

Guitarist

Volume 4

Number 6

December 1987

£1.40

LEMMY

SCOTT GORHAM
JOHN MIZAROLLI
JIM BARBER
JACO-IN MEMORY
PAUL DUNNE

**GUITARIST SHOW
PICTORIAL REVIEW**
READERSHIP SURVEY
- Your Chance To Talk
Back!

REVIEWS:
Jimi Hendrix Strat
Larkin Bass
Laney Stack
KGB Bass
JHS Radio Transmitter
Receiver
Yamaha RGX110 Guitar
Casio MIDI Guitar
Steinberger Guitar



CONTENTS

features

Lemmy
At 42 and still going, Motorhead's esteemed leader, Lemmy, still thinks that rock and roll is what it's all about! At 43 (just), Brian Hodgson agrees! **20**

Scott Gorham
Leader and lynchpin of Thin Lizzy's ever-changing guitar duo, Scott Gorham has just come round to thinking of playing again. Scott talks to Eddie Allen about pre-Lizzy, Lizzy and post-Lizzy. **44**

John Mizarolli
One of the best players in this country, John Mizarolli is also a guitar teacher with a rather different approach - and it seems to work! **76**

Jim Barber
Self-confessed Jeff Beck fan, Jim Barber was the Rolling Stones' guitar roadie, but found himself playing on Mick Jagger's latest album... **84**

Jaco Pastorius
Jaco is hailed, by almost all bassists, as the greatest ever. Jaco was brutally murdered in Miami in September and Penny Braybrooke takes a look at his life and music. **73**

Paul Dunne
The new face of jazz guitar, Paul is one of a number of young and talented players taking
GUITARIST DECEMBER 1987

the music seriously but having fun... **65**

Guitarist Show
A pictorial look at a very successful weekend. **28**

Readership Survey
Your chance to tell us what you think, for a change! We do listen, so fill them in and post them off - for nothing. We will be making a draw and the first five pulled out will receive a year's subscription to Guitarist. **55**

reviews

Hendrix Strat
Probably the most famous guitar in the world - Jimi Hendrix's white Strat! Mitch Mitchell, drummer with The Experience allows Neville Marten a sneak at this rock icon. **36**

Larkin Bass
Hand made in Ireland, Penny Braybrooke checks out the Reactor. **40**

Laney Stack
Eddie Allen was surprised at the range and quality of the Linebacker's sounds - stacks of power from Laney! **26**

KGB Bass
We look at a bass that's been made, by KGB of Birkenhead, to a customer's exact requirements - good it is, too... **92**

JHS Guitar Transmitter Receiver
Eddie Allen breaks free - and enjoys himself into the bargain - and what a bargain! **60**

Yamaha RGX-110 Guitar
This is the guitar which Yamaha donated as a prize at the Guitarist Show. Neville Marten grabbed it first! **42**

Casio MIDI Guitar
We hear so much about MIDI in our Feedback pages that we asked Simon Trask, of Music Technology, to test Casio's first offering, the 510... **34**

