronics and acoustic engineering. The result is a line of five microphones that, unlike others, go beyond mere transducers.

The diaphragms in the three MZbe models are the first to use beryllium. This rare metal's low specific gravity and exceptional rigidity permit an extended high frequency range for a sound that is both crisp and sweet at the same time.

A specially developed damping and three-point suspension system for long-term stability and durability is used throughout the line. As are gold-plated connectors.

But because of Yamaha's musical experience, the real accomplishment of our new microphones is certainly greater than the sum of the parts. You might even think of them as musical instruments in themselves.

For complete information, write Yamaha International Corporation, Professional Audio Division, P.O. Box 6600, Buena Park, CA 90622. In Canada, Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, Ont., M1S 3R1.



one seconds of stereo sampling as well as a host of goodies. "With the Moody Blues, who do these massive group-vocals, who use about twelve tracks for a chorus and then feel too exhausted to do another chorus, I sampled everything in stereo into the Publison. I just love that machine. It's MIDI-addressable, you can divide up the twenty-one seconds and assign certain samples to certain parts of the keyboard, it has digital delay, pitch-change and about sixty usable reverb programs. Between that, the Lexicon and the Quantec, I have got about three hundred rooms at my fingertips, so who wants to get into programming?"

Visconti is no prisoner of his high-tech toys, though, as evidenced by his journey a few months ago into the heart of the English Sussex countryside in order to lend his expertise to the latest album by Paul McCartney, at the latter's own recording complex. He was required to orchestrate and conduct on the ballad track "Only Love Remains." "It was wonderful. It was really a bit like the Magical Mystery Tour: A bus load of violinists came down to Sussex from London, and in the morning while we were rehearsing they were being feasted on a cold buffet in a local motel!

"On the backing there was Graham

Wood on drums, Simon Chamberlain on synthesizer, Eric Stewart on guitar, Paul on piano and me conducting. When the violinists arrived at about two-thirty, we were fully rehearsed, and doing the live take really was a wonderful, wonderful experience. Paul was about six feet away from me to my right, and he played and sang every take perfectly. It's at times like that you get to appreciate why Paul McCartney is Paul McCartney! The guy is a bloody genius! He does everything not only correctly, he does it with soul, so for all of the criticism that comes down on his head you cannot deny that the man is from start to finish a total professional, more than these moody people who can only sing when they're inspired."

Of course, not all great vocalists are recorded the same way. *Especially* David Bowie: "In one of the films that Bowie did, his voice had to age during the course of the picture. We wanted it to pick up his voice live but not the voice of the actress he was working with. So I came up with this crazy idea of putting a C-Ducer—a strip of tape with a built-in microphone—around his neck, and he wore a scarf over it. That then went through my harmonizer, and we varied the pitch so he could speak in his normal tones and his voice would come out higher or lower. At the same time it wouldn't pick up the actress's voice. We had certain problems, such as it picked up his pulse so you could hear his heartbeat, and also if he didn't shave you could hear a scratching sound from the bristles as he turned his neck! But in the end we overcame these hitches."

This brought Visconti around to the subject of microphones in general and the little matter of sibilance, something which obviously gives rise to the need for different mikes for different types. Tony, whose own collection includes AKG, Beyer, Crown, Sanken and Neumann, (of which two valve U47s were featured in *Let It Be*), thinks that he may have a simpler solution: "I find sibilance is always a dental problem so if I had my way rather than use a correct mike I would have three months' work done on the person's mouth!

"Everyone's different: For some reason, John Lodge of the Moody Blues sounds literally brilliant on the Sanken CU-41—my favorite mike—but Justin Hayward doesn't; his mike seems to be the Neumann 87, there's no other one for him. Now he is very sibilant. Another artist whom I worked with years ago—Ralph McTell—has two front teeth that always produce a whistle. There again Bonnie Tyler has very low sibilance, so

And in left field...

# GREETINGS FROM TIMBUK 3

featuring

**"The Future's So Bright,  
I Gotta Wear Shades"**



IRS-5739

you've got to peak her voice up. Elaine Paige, on the other hand, [UK star of *Evita* and *Cats*, and recipient of three platinum albums] is best suited to the AKG 414, a beautiful, beautiful hi-fi mike. I've got two of those, but I'd like to own eight. I would mike up an entire string section with those, for instance, because they are so lean and represent the high-end of a program beautifully.

"On toms, I'll use a Shure Unidyn, whereas I'll combine the Shure with a U87 condenser mike on guitar amps. You go into any British studio and on average you'll find more condenser mikes than in any American studio—traditionally American technique is to use dynamic miking on rock sessions. I learned the advantages of that the hard way by losing many a good mike capsule when putting Neumann 87s, for instance, on toms; they give out a glorious sound, but hardly last a week as the sound pressure is simply too much.

"My favorite snare mike is the Beyer M160—a dual-ribbon mike—which rarely lasts a session. But if your drummer's really hot and you know he's going to do it in a few takes, I will risk putting my M160 on the snare drum, as by virtue of being a dual-ribbon it's beautifully representative of both high and low frequencies. There's only one artist in the world

who suits that mike as a vocal mike, and that's Bowie. He always complained to me that his voice was too thin, which most singers do anyway; most people, especially men with a big frame, use their cavities as resonators, and hear themselves as a ponderously god-like figure with a really boomy voice, until they hear their playback and think they sound like a wimp! That's everyone's experience, but Bowie actually wanted me to do something about that. He's also got a terrible, terrible sibilance, another dental problem, and as the M160 is not as responsive to high frequencies as it is to lows it is a lot kinder to it. He sounds

clear and warm with it, and I used that microphone throughout the *Young Americans* sessions of which about ninety percent were done live.

"He insisted on being in the room with the musicians playing flat out, so we had a special setup there which consisted of an M160 right on his mouth together with a whacky idea—which worked—of having another M160 about eight inches below. He was told purposely to just sing into the top one, and although both the bottom and the top ones were picking up the band, they were directly out of phase. That was the trick. The band was

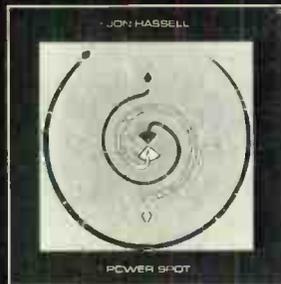
*continued on page 92*

## GOOD EARTH GEAR

Visconti swears by his Solid State Logic SL4048E 48-channel primary studio computer with total recall. His main monitors are Eastlakes (with JBL and Tad components) driven by two Studer A68 power amplifiers. His small monitors are Yamaha NS10Ms, Auratones and "Ear Openers." Tape machines consist of two Otari MTR-90 24-tracks (synchronized by a BTX Shadow); Otari MTR12 ½-inch (30 or 15 ips or 7½ ips); Studer A-80 ½-inch (30 or 15 ips); Studer A-80 ¼-inch (30 or 15 ips or 7½ ips); Sony PCM F1 digital; and two Studer A710 decks.

The mass of outboard equipment includes a Publison Infernal Machine 90, Lexicon 224XL, AMS 15-80s Stereo DDL and harmonizer, Quantec room simulator, EMT 140 echo plate, EMT Gold Foil (240) echo plate, Delta Lab DL2 DDL & DL1 DDL, Eventide "Instant Flanger," MXR autoflangers and autophasers, two Drawmer dual noise gates, two Urei 1176 compressor/limiters, Audio and Design "vocal stresser," Audio and Design stereo limiter, two Allison Gain Brains (NK1), two Allison Kepexes (MK1), "Scamp" rack with expander/gates, Orban 3 channel de-esser, Trident and Audio Design equalizers, and a Bokse SU-8 Universal Synchronizer.

# ECM



ECM 1327  
829 466

### JON HASSELL Power Spot

Acclaimed for his highly influential musical conception, Jon Hassell's ECM debut, *Power Spot*, pulsates in a primal yet contemporary manner. Produced and engineered by Brian Eno/Daniel Lanois.

### PAUL BLEY Fragments

*Fragments* finds Paul Bley in a unique and stimulating musical context—with Bill Frisell, John Surman and Paul Motian—yet the music retains the approach to improvisation and space that has long been associated with his work. Produced by Manfred Eicher.

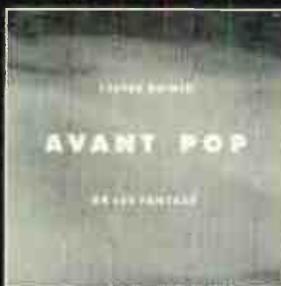


ECM 1320  
829 280

### LESTER BOWIE'S BRASS FANTASY Avant Pop

*Avant Pop* is a fresh, upbeat recording featuring Lester Bowie's characteristic wit along with Brass Fantasy's diverse material. Produced by Manfred Eicher.

Available on Compact Disc,  
LP and Cassette



ECM 1326  
829 563

### Now on Compact Disc for the first time:

Keith Jarrett	STANDARDS LIVE	Pat Metheny Group	TRAVELS
Keith Jarrett	STANDARDS VOL. I	Pat Metheny	NEW CHAUTAUQUA
Marc Johnson	BASS DESIRES	Pat Metheny	REJOICING
Oregon	CROSSING	John Abercrombie	CURRENT EVENTS

ECM Now Distributed by PolyGram Classics  
810 Seventh Avenue, New York, NY 10019

# D'Addario

# XL



For a free 16 x 20 poster reproduction of this page send  
3 front labels from any D'Addario string sets to:  
J. D'Addario & Company, Inc.  
PO Box J • Dept 85M  
E. Farmingdale, NY 11735 USA

### Carlos Santana—

"The Paul Reed Smith has a tremendous edge to it... it's a fast, ballsy, powerful instrument... it's like a Maserati."

### Al Dimeola—

"In my opinion, Paul Reed Smith has created the ultimate solid-body electric guitar."

### Howard Leese—

"My Paul Reed Smith is priceless to me, nothing else is even close. It is the first guitar I've played that has a perfect vibrato system... it always stays in tune."

**PRS** PAUL REED SMITH  
GUITARS <sup>TM</sup>

1812 Virginia Ave., Annapolis, MD 21401

SEND \$2. FOR FULL COLOR BROCHURE



## GET INVISIBLE® AND BE SEEN.



**MODEL KB3**  
24" Triple Tier  
Keyboard Stand

Streamline your stage presence with our NEW Triple Tier Stand! Enjoy stiff, vibration-free support from Invisible's patented lightweight steel tension system.

The stand sets up in seconds and is compatible with Invisible's complete line of accessories. Send for a free catalog and see for yourself!

**INVISIBLE®**

Invisible Modular Stand Systems  
P.O. Box 341, Accord, MA 02018 0341  
617-871-4787

been working with the same producer for several years, hadn't thought of. I don't think of myself as a sound specialist; I like to discover things, play it by ear. So it's just suggestions of things, some things I'd tried before, some things I'd never tried before. And some things he hadn't tried.

"One of the refreshing things about the Van Halen album was the basic equipment we used," he added. "Like the 1969 Urei board, which I'd never seen before. The un-sophistication of the whole project was refreshing."

