

COMPLETE STUDIO RECORDINGS
1980's

THE BERKLEE SESSIONS: MAY-OCTOBER 1980

I A

CREEPING LIKE A DEMON

(Maselli, 1976) Recorded May 1980, mixed August 1980:
W.M. Vocals, ac. guitar
F.H. Jones Backing vocal
Drums, piano, bass, electric guitar: unknown
Produced by W.M. and Bob Rose

I'VE JUST SEEN A FACE

(Lennon-McCartney) Recorded May 1980, mixed April 1981
W.M. Vocals, ac. guitar
F.H. Jones Vocals
Drums, piano, bass, elec. guit.: unknown
Produced by W.M. and Bob Rose

WINGS OF LOVE

(Maselli, 1978) Recorded June 1980, mixed 1987
W.M. Vocals, ac. guitar
Drums, bass, el. guit., piano unknown
Produced by W.M. and Bob Rose

LADY WITH THE GOLDEN SOUL

(Maselli, 1979) Recorded June 1980, mixed 1988
W.M. Vocals, ac. guitar
Drums, bass, el. guit., piano unknown
Produced by W.M. and Bob Rose

THE NIGHT

(Maselli, 1977) Recorded July 1980, mixed w/d August 1980
W.M. Vocals, Guitars
F.H. Jones, elec. guit.
Mark Nooney, elec. guitar
Sax
Drums, bass, piano, unknown
Produced by W.M. and Bob Rose

ON THE MOVE

(Maselli, 1980) Recorded July 1980, mixed w/d August 1980
W.M. Vocals, elec. guitar
Bob Hansen, Drums
Sax
Piano, elec. guit., trumpets, bass unknown

LOVE'S NEVER LONELY

(Maselli, 1977) Recorded October 1980, Mixed fall 1980
re-mix with new vocal June 1983
W.M. Vocals, Ac. guitar
Kerr: Bass
Drums: An Italian Gentleman
Piano, elec. guit. unknown

TEXAS MELODY

(Maselli, 1977) Recorded October 1980, Mixed fall 1980
re-mix with new vocal June 1983
W.M. Vocals, ac. guitar
Kerr: Bass
Drums: An Italian Gentleman
Piano, elec. guit. unknown

TEXAS MELODY

(Maselli, 1977) Recorded October 1980, Mixed fall 1980
W.M. Vocals, ac. guitar
Kerr: Bass
Drums: An Italian Gentleman
Piano, elec. guit. unknown

works, excluding only miscellaneous alternate takes and mixes, from mid-1980 to essentially 1985; when I more or less ceased recording until only recently. The diversion of my energies, as well as mere circumstance of time, space, and wealth, charted my course. Most of the recordings took place within a few brief episodes: from summer 1980 to summer 1981, and from summer 1983 to spring 1985.

I compile these various productions in the hope they may individually find an appreciative ear. In this heterogeneous society perhaps each, no matter how homely, may find a niche within comprehension and sympathy. Surely most will detest many, as is the natural order of things, and only the few kind hearts will discover a germ of wonder in each song. What is to be hoped for, however, is that all who enter these aural realms will find the occasional jewel to appeal to their particular sensibilities. With so much material wantonly displayed each may create their own compilation of what they find acceptable or, perchance, delightful. There are many things in this world that only a mother could love, and as the spiritual matron of these creations I do indeed love them all; yes, even those that assault the ears and besiege all good taste and construction I have alternately toyed with the idea of entitling this collection "The Roaring Twenties," dedicated to my numerical age, of course, when these were mainly recorded, and "The Good The Bad And The Ugly," but Ollie beat me to the last usurpation!

The "Studio" was a distant and mysterious place in early 1980, one that I could not imagine visiting unless ushered there by record company executives. I remember how impressed I was when my piano tuner mentioned to me that the individual I bought the piano from had done sessions in the studio as a guitarist, and then being mystified when she commented that, 'actually, anyone with the money can go into the studio.' Mystified or not, the idea of recording sessions seemed far remote and impossible.

I owe the change of these conceptions to the inimitable Bob Rose, then teaching at Berklee. Among other things, he ran studio sessions employing student musicians and engineers. I enthusiastically signed up for a session in May of 1980. I recruited my comrade Frank Harold Jones, then also known as Brian Crown, to perform with me and decided on recording Creeping Like A Demon; I believe I've Just Seen A Face was viewed only as a contingency, one that did in fact occur. Creeping was written in 1976 at a time when I was energetically producing pseudo-mexicano numbers, such as Babe You're Leaving. The session was a high point of my existence. I recall being enraptured the first time I heard the sounds of the session pouring over the studio monitors. From then on I was hooked! All the tracks on the song are recorded live, no overdubs. Being technical as I was in those days, all the parts were written out, note for note. Not so on the Beatles number, of course. As J.L. Wilson commented on hearing it, 'they're off and running!' (I loved the piano tracks, by the way, as well as the pianists' attitude, but never managed to track him down. If you're out there...)

The Wings of Love was recorded a month after the first session. When the summer semester's sign-up schedule was posted I immediately signed up for as many slots as I in good conscience could manage. The first song of that session was, however, the Lady With the Golden Soul. I could tell Bob was not too enthralled with the number when after the first take he said, "Hey, we've already got it," when I expressed the desire for a second take; that after running through Creeping three or four times the previous session. Only slightly dismayed, however, I did another take, which became the one finally mixed in 1989: it languished for a long time! Likewise Wings of Love, which only a mother could love. Bob was delighted with that song, however: it could be a big hit!, if only it had an entirely different arrangement and a different vocal, or vocalist!

Again undismayed, I sank into the next session with The Night, a number the current version of Max Gerson had been performing. The band's guitarist, Mark Nooney, was called in to do the solo. This song elicited no comment from Master Bob, meaning it was significantly off the approved track. The sax, and my vocal and electric guitar were added at the new mix.