Steinberger M-Series Guitar
No head, but a new body for Steinberger... **53**

techniques

Solo Analysis
Time by Michael Schenker **97**

Bass On Top
Got A Match by Chick Corea **99**

From Rock To Jazz
Chord Generation With Minor Shapes **101**

Right Hand Technique
Cross-Picking Patterns - Part 2 **103**

regulars

Editorial **4**

What's New **13**

Feedback **5**

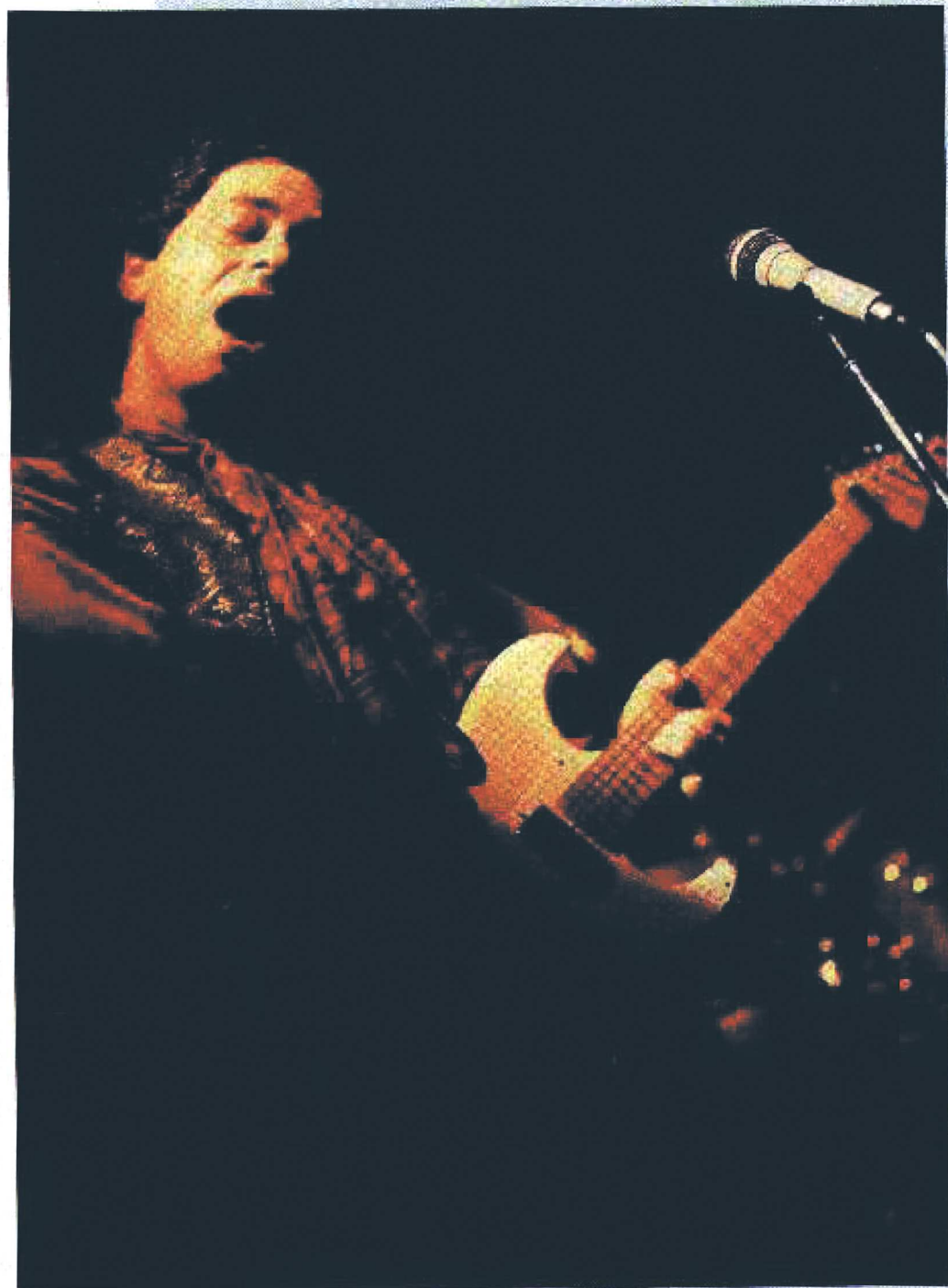
Dr. Robert **62**

Get It Straight
Robbie Gladwell with some worthwhile tips on Stayin' Alive! **94**

Back Issues **106**

MUSIC OF THE SPHERES

John Mizarolli



“Nobody slags the milkman off, so what’s this big fear of musicians?”
John Mizarolli.

John Mizarolli is one of this country’s major guitar talents although he has yet to reach the public at large. He made his first claim to fame playing in Energy in the beginning of the eighties – a band led by ex-Cream drummer Ginger Baker. From there he went on to release a solo album in 1982 called ‘Message From The 5th

Stone’. Since then he’s played in and headed various bands, displaying his versatile approach to the guitar, both virtuoso and original. Apart from his active playing endeavours, Mizarolli spends a large part of his time teaching other guitar players with a self designed course called Music Of The Spheres. The course features an integral Mind-Body-Spirit approach, involving such subjects as mathematics, psychology and esoterics, and claims to compress 5 years of practical progress into only 6 months. John is also an accomplished songwriter and singer.

