

INTRO

RUMOUR INNUENDO & LIBEL

Despite another summer drawing to a close, the sizzle of meaty tidbits on the grill continues here at Chez Effeaux. Here's a smattering of tasty morsels from my favorite pool boy, who apparently spends far too much time perusing the Web in between lotion applications. But who am I — or you, gentle readers — to complain?

BLANKET COVERAGE

Not having a real record label deal isn't stopping Michael (Miss Jackson, if you're nasty) from enlisting another all-star cast for his next album, due out later this year. According to Wikipedia, producers will.i.am (Black Eyed Peas) and Teddy Riley are on board, with possible guest appearances from Ne-Yo and Chris Brown, as well. Visit en.wikipedia.org/wiki/Michael_Jackson's_2007_album for more.

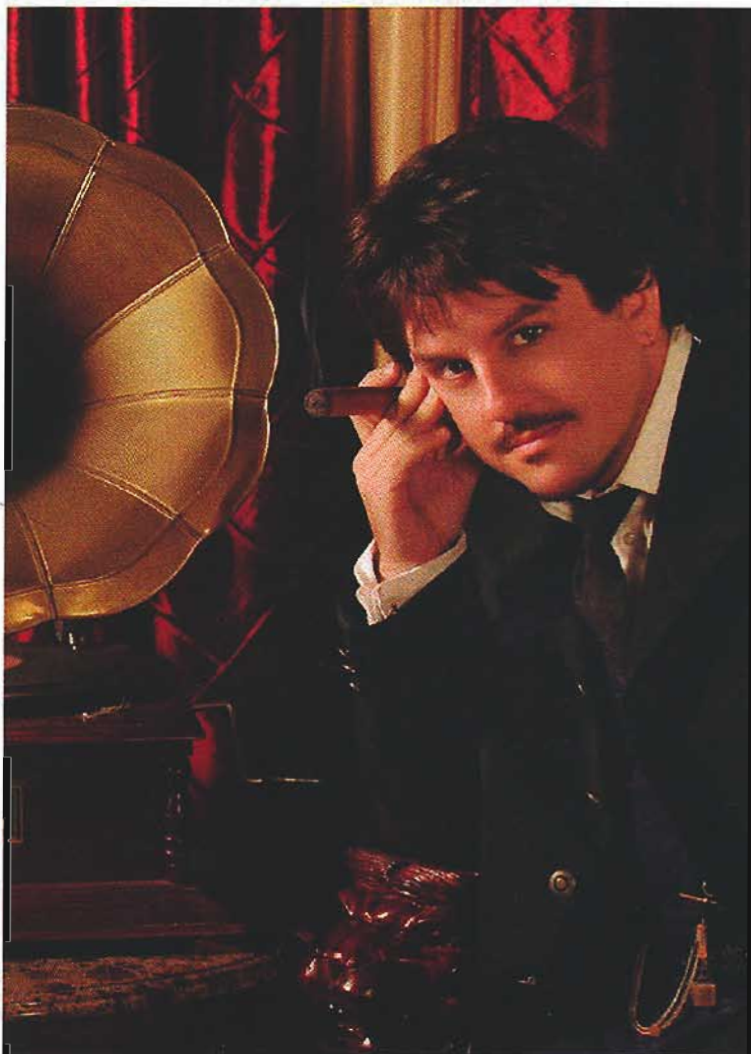
THE RETURN OF M

No, dearies, I'm not referring to a new film vehicle for Dame Judy Dench. I'm talking about something infinitely more interesting, namely Cycling '74's latest exotic bauble: an OS X resuscitation of Intelligent Music's revolutionary algorithmic compositional tool. It seems the Cycling folks realized that M was light-years ahead of its time and to the delight of its cult following, made it available for 21st century composers for the low, low price of \$74. Intrigued? Then point your browser at cycling74.com/products/M and take a gander at the original interface in all its retro glory.

SOUNTRACK TO A DREAM?

To the dismay of Final Cut Studio fans everywhere, it appears that

MUSIC MAKERS BOB MALONE



Born Too Late
(Delta Moon Records)

Bob Malone doesn't just accompany himself on piano. He supports his singing with pulsating, roaring keyboard work that grabs you and shakes you until you cry for mercy. Having evolved from an unhappy little boy suffering in the small town isolation of Milton, New Jersey, Bob is now a two-fisted, gravel-voiced child of New Orleans who tours the country opening for the likes of the Neville Brothers, Boz Scaggs, and the Reverend Al Green. His stage persona is an appealing blend of smart aleck, East Coast suburbanite, and Dr. John. And therein lies an inspiring tale of personal re-invention.

"I love to entertain," says Bob. "There's a spirit of showmanship in New Orleans music that I have in my act. I always remember that I'm not playing for the point-one-percent of people who know about music, technically. I'm playing for the people." This ethic shines in Bob's work — his arrangements are dazzling showpieces

of boogie, stride, and Louisiana blues.

Bob escaped a painful youth first through classical piano and then jazz, polishing his skills while earning a degree from Berklee College in Boston. His childhood heroes were 70s rock artists who pumped out the megawatts in their stage shows: Bruce Springsteen, Billy Joel, and Elton John. Musically, though, he was hit hardest by the scions of Crescent City: Dr. John, Professor Longhair, and Henry Butler. Says Bob: "I don't play rock or blues exactly, but I try to capture the rock energy in what I do."

Bob is the first to admit that he's crafted his own niche. "Back when I first started singing, people would say, 'I love your band, but you need a lead singer,'" he says. "I knew I didn't have a pretty voice, so I went all the way to unpretty and people loved it!" It's easy to imagine show-biz entrepreneur Malone casting the same shrewd eye on all aspects of his performance. His songs, for instance, are surprising and smart, sporting such lyrics as: *He thinks the stripper likes him; I know he's your husband . . . but does he know I'm your man?; and I'm in love with the woman the other women love to hate.*

Thanks to the chops provided by his Berklee tenure, Bob complements his touring-heavy lifestyle with stay-at-home gigs that include arranging, composing, and producing projects. He's currently doing all the prep and orchestration for a new musical and the occasional television cue. But no more piano bars: "I got tired of drunks coming up and requesting the tune that I was playing."

Bob loves his new Yamaha P250 but favors older stuff: vintage Wurlitzers and Clavinets. He says if it's not cumbersome and prohibitively expensive, he probably won't like it.

There's a quality of show-biz world-weariness that informs Bob's work and conversation. He's paid his Hollywood dues with near-miss record deals, millions of road miles, and the eye-opening challenges of being one's own publicist, manager, and record company. But he keeps a clear-eyed vision of success: "It's doing something that appeals to the masses and the musicians." And his advice to anyone embarking on the dangerous voyage of becoming an independent recording/touring artist? "Don't be afraid to ask for stuff. You never know when people will say yes."

Richard Letter

You can hear more at
www.bobmalone.com.