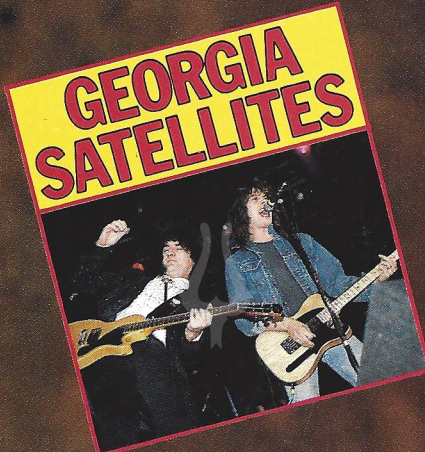


FREE RECORD: CRAY MEETS CLAPTON!



MAY '87

Guitar Player®



ROBERT CRAY

The Great
Blues Hope

US \$2.95
Canada \$3.95 UK £2.35

74470 66787 0 5

LATEST AMPS
& EFFECTS
DAVID + DAVID

BRENT ROWAN

come to that is on jingles. You're allowed quite a bit of latitude on those sessions.

Who were some guitarists that had a big impact on your playing?

Most of the guys who influenced me I think of as orchestrators on the guitar. It's much beyond licks and more like a concept of playing. Some of my favorites might be different than some of the big ones you hear.

Andrew Gold, who did a lot of early Linda Ronstadt records, was one of my favorites. Another guy I like is John Farrar, Olivia Newton-John's producer. He played guitar on most of her albums and wrote a lot of her hits. It wasn't so much the music, but what he chose to play to fit the music. Waddy Wachtel is a great rhythm guitarist. Obvious influences are all the L.A. studio guys like Larry Carlton, Lee Ritenour, Steve Lukather, Jay Graydon, and Dean Parks. From Memphis there

was Reggie Young and Steve Cropper. Jimmy Johnson from Muscle Shoals always played just enough to embellish the band. Clapton, Beck, and Hendrix were very important to me. I backed into all those guys because I didn't hear much pop or rock music until 10 years ago. That's why they're still fresh and exciting to me. I love Albert Lee and Mark Knopfler. Al McKay from Earth, Wind And Fire plays great rhythm. From New York there's Cornell Dupree, David

A Week in the Life of Brent Rowan

By Brent Rowan

Monday, December 8, 1986

Time: 10:00 A.M. to 1:00 P.M.

Project: Song demos—Buck Jones and Tom Shapiro

Location: Tree Studios

Band: Ron Oates, piano; Michael Rhodes, bass; Clay Caire, drums.

"I Always Cry At Weddings": This is a piano-oriented tune. I used my '57 Strat and EQ settings to get what I call a "transparent" or "silk" sound. By cutting a lot of the middle and focusing on the highs I achieved the sound I wanted. Then I overdubbed my **Daion** acoustic on playback.

"There's A Phone On Every Corner": This called for a funky, swamp-type electric rhythm with a harmony solo that had a funky distorted feel. I used my '57 Strat and an old Ibanez Tube Screamer to get what I'd describe as "Jerry Reed meets Lynyrd Skynyrd."

"Only When I Love": Holly Dunn co-wrote and sang this. I played Joe Glaser's Pull-String bender to get steel effects. This is kind of like the Eagles' "Tequila Sunrise" sound with volume pedal swells. There's a lot of Albert Lee's guitar feel in this tune.

Time: 2:00 P.M. to 5:00 P.M., 6:00 P.M. to 9:00 P.M.

Project: Alabama album (for Oct '87 release)

Producer: Harold Shedd

Location: Music Mill Studios

Band: Mark Casstevens, acoustic guitar; Larry Paxton, bass; David Briggs, pianos; Costo Davis, electric keyboards; Eddie Bayers, drums.

"Fallin' Again": We ran through this tune several times, trying different arrangement ideas. This was something of a Southern rock tune that I'd describe as "Lynyrd Skynyrd meets Black Oak Arkansas." I put three parts

9 Tuesday December 1986

8:30

9:00

9:30

10:00 - WOODLAND NELSON LAR-

10:30 KIN PROD.

11:00 FAMOUS MUSIC DEMOS

11:30

12:00

1:00

1:30

2:00 MUSIC MILL - HAROLD

SHEDD

2:30

RCA - ALABAMA

3:00

3:30

6:00 MUSIC MILL - HAROLD

SHEDD

6:00

4:30

RCA - ALABAMA

5:00

Wednesday December 1986

10

8:30

9:00

9:30

10:00 IIII SOUND - PROD.