ON THE MOVE SESSIONS, DECEMBER/JANUARY 1980/1981

ONLY ROOM FOR ONE

(Maselli, 1978) Recorded and mixed Dec/Jan 1980/81
W.M. Vocals, guitars
Sean Honor: Bass
Bob Hansen: Drums

LOVER BY NIGHT

(Maselli, 1980) Recorded and mixed Dec/Jan 1980/81
W.M. Vocals, Guitars
Sean Honor: Bass
Bob Hansen: Drums
F.H. Jones, guitar, b'pnd vocals
Add L. b'nd vocals: Diamana Jim Brady

BE A GOOD NEIGHBOR

(Maselli, 1980) Recorded and mixed Dec/Jan 1980/81
W.M. Vocals, Guitars
Sean Honor: Bass
Bob Hansen: Drums
F.H. Jones: B'nd vocals

YOUR BEAUTY AND YOUR MIND

(Maselli, 1980) Recorded and mixed Dec/Jan 1981
W.M. Vocals, Guitars
Sean Honor: Bass
Bob Hansen: Drums
Eric 'The Red' Waltshock: piano

CANTINA

(F.H. Jones) Recorded and mixed Dec/Jan 1980/81
W.M. Vocals, Guitars
F.H. Jones, Vocals
Sean Honor: Bass
Bob Hansen: Drums

TROUBLE

(Maselli, 1980) Recorded and mixed Dec/Jan 1980/81
W.M. Vocals, Guitars
Sean Honor: Bass
Bob Hansen: Drums
F.H. Jones: B'nd Vocals

ONLY ROOM FOR ONE (REPRISE)

(Maselli, 1978) Recorded and mixed Dec/Jan 1980/81
W.M. Vocals, Guitars
Sean Honor: Bass
Bob Hansen: Drums

GET BACK IN LINE

(Ray Davies, adpt. W.M.) Recorded and mixed Dec/Jan 1980/81
W.M. Vocals

ALL THE WORLD'S INSANE

(Maselli, 1973, 1980) Recorded and mixed Dec/Jan 1980/81
etc., 1985

W.M. Vocals; Guitars
Sean Honor: Bass
Bob Hansen: Drums
B'ndg Vocals: Diamond Jim Brady, Eric The Red Waltshock,
F.H. Jones

Wind: Roger Baker

Guest appearances: Antony, J.F.K., Dr. Winston O'Boogie,
and Adolph.

IMAGINE

(John Lennon) Recorded and mixed Dec/Jan 1980/81
W.M. Vocals, piano

I was called in unexpectedly to the bigger band session when someone didn't show up; I said, 'Let me go get my guitar,' and Bob said, 'no, that's alright.' Well, we ran through the number, *On The Move*, and Bob shouted 'No, No, No, No, No one plays rock and roll that fast!' I tried to slow things down, but it just wasn't in me; thus the song runs for little over a minute. The drummer of this session was, propitiously, Bob Hansen, whom I made it a point to track down afterwards with earth-shattering results.

It was shortly after this point that I approached Robert Rose with the idea of producing a record album for me, being incompetent to do it myself. Mr. Robert was resistant, busy man that he was, but could be persuaded, if only I could change everything about my style, especially the singing and particularly the horrendous vibrato in my voice. I pondered it, and even though advised by a close associate to mend my ways, I struck up the familiar refrain which has indeed been the story of my life: I did it my way. I never again sought a producer for my music, though for many years I would have accepted one had a major company forced it on me.

I made the fateful move in fall of 1980. Financially exhausted — with the electricity turned off in my apartment which meant I could compose by candlelight, a romantic vision I revelled in (fulfilling), cockroaches rapidly colonizing my living space a particularly gruesome epoch of killing is memorialized in *Flight of the Poisoned*, circa 1980) — I took a job teaching troubled inner-city youth and in the process met D.G., which event ultimately sent me hurtling off on unexpected and wondrous courses. I did take a day off from that endeavour, however, in October. Much to my chagrin Mr. Rose was not present, but we made the best of it. Kent the bassist from the last incarnation of Max Jackson was present, and his playing was superb as always. The pianist was also quite wonderful. Love's *Never Lonely* was written at a particularly desolate moment in 1977, during the creation of *United We Stand* in Fort Worth, Texas. The sound of the waves... was by necessity imaginatory. *Texas Melody* was coincidentally written during the exact same period, on a driving excursion around the Texas hills. Other circumstances shall remain discretely unrelated. Both songs were done at the same session and mixed without overdubs initially.

The *Night, Creeping Like A Demon, On The Move*, and F.H. Jones' *Rats*, which I produced at Benklee, were mixed, with overdubs on all but *Creeping*, in August of 1980 with the financial help of executive producer J.L. Wilson, and were then pressed into two 45's. The sound quality of these 45's was poor and they have in any event languished to these many years.

The first great adventure into independent producing came in December 1980 when I launched into the *On the Move Sessions*, intending to create a rock and roll album bearing that name. The initial tracks were laid down in one session, with overdubs and mixing encompassing a few more. It was all rather expeditiously produced. We created a rough raw sound which was the opposite of what I was cultivating on the piano but which I had been captivated by on the Stones' *Some Girls* album and the local rocking of the *Neighborhoods*. In fact, *Lover By Night* was written on a napkin at the *Neighborhoods* concert at Hampton Beach, New Hampshire. *Only Room For One* was from a trilogy of songs written on the same day in 1978 in my little room in Boston. The germ for *Be A Good Neighbor* emerged while Frank and I were walking down the streets of New York City. *Your Beauty and Your Mind* was likewise written in New York, while I sat desolate in the same hotel room that my companion was finding so romantically fulfilling. *Cantina* is Frank's baby, a gem He no longer appreciates the ending, however, no doubt having been duly chastized. I have offered to edit the ending out, but have not yet received sufficient encouragement to undertake the project. *Trouble* was an accurate sentiment if there ever was. We must pray for Ray's absolution for butchering *Get Back In Line*, but it suited the purpose: all hinges on inspiration and intuition. *All The World's Insane* was originally Cotton Mouth back in 1972 or 1973, new words emerging during the band days of 1980. It was originally mixed without the guest appearances at the end, they being another of those impetuous inspirations. My Lennon tribute, which I was barely able to withstand, was *Imagine*, long on

POP OF THE 80'S SESSIONS: APRIL/MAY 1981

WASTE OF OUR LIVES

(Maselli; 1977) Recorded and mixed April/May 1981
W.M. Vocals, Guitars, Piano
Sean Honan: Bass
Bob Hansen: Drums

WHEREVER WHENEVER

(Maselli; 1981) Recorded and mixed April/May 1981
W.M. Vocals, Guitars, Piano
Sean Honan: Bass
Bob Hansen: Drums

