

THE EMERGENCE OF STARDRIVE

Even before they made their first public appearance, good things began to happen for STARDRIVE. A reviewer heard them rehearsing and modestly stated in the March 19th issue of CHANGES MAGAZINE, "The tightest band I've ever run across."

The next step for STARDRIVE was to leave the experimental stage and play for live audiences..

It was decided by the group to play each Friday night in March and April at the Mercer Arts Center, in a comfortable room called The Kitchen. And to be so good, that the first audience to see and hear the group would come back with their friends. (If they didn't, what was the point of being a group?) The audience came back alright. By the second week, even the advance men for the big record companies were there, trying to look cool about something that was obvious: STARDRIVE was something different when no-one had expected it... A hit group that didn't sound like anyone else.

As Patrick Carr so eloquently stated in last week's VILLAGE VOICE, "...you will find Stardrive picking up where Stockhausen and Cage, Miles and Mahavishnu, and Dead and Floyd leave off... Simply astounding."

Another Voice reviewer said, "The first successful marriage I've heard between accoustical and electronic musicians." -- the accoustical being drums, bass, guitar and Trevor Koehler (1970 Jazz & Pop Critic's Poll winner) on soprano and baritone sax. The electronic naturally being Robert Mason playing the most advanced keyboard instrument ever built -- an incredible live performance synthesizer.

Alan Pepper and Stanley Snadowsky, who book Folk City and who have a reputation for knowing what's good and what's crap, decided to headline STARDRIVE at their club. A distinction in the fact that few groups have ever headlined Folk City without having an album.

A distinction in the fact that you'll be part of something new and exciting in music without hearing it on the radio first.

STARDRIVE AT FOLK CITY
MAY 2 to MAY 6