Technology, it seems, is not one of Jones' strong suits. "I like to keep aware of certain things, at least keep abreast of things," he said. "But I haven't really found myself in need of very much of it, and when I've used it, I've felt that there are still ways to achieve your goals with a limited amount of equipment, as opposed to having a tremendous amount at your disposal, and getting drowned out by the technology of the whole thing."

Consider, for example, his approach to vocals. After hearing me tell of a friend who'd spent hours with a top-line Lexicon one day trying to duplicate the vocal sound of Foreigner's 4, Jones assumed his cat-who-ate-the-canary grin. "I can't remember what I did," he said, trying to look innocent but ultimately breaking into a laugh.

"No," he said, calming down, "to dispel any myths about that, I've been very fortunate to work with some great engineers. I know what I want to hear; I don't always know how to get it."

"It's a question of trial and error very often, but I like usually to try to use the most acoustical type of effects. In other words, you very rarely hear any of Lou's [Gramm] vocals coming directly through any kind of effect. I like to get it with a tape delay—a proper tape delay—and then alter that in certain ways, usually by doubling the vocals, or by eq. Almost never through an effect, through a Prime Time or a Lexicon. I like to use those things to enhance the general, overall

*continued on page 82*

### FOREIGN PARTS

**M**ick's favorite outboard gear includes a Lexicon 224 XL, Quantec room simulator, Lexicon 200, Publison Infernal 90, AMS digital delay and reverb, Lexicon Prime Time, Yamaha REV 7, SPX-90, and Roland Dimension D. He's interested in the SynthAxe, plays the Synclavier occasionally, has a pre-production studio built around the Akai MG1212 mixer/recorder.

# SURVIVOR MAKES EVERY SECOND COUNT!



"When Seconds Count."  
The message is urgent.  
The music is essential!  
Survivor breathes new life  
into the body of rock.  
Ten heart-pounding tracks  
featuring the hit single,  
"Is This Love."

**Survivor. "When Seconds Count."  
On Scotti Brothers Records,  
Cassettes and Compact Discs.**

FREE CDs FROM CBS!!!  
Get details at your favorite record store.



Produced by Ron Nevison & Frankie Sullivan.  
Distributed by CBS Records. © 1986 CBS Inc.

# Note



## Introducing a touch-sensitive system that's not out of reach.

You haven't gotten this far in your career by making compromises. That's the whole idea behind Casio's new line of professional products—uncompromising performance. It's also why we created a whole new division to help you get the most out of it.

And there's a lot to get. Our **CZ-1 (\$1,399)** is a full-size, 61-key synthesizer with programmable touch sensitivity. Initial touch, or velocity, can be programmed to control pitch, timbre and volume, while after touch can be adjusted to control modulation depth and volume.

It has 64 RAM memories which are loaded at the factory with a powerful assortment of PD sounds, or can hold the same number of sounds of your own creation. (You can still recall any of the factory presets at the touch of a button—even if you have written over them.) Our optional RA-6 cartridge (\$89.95) can immediately access another 64 sounds, for a total of 192 sounds in all!

In addition, the CZ-1 has a new Operation Memory, which holds 64 key-splits, tone mixes and other combinations for instant recall in the heat of performing. The key-splits

and tone mixes themselves now have added features to give you more flexibility, such as separate stereo outputs, independent detuning and octave shifts.

Of course the CZ-1's MIDI is advanced to the max—an 8-note polyphonic, multi-timbral system, which allows you to assign the 8 voices in any combination over the 16 channels of MIDI for all your sequencing needs.

And so you can easily keep track of all your sounds, the CZ-1 lets you name them yourself and shows you which ones you're using on its bright, back-lit alpha-numeric display.

Strapping on our **AZ-1 (\$549)** 41-key, full-size MIDI keyboard con-

# worthy.



troller is an easy way of adding mobility to your abilities. It's battery powered, touch-sensitive and will support all 128 program changes, even over two MIDI channels. The AZ-1 can be used to control any function of any MIDI instrument on the market by the use of ten controllers, five of which are user-definable. This allows you to customize its performance to match your set-up, no matter how your gear changes.

Adding drums to your system is as easy as plugging in our **RZ-1 (\$649)** sampling drum machine. It comes with 12 PCM presets, each with its own line output and volume slider, for ease of mixing.

When you want to add your own sounds, you can record up to four different samples at a 20 kHz sampling rate, with a .8 sec total sampling time. And to make your search for just the right sample easier, it comes with an audio tape of 91 drum and percussion sounds.

The RZ-1 has a 10C pattern/20 song memory and is one of the only drum machines on the market whose memory can accept dynamics from a MIDI keyboard or drum pad. Other features include real or step-time recording, auto-correction up to  $\frac{1}{96}$  of a beat, and tape or MIDI storage of your pattern or sample data.

Whatever system you're using, our **TB-1 (\$89.95)** MIDI switching thru box, will keep it neatly wired with two inputs and 8 switchable thru ports.

Even if price were no object, our new professional line would be a tough act to improve on. As it happens, though, it's the first touch-sensitive system that's not out of reach.

If performing is your life, you owe it to yourself and your audience to check out our performance. It's definitely noteworthy.

**CASIO**  
Where miracles never cease

Casio, Inc. Professional Musical Products Division: 15 Gardner Road, Fairfield, N.J. 07006 New Jersey (201) 882-1493, Los Angeles (213) 803-3411.

remove any digital artifacts (such as false harmonics and noise) that may have been accumulated in processing.

The result is great sound, with a dynamic range like nothing you have ever heard in your own studio, and the capacity to make direct digital-to-digital transfers with zero generation loss. Instruments that can be recorded direct literally couldn't sound any better, not even in the best recording studio in the world. And instruments that have to be miked...well, best use quality microphones and brush up on your placement theory, because a digital audio processor

is going to hand everything back to you, including the stuff you do wrong. My studio is a one-room affair. Since getting the Sony PCM-501ES my life has become a quest to obliterate every creak, squeak, rattle, pop and sympathetic vibration in the place. Do you want to know what my noise floor is now, for microphone tracks? *The transformer hum from the dbx 180 noise reduction units.* It's so quiet a sound that a whisper will obscure it; but crank up the playback from a PCM-501ES and there it is. I find myself in the position of having to design an acoustic baffle for my noise-reduction

gear. Is that ironic, or what?

That incredible clarity is tradeoff #1. If anything in your audio chain is below par, be it a synth with some high-frequency distortion or a grainy DDL or an echo bus on your mixing board with crunched headroom, you are going to hear it. And, eventually, be irritated by it. (I speak from experience.) A corollary is that mediocrity can be as irksome as outright badness. More than one synth voicing or sample that sounded fine when obscured by a slight mist of tape hiss has been revealed for the lifeless clunker that it was, especially when placed side-by-side with the timbral complexity of a digitally-recorded acoustic instrument.

Both these problems can be solved with some thought, sweat, imagination (for improving sounds), and money (for hardware replacement or modification). But you're just going to have to live, at least for a time, with the tradeoffs that result from using videotape for a recording medium.

First, there's the matter of dropouts. Digital audio processors are deliberately designed to handle a lot of data errors and missing information without hiccuping—the current generation of the technology is particularly good at this—but there are limits. When those limits are exceeded you don't get steady, hissy, analog-type noise: you get sudden, abrupt, unmistakable *glartches*, and a more unpleasant sound is difficult to imagine. Commonest cause of the glartches? Tape dropout, i.e., flaking of the videotape caused by friction between tape and the VCR's rotating head. (That stuff is moving at a rate equivalent to 18 feet per second, which makes the average 15 ips tape deck seem a little tame.) To fight the glartches, do any or all of the following: Buy the highest-quality videotape you can, buy the highest-quality VCR you can (in terms of tape transport), run the VCR at its highest speed, tweak the tracking optimization control on the digital audio processor, and—if your processor offers you the choice—record using the 14-bit mode.

Tradeoff #2 is that there is no such thing, in this setup, as a separate monitor head. Recording becomes a two-step process: You do a take, then you listen to it. If a dropout happened to occur you'll just have to grit your teeth and try again. (Or maybe not. Sometimes you'll hear a glartch because of a dropout during playback, as opposed to one that happened during recording. In my experience those don't necessarily repeat; apparently because tape in the

*continued on page 92*

**THE LAST STAND.**

Full adjustable support bars slide anywhere... fast and smooth... like a gunfighter's draw.

Components and accessories are easy to add... to give the stand your brand.

Pivot fittings adjust to any angle... even if your back is against the wall.

Aluminum alloy tubing and glass reinforced polyethylene parts make the Apache light enough to pack in your saddlebag, rugged enough to survive the ride.

**G**ood news, pardner. Here's all the quality you expect from Ultimate Support Systems, but at a price that won't ambush your budget. It's our new Apache Keyboard Stand—with even more features than our old stands—at a significantly reduced price.

**APACHE HAS ALL THE ANGLES**  
Because of the Apache's lightweight tubular design, you get more... infinitely more adjustments... in both height and tilt. Lots more versatility... you can add tiers and countless accessories. And Ultimate portability... to make it easy to take apart and put away when you need to get out of town before sundown.

The Apache from Ultimate Support. A brave new standard in value.

The Last Word in Support.

Ultimate Support Systems, Inc. P.O. Box 470  
Fort Collins, Colorado 80522-4700, 303-493-4488

**ULTIMATE SUPPORT SYSTEMS**

Pictured, Apache Stand (AP-22PT) with 2 Universal Support Bars (USB-220). Also available, the Comanche. The little warrior that stands tall in a showdown.

MIDIVERB... as in Midi Controlled Reverberation.