WORKING MAN

(Maselli; 1980) Recorded and mixed April/May 1981
W.M. Vocals, Guitars, Piano
Sean Honan: Bass, Back vocals
Bob Hansen: Drums
F.H. Jones: Back vocals

EASY TO SAY

(Maselli; 1974) Recorded and mixed April/May 1981
W.M. Vocals, Guitars, Piano
Sean Honan: Bass
Bob Hansen: Drums

SUZIE (CAN'T LEAVE YOU BEHIND)

(Maselli; 1980) Recorded and mixed April/May 1981
W.M. Vocals, Guitars, Piano
Sean Honan: Bass
Bob Hansen: Drums

DARK SIDE

(Hammond) Recorded and mixed April/May 1981
W.M. Vocals, Guitars
Sean Honan: Bass
Bob Hansen: Drums

SO FAR AWAY

(Maselli; 1976) Recorded and mixed April/May 1981
W.M. Vocals, Guitars, Piano
Sean Honan: Bass
Bob Hansen: Drums

ALL THE WORLD LOVE'S A LOVER

(Maselli; 1978) Recorded and mixed April/May 1981
W.M. Vocals, Guitar

WITH YOU BY MY SIDE

(Maselli; 1978) Recorded and mixed April/May 1981
W.M. Vocals, Guitars
Sean Honan: Bass
Bob Hansen

3,000 MILES

(Ian Hunter) Recorded and mixed April/May 1981
W.M. Vocals, Piano

grad intentions, shot on utility. One winter evening after elevating at a friend's apartment, I was paralyzed with grief as the version played: I was unable to move any part of my being, only dead stillness prevented an uproar into pathetic sobbing and lamentation. I survived the experience, of course, yet it still haunts. My true Lennon tribute united another couple of years.

No sooner had the tracks been mixed for On The Move than was struck with the desire to create a wholly different sound. While the upper register measured art only in classical, neo-classical, and pseudo-classical tones, my frustrated expressive core was pouring out ancient and long-neglected modes: it was a literal act-pouring of antiquity. I decided to record differently than all others and do my 'personal' tracks first, as where usually the rhythm section is done first. My first attempts were disastrous, as I started with the piano and found I was wholly in another sphere relative to human timing. Not dismayed by Mr. Baker's admonition to wise up, call the session off and begin anew the proper way, with a drummer and bass player, I reached for the old standby, the acoustic, and laid down all the tracks, then went to the piano and added a bit of spice, then the vocals, then the electric guitars. "You've created a new measure of rock and roll", espoused Mr. Baker, but all was reduced to the commonality when I had overclubbed the drums and bass. The funky timing nuances are now explained.

Waste Of Our Lives is from 1978, mourning over Last Love as usual for those days. Note the key change from verse to chorus, a rather smooth accommodation to my vocal limitations. Whenever Whenever was of more recent vintage, circa 1980/81. It was a bit prescient in unnamed ways. It also reverberates Lennon, with just a dash of Mr. Dylan. Working Man was unritten in two minds: one calculatingly creating the song I had promised a friend after working construction with him for a week in Houston in 1978 (it seemed like a year), second, in a rage after being insulted as usual by the manager of a bank: some things never change. Easy To Say was particularly ancient, a relic of a truly bygone era. Suzie was another prescient number, originally inspired by a particularly alluring groupie of second-rate traveling rock bands. Dark Side is one of a multitude of songs unritten by Mr. Hammond, whom I shockingly met by picking him up hitchhiking. I hope he likes the version, for we never did re-connect for him to hear the results (This one was particularly interesting without the rhythm section: a virtual contained chaos!). So Far Away is another moanie from the 1970's romantic depressions, unritten as a ballad but here perverted for some strange hallucination: 'I don't see what's added by the pounding New Wave drumming,' exclaimed J.L., who always liked that song. All The World Love's A Lover was unritten in early 1978 for a doomed love, yet it was re-born as the first song I heard me produce in the studio. With You By My Side was the second of the 1978 trilogy in my attic closet space. 3,000 Miles was always a favorite, again prescient, on is it eternal?

THE GERMAIN SESSIONS: AUGUST/DECEMBER 1981

FALLEN ANGEL

(Maselli; 1981) Recorded and mixed August 1981

W.M. Vocals, Guitars, Piano

Sean Honan: Bass

Bert Lazslo: Drums

ON THE ROAD TO LOVE

(Maselli; 1981) Recorded and mixed August 1981

W.M. Vocals, Guitars

Sean Honan: Bass

Bert Lazslo: Drums

F.H. Jones: Bckd. vocals

DEBUTANTE

(Maselli; 1981) Recorded and mixed August 1981

W.M. Vocals, Guitars, Piano

Sean Honan: Bass

Bert Lazslo: Drums

F.H. Jones: Bckd. vocals

TURN INTO TOMORROW

(Maselli; 1981) Recorded and mixed August 1981

W.M. Vocals, Guitars, Piano, Synthesizer, percussion

Sean Honan: Bass

Bert Lazslo: Drums

GOD'S SPECIAL CHILD

(Maselli; 1981) Recorded and mixed December 1981

W.M. Vocals, Guitars, Piano

Sean Honan: Bass

Bert Lazslo: Drums

TRAVEL SO FAR

(Maselli; 1981) Recorded and mixed December 1981

W.M. Vocals, Guitars

Sean Honan: Bass, bckd vocals

Bert Lazslo: Drums, bckd vocals

Roger Baker: Piano

GIVE ALL YOUR LOVE

(Maselli; 1981) Recorded and mixed December 1981

W.M. Vocals, Guitars, Piano

Sean Honan: Bass

Bert Lazslo: Drums

F.H. Jones: Bckd vocals

By late spring 1981 my world had turned upside down: I was now living with DG in a remote tiny cabin deep in the woods with no water or electricity, but with profound silence and a private swimming pond. It was a magnificent spring and summer, but one laced with intense spiritual exorcisms and upheavals. The telling of these tales awaits another moment. Debutante was the first song written for DG, written on a dare, sittin' on a stool by the fire. Fallen Angel and On The Road to Love were written that summer, one in agony the other in ecstasy. My favorite of that session and my first true classic was Turn Into Tomorrow, not only slightly influenced by Yoko and her monumental and brilliant Season Of Glass. Our story be told. Incidentally, these four were also recorded rather backwards, and with a few serious lapses in timing; for musical technicians on effort, for us music lovers likely of no consequence.