As a genuine innovator of the electric guitar he has some things to say which are well worth listening to.

Although people might have heard your name at one time or another, a lot of readers might not be familiar with your playing style. Could you try to describe it?

I consider myself a ‘today musician’, which means that I try to fuse the history of music so far: classical, jazz, rock, blues. But at the end of the day I’m a rock musician, rather than a jazz musician, because I believe rock to be more of a present day expression.

Yet, listening to you playing, you do sound different to most straight rock players. Even when you play with the ‘heavy rock’ sound there’s something in your feel and in the notes you play which makes it sound unusual.

Well, yes, that’s what people keep telling me. I suppose my attitude is a bit different. I’m not saying it’s unique, but when it comes to soloing I think I’m more open to various influences, be it ethnic music or jazz harmony. I’ve done a lot of research into different musical areas.

Would you say that that’s something a lot of rock players shy away from?

I can’t speak for everybody, but lately I read an interview with a leading heavy rock player in which he said ‘Don’t bother learning diminished scales, because you never need them’. That’s bullshit! Whether you need diminished chords or not depends on what you are and what you do with them. I believe every bit of theory is worth learning; everything can be used to express something as long as there’s a person playing who wants to communicate from the heart, as opposed to the mind. In the latter case things might start sounding clinical and like just ‘freaking out’.

Personally I’m rather bored with the general rock ‘n’ roll pentatonic blues scale attitude. I think Hendrix and Clapton in his Cream days said all there is to say about it and I haven’t heard anybody since who can play that stuff better than them. The 60’s produced the highest inspiration for guitar music and what’s happening now is overkill on technique and on speed. Somebody

develops a wierd technique and that immediately becomes a cliché.

There's not enough communication going on. To me, the real developments in guitar playing have taken place in the jazz rock movement of the seventies, even though that has also been hampered by a lack of communication at times.

What do you mean?

In my view, playing music for an audience is about communication. As a player you have to be

At the end of the day I'm a rock musician, rather than a jazz musician, because I believe rock to be more of a present day expression

constantly aware of that. On the other hand there is playing as pure expression. Free form jazz, for example, is not music people want to listen to, really. It's nothing to do with communication, it's just pure self-expression. In that sense it's selfish. Free form jazz is a musical self-education thing; you use it to see what's coming out of you at a particular moment, to experiment, to gain inspiration, to develop your own style. But you should use it only in your own environment. I've been experimenting with feedback while I was in the States. Some sessions lasted for hours and I got some amazing results off that, but it's not something I would release on record.

In the same way, a lot of the jazz rock players did great innovative things which didn't really communicate to a general audience. Take Allan Holdsworth. He's definitely communicated to musicians; he is the most innovative in playing atonal guitarwork, but if you play his music or a lot of other jazz rock to people who don't play, then they don't get off on it. They can't tell the technique, all they can tell is whether they like it or not.

On the other hand there's somebody like Jeff Beck who, although propagated as a jazz rock player, can't play jazz rock to save his life, but he's one of my favourite musicians because he's a communicator. He's got such a great feel and such a great sound that even though he mainly plays basic rock and blues, he's a master musician. That, and the fantastic musicians he gathered around him to compose tunes for him, like Max Middleton, put him in the centre of the jazz rock movement of the seventies. In a way it was a wierd time the seventies, because all the

jazz players tried to play rock and all the rock players tried to play jazz. But in all honesty, I don't think Al Di Meola can play rock to save his life or that Jeff Beck can do anything which comes close to Joe Pass. In my view, jazz and rock are still in the process of being fused.

Your passion seems to be to explore, or invent, new avenues for the electric guitar. I suppose this fusion of jazz and rock is one of them?