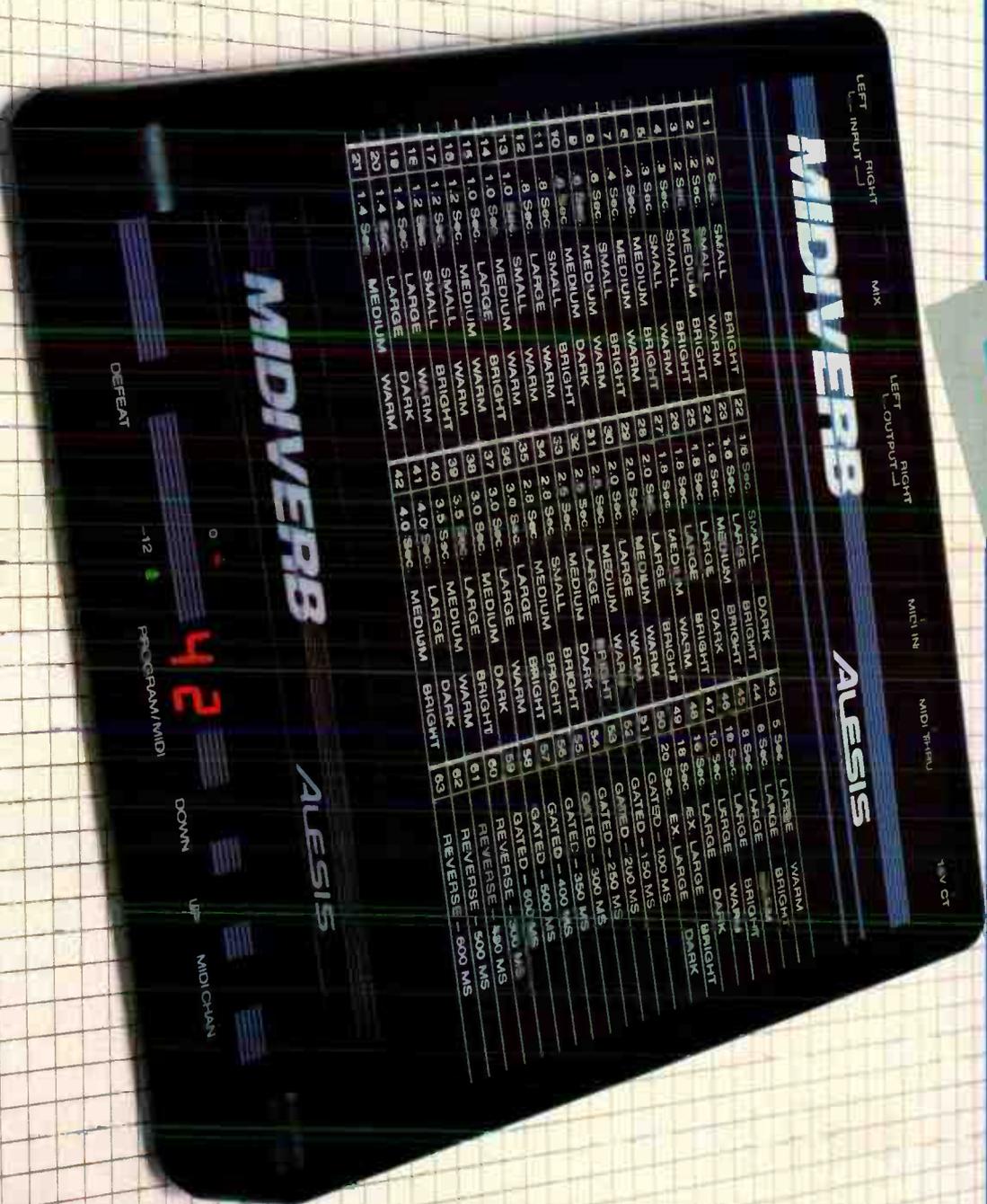
Digital Reverb... The Real Thing.

63 preset programs that cover the spectrum of recording and performance reverb effects. From 2 seconds to 20 seconds,

# MIDIVERB

smooth and lush.  
Reverse Reverb and Gated Reverb.  
Bright programs (10KHz response)

to dark and deep bottomed programs. Small rooms to enormous aircraft hangars. Controlled by the front panel or through MIDI patch change data. Stereo In, full stereo out... wide and spacious. Dry-reverb mixing for stand alone operation or with the sends and receives of a console. Perfect for multiple reverb setups and small home studios... You can finally consider owning more than one digital reverb... because the best part is the price...



1	2 Sec.	SMALL	BRIGHT	22	1/6 Sec.	SMALL	DARK	43	5 Sec.	LARGE	WARM
2	2 Sec.	SMALL	WARM	23	1/6 Sec.	LARGE	BRIGHT	44	8 Sec.	LARGE	BRIGHT
3	2 Sec.	MEDIUM	BRIGHT	24	1/6 Sec.	MEDIUM	DARK	45	10 Sec.	LARGE	WARM
4	3 Sec.	SMALL	WARM	25	1/8 Sec.	LARGE	WARM	46	10 Sec.	LARGE	DARK
5	3 Sec.	MEDIUM	BRIGHT	26	1/8 Sec.	MEDIUM	WARM	47	16 Sec.	LARGE	BRIGHT
6	4 Sec.	MEDIUM	WARM	27	1/8 Sec.	LARGE	WARM	48	18 Sec.	EX. LARGE	DARK
7	6 Sec.	SMALL	WARM	28	2/0 Sec.	LARGE	WARM	49	20 Sec.	EX. LARGE	DARK
8	6 Sec.	MEDIUM	DARK	29	2/0 Sec.	MEDIUM	WARM	50	20 Sec.	EX. LARGE	DARK
9	8 Sec.	MEDIUM	BRIGHT	30	2/0 Sec.	LARGE	WARM	51			
10	8 Sec.	SMALL	WARM	31	2/0 Sec.	MEDIUM	DARK	52			
11	8 Sec.	LARGE	WARM	32	2/0 Sec.	LARGE	BRIGHT	53			
12	10 Sec.	SMALL	WARM	33	2/0 Sec.	MEDIUM	BRIGHT	54			
13	10 Sec.	MEDIUM	WARM	34	2/0 Sec.	LARGE	BRIGHT	55			
14	10 Sec.	LARGE	WARM	35	2/0 Sec.	MEDIUM	WARM	56			
15	10 Sec.	MEDIUM	WARM	36	3/0 Sec.	LARGE	DARK	57			
16	12 Sec.	SMALL	BRIGHT	37	3/0 Sec.	MEDIUM	BRIGHT	58			
17	12 Sec.	MEDIUM	WARM	38	3/5 Sec.	LARGE	DARK	59			
18	14 Sec.	LARGE	DARK	39	3/5 Sec.	MEDIUM	DARK	60			
19	14 Sec.	MEDIUM	WARM	40	4/0 Sec.	LARGE	BRIGHT	61			
20	14 Sec.	LARGE	WARM	41	4/0 Sec.	MEDIUM	DARK	62			
21	14 Sec.	MEDIUM	WARM	42	4/0 Sec.	LARGE	BRIGHT	63			

MIDIVERB

ALESIS

...suggested list price  
**\$399.00**

ALESIS  
AUDIO ELECTRONICS

**Most mikes  
make you  
sound like  
everybody  
else.**

**You deserve  
something  
a little  
better.**

This little mike gives your talent a big hand. Because it insures that your vocal sound comes through intact. The carefully-tailored response curve anticipates typical sound systems and hall acoustics. With an ATM5R the audience hears more YOU and less microphone.

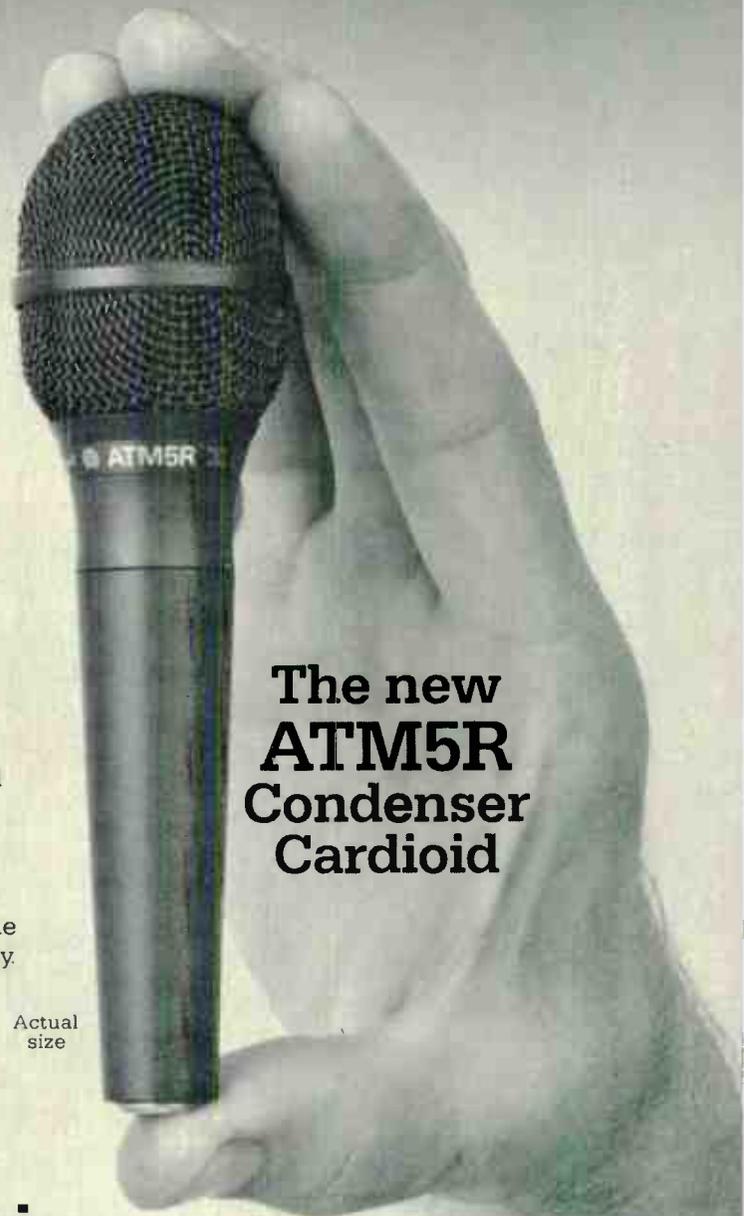
With its advanced cardioid construction, the ATM5R gives your sound mixer more freedom to raise your vocal level to whatever loudness the music demands. Regardless of nearby monitor or side speakers. And without having to resort to drastic EQ "tricks" that distort your tone. Or the need to "force" your voice, just to be heard.

The ATM5R easily handles your dynamic range. And it doesn't change your vocal sound when you stray a little off mike. Yet it firmly rejects sound coming from the back. The ATM5R concentrates on you, so that you can concentrate on your performance.

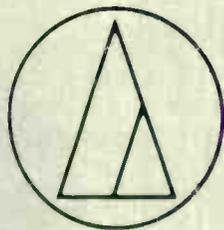
Handling and cable noise are also better controlled than with most microphones. And the small size of the ATM5R means less bulk between you and the audience.

You know how great you sound in the studio. Now you can put that same sound on the road. Test sing the ATM5R at your Audio-Technica sound specialist today.

Actual  
size



**The new  
ATM5R  
Condenser  
Cardioid**



**audio-technica**

1221 Commerce Drive, Stow, Ohio 44224  
(216) 686-2600



## *Point Source Monitors for Point Blank Truth.*



FOSTEX RP TECHNOLOGY

When it comes to sound, some people get a little funny about the point blank truth, in that they don't want to hear it.

They've come to expect that low end bump around 200 Hz because it makes the kick drum punchier, or they like the phase irregularities of the typical tweeter because the highs are all tst-tst.

At Fostex, we believe that truth is stronger than fiction. That's why we made the RM-Series. Point Source. Phase Coherent. Near Field.

They are reference monitors. They tell you exactly what you have and let you hear precisely what you're doing. Period. With neither apologies nor pamperings. Just the point blank truth.

What's more, when you mix with RM-765s or 780s, tape playback remains relatively the same from studio mains, to home stereo to car.

How many times have you heard just the right sound on a mix, only to find a completely different sound when you hear the tape on other monitors?

When you work with sound, you need a truthful reference. One that lets you hear the misses as well as the hits.

We encourage you to audition these Fostex reference monitors with a known source. Because we're confident that you'll know the truth when you hear it.

Point Blank.



**RM-765/780**

**Fostex**

Pro Sound Division  
15431 Blackburn Ave.  
Norwalk, CA 90650  
(213) 921-1112

# The Ultimate MIDI Controller For Your Keyboard System



## The Voyce LX-4 and LX-9 MIDI Controllers

If you use more than one MIDI synthesizer, you need the power of a Voyce LX Controller to pull your performance together.