The December sessions were right after Christmas. All three were written in the fall of 1981, while living in Bethlehem, New Hampshire, deep in the White Mountains. Intensity and tempestuousness continued throughout, and after a particularly tropical moment I fled through the mountains, driven by an urge to communicate my anger. Inexplicably I pulled over quickly, with the mountains towering around me, and possessed began composing the delicate and incisive God's Special Child: From rage to sublime appreciation all in a flash! I suppose the other two speak for themselves.

In any event, this session marked my last recordings for well over a year. We travelled the country and shed many a tear before fate allowed me into the studio again. As Dylan has said, 'those not busy being born are busy dying,' and great changes were being born in those days. Enough.

TOP OF THE 80'S II: JUNE 1983

SINCE YOU'VE BEEN MINE

(Maselli; 1978) Recorded and mixed June 1983

W.M. Vocals, Guitars

Sean Honan: Bass

Bert Lazslo: Drums

Roger Baker: Piano

Mike Monagan: Sax

WORKING MAN

(Maselli; 1980) Re-mix, etc June 1983

Same as above, except:

Female Bk'd vocals: Rita and Tiffany Newport

A MILLION TEARS

(Maselli; 1983) Recorded and mixed June 1983

W.M. Vocals, Guitars

Sean Honan: Bass

Bert Lazslo: Drums

Roger Baker: Piano

Tiffany Newport: Bk'd vocals

Rita Newport: Bk'd vocals

GIMME ALL YOUR LOVE

(Maselli; 1981) Re-mix, etc June 1983

Same as above, except

Mike Monagan: Sax

FOREVER MY LOVE

(Maselli; 1983) Recorded and mixed June 1983

W.M. Vocals, Guitars

Sean Honan: Bass

Bert Lazslo: Drums

Roger Baker: Piano

Tiffany Newport: Bk'd vocals

Rita Newport: Bk'd vocals

THE ROAD OF LIFE

(Maselli; 1981) Recorded and mixed June 1983

W.M. Vocals, Guitars, Piano

Sean Honan: Bass

Bert Lazslo: Drums

Rodney: Cello

Rita: Bk'd vocals

Tiffany: Bk'd vocals

Scrumpt: Trumpet

PAY THE PRICE

(Maselli; 1983) Recorded and mixed June 1983

W.M. Vocals, Guitars, Piano

Sean Honan: Bass

Bert Lazslo: Drums

Rodney: Cello

Scrumpt: Trumpet

IT'S A MYSTERY

(Maselli; 1982) Recorded and mixed June 1983

W.M. Vocals, Guitars, Piano, Synthesizer

Sean Honan: Bass

Bert Lazslo: Drums

Mike Monagan: Sax

Scrumpt: Trumpet

WINDS OF DISMAY

(Maselli; 1983) Recorded and mixed June 1983

W.M. Vocals, Guitars, Piano, Synthesizer

Sean Honan: Bass

Bert Lazslo: Drums

Mike Monagan: Sax

Rodney: Cello

Scrumpt: Trumpet

It was a man drowning at sea hauling himself onto a raft in June 1983 as I made my way back into Baker Street. To the young a year and a half is a veritable eternity. And so much had transpired! Confidence, however, was overwhelming. This was my time, and the world would have to stand aside. I felt no panic, only certainty! Five months later Alexander (Marches To The Oracle!). Divine Blessedness! Cosmic Connections! It was a creative time.

Since You've Been Mine is the third of the attic trilogy, and the best. Introducing Mike Monagan on sax, a musical force. Working Man adds a little vocal power, attempting to compensate for the anemic background vocals of the original. A Million Tears was brilliant in the inception; the execution never measured up—some day, Gimme All Your Love added a sax solo where my four-part-entrance-solo did not communicate itself on the original. Forever My Love was originally a ballad for DG, but somehow transformed itself into a rock number. Again, brilliant inception. The Road Of Life was written in Bethlehem in 1981 and had long-awaited its version. It was set down on the mix, however, which was somewhat alleviated later: nice try! Pay The Price was an inspired recording. It was written in Colorado 1982 and speaks volumes. It's A Mystery has always been a favorite of mine, inspired by the Rolling Stones. The early version has been displaced by a later adaptation. The Winds Of Dismay, however, is the classic of this this collection. The ending section is still likely my greatest recording, having been meticulously constructed to achieve a seemingly haphazard result. Again, a new version displaced this original by far.

I took this compilation to New York with high hopes, as I'd worked for a living long enough. Indeed, so many plans had already gone by the wayside as I awaited the fame and fortune to implement them. But not to worry, plenty of time left, and now was the time. I was almost a master at my craft, and surely a major producer would fill in whatever gaps were evident if deemed necessary. Yet New York was cold and distant and Rashtnikov walked alone.

I did hook up with Laura, however, a New York Lawyer who would work for me "if I was willing to take a chance" on her!—how refreshing in this city. While our mutual efforts ultimately came to naught, though we came razor close to a major success, I was constantly inspired and even at that time kept emotionally alive knowing that someone committed was working for my interests in the city, without it my output in the succeeding period would have been dramatically altered.

My New York excursion in the summer of 1983 was of great value merely for the richness of experiencing the monumental metropolis. Of course I also made the necessary pilgrimage to the Dakota. En route I had a major psychic spiritual experience: I was driven to the location. Yet mecca itself yielded nothing similar.