Of course, though on a level of harmony and melody that's quite accepted now. I'm more looking into jazz as an attitude and also into sound. As far as sound goes, I've been working on a new guitar synthesiser for more than ten years now. It's a guitar design of which people said years ago that it was way ahead of its time and that it should be researched with government aid and with the latest

technical developments. I don't want to say too much about it at the moment, for obvious reasons. My main problem so far has been to get the funding together to actually develop and build the thing. That's why I'm also working a lot with my Roland GR500 guitar synth, playing around, modifying it, applying combinations of effects, trying to find a sound that cuts through, that sounds completely new, but still as a guitar. There's no point in playing a guitar synth and sounding as if it could be played on a keyboard.

What about jazz as an attitude?

Let me first start with explaining that I think there's a general misinterpretation of what jazz means. There's a general stigma that it means II-V-I, Charlie Christian and all that kind of stuff. But there's a difference between the harmonic relations and origins of jazz and the



► thought behind jazz. Jazz just means a free flow of musical expression. So whatever style you're playing, be it rock or funk, if it's improvisation, it's jazz. To me Larry Carlton and Joe Pass are just as much jazz musicians as Jimi Hendrix was. Jazz is an attitude. It's being able to improvise with a lot of parameters; rhythmically, harmonically, melodically, stylewise, dynamically. I've always gone for the extreme improvisation kind of thing: I like songwriting, but improvising keeps you alive. The heart of making music should be to explore things and not know what's going to come out. Being able to improvise naturally is very important I think and is what my course is geared towards. No matter how much you study theory and technique, you can still come up with new things and wonder where they came from, and that's the magic of it all. If everything was predictable you might as well have a nine-to-five day job. So improvisation, free-flow-expression is essential to me. When I solo I consider myself a jazz musician, although I don't consider myself a traditional jazz musician. I see myself as a rock musician with a jazz attitude.

What about this pure expression, or 'freaking out' as you called it, isn't the danger of that very big when there's a lot of improvisation going on? How do you keep communicating without going off on your own trip?

Again, it's an attitude. When you're improvising and communicating you almost become an immediate reflection of your environment. The end product of improvisation is to be like a radar. You pick up everything which is going on around you and it just comes out. I don't know whether that's true, but that's the way I feel it. What you are inside is outside as well. It's all connected. People like Hendrix tended to reflect a lot of what was going on. The same goes for Manitas de Plata in a different way.

You've named Hendrix a couple of times now. I take it that he is one of your main idols, or influences?

You could say so, yes. What I like about him is the way he thought. He took every medium and did something new with it. He took feedback and made it orchestral, whereas before it was just a bloody noise. He took the wah-wah and made it talk. He took the performance side and started playing with his teeth and behind his back. He took the songs and said, 'We're not just going to have three chords, we're going to have some strange

chords in here as well'. He took his lyrics and put some high philosophy in there. He took every level and expanded on it; all the technology of the 60's and brought it to a higher level than it had been before. That is really what I'm trying to do as well. I don't mean that I want to sound like Hendrix, but I've worked for years to get the Hendrix sound and I've studied him and feel that anything that he's achieved I've learned and absorbed. I can get his sound, so what I now want to do is to create a new structure and break barriers.

My aim is to keep developing my own style more and more. I've had

The 60's produced the highest inspiration for guitar music and what's happening now is overkill on technique and on speed

none or hardly any help from the record industry with that so far, so at the moment I'm teaching full time so I can finance my own music myself.

Why do you think you've had so little co-operation from the record industry?

Well, there seems to be a heavy move by the English press and music industry against things which are fashionable. Like in the 70's the punks tried to make out that musicians were uncool. A lot of them I now teach because they all want to learn how to play! But still, in this country there seems to be a big stigma about being a musician. I wonder, nobody slags the milkman off, so what's this big fear of musicians? The business here isn't backing musicians to create anything. They're trying to tell us that Boy George is rock 'n' roll, which is an insult to my intelligence and to most of the serious musicians in this country, who are playing good commercial music and who aren't freaking out all the time. They should be helped. I've been asked to do 'single material' several times, yet I don't feel like compromising myself to too large an extent. I mean, I've played the guitar 27 years now, I've played hundreds of gigs and every time I've played for an audience of over 1,000. I have to play 4 encores or something and they demand of me to play crap? I'd rather leave that to the Boy Georges.