Imagine controlling 4 or 9 MIDI devices directly from your keyboard. The 4-channel LX-4 and 9-channel LX-9 makes it a reality. Layer up to 9 synthesizers to create the fattest sounds heard from one keyboard. Split your keyboard into 2 or 3 zones and overlay a different set of synthesizers on each zone. Change patch, octave, and on/off settings for each synthesizer simultaneously. Filter and assign MIDI commands (on the LX-9). Even mix volume levels, all independently by channel.

Best of all, store all MIDI settings in memory for instant recall during performance. The powerful LX computer controls everything — all you do is play! (Program memory may also be stored via MIDI/tape.)

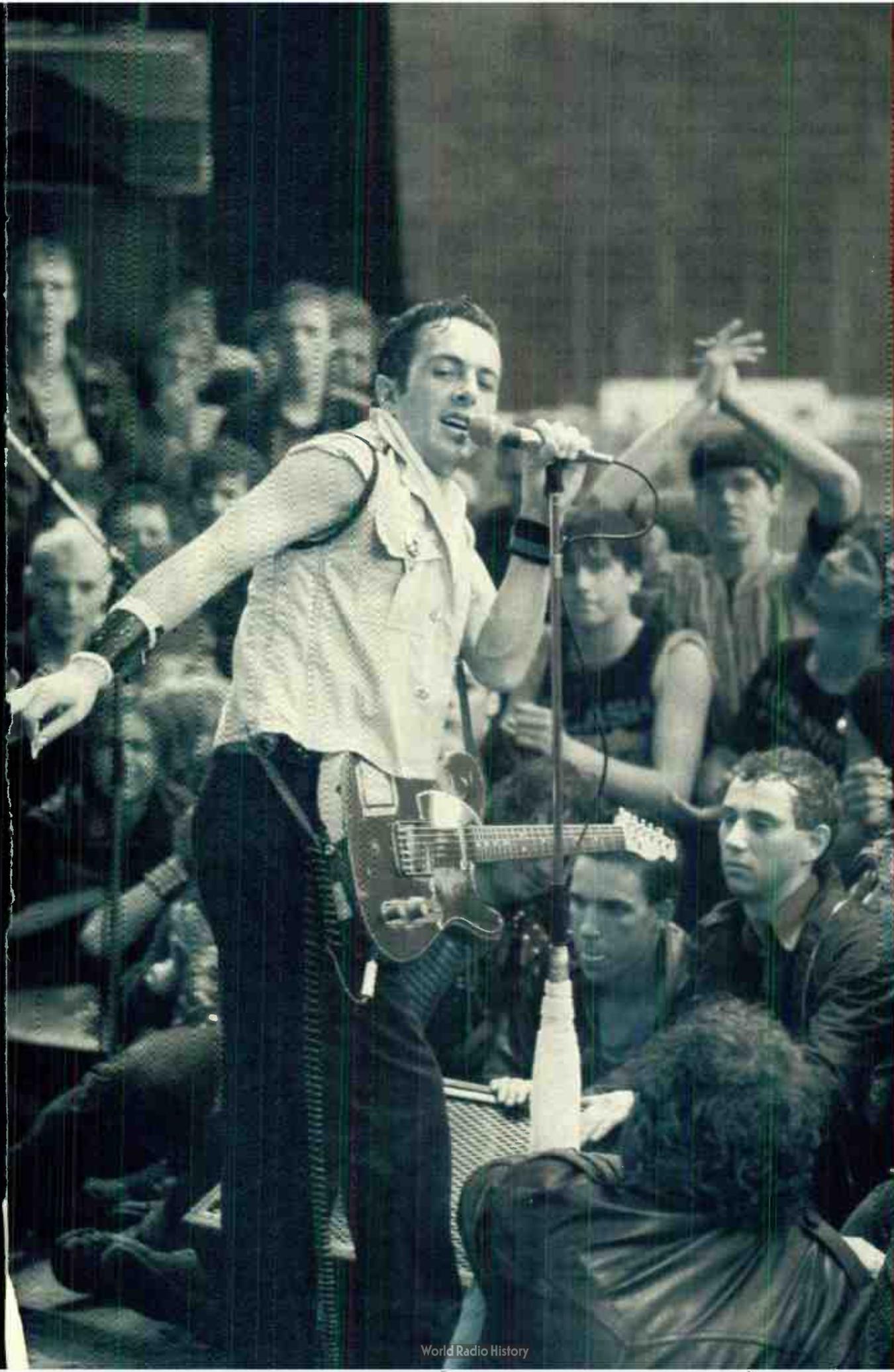
The Voyce LX-4 and LX-9. At \$395 and \$595, it's what you need for ultimate MIDI control. See it at your Voyce Dealer today. For MIDI Guitar too!



# Voyce

Professional Music Performance Products.

P.O. Box 27862 • San Diego, CA 92128 • (619) 549-0581



**J**oe Strummer looks back in anger and decides to keep B.A.D. company with Don Letts and Mick Jones (at left).

# Stars shine brighter in Sunn light.



In light of all the rehearsing, planning, and plain hard work you do for a live performance, wouldn't you like to be seen as well as heard? Sunn thinks you would.

So we developed the Sunn PLC 816 Programmable Lighting Controller to work as both an affordable and sophisticated member of your band. It addresses 16 independent lighting channels and stores 102 different lighting scenes. And in turn, these scenes can be arranged into songs—your songs—which can easily be triggered with the “GO” button, a remote footswitch, or through MIDI. MIDI IN, OUT, and THRU ports allow all PLC 816

parameters to be sent and received. And all you need is one mic cable to connect the PLC 816 and the dimmer packs for control of up to 32 individual lighting channels.

So give yourself a break—to be sure that someone else does—and get a Sunn PLC 816 as part of your complete Sunn system. Because while you're out there playing clubs and concerts, so are thousands of other bands. But as everyone knows, stars shine brightest in Sunn light.

**sunn.** 

SUNN is a product line of Fender Musical Instruments

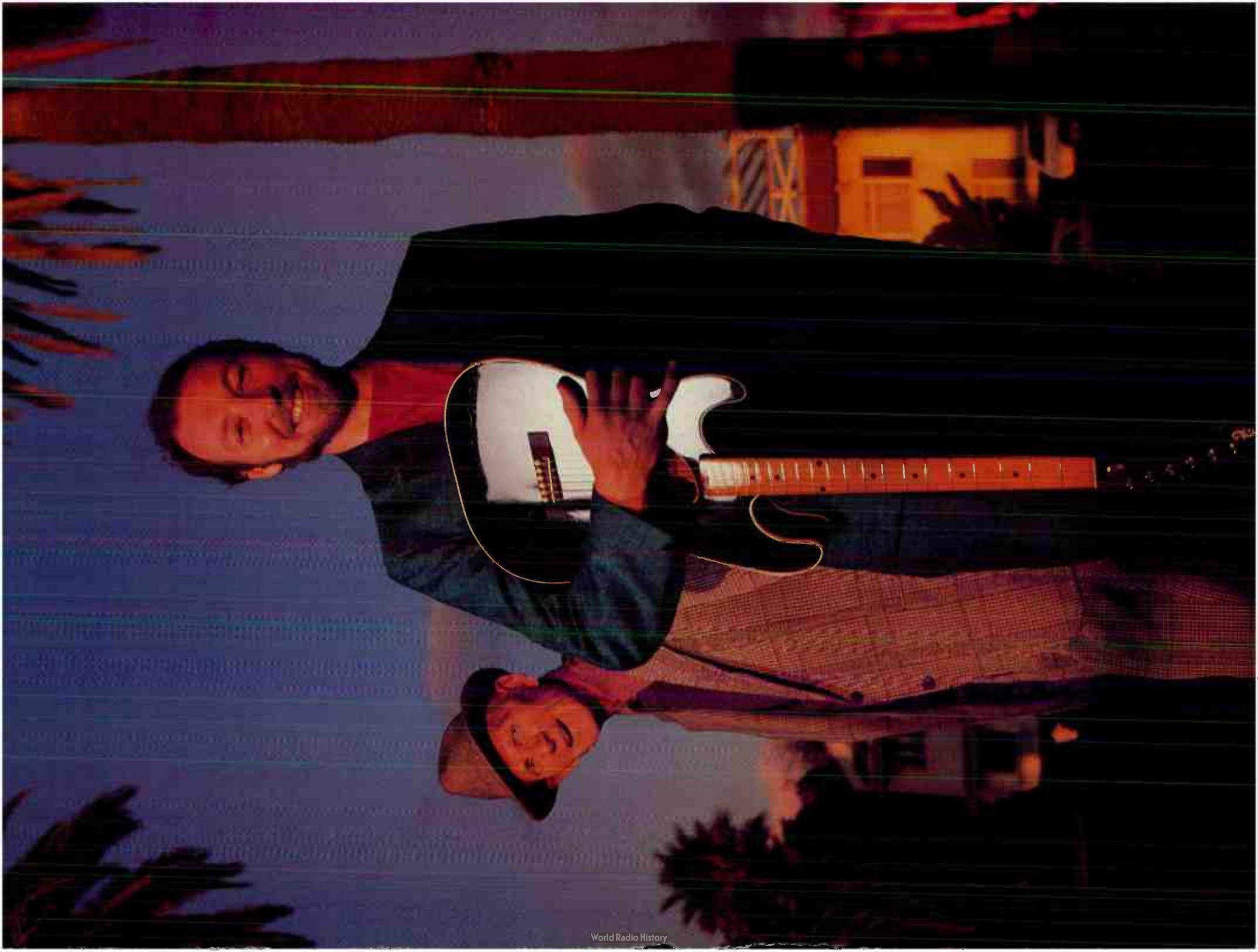


ALEX LIFESON USES DEAN MARKLEY STRINGS & AMPLIFIERS EXCLUSIVELY.

*Dean Markley*  
ELECTRONICS

DEAN MARKLEY ELECTRONICS, INC. 3350 SCOTT BLVD. #45, SANTA CLARA, CA 95054 (408) 998-2456  
TELEX 9103382046 © 1986 DEAN MARKLEY STRINGS, INC.

World Radio History



# THE REVOLUTION CONTINUES

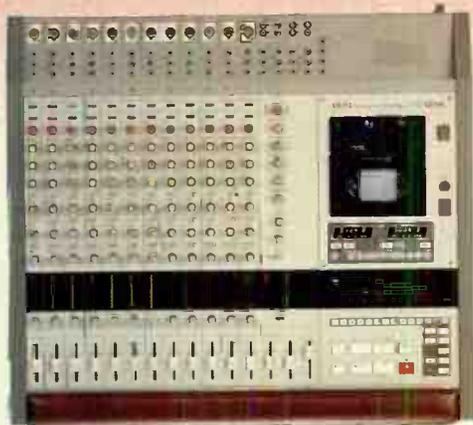
THE AKAI PROFESSIONAL  
MG614 COMPUTER-ASSISTED  
PERSONAL MULTI-TRACK  
RECORDING SYSTEM



The Akai Professional MG614 allows you simple hands free operation with exceptional sound quality. It's a powerful tool for any serious composer or producer.