LIGHT AND LOVE SESSIONS: Winter 1984

TRAPPED INSIDE YOUR FLAME

(Maselli; 1983) Recorded and mixed winter 1984
W.M. Vocals, Guitars, Piano, Percussion
Sean Honan: Bass
Bert Lazalo: Drums
Mike Monagan: Sax

LIGHT AND LOVE

(Maselli; 1983) Recorded and mixed winter 1984
W.M. Vocals, Guitars, Piano
Sean Honan: Bass
Bert Lazalo: Drums
Tiffany Newport: Back vocals
Rita Newport: Back vocals

KEEP ON LOVING YOU

(Maselli; 1983) Recorded and mixed winter 1984
W.M. Vocals, Guitars, Piano
Sean Honan: Bass
Bert Lazalo: Drums
Mike Monagan: Sax

LOVING OVERTIME

(Maselli; 1983) Recorded and mixed winter 1984
W.M. Vocals, Guitars, Percussion
Sean Honan: Bass
Bert Lazalo: Drums
Mike Monagan: Sax
Roger Baker: Piano

DARLING CAROLINE

(Maselli; 1976) Recorded and mixed winter 1984
W.M. Vocals, Guitars, Piano
Sean Honan: Bass
Bert Lazalo: Drums
Mike Monagan: Sax

PEACEFUL HEART

(Maselli; 1979) Recorded and mixed winter 1984
W.M. Vocals, Guitars, Piano
Sean Honan: Bass
Bert Lazalo: Drums

KEPT OUR LOVE ALIVE

(Maselli; 1983) Recorded and mixed winter 1984
W.M. Vocals, Guitars, Synthesizer, Percussion
Sean Honan: Bass
Bert Lazalo: Drums
Mike Monagan: Sax
Roger Baker: Piano
Tiffany Newport: Back vocals
Rita Newport: Back vocal

EL SALVADOR SESSIONS: SPRING 1984

EL SALVADOR

(Maselli; 1984) Recorded and mixed spring 1984
W.M. Vocals, Guitars, Piano
Steve Mead: Bass
: Drums
Scrumpt II: Trumpet
: Sax
Sascha Rostropovich: dialogue
Rita Newport: Back vocals
Tania Bogdanovich: Back vocals
Fata Rotunda: Synthesizer

SPINNING AROUND

(Maselli; 1976) Recorded and mixed spring 1984
W.M. Vocals, Guitars, Piano
Steve Mead: Bass
Roger Baker: Drum machine
: Sax
Mike Monagan: Sax 2nd solo only
Fata Rotunda: Synthesizer
Rita Newport: Back vocals
Tania Bogdanovich: Back vocals

I plunged into a deadly routine, fighting for my very sanity and survival. I was of little use to others, being consumed within myself. I was destined that year to fall to the very depths of depression and despair. I was kept alive by the transcendental power of music and by a guttural determination to pay the price. The Light And Love Sessions were an oasis in a starless night. The song itself was written, inspired mainly as an offering for Lennon, in May 1983; the music was composed while in New York City, Summer of 1983, in fact on J's piano. It will always rank as one of my best compositions. Trapped Inside Your Flame could have emerged a much better rock song, but it did emerge unique and with its air paven. I love the dueling lead guitars on the solos. Keep On Loving You was written in August 1983, at J.L.'s house in Denver; it was powerfully felt when born. Loving Overtime was a joke conceived while looking for a job in the summer of 83. The recording is somewhat of a mess, with the timing and the guitars, etc. It deserves a consistent version someday, but this one does have exuberant energy. I told Mike, "play the solo like off Exile On Main Street." "Could he have better followed my cryptic instruction? I still remember Bert muttering and swearing as he tried to play this song. My chart was a mess, but it was not as bad as the timing. Once again I had reverted to the guitars first, then piano and vocals method of recording, adding the drums and bass last. "Live and learn," Roger defeatedly and disdainfully allowed, "on Live and don't learn, as the case may be." Still, it wouldn't be my last! I am stubborn if nothing else.

Darling Caroline had waited for something to happen to her since way back when. Again, not the best version, but a nice sax solo. Peaceful heart was another aldie, which always only wanted a nice piano rendition, as purely as on the day it was composed: the phase shifters had their way with her and she has been impure ever since. Yet the purity may be restored and someday she shall be! Kept Our Love Alive was, to me, a major epic deserving an epic production. It was to be a classic, but it never made it through birth alive. It shall always stand as a monument of a great endeavour, regardless of outcome: a monument to human fallibility.

El Salvador was written and recorded with the greatest of zeal. I went so far as even to visit the Nicaraguan Embassy in New York City in an effort to get the number some circulation, but alas, even the natives weren't interested. Incredibly the genocide goes on even at this late date, supported enthusiastically by my government. Spinning Around was pulled from the arctic reaches of oblivion and as of yet shows no signs of escape. It represents the last recorded rock song reliant upon my lead guitar, and almost the last rock song recorded period only Night Life and Italian Girls have been recorded since then—over five years of a rockless existence!). El Salvador and Italian Girls had only a drum machine originally, to which I ultimately added a live breathing drummer, but Spinning Around remains fully automated.

ROCK, MISC: 85-87

NIGHT LIFE

(Maselli; 1980) Re-mix, etc. 1984/1985

Same as above, except:

Mike Monegan: Sax

W.M. Add'l vocal

Re-mix, etc recorded at Baker Street

R. Baker: Engineer

BE A GOOD NEIGHBOR

(Maselli; 1984) Re-mix, etc. 1984/1985

Same as above, except:

Mike Monegan: Sax

ITALIAN GIRLS

(Maselli; 1984) Re-mix, etc. 1984/1985

Same as above, exc:

Sheldon Miravitz: Elec. Guitar

IT'S A MYSTERY

(Maselli; 1983) Re-mix, etc. 1985

Same as above, exc:

W.M. Synthesizer

Sheldon: Elec. Guitars

WINDS OF DISMAY

(Maselli; 1983) Re-mix, etc. 1985

Same as above, exc:

Sheldon: Elec. Guitar

TRAVEL SO FAR

(Maselli; 1981) New tracks: 1985

Re-mix 1986

Same as above, exc:

Sheldon: Elec. Guitar

Mike Monegan: Sax

THE ROAD OF LIFE

(Maselli; 1981) Re-mix, etc. 1985

Same as above, exc:

Sheldon: Elec. Guitar

George : Harp

PAY THE PRICE

(Maselli; 1983) Re-mix, etc. 1988

Same as above, exc:

Rich Gordon: Elec. Guitars

THE ROAD OF LIFE

(Maselli; 1981) Inst. Mix 1985

Same as above

GOD'S SPECIAL CHILD

(Maselli; 1981) Inst. Mix 1986

Same as above

GOD'S SPECIAL CHILD

(Maselli; 1981) Inst. Mix 1986

Same as above

A MILLION TEARS

(Maselli; 1983) Inst. Mix 1985

Same as above

SPINNING AROUND

(Maselli; 1976) Inst. Mix 1984

Same as above

The misc. rock songs next presented are new mixes with modifications of previous recordings. Night Life is the faster shorter Boston version, with Monegan on sax and a new vocal. Be A Good Neighbor has a new sax and a cleaner sound—not bad. Italian Girls is a classic, though surely not appreciated by all! It marks the first appearance of Sheldon on lead guitar; no question, one of the best guitarists in the world. It's A Mystery has a little bit of synthesizer by myself with Sheldon on guitar, with a quicker tempo. Likewise the Winds Of Dismay, a human marvel. Travel So Far was an experiment with mixed results, though I like it. The Road Of Life, with Sheldon and added harp, is a tremendous improvement over the original; now there was the song I thought I had recorded. Pay The Price is a rather late inspiration, re-mixed with new guitar in 1988, with mixed results. It may be noted that many of these re-mixes are off the Pop Of The 80's II compilation, circa 1983. I had given that tape to a young man I used to work with as a teacher, and he later said 'It seems a lot of it is not finished.' Well, slowly taking that comment to heart, over years in fact, I set out to do something about it: let history be the judge.

The instrumental mixes are interesting, and some will no doubt prefer them, being bereft of my scintillating vocals as they are. As with the ballads instrumentals, please feel free to do your own wonderful vocalizing! I look forward to hearing the results!

THE ESTHER RUTH SESSIONS: MAY/JUNE 1984

WILL YOU LOVE ME TOMORROW

(E. Ruth) Recorded and mixed May/June 1984

W.M. Vocals, Ac. Guitar

Steve Mead: Bass

Tom Blackwell: Drums

Fats Rotundo: Piano

Alden Clarke: Electric guitar

Engineered by Tom Blackwell

Recorded at Studio 3, Portland Me.

BEHIND A SMILE

(E. Ruth) Recorded and mixed May/June 1984

W.M. Vocals, Ac. Guitar

Steve Mead: Bass

Tom Blackwell: Drums

Fats Rotundo: Piano

Alden Clarke: Elec. Guitar

Engineered by Tom Blackwell

Recorded at Studio 3, Portland, Maine

NIGHT LIFE, ETC.

NIGHT LIFE

(Maselli, 1984) Recorded and mixed August 1984

W.M. Vocals, Ac. Guitar

Steve Mead: Bass

Jeff Reynolds: Drums

Alden Clarke: Electric Guitar, Piano

Engineered by Tom Blackwell

Recorded at Studio 3, Portland, Maine

ITALIAN GIRLS

(Maselli, 1984) Recorded and mixed October 1984

W.M. Vocals, Ac. Guitar, Percussion

Steve Mead: Bass

: Drums

Mike Monegan: Sax

Alden Clarke: Elec. Guitar, Piano

Tiffany Newport: Back Vocals

A LONG WAY FROM HOME

(Maselli; 1978) Recorded and mixed spring 1985

W.M. Vocals, Ac. Guitar

Tom Blackwell: Drums

Alden Clarke: Elec. Guitar, Bass, Piano

Engineered by Tom Blackwell

Recorded at Studio 3, Portland, Maine

CANCEROUS LOVE

(Maselli; 1976) Recorded and mixed spring 1985

W.M. Vocals, Ac. Guitar

Tom Blackwell: Drums

Alden Clarke: Elec. Guitar, Bass, Piano

Engineered by Tom Blackwell

Recorded at Studio 3, Portland, Maine

I fortune'd to meet dear Esther in the spring of 1984. I was attempting to put a business together producing other artists as well as creating a final ill-fated rendition of a rock band, working two normal jobs at the same time of course. Esther presented me with a haphazard collection of material, all performed in that inimitable voice of hers. From that material I spied Will You Love Me Tomorrow and Behind A Smile, two gems. I produced the songs for her, employing current band members, for an extremely reasonable rate, and then used the same tracks to sing the songs myself—just for the fun of it. I do admit that I enjoy them heartily and always shall. If I ever make any money off them, Esther, the checks will be heading your way for the extraordinary compositional achievement although I must credit myself for certain liberties with the lyric lines.

These were the first recordings done at Studio 3 in Portland, which was run by two excellent gentlemen, Tim and Tom. On a subsequent session, for which I had arrived early, I was relieving myself quietly in the distance when Tim entered the control room where I am was setting up, the strains of these country gems wafting through the sensory connections. Tim said loudly, "You know, these are a bit of a joke, but..." Soon silence reigned, as he was no doubt informed of my nearby presence. I had to agree with him, no doubt, yet I really did like that 'but!'

Night Life was written in summer 1984 while driving around town with a mentally impaired young boy I had taken under my wing, Scottie. We were both delighted with the outcome. It was recorded at Studio 3, but was immediately taken to Baker Street for the sax overdub and an additional lead vocal. The original version, sans sax and with the special ten minute mix, is here presented. When I had the completed version from Boston, I sent Laura a postcard picturing the great Head of Medusa by my ancestor, Benvenuto Cellini, with an inscription on the back saying something like: "Victory! We have the song we need." True that was, yet victory of the sort I anticipated was far more elusive. That song should have done it, but for reasons unknown it did not. My God, even Rod Stewart turned it down when I got it out to the studio he was recording at over a year later, when my desperation had driven me to attempt to place my material with other artists, a short-lived effort. I always considered the song perfect for old Rod, but his head was apparently elsewhere. My attempt to place some of the ballads with Barbara Steisand was certainly a natural, and should someday still happen, and even the move to have Sally Struthers sing Starving Child for her organization had a certain inherent logic, yet the greatest of all attempts was to get Pat Benatar to sing Starving Child, a song to artist non sequitor if even there was one: brilliant nonetheless. I won't mention how I slipped a tape into the hands of Willie Nelson's manager at a concert in Portland on how I tracked down Joan Baez to her seaside resort only to receive a rather salty reception: alas, the trials and tribulations of existence!

Italian Girls was, naturally enough, written in Italy! My traveling companion found the Italian men to be something worthy of note (the feeling was mutual), while I perceived something remarkable in the features and spirit of my mediterranean cousins of the other nature. The song was recorded in Boston and considered complete, yet its insipid nature wore on me and ultimately wore me down: the next version is far more to my taste. However, the original yet possesses considerable charm, and no doubt my dear mother likes it better than the successor. When we were unwrapping up the second edition, Roger stated, "It goes from a 'pina colada' type song to a real rock number." True that was, though pina colada I had not envisaged.