Having mentioned that you've played the guitar for 27 years, it's perhaps a nice moment to change subject and to tell us about your past

I was born in Fulham in 1952. My parents are Cypriot. My father had been a professional guitar player in Cyprus and he took me to a classical guitar teacher when I was 7, even though I wanted to play the piano. So I had classical guitar lessons for a couple of years and later got into Elvis Presley and The Beatles, packed all the classical stuff in and started my first band at age 12. We were doing ska, reggae and Otis Redding kind of things, so I was heavily into black music at the time. When I was 13, we got asked to do a gig at the Whiskey A Go Go and were being told that we would be featured in the cinema news. We were asked to leave after two tracks, but spent the next couple of months going to the cinema, looking for ourselves in the news, thinking that we were about to become celebrities.

After that first band I kept on playing in various bands, although I never gigged a lot. That changed when I went to the States at the age of 21, because of a girlfriend. I arrived with a couple of dollars and an acoustic guitar and was amazed at the possibilities to play live there, especially since I had the luck to arrive in Los Angeles. It was a very exciting time, with the birth of the jazz-rock and jazz-funk music going on around me. I ended up having my own band, called Monolith and we made a name touring the colleges.

Did you have any other guitar tuition after those classical lessons?

Well, I'm mainly self-taught and learned most of what I know from a variety of sources. I have had two teachers who influenced me quite a lot though. The first was Derek Bailey, who I had a couple of lessons with when I was 17. He expanded my brain, even though I had only four or five lessons from him. He was, and still is, into free form jazz and it's quite funny actually, because he knew the guitar inside out, knew all his theory and was a great jazz musician, yet when I went to see him at Ronnie Scott's he was doing all this wierd, abstract stuff with all kinds of noises and things. You'd think that he was pretty crazy. Still, it was good that I encountered him because it got me fired up more about improvisation. Later on in the States I studied for two years with Jorge Stunz, a brilliant Brazilian guitar player who used to work with McLaughlin, Al Di Meola and Paco De Lucia. He took me out of the heavy rock thing and more into jazz rock thinking and influenced me a lot. He handed me over wierd chord ideas and expanded my mind ►



without consideration. It seemed to have worked. Ginger has been one of the biggest musical influences on me – he tied up all my rhythmic ends. I was more of a melodic player before that, too much harmony and too much melody and not enough rhythm. Ginger helped me to get a better concept of rhythm and rounded my whole style off. I still play with him occasionally and every time we play together it seems to be getting more and more spontaneous and improvised. We have a telepathic sort of communication.

What happened after Energy?

I started a band called Jody Street in 1981, with Henry Thomas on bass, Brett Morgan on drums and Noel McAlla on vocals. I also played on a track on Jim Capaldi's album 'Fierce Heart' together with Steve Winwood. Capaldi's manager, John Taylor, helped me out with my own album 'Message From The 5th Stone' which got released in 1982. It features, apart from the musicians from Jody Street, Ginger Baker, Don Airey, Chris Parren and Barry Morgan, who played with Jeff Beck, and was produced between me, John Erschells and Chris Tsangerides, who worked with Thin Lizzy and Gary Moore.

Is the album still available?

Only by import in the UK. It was released recently in Germany and also in the USA on compact disc.

After Jody Street I played for a while in Atomic Rooster, with Vincent Crane and Paul Hammond. And at the moment I'm working with Vincent on recording some demos to get record companies interested in releasing a new solo album of mine, and I'm still gigging regularly. But my time has become increasingly devoted to teaching my Music Of The Spheres method over the last years.

You claim that your course is 'revolutionary' and that it results in five years' worth of practical progress, achieved in six months. That sounds rather incredible!