- 6 Input Channels
- 5 Track Recording System Featuring a Special Sync Track
- Computerized Channel / Track Selector
- Digital Buss Matrix
- Switchable DBX Type 1
- Two Independent Effects Sends Each with Stereo Returns
- Two Balanced MIC. Inputs for Professional Compatibility
- Accessory Send + Receive on Each Channel
- Ability to Record Effects Send to Each Track
- 2 Band Parametric EQ on Every Input (40Hz to 10kHz + - 15 dB)
- 4 Digit LED Tape Counter Display
- 5 Digit LED Memory Counter Display
- 3 Memory Points plus Capture
- Repeat Play Switch
- ± 15% Pitch Adjustment (Tape Speed)
- Uses Standard (CrO<sup>2</sup>) Cassettes
- Records at 3/4 or 1/8 cr All Tracks Simultaneously

THE MG1214  
MG614's BIG BROTHER



Join the Akai Revolution Towards Quality and Innovation in Personal Multi-Track Recording. See Your Local Authorized AKAI Professional Dealer and Ask for a Demonstration.

**AKAI**  
*professional*  
Creative At Heart.

For complete details write to AKAI P.O. Box 2344 Fort Worth, Texas 76113  
Please send me more information on AKAI's MG614  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Tele ( \_\_\_\_\_ ) \_\_\_\_\_

**G**oddammit! Chrissie Hynde collapses into her chair and commences staring dejectedly at the floor. Cradling her Telecaster in her arm, she ignores the members of her band standing before her, poised to launch into the next number. It's the first day of rehearsals for the new Pretenders line-up, and it's hard to tell just who or what has ticked her off. They've just finished working through a rendition

of "Tradition Of Love" from the new album, *Get Close*. It's a modal, raga-esque rocker that recalls the Rolling Stones filtered through the Mahavishnu Orchestra. Already their ensemble playing manages the neat trick of seeming both tight and fluid simultaneously; these guys already sound like veterans.

Which, of course, they are. Lanky, dreadlocked T.M. Stevens has played with everyone from Bob Geldof to the

aforementioned Mahavishnu. His meaty pick 'n' slap lines are both rhythmically supportive and melodically inventive—a damn neat trick for any bass player. Good-natured and diminutive, drummer Blair Cunningham offers deceptively simple, rock-steady support coupled with incredible versatility. "He's amazingly consistent," offers guitarist Robbe McIntosh, shaking his head in bemused admiration. "Toss





## FOLLOWING THE BOSS' ORDERS

**R**obbie McIntosh says, "I wind up usually acting as Chrissie's musical translator for the band. She'll often say something like 'I want the solo to be eight bars long,' but she doesn't really know what a bar is." He claims that Hynde encouraged him to step out more on *Get Close*. "I don't think there's anything excessive about anybody's playing on this album," McIntosh says. "It's loose, but it suits the mood and the material." He agrees that Hynde often has to nudge him out of his natural tendency to play the blues, which partly explains his use of the relatively unfashionable wah-wah pedal on the album. "It's a Vox Crybaby, just like Hendrix used," McIntosh explains. "They can be very expressive if used tastefully—like a moving parametric eq. They've been ignored for too many years now." Robbie cites a number of 60s superstars including Clapton, Hendrix, George Harrison, Pete Townshend and Jeff Beck as seminal influences. "I used a Gretsch Country Gentleman on the solo on the single 'Don't Get Me Wrong' in order to get that Beatles feel. It's sharp but quite breathy." His weapon of choice at the moment is a '57 Strat supplemented by a Roland Chorus Echo and a Yamaha SPX-90 multi-effects unit. He's quite happy using either Guild or Ernie Ball strings.

McIntosh confesses that he was torn between his loyalty to the old Chambers-Foster rhythm section and the fact that he knew Hynde wanted and needed a different sound. "She was after a more immediate feel, a deeper groove and more versatility. She told me she was impressed recently by records by Madonna and Prince." Besides his work with the Pretenders, Robbie's done some session work recently on solo albums by both Daryl Hall and Roger Daltrey. According to McIntosh, Jimmy Iovine and Bob Clearmountain were the perfect production team to help the Pretenders move into a more fluid, less-structured sound. "Iovine knows exactly what he wants, but he doesn't know exactly how to get it. So he lets you get on with it, and as soon as he hears something he wants, he goes, 'Right, stop!' He's very impressionistic; he doesn't work the board much. Bob is just the opposite, so they complement each other. But with Jimmy it's pure vibe."

**T.M. Stevens** "started out playing funk, then moved into jazz-rock fusion with people like John McLaughlin, Miles and Al Di Meola. I was called on to play not only melodically, but rhythmically

as well. With Mahavishnu it was the drummer's role to play along with the guitar," he continues, "while mine was to keep the rhythm with Shankar's violin. So I developed a bass fingerpicking technique that's a variation on thumb-slapping." T.M. favors Spector basses because "the way the knobs are I can dial as much bass or treble as I need, and also the pickup selector switches rotate, and they have that high-end pop that's necessary in today's music." He also utilizes a Ripley five-string bass on the album, "to avoid having to tune my E-string lower to get those low notes." Stevens, who's also played with Billy Squier, Alison Moyet and Bob Geldof, is a recent convert to LaBella roundwound strings.

Somewhat intimidated by having all those older brother drummers, **Blair Cunningham** had decided to become an accountant. "But it didn't work out," he sighs. "I had these rhythms inside me head." A native of Memphis, Blair has resided in England since 1978, where he has played with bands like Haircut 100 and Echo & the Bunnymen, "replacing a rhythm box. How low can you get in this business, huh?" he giggles. And how does he handle Hynde's legendary non-technical instruction technique? "She can hear it and see it, but her translations often don't come out very clear...but I usually click right into what she wants. We were working on a reggae track and she requested 'less bass, no, lesser than that...one note, no, uh, two notes.... Act like you have a big spliff and you're laying back and you've got nothing to worry about.' It was amazing," he chuckles. "But I knew what she wanted." Blair is a Sonor drum man, sporting 12-, 13-, 15- and 16-inch toms, 22-inch bass drum and a 14-inch snare. The five cymbals and high hats are all by Sabian. "I'm looking for a massive endorsement," he adds.

**Bernie Worrell** claims that working with the Pretenders is not all that different from his assignments with Talking Heads and P-Funk. "Like David Byrne and Clinton, Jimmy Iovine lets musicians play whatever they feel. Then afterward he'll edit whatever he feels is useful. Often my whole original track would stay." On *Get Close* Worrell depended on his Yamaha DX7, a Roland Jupiter 8, an Emulator II for sampling horn parts, and a venerable Hammond organ with what he calls Bob Clearmountain's "exotic miking set-up. Bob sets the mikes on the top, bottom and both sides of the Leslie," explains Worrell.

**Chrissie** plays her Fender Telecaster through a Fender Twin.

# Inseparable!

## Steve Ferrone and Pearl's SYNCUSSION-X



Hear Steve Ferrone and Pearl's Syncussion-X live with Duran Duran soon.

SC-40-13 illustrated with optional Drum Rack.

*Pearl's SYNCUSSION-X has broken the "Sound Barrier"! Its innovative, true percussion sounds put the entire spectrum of "Total Percussion" at your fingertips. MIDI in-out-and-through, combined with D.W.A.P. (Digital Wave Analog Processing) sounds, makes SYNCUSSION-X today's most sought-after companion to today's sophisticated Rock Musicians. With Gongs, Chimes, Steel Drums, Marimba, Hand Claps, and Whistles, plus acoustic and electronic drum sounds and more... all completely programmable... Pearl's SYNCUSSION-X does it all! Meeting the demands of today's hi-tech studios and up to the rigors of the road, it's become Steve's best friend. Don't YOU need a friend too?*

*Meet one today at your local Authorized Pearl Dealer!!*

*"I'd feel lost without it!  
Pearl has done it again!!"*

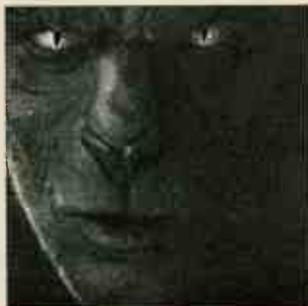
# PEARL

For a full-color catalog, please send \$2.00 for postage and handling to:  
In U.S.A.: Pearl International Inc., Dept. SYX, P.O. Box 111240, Nashville, TN 37222-1240  
In Canada: Pearl Dept., 3331 Jacombs Road, Richmond, B.C. V6V 1Z6

World Radio History

## RECORDS

### THE HOODOO MAN PUTS ON THE ANTI-WAR PAINT



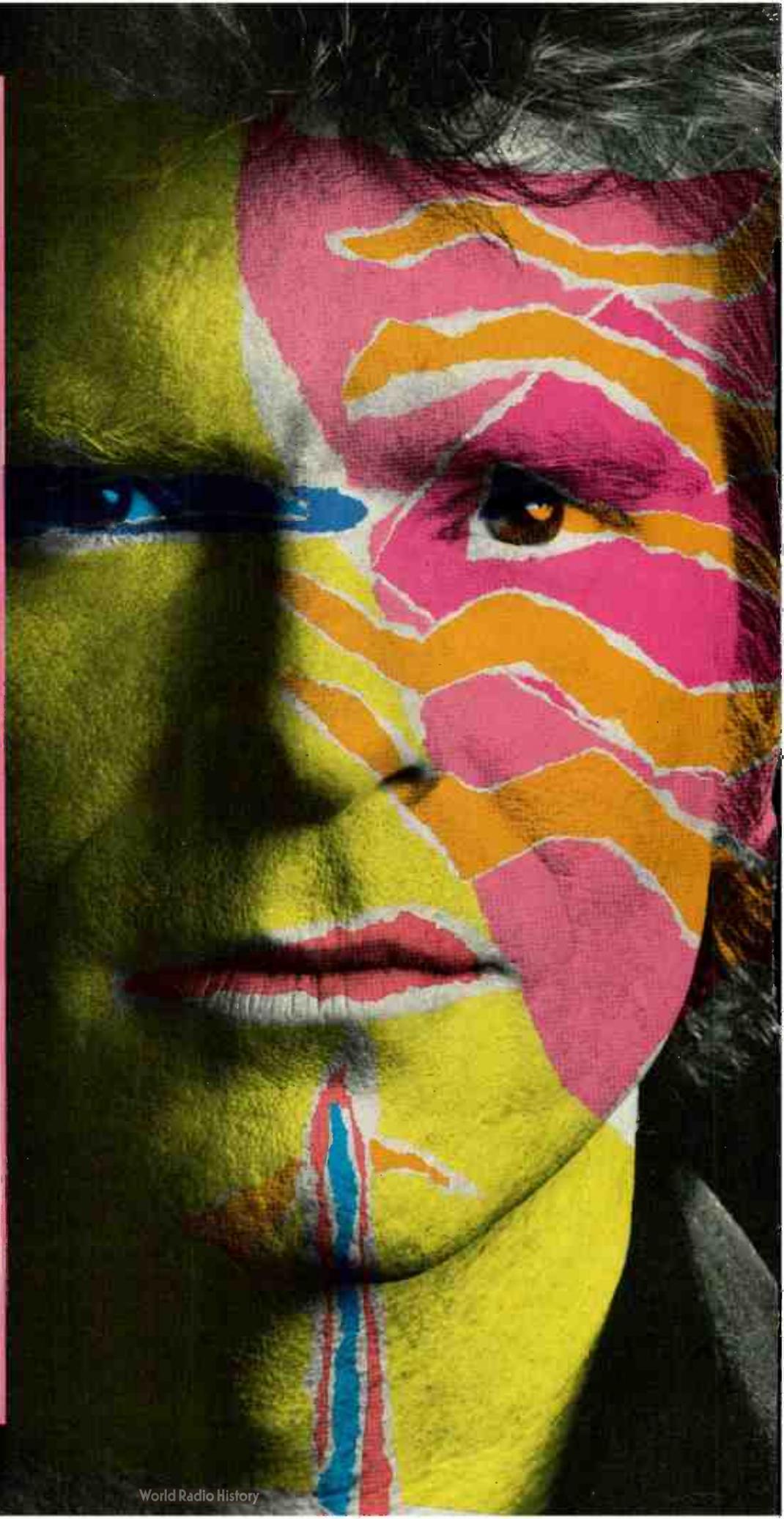
#### JOHN FOGERTY

*Eye Of The Zombie*  
(Warner Bros.)