10:30

FRED FOSTER

11:00

ARTIST: ANGIE RAINY

11:30

12:00

1:00

1:30

2:00 IIII SOUND - FRED FOSTER

ANGIE RAINY

2:30

3:00

3:30 6:00 - SIR - REHEARSAL - RM.

4:00

KIX BROOKS SHOWCASE

4:30

REHEARSAL

5:00

on this with my '57 Strat. If I have a trademark, it's probably that I really like to do solos in harmony parts. That probably comes from early gospel influences. You may not use three parts all the way through, but perhaps break into them halfway through the solo. After we came back from dinner, Randy Owen, Alabama's lead vocalist, said that he felt the recent albums and singles had been a little too slick, and they wanted to get back to more of a band feel. So I just tried to play without worrying if everything was perfect—just like a band would play onstage. When you do studio work for so long without any other way of thinking, your playing might become perfect, but it can become emotionless. It's something you have to fight all the time. Your taste for perfection gets higher, yet you want to maintain a good feel.

Tuesday, December 9

Time: 10:00 A.M. to 1:00 P.M.

Project: Famous Music demos

Producer: Nelson Larkin

Location: Woodland Sound Studio

Band: Mark Casstevens, acoustic guitar; Jack Williams, bass; Ron Oates, piano; Lloyd Green, steel guitar; Jerry Carrigan, drums.

We did five songs on this session, with sounds ranging from Joe Walsh to funk distortion. I used my '57 Strat, Glaser Pull-String, and '65 Strat. One tune was a Fleetwood Mac-type tune in *E*, where I droned on the *E* and *B* strings while playing a melody on the *G*. Something like you might hear David Lindley do.

Time: 2:00 P.M. to 5:00 P.M., 6:00 P.M. to 9:00 P.M.

Project: Alabama

Producer: Harold Shedd

Location: Music Mill

Band: Mark Casstevens, acoustic guitar; Larry Paxton, bass; David Briggs, keyboards; Eddie Bayers, drums.

Jeff Cook was just trying to figure out what he might want to sing on the album. Some of it was old Beatles and Temptations stuff.

"Dixie's Fire": This song reminds me of Lionel Ritchie's "Running With The Night," where Steve Lukather did a real great solo on the end. I approached it from a "Mark Knopfler meets Steve Lukather" standpoint, and used my '65 Strat running through a Roland Dimension D, a Roland DEP-5, a

Spinozza, and Eric Gale. There's a guy named Todd Sharp who played great on Christine McVie's solo album. Then there's Stevie Ray Vaughan, Billy Gibbons, and Chuck Berry. Eddie Van Halen is another great influence. I've used solos on country records that came from him, including "Busted" by John Conlee. It's a very basic form of what he's doing.

What do you mean when you say you like a guitarist who orchestrates?

To me it means being an ensemble player

Lexicon PCM70, and a Lexicon 200 reverb.

"If I Could Just See You Now": Again I used the '65 Strat and a Dimension D to get a tender R&B chorused sound like Lionel Richie's "Deep River Woman."

"You Can't Do That": This is the old Beatles tune off their second album. I used my Rick-enbacker electric 12-string.

"Ain't Too Proud To Beg": A great Temptations standard. All I did was play "chinks" on the off beat.

Wednesday, December 10

Time: 10:00 A.M. to 1:00 P.M., 2:00 P.M. to 5:00 P.M.

Project: Angie Rainey

Producer: Fred Foster

Location: 1111 Sound

Band: Mark Casstevens, acoustic guitar; Kenny Ball, acoustic guitar; Bobby Ogdin, keyboards; James Stroud, drums.

Angie's a fine young singer, and this was an independent custom project. Fred Foster is a legendary producer and the founder of Monument Records. At one time he had Willie Nelson, Dolly Parton, Brenda Lee, and Kris Kristofferson on his label. He also produced all of Roy Orbison's great hits.

"Ask Me": I played my fretted Dobro using a 3/4" Sears Craftsman sparkplug wrench as a slide to get my impression of "Ry Cooder meets the Judds." The solo was done on the '57 Strat in three parts.

"Sea Of Tears": The title was kind of graphic to me, and I wanted kind of a hypnotic feel. The key to that is to lay the distorted eighth-notes way back and let it feel like the drums lead the guitar instead of the guitar pushing the drums. Waddy Wachtel is a real master of that. He's a great rhythm guitarist and knows exactly where to put it in the pocket. The further I lay them back, the more hypnotic the sound. Again I used the '57 Strat.