I have achieved that with certain people although, of course, it depends on the individual talent and dedication. The secret of the course lies in using the laws of the mind properly. The main thing that people are scared of in this country is music theory. People here just hate it, because most guitar players are feel and rock 'n' roll orientated, yet everybody is feeling the influence of jazz rock and don't want to play the same melodies and scales all the time. So, I've worked out the clearest perspective on music theory that there can be and combined it

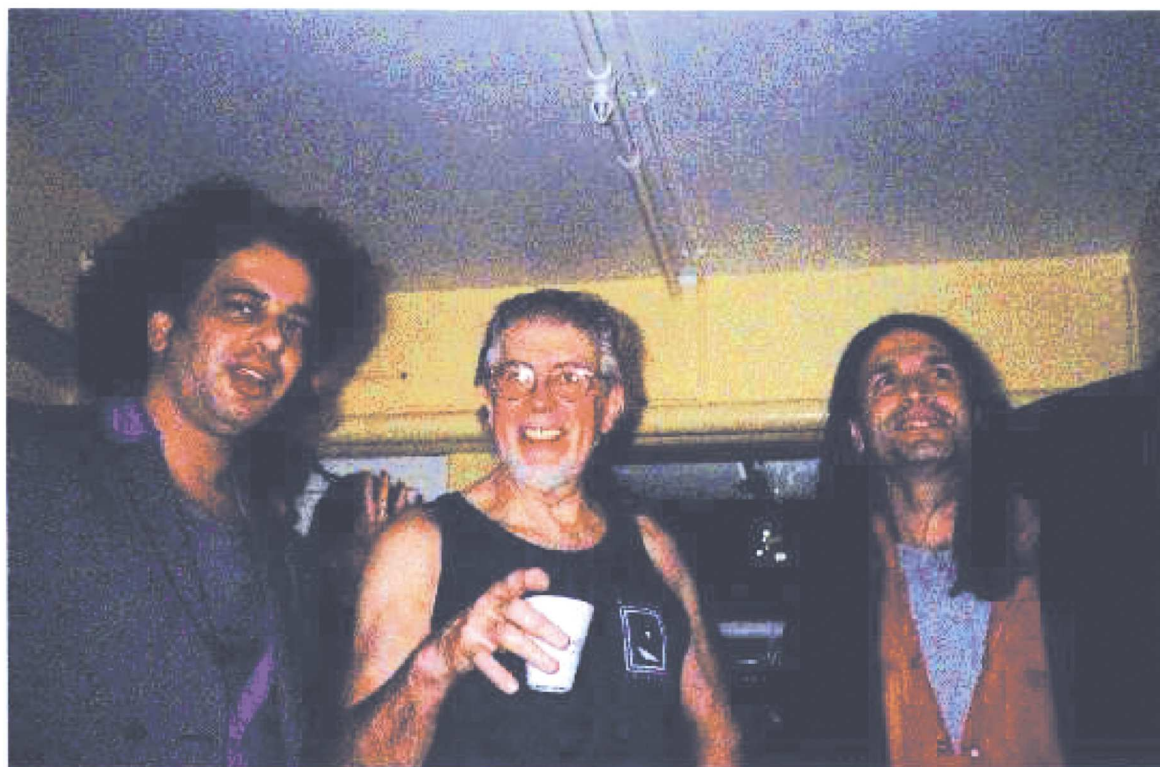
▶ beyond pentatonic thinking, which I was trying to get out of, but I didn't quite know how.

How long did you stay in the USA?

Four years, from 1973 until 1977. Then I came back to London and started out playing for a reggae rock band called Ozo. I also started teaching during that time. The big thing which happened in 1980 was joining Ginger Baker's Energy.

With Cream being one of your big influences, that must have been quite exciting . . .

Yeah, although when I first joined him it didn't register. It wasn't until a couple of weeks later that I suddenly became really nervous, playing with one of my idols from the 60s! For the audition all I did was turn up with a 12" speaker, turn it up really loud and start jamming



JOHN
MIZAROLLI

JOHN
MAYALL

TONY
NATALE



EUGENE
HIDEAWAY
BRIDGES

BIG JOE
TURNER

JOHN
MIZAROLLI