Creedence was a singles band, Creedence was a singles band, Creedence was a singles band.... That's a handy mantra to remember while listening to *Eye Of The Zombie*, John Fogerty's comeback to a comeback (the heartwarming *Centerfield*). While not a musical grand slam, the album has enough line drives—and even impressive fouls—to mark Fogerty as one of the most promising players in the majors.

Granted, “promising” is not an adjective normally applied to someone of Fogerty's accomplishment. But this time, instead of cute pop songs Fogerty's handed us a near-concept album about the breakdown of law and order. *Eye Of The Zombie* even announces its ambition with a prologue: “Goin' Back Home” is a stately neo-spiritual substituting a wordless synthesized vocal chorus for Fogerty's trademark yowl. That distinctive instrument emerges with the title cut, which seems a poor choice for a single release, not so much for its oddball subject matter (a metaphor for terrorism) as for its tuneless verse and surprisingly hookfree chorus. The following “Headlines” is more like it: Over a Hookerful boogie rhythm track Fogerty screeches about the uselessness of information. Musically, it's one of the rawest things released this year on a dependent label; lyrically, it's as up to date as today's neuroses.

That's pretty much the pattern throughout *Eye Of The Zombie*: Topical





is often chilly, calculated, disjointed and strangely naive.

Take the cryptically titled "Sometimes We Say Monk." It starts with a bop-inflected melody that's so insipid it could be a soundtrack for a young Japanese boy walking merrily through the countryside before stumbling upon a giant Mothra cocoon. Cut to the guitar synthesizer as our tot examines the glowing object ("Watch out! It's hatching!"). The band dissolves away as Kazutoki Umezu blasts out a Roscoe Mitchell-like, avant-altissimo, screaming alto solo ("Please baby Mothra, don't eat me!"). Then the happy little melody rears its cuddly head ("Whooh, it's friendly after all"). Is this biting satire? Is it stupid? Only his Mothra knows for sure.

If you can't tell by now, *Mobo Splash* tends to incite mixed reactions. I found myself alternately laughing, in disgust or delight (the often-brilliant sax solos by Michael Brecker, Dave Sanborn and Umezu are much further out than the usual fusion fare), and shuffling to the always solid grooves, but only half-enjoying Watanabe's compositions, which mix jazz's harmonic subtlety with rock's punch but are marred by a too-hip self-consciousness. Of course, I just may not understand Watanabe or Japanese fusion. Or maybe you just have to have seen the movie. — **Cliff Tinder**

**COMING JANUARY 1987  
...THE NEXT STEP**

**UNDERSTANDING  
MIDI  
II**

*A Musician  
Special Edition*

Save over 25% with an advance order. Send name and address and a check for \$2.95 (\$3.95 retail) plus \$1.00 postage and handling to:

**MIDI II**, Box 701, Gloucester, MA 01931-0701. Orders must be post-marked by 12/25/86 for this price.

**REACH "Inside" AND DISCOVER Matthew Sweet.**

"Inside" Matthew Sweet is a debut album with several distinct personalities and one very powerful new signature. Singer/songwriter/producer/musician Matthew Sweet expresses his music through nine of the industry's hottest producers and more than a dozen special guest artists. The result is eleven razor sharp cuts including "Save Time For Me" and "Blue Fools."



**Listen to Matthew Sweet.**

**The music "Inside" is extraordinary.  
On Columbia Records and Cassettes.**

Produced by Scott Litt, David Kahne, Stephen Hague, Dave Allen, Matthew Sweet, Simon Hanhart, Don Dixon, Alan Tarney, Francois Kevorkian and Ron St. Germain.

\*Columbia, are trademarks of CBS Inc. © 1986 CBS Inc.



**HOT  
ROCK**

**BLOW OUT**



**JEANS \$27.50**

AVAILABLE  
26/28/30/32/34/36

**ZEBRA**

- |                          |              |
|--------------------------|--------------|
| SIZE                     | COLOR        |
| <input type="checkbox"/> | WHITE/BLACK  |
| <input type="checkbox"/> | RED/BLACK    |
| <input type="checkbox"/> | YELLOW/BLACK |
| <input type="checkbox"/> | GREY/BLACK   |
| <input type="checkbox"/> | PINK/BLACK   |

**LEOPARD**

- |                          |             |
|--------------------------|-------------|
| <input type="checkbox"/> | WHITE/BLACK |
| <input type="checkbox"/> | RED/BLACK   |
| <input type="checkbox"/> | GREY/BLACK  |
| <input type="checkbox"/> | PINK/BLACK  |

**1/2 INCH STRIPE**

- |                          |              |
|--------------------------|--------------|
| <input type="checkbox"/> | WHITE/BLACK  |
| <input type="checkbox"/> | RED/BLACK    |
| <input type="checkbox"/> | BLUE/BLACK   |
| <input type="checkbox"/> | YELLOW/BLACK |
| <input type="checkbox"/> | GREY/BLACK   |
| <input type="checkbox"/> | PINK/BLACK   |

**SNAKESKIN NEW!**

- |                          |             |
|--------------------------|-------------|
| <input type="checkbox"/> | WHITE/BLACK |
| <input type="checkbox"/> | RED/BLACK   |

**ABSTRACT**

- |                          |              |
|--------------------------|--------------|
| <input type="checkbox"/> | WHITE/BLACK  |
| <input type="checkbox"/> | YELLOW/BLACK |
| <input type="checkbox"/> | MULTI-COLOR  |

**PAINTSPASH**

- |                          |       |
|--------------------------|-------|
| <input type="checkbox"/> | BLACK |
| <input type="checkbox"/> | WHITE |
| <input type="checkbox"/> | RED   |



**JACKETS \$35.00**

AVAILABLE S/M/L

**ZEBRA**

- |                          |             |
|--------------------------|-------------|
| SIZE                     | COLOR       |
| <input type="checkbox"/> | WHITE/BLACK |
| <input type="checkbox"/> | RED/BLACK   |

**1/2 INCH STRIPE**

- |                          |             |
|--------------------------|-------------|
| <input type="checkbox"/> | WHITE/BLACK |
| <input type="checkbox"/> | RED/BLACK   |
| <input type="checkbox"/> | BLUE/BLACK  |

**LEOPARD**

- |                          |             |
|--------------------------|-------------|
| <input type="checkbox"/> | WHITE/BLACK |
| <input type="checkbox"/> | RED/BLACK   |

**SNAKESKIN NEW!**

- |                          |             |
|--------------------------|-------------|
| <input type="checkbox"/> | WHITE/BLACK |
|--------------------------|-------------|

**TIGHTS \$15.00**

AVAILABLE S/M/L

**ZEBRA**

- |                          |             |
|--------------------------|-------------|
| SIZE                     | COLOR       |
| <input type="checkbox"/> | WHITE/BLACK |
| <input type="checkbox"/> | RED/BLACK   |

**LEOPARD**

- |                          |             |
|--------------------------|-------------|
| <input type="checkbox"/> | WHITE/BLACK |
| <input type="checkbox"/> | RED/BLACK   |

**MISC. DESIGNS**

- |                          |              |
|--------------------------|--------------|
| <input type="checkbox"/> | DAGGERS NEW! |
| <input type="checkbox"/> | SKULLS NEW!  |
| <input type="checkbox"/> | TATTOO NEW!  |



**T-SHIRTS \$10.00**

AVAILABLE S/M/L

**ZEBRA**

- |                          |             |
|--------------------------|-------------|
| SIZE                     | COLOR       |
| <input type="checkbox"/> | WHITE/BLACK |
| <input type="checkbox"/> | RED/BLACK   |

**LEOPARD**

- |                          |             |
|--------------------------|-------------|
| <input type="checkbox"/> | WHITE/BLACK |
| <input type="checkbox"/> | RED/BLACK   |

**SNAKESKIN NEW!**

- |                          |             |
|--------------------------|-------------|
| <input type="checkbox"/> | WHITE/BLACK |
|--------------------------|-------------|

**ACCESSORIES**

- 3 ROW PYRAMID BELT \$20.00
- 5 ROW CONICAL BELT \$22.50
- 3 ROW CONICAL BELT \$12.50
- 2 ROW SPIKE BELT \$12.50
- 12 ROW PYRAMID WRIST-BAND \$12.50
- 12 ROW SPIKE WRIST-BAND \$12.50