"Doesn't Anybody Want Love": This was the '65 Strat, and I was again going for a silky, transparent feel by using EQ and chorus with long alternating echoes from the PCM 70.

"You Gotta Get To My Heart": To me this had kind of a Memphis R&B feel, so I used

and playing the exact right part for the song while fitting in with the rest of the band—making what you play become so important to the record that when somebody covers that tune, they have to play the same licks. Glen Frey and Joe Walsh were like that with the Eagles. When you hear a band cover "Witchy Woman" or "Tequila Sunrise," they play those exact guitar licks. The guitar part becomes so important to the record that it wouldn't be the same song without it.

the '57 Strat and played a Steve Cropper-like chunk rhythm on all fours. I overdubbed my ES-335 dot-neck for the B.B. King soul licks.

"Run For Cover": Kind of a Linda Ronstadt/Juice Newton-type song. I used the '65 Strat for a three-part thing reminiscent of what Andrew Gold did on "When Will I Be Loved." I've always loved Andrew's playing. He's real precise, and his solos are usually in parts.

Time: 6:00 P.M.

Project: Kix Brooks rehearsal

Location: S.I.R. Nashville

Kix is a writer for Tree Publishing who penned "Modern Day Romance" for the Dirt Band and co-wrote John Conlee's "I'm Only In It For The Love." I've been playing with a Louisiana swamp-rock band he fronts, to help him get a record deal.

Thursday, December 11

Time: 10:00 A.M. to 1:00 P.M., 2:00 P.M. to 5:00 P.M.

Project: T. Graham Brown

Producer: Bud Logan

Location: Woodland Sound Studio

Band: Michael Rhodes, bass; Steve Nathan, keyboards; Larrie Londin, drums.

These and the next day's sessions were the final ones for T's new album. We started down in Muscle Shoals in October and did seven of the keeper tracks down there. We worked on three tunes today, "The Past Ain't What It Used To Be," "She Couldn't Love Me More," and "Anything To Lose," which ranged from a Neil Diamond-type ballad to an R&B shuffle like Journey's "Lovin', Touchin', Squeezin'." My main guitar all day was the '57 Strat.

Time: 6:30 P.M.

Project: Kix Brooks rehearsal

Location: S.I.R. Nashville

Band: Same as last night.

Friday, December 12

Time: 10:00 A.M. to 1:00 P.M., 2:00 P.M. to 5:00 P.M.

Project: T. Graham Brown

Producer: Bud Logan

Band: Same as yesterday.

There are nearly 1,500 guitarists listed in the Nashville union book. How many of them are really working?

I'd guess that five or six players are doing 70% of the charted work. But then you've got maybe 50 who are making a good living.

So there's still an "A" team?

Yeah, but when you say that, it implies there's a "B" team somewhere, and that's not right. The "A" team in the past was just the busiest guys, and I have tons of respect for

This was the day for final overdubs. I added acoustic to "She Couldn't Love Me More" and "The Past Ain't What It Used To Be." Then I overdubbed a solo for "She Couldn't Love Me More" on my Paul Reed Smith in the vein of Air Supply. I actually recorded two separate solos and listened to them at the same time, and I discovered that they worked together. On "Anything To Lose" I found out the tempo markings and then added alternation triplets with the DEP 5.

Time: 8:00 P.M.

Project: Kix Brooks Showcase

Location: Stockyard

This was a performance for record executives to attempt to get a contract for Kix.

Saturday, December 13

Time: 10:00 A.M. to 1:00 P.M., 2:00 P.M. to 5:00 P.M.

Project: Mark Wright demos

Location: Music Mill

Band: Larrie Londin, drums; Jack Williams, bass; Costo Davis, keyboards.

Mark is a top A&R [artists and repertoire] man and producer for RCA Records who I've worked with a lot. He always creates a fun time.

"Special": I used the '65 Strat for a muted R&B rhythm in the feel of Paul Jackson, Jr., an L.A. studio player. I did the solo while tracking.

"Sometimes Some Things Ain't Right": Again I used the '65 Strat. I co-wrote this song with Mark, so I had an added reason to try to play great. I overdubbed the Guild 12-string acoustic on the solo only.

"Love Trip": Sort of a Bruce Hornsby type of song. I used my Paul Reed Smith with a Strat setting for a transparent sound.

"To Make You Proud Of Me": This is a piano ballad in the style of Carole King. I played only on the solo with a Steve Lukather interpretation.

Time: 10:30 P.M.

Project: Kix Brooks Showcase

Location: Douglas Corner

Another performance for record company executives. 