The final strictly audio studio recordings I made until my recent musical rebirth were the two country gems, A Long Way From Home and Cancerous Love. While the Ballads are presented afterward, I do believe they were unwrapped up when we polished off these two wonderworks. I don't even recall writing A Long Way From Home, although I'm sure it happened. Cancerous Love I remember only too well. Alden does it all on these tracks—nice job! I believe my father gave me the money to record these two, as well as the ballads. I promised him a country collection art of the deal, which turned out fairly respectable. Fittingly, the next country song I wrote, Old Man May (1989) was written for him.

BALLADS: WINTER 1984/1985

LIGHT AND LOVE

(Maselli; 1983) Recorded and mixed winter 1984/85
W.M. Vocal, Piano

WHERE DREAMS CAN'T DIE

(Maselli; 1978) Recorded and mixed winter 1984/1985
W.M. Vocal, Piano
Sheldon: Elec. Guitar
Mike Monagan: Sax
George: Harp

STARVING CHILD

(Maselli; 1985) Recorded and mixed winter 1984/1985
W.M. Vocal, Piano
Mike Monagan: Sax
George: Harp
Roger Baker: Synth strings

LOVE OF MY LIFE

(Maselli; 1985) Recorded and mixed winter 1985
W.M. Vocal, Piano, perc.
Sheldon: Elec. Guitar
Mike Monagan: Sax

IN SEARCH OF TOMORROW

(Maselli; 1978) Recorded and mixed winter 1984/1985
W.M. Vocal, Piano
Sheldon: Elec. Guitar
Mike Monagan: Sax
George: Harp

ON OUR LONELY JOURNEY (TO THE STARS)

(Maselli; 1979) Recorded and mixed winter 1984/85
W.M. Vocal, Piano
Mixed by W.M.
Mix engineer: Rick

LIGHT AND LOVE

(Maselli; 1983) Re-mix, etc. spring 1984
W.M. Vocal, Piano, Synth strings

STARVING CHILD

(Maselli; 1984) Inst. Mix 1989
Same as above

LOVE OF MY LIFE

(Maselli; 1985) Inst. Mix 1985
Same as above

IN SEARCH OF TOMORROW

(Maselli; 1978) Inst. Mix 1985
Same as above

WHERE DREAMS CAN'T DIE

(Maselli 1978) Inst. Mix 1985
Same as above

LIGHT AND LOVE

(Maselli; 1983) Inst. Mix 1985
Same as above 1985

I have previously stated that Art is the victory of Spirit over matter, and so it is. One might speak frivalously of the "Divine Connection," yet the integrity of the conception is easily seen when contemplating the wondrous reach of the Artist, who caresses the very inner soul of existence, traveling to mystic reaches and bearing that fine blazing into mortal reality. It often transformed from purity to corruption, yet the corrupt even radiates some glow here among the tragic beasts and comprehending communicating sentient stone and earth.

The Ballads sessions worked with songs born of peculiar currents, inspirations and visitations. Light and Love has been already commented upon: here it is in the form in which it was composed; the rock version is a mere renegade though of course Lennon comes to life most vividly in the snarling obnoxious lead guitar in that version). In A World Where Dreams Can't Die was my first real composition while I was at Berklee. It had little to do with anything technical learned, as I'd only been there a month on an informal summer session, but the mood of the endeavor struck inner chimes, which are materially reproduced herein. Starving Child emerged through the Divine Sphere while traveling; I was literally forced to scrawl out the words. The music came as soon as I tore into the room and touched the keys. I have commented on the creation of this song previously and won't belabor the effort. Love Of My Life was the first song written on my new old piano in 1985; it was of course inspired by the Love of my Life, and was played by me on the acoustic at our wedding at the foot of Mt. Washington that summer. In Search Of Tomorrow was a heart-rending tune from the late 70's, full of hope and despair. On Our Lonely Journey To The Stars was born ferociously. After weeping through the bitter inspiration of Peter D'Toole and Sophia Loren in the great Cervantes drama I was torn between two worlds: the pathetically commonplace existence I was doomed to endure in thirty minutes at my employment and the gorgeous isolation of my tiny piano room. I madly inscribed the top of the page: "I've got as fire in my soul and only thirty minutes to quench it. . . ." The Journey emerged, always one of my very favorite works. This version was merely experimental, as R. Baker cancelled his presence at the last minute and I was forced to work with an alternate engineer. In an altered state I laid on the delay and modified it throughout the mix, entering the very essence of the music, or so it seemed. In any event, I'm unlikely to get to it again. A second mix of In A World Where Dreams Can't Die was also mixed that night, which is appended later. The string version of Light and Love was a watershed for me in the realization that an entire orchestra, indeed the very Universe, is at my fingertips with modern technology. Though neither in a hurry nor able to do anything about that reality then or even yet, it was an immense burden lifted and the Heavens themselves have beckoned with a gleeful flirtation. The Greatest of all mysteries remain, and is that not an utter fortification of faith and hope!?

The Ballads may only ultimately be judged as the brilliant recordings they are when world-gifted singers are matched with the instrumental music. In that spirit are the instrumental versions presented.

VIDEO SESSIONS: 1985-1986

NIGHT LIFE

(Maselli; 1984) Summer 1985

Same as above, exc:

W.M. Add'l vocal

Sheldon: Elec. Guitar

The Night Life Chorus: Bckg. Vocals

ITALIAN GIRLS

(Maselli; 1984) Summer 1985

Same as above, except

W.M. Add'l vocal

The Italian Girls Chorus: Bckg. Vocals

A LONG WAY FROM HOME

(Maselli; 1980) Summer 1985

Same as above, exc:

W.M. Add'l vocal

Sheldon: Elec. Guitar

The A Long Way From Home Chorus: Bckg. Vocals

GOD'S SPECIAL CHILD

(Maselli; 1981) Spring 1986

Same as above inst. mix, exc:

W.M. New vocal

A LONG WAY FROM HOME

(Maselli; 1978) Spring 1986

Same as above video session, exc:

W.M. Add'l vocal; add'l acoustic guitar

F.H. Jones: Vocal

SET ME FREE

(Maselli; 1986) Recorded March 17, 1986

W.M. Vocal, Piano

WHERE IS LOVE

(Maselli; 1978) March 17, 1986

W.M. Vocal, Piano

THE LADY WITH THE GOLDEN SOUL

(Maselli; 1979) March 17, 1986

W.M. Vocal, Piano

IN A WORLD WHERE DREAMS CAN'T DIE

(Maselli; 1978) March 17, 1986

W.M. Vocal, Piano

CAN'T WIN 'EM ALL

(Maselli; 1979) March 17, 1986

W.M. Vocal, Piano

JUST A MELODY (OF LOVE)

(Maselli; 1980) March 17, 1986

W.M. Vocal, Piano

IN MY LIFE

(Lennon) March 17, 1986

W.M. Vocal, Piano

The Video Sessions may escape substantial comment insofar as their visual presentation, which speaks for itself. Night Life adds the great Sheldon on a brilliant rhythm guitar performance. Italian Girls adds a comic chorus. A Long Way From Home has Sheldon's Lead Guitar, a nice addition, with a well-rendered chorus of malcontents. God's Special Child has a new mix and a new vocal; different and not bad. A Long Way From Home Revisited features additional vocals by myself and Frank Harold, with a strumming acoustic guitar, all on top of the prior video version. The ensuing piano vocal numbers were all recorded live for video on March 17, 1986.

There are multiple mistakes and miscellaneous miscues but they are presented nonetheless. Set Me Free was of recent vintage. Where Is Love was an early favorite, of subtly deceptive harmonic flavor. The Lady With The Golden Soul was recorded as it was written, as was In A World Where Dreams Can't Die. Can't Win 'Em All is a fairly silly number from the Berklee days, but it's always been a favorite. Just A Melody Of Love was recorded by me for some reason; vocalists, take it away. The song has a mellow brilliance. In My Life is obviously a favorite of mine; the ending is for posterity.

Numerous other video recordings exist, which may be hunted down by the faithful. It may be profitably noted that all my recordings were created on a veritable shoe-string budget, with critical decisions invariably made on the basis of economy. There was no lingering contemplation nor sufficient experimentation. Everything was done under the stress of the clock and the dollar. So much more so for the videos, which were in a medium which at that time anyway required extraordinary expenditures to create first class material. Little was done conceptually, nor materially to effectuate what little conception existed. It was all banged out with a faith that never sufficed for the creation of art. Nevertheless it was fun, some worthwhile work was achieved, and my dwindling youth was captured in its outrageous contradictions.

MISCELLANEOUS

IN A WORLD WHERE DREAMS CAN'T DIE
(Maselli; 1978) Winter 1985
Same as above, exc:
Mixed by W.M.
Mixing engineers: Rick

GOD'S SPECIAL CHILD
(Maselli; 1981) Pre-mix, etc. 1986
Same as above, exc:
W.M. New vocal

NIGHT LIFE
(Maselli; 1984) Pre-mix, etc. 1984
Same as above, exc:
Mike Monagan: Sax
W.M. New vocal
Roger Baker: engineer
Re-Mixed by W.M. and R. Baker at
Baker Street Studio

STARVING CHILD
(Maselli; 1984) Original Rough Mix 1984
Same as above

DARLING CAROLINE
(Maselli; 1977) Re-mix 1989
Same as above

DARLING CAROLINE
(Maselli; 1977) Re-mix 1989
Same as above

A MILLION TEARS
(Maselli; 1983) Re-mix 1989

1989

ANGEL BABY
(? Recorded and mixed March 1988
W.M. Vocal, Guitar

JASMINE
(Maselli; 1987/89) Recorded and mixed 1989
W.M. Vocal; Piano

FOREVER GROWS MY LOVE (FOR YOU)
(Maselli 1989) Recorded and mixed Feb. 1989
W.M. Vocal; Piano

LUMINOUS LIGHT
(Maselli; 1989) Recorded and mixed December 1, 1989
W.M. Vocals; Piano

EVIL SPIRITS
(Maselli; 1986) Recorded and mixed December 1, 1989
W.M. Vocals; Piano

In *A World Where Dreams Can't Die* is a decidedly different version. It may be better than the original, I don't know. *God's Special Child* was re-mixed with new vocals; the version is not really an improvement: I still like the original best, but also like the video version best in some respects. *Night Life* is the original Boston version, with new sax and vocal and the uncut ending, all at the original tempo. *Starving Child* is the original rough mix, only on cassette, then later sent from cassette to tape. It seemed for a long time that an ineffable charm here existed that was lost on the real mixes, but in retrospect the final mix was the best. *Darling Caroline* was pulled out of mothballs at this late date, 1989, to suffer an additional two mixes, the second with highlighted electric guitars that may sound awful but have a saturating life of their own. I prefer the first new mix here to the original. *A Million Tears* was rising in early 1989 for the hell of it and mixed without the background vocals, which had become wearing, at least when matched with my vocal check out the F.H. Jones rendition of this song!

I began recording again recently as a corollary to my *FFA* Symphony efforts. While I was recording the piano parts on vocal parts I would incidentally lay down something else and then feel constrained to mix it. *Angel Baby* I know only from Lennon and the brilliant album *Yoko* decided to release to the grateful acclaim of us all. I recorded this as a *Valentine's Gift*, though it was surreptitiously written into the tape cover: "Recorded solely for the enjoyment of W.D." *Jasmine* lives a tale better left untold. I recorded the vocal only experimentally, little realizing a trend was developing. The song itself ranks with the great composers. *Forever Grows My Love For You* is the next year's *Valentine's Day* recording, as well as composition. I mixed five versions with different vocal combinations, and then decided to mix and match verses among these versions. I should release an entire album of just these multifarious versions, and folks can have the same song drone on over and over with the slightest of aural modifications evident. *Luminous Light* continues the new tradition of disembodiment with wonderful result. *Evil Spirits* is essentially a rough mix, an early rendition of an aging song which will soon be fleshed out with instruments for new unnamed.

Only the inner connections may sustain an artist through the trials of creation and existence. Once those inner connections have abandoned, nothing remains but decay.

ALL SONGS* WRITTEN AND PRODUCED BY WILLIAM MASELLI

MIXED BY WILLIAM MASELLI AND ROGER BAKER

ENGINEERED BY ROGER BAKER

RECORDED AT BAKER STREET STUDIOS
BOSTON, MASS.

*Except as noted