**ALL PRICES INCLUDE SHIPPING**

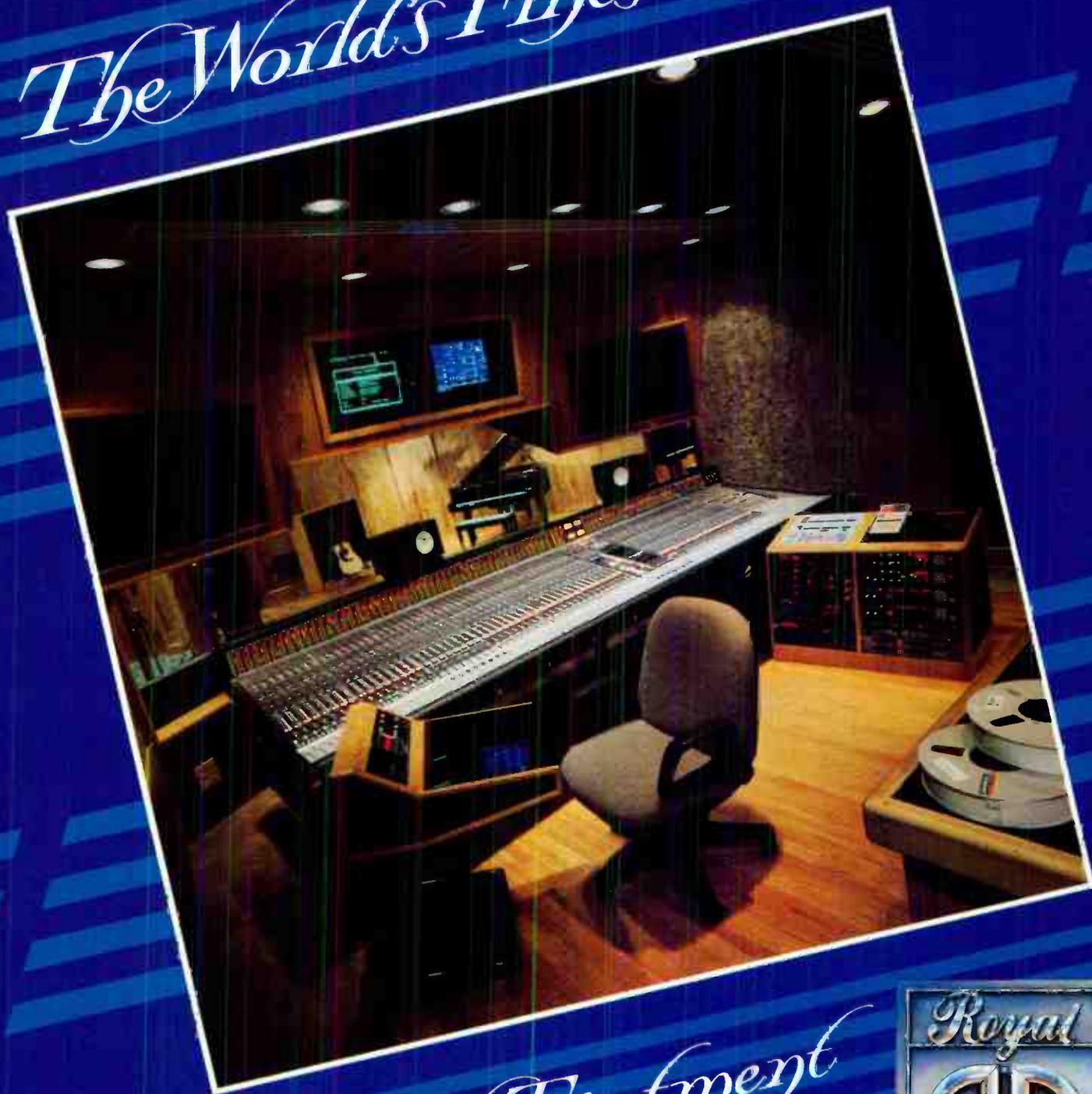
- 30 DAY MONEY BACK GUARANTEE
- COD ORDERS WELCOME
- ORDERS SHIPPED 2 TO 6 WEEKS
- PERSONAL CHECKS/ MONEY ORDERS PREFERRED
- CALIFORNIA RESIDENTS ADD 6% SALES TAX

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
 VISA  M.C. CARD NO. \_\_\_\_\_ EXP. DATE \_\_\_\_\_

SEND ORDERS TO: VANDERFLUIT 5,™ P.O. BOX 8741, CALABASAS, CA 91302-8741  
FOR FAST ORDERS: (818) 880-5254

*Introducing...*

*The World's Finest Studio*



*Get The Royal Treatment*



LAKE GENEVA, WI (414) 248-9100

World Radio History

# BIG AUDIO DYNAMITE.



## NO. 10, UPPING ST.

The new album. The first 7" and 12" single, "C'mon Every Beatbox."

PRODUCED BY MICK JONES & JOE STRUMMER.



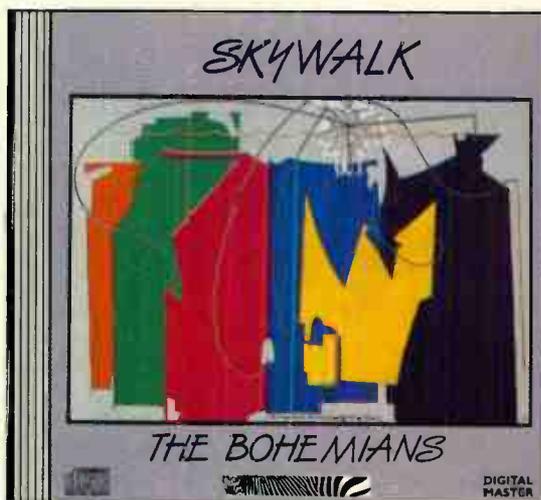
On Columbia Records, Cassettes and Compact Discs.

Management: Gary Kurfirst. "Columbia" and "©" are trademarks of CBS Inc. © 1986 CBS Inc.



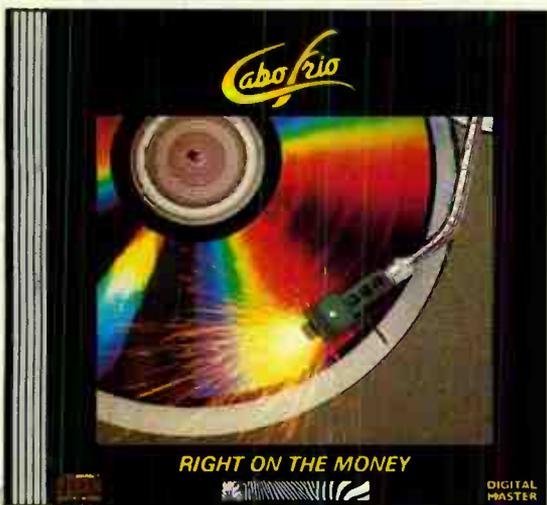
# A Different Stripe

AMERICA'S HOTTEST NEW JAZZ LABEL  
IS NOW AVAILABLE ON COMPACT DISC



## SKYWALK

The haunting piano of "First Snow" and the *Silent Witness* LP made **SKYWALK** the hottest new jazz-rock group of 1985, charting for a year in Billboard. 1986's *The Bohemians*, (a Digital Master), is the sensational follow-up. Gifted composer Graeme Coleman and exciting guitarist Harris Van Berkel lead the way. "Beautifully crafted, aggressively played... world-class material."

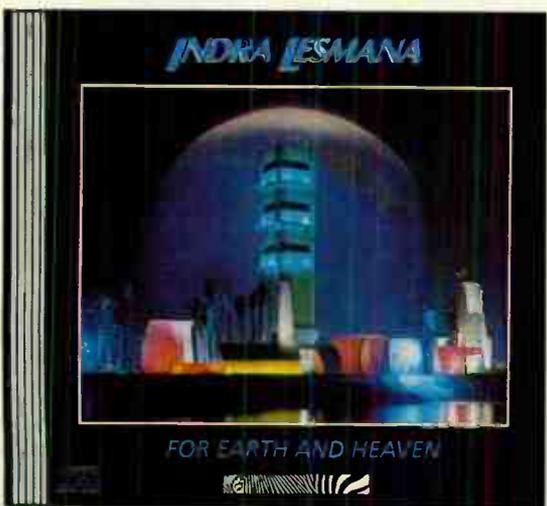


## CABO FRIO

**Digital Master**  
*Right on The Money* hits the nail right on the head. Great contemporary rhythms. "Top Pick" — Billboard. Top 5 jazz LP—Radio & Records. "One of the best kept pop/jazz secrets" — BRE. Hear why they've received standing ovations across America.

## PERRI

**Digital Master**  
"★★★★★, a near classic, combines vocalese and 4-part harmony." — Boston Globe. "Hottest female vocal group since the Pointer Sisters." — San Diego Union. "You can't listen without smiling!" — Pat Metheny.



## INDRA LESMANA

Astounding teenager from Indonesia—"A true prodigy" — Leonard Feather. With Airtio, Jimmy Haslip, Vinnie Coliauta, Charlie Haden and more. Great melodic compositions and playing.

## DAVID GRISMAN

"★★★★" — Jaziz. "Fun" — Musician. #1 jazz album — Radio & Records. Acoustic music like you've never heard it before! The world's premier mandolinist' first recording to feature a drummer, the Legendary Haf Blaine.



Manufactured and distributed by MCA Records, Inc.  
70 Universal City Plaza, Universal City, CA—U.S.A.

World Radio History



These studios are some of the finest facilities in which to record your music. Call them for more information about their services.

**STUDIO OWNERS:**

To have your listing in the MUSICIAN Studio Guide, call Peter Cronin at (212) 764-7395 or Audrey Glassman at (617) 281-3110.

**NORTHEAST**

**POWER PLAY STUDIOS**

38-1230th St., Queens, NY 11101  
(718) 729-1780 729-9609

OWNER Tony Arfi STUDIO MANAGER Gary Salzman STUDIO DESIGNER Vin Gizzi ENGINEERS Julian Herzfeld, Patrick Adams, Mike Nicoletti, Matt Buccheri, Frank D'Amato, Elai Tubo TAPE RECORDERS Studer A80, MCI JH110-B's, 110-c's, 24's, Sony PCM Digital 3202 CONSOLES MCI636 32x24 w/Automation, SSL 4000E 48trk w/Total Recall. Trident Series 70 MONITOR AMPS Hafler, Crown, Yamaha, SAE MONITOR SPEAKERS Urei 813's, Yamaha NS10M's, JBL4311's, 44330's OUTBOARD Publison Infernal Machine, Yamaha Rev1, Rev7's, SPX90's, Lexicon 224XL, 200, PCM60's, 42's, 41's, Eventide Harmonizers, Tube-Tech EQ's, Orban Parametric EQ's, Panscan, Klark Teknik EQ's, DBX's, Dyna-mites, SBX-80, MSQ 700, Linn 9000, Ursa Major Space Station, plus an entire line of synths and samplers.

**WEST 55TH STUDIOS**

240 West 55th St., New York, NY 10019  
(212) 757-7185

OWNERS Bill Tesar, Rita Leone DIMENSIONS OF STUDIO 20x40, CR 20x20, ISO 9x9 RECORDERS Otari MTR-90 24-track, Studer B67 & Sony 701 digital 2-track CONSOLE Harrison 2824 with 8 extra return channels OUTBOARD AMS, Lexicon, Quantec, Drawmer, Yamaha INSTRUMENTS Emulator II+, SP-12, TX816, Simmons, Linn and 20 more synthesizers

**REEL PLATINUM STUDIOS INC.**

259 Paterson Ave., Lodi, NJ 07644  
(201) 471-3464

OWNER Bob Allecca STUDIO MANAGER Bob Allecca, Julian Hernandez ENGINEERS Bob Allecca, Julian Hernandez TAPE RECORDERS MCI JH 24 w/Autolocator III, 24-track w/16-track head stack; TEAC 80-8, 8-track w/DX8 N.R.; TEAC A3440, 4-track w/RX9 N.R.; Technics 1500, 2-track; (2) TEAC 122 cassettes; Sony PCM-F1, 2-track digital MIXING CONSOLES Trident Series 80 (automated) 32x24x24 MONITOR AMPLIFIERS Yamaha 2200's, 2050's MONITOR SPEAKERS JBL 4411's, JBL 4312's, Yamaha NS-10M's, Auratones ECHO, REVERB & DELAY SYSTEMS EcoplateIII, Orban IIIB, (2) Lexicon Prime Time w/MEO, Lexicon PCM42/MEO, Eventide Harmonizer H949, Eventide Instant Flanger, Yamaha D1500 (2), Yamaha REV7 (2), Lexicon Model 200, Lexicon PCM70, (2) Yamaha SPX 90's, Ibanez SDR 1000, (2) Roland Digital Delay, Roland SRV 2000 Digital Reverb OTHER OUTBOARD EQUIPMENT 26 channels dbx noise reduction, Kexpex IIs, dbx 900 signal processing rack, gates, compressors de-essers, (2) dbx 160 compressor/limiter, Orban 622B parametric EQ, TEAC GE-20 graphic EQ, Symetrix noise gates, White 1/2 room EQ, (2) Apex Aural Exciters MICROPHONES Neumann U87; AKG 414s; Sennheiser 41s, MD 421s; E-V RE-20, RE-15s 635As; Beyer 201N; Shure SM57 INSTRUMENTS AVAILABLE Yamaha acoustic piano, Fender Rhodes, Korg Poly-6, Yamaha DX7, Pro-one, Yamaha JX50B amp, full set of Tama drums, percussion, congas, wood blocks, cowbells, etc. Commodore 64, MIDI interface, Roland SBX-80, DMX digital drum machine, Yamaha RX11 digital drum machine, Roland MSQ-700, Apple IIe, DX Pro (voice library), Akai S-612 sampler, Akai MD280 disk drive, Passport MIDI 8 Plus, music data, Korg super percussion, Mini Doc RATES Call (block rates available) EXTRAS We offer in-house production, arranging, lead sheets, full keyboard and drum machine programming

**WESTRAX RECORDING STUDIO**

484 West 43rd Street, New York, NY 10036  
(212) 947-0533

OWNER Peter Link STUDIO MANAGER Bob Lowe ENGINEERS Todd Anderson, Jeremy Harris, Jesse Plumley DIMENSIONS OF STUDIO 17x24 DIMENSIONS OF CONTROL ROOM 17x20 TAPE RECORDERS Tascam 85-16B, 16-track; Otari MKIII, 8-track; Otari MTR 12, 1/2-inch 2-track; Technics 1520, 2-track

**DREAMLAND RECORDING STUDIOS**

P.O. Box 383, Bearsville, NY 12409  
(914) 338-7151

STUDIO MANAGER Joel Bluestein ENGINEERS Dave Cook, Harvey Sorgen, Jay Bender DIMENSIONS OF STUDIO 16x25x12 with iso booth, 40x50x33 situated in a 100-year-old church DIMENSIONS OF CONTROL ROOMS A 15x25x10 B 12x20x9 RECORDERS Studer A-80, MCI JH 24-16, Ampex ATR 102 MIXING CONSOLES API 32-32, 36 input 68 channels in remix, rebuilt MCI 428 MONITOR AMPLIFIER McIntosh, Crown, BGW MONITOR SPEAKER UREI 813, CSI TA3, Yamaha NS 10, Auratone, Altec 604 with mastering lab crossovers OUTBOARD 2 Yamaha Rev-7's, Lexicon 224, PCM 60, Echo Plate II, Pultec EQs, AKAI Sampler, BTX Shadow 4700 with Cypher Reader/generator, Passport Sequencing Software, Eventide 949

**AVENUE STUDIOS, INC.**

123 4th Ave., New York, NY 10003  
212-477-2435

OWNER Lawrence Buksbaum ENGINEERS Larry Jay, Godfrey Nelson TAPE RECORDERS MCI JH 24, Otari 5050B, Tascam 3440, 122 cassette decks DIMENSIONS OF STUDIO CR 14x18, studio 18x28 MIXING CONSOLE Crown Workshop (modified) MONITOR AMPS Crown MONITOR SPEAKERS Urei 809s, Yamaha NS-10, JBL 4313, Auratones OUTBOARD Lexicon PCM60, ART-DR-1, Lexicon Prime Time 93, PCM 42, Valley People 610, Dynamite Gates INSTRUMENTS Wide selection of keyboards and drum machines available with expert programmers, arrangers and composers



**C/M STUDIOS**

30 E. 23rd St., New York, NY 10010  
(212) 777-7755

STUDIO A 20x17 control room containing an exceptional array of synthesizers, sampling systems, computers, drum machines and sequencers. Work stations with indiv. stereo cue mixes allow up to 4 programmers to work simultaneously. All stations are linked with a custom MIDI matrix and the centrally located digital signal processing equipment allows accessibility by synthesist and engineer. STUDIO B a software-based, pre-production studio with a large selection of the most up-to-date MIDI software and hardware. The TX816 and the Akai sampler, together with an extensive library of custom sounds, combine big-studio sound with an ideal personal composition environment. EQUIPMENT Automated Amek Angela, Akai MG1214, Urei 813, Otari MTR90 (2), Lynx TimeLine, Lexicon 224XL, Yamaha Rev 1, Rev 7, SPX 90's, TX816s, Roland digital pianos, Linn 9000, LinnDrum, IBM, Mac, Commodore, Amiga PC, Akai S900, 128 Voice Synclavier II w/poly-sampling, Yamaha DX7s, Voyetra, Video Proj. System

**SOUTHEAST**

**THE CASTLE RECORDING STUDIO, INC.**

Old Hillsboro Road, Rt. 11, Franklin, TN 37064  
(615) 791-0810 Telex 750471

CONTACT Jozef Nuyens EQUIPMENT SSL 48; Mitsubishi X-850, X-80; 3M Digital/32; Studer; Synthesizer MIDI room

**SOUNDSCAPE STUDIOS**

677 Antone St., NW, Atlanta, GA 30318  
(404) 351-1006

A unique 24-track multi-media facility. 3000 sq. ft. soundstage with 22 ft. ceiling. Neotek console and Studer tape machines. Large outboard gear and microphone selection. For further information please contact Jim Zumpano or Jon Marett.

**MIDWEST**

**ROYAL RECORDERS**

Americana Resort Hwy. 50, Lake Geneva, WI 53147  
(414) 248-9100

RECORDERS (2) Studer A800 24-track, Mitsubishi X-850 32-track digital, Studer A80 1/2" 2-track, Studer A80 1/4" 2-track MIXING CONSOLE Solid State Logic 4027E with Primary and Total Recall Automation—64 Mono Channels plus 8 Stereo Channels VINTAGE TUBE MICROPHONES Neumann/Telefunken: (6) U47, (3) M249, (3) M250, (2) M269, (1) 251, (2) 254, (2) 253; AKG: (2) C24, (3) C12, (4) C12A, (1) C60, (1) The Tube; Shoeps: (2) M934B; Sony: (2) C37A; Altec: (1) 29B MICROPHONES Neumann: (3) U87, (7) KM 84, (1) U47 FET; AKG: (2) 414, (6) 451, (2) 452, (1) D12, (1) D707; Shure: (8) SM57, (4) SM 81, (1) SM 7, (1) 565, (1) 546, (1) 55 S; Sennheiser: (5) 421, (2) Prof/ power; Shoeps: (4) SKM 5; E.V.: (2) RE 20, (1) 668; Sony: (1) EMC 50; Beyer: (1) M 101; RCA: (1) D77X

We have a large assortment of outboard gear, such as nine discrete chambers and AMS 1580 DDL's. We also have one of the largest tube microphone collections available.

**NORTHWEST**

*The* **PLANT**  
RECORDING STUDIOS

**THE PLANT RECORDING STUDIOS**

2200 Bridgway, Sausalito, CA 94965  
(415) 332-6100

OWNER Bob Skye STUDIO MANAGER Claire Pister The PLANT RECORDING STUDIOS and the SKYELABS have joined together to bring you three solid studios and a mobile for your music, audio for film & video, and location recording. TAPE MACHINES Studer A80 III's & Otari MTR90 II's 24trs, Ampex ATR100's & Otari MKIII's 2trs CONSOLES Studio A: Solid State Logic 48x32 with total recall; Studio B: Trident TSM 40x24; Studio C: Trident 80B 32x24; Mobile: Sound Workshop Series 30 32x24 MONITOR AMPS Hafler, EAA, Crown, McIntosh, Phase Linear MONITOR SPEAKERS Boxer Series IV System, Westlake, Urei 811A, Yamaha NS-10, Meyer ACD, MDM-4, JBL 4311, Altec 604 EFFECTS ADA, BEL, DBX, Deltalab, Drawmer, EMT, Eventide, EXR, Fairchild, Lang, Lexicon, Marshall, MXR, Orban, Pultec, Quad Eight, RCA, Roland, Teletronics, Urei, Valley People, Yamaha

**SOUTHWEST**

**WONDERLAND STUDIOS**

729 S. Western Ave., Los Angeles, CA 90005  
(213) 386-2954

CONTACT Stephanie Andrews CONSOLE Neve 8128, Necam II TAPE RECORDERS 3M 32-track digital/Sony 24-track digital EDITING SYSTEM Sony DAE 1100"

**GATEWAY STUDIOS**

6381A Rose Lane, Carpinteria, CA 93013  
(805) 684-8336

OWNER Jim Messina STUDIO MANAGER Amy Foster ENGINEER Peter Bergen DIMENSIONS OF STUDIO Main Studio: 23x27; Piano Isolation Room: 11x16; Vocal Isolation Room: 11x13 DIMENSIONS OF CONTROL ROOM 18x23 TAPE RECORDERS Studer A80 24-track, Studer A80 1/2" 2-track, Scully 1/2" 4-track, Scully 1/4" 2-track, Otari 1/4" 2-track MIXING CONSOLE Soundcraft Series 2400, 28x24 MONITOR AMPLIFIERS Phase Linear 700B MONITOR SPEAKERS Altec 604E with Mastering Lab crossovers and 15" Sub-woofers (Super Reds) ECHO, REVERB AND DELAY SYSTEMS AMS DMX 15 80S Stereo Digital Delay, 224X Digital Reverb with LARC, AKG BX20 E1 Spring Reverb INSTRUMENTS AVAILABLE Yamaha C73 7' Grand Piano, Roland Keyboards—JX8P with programmer, and Juno 106, Yamaha DX7, Oberheim Controller Keyboard, MiniMoog, Apple IIe with DX Pro Software and MIDI soundfile, Linn 9000 with digital sampling, drums, Seymour Duncan Amps, Guitar Rentals—Fender, Gibson, Dobro, Martin, etc. RATES please call.

# FORMIDABLE.

DIGITECH BUILDS SERIOUS DIGITAL DELAYS FOR THE PROFESSIONAL MUSICIAN. WE BUILD FOUR HARDWORKING MODELS, EACH WITH DIFFERENT AMOUNTS OF DELAY, FROM 2 SECONDS OF FULL BANDWIDTH, UP TO 7.2 SECONDS OF LIMITED BANDWIDTH; AND EACH HAS A SELECTION OF FEATURES YOU DEMAND IN A PROFESSIONAL DDL: 10:1 SWEEP WIDTH, FLANGING, CHORUS, DOUBLING, ECHO, SLAP-BACK AND SAMPLING WITH REPEAT. THE POSSIBILITIES BOGGLE THE IMAGINATION, AND WITH SUGGESTED RETAIL PRICES FROM \$259.95 UP TO \$399.95 YOU CAN AFFORD TO GET SERIOUS. DIGITAL DELAYS FROM DIGITECH ARE FORMIDABLE INDEED.



 **Digitech**

5639 SOUTH RILEY LANE, SALT LAKE CITY, UTAH 84107 (801) 265-8400

World Radio History