I first heard about Stardrive while downing a cold Bass ale upstairs at Charlie's Music Box in swinging Rumpus, New Jersey. The Music Box, referred to by habitues as "Michael and Nancy's," is an R&R center for veterans of the Hoboken-hippie scene. In Hoboken a young and "Michael and Nancy's," is an R&R center for veterans of the finest of the unsung rock bands, Trevor has appeared with the Hoboken club is the ubiquitous Trevor Robinson. And when he is up from the South, the hobos and blissful John Parrott III—one of America's best keyboard performers and composer, and with his days with the Insect Trust has been intimately acquainted. Nevertheless, Stardrive has a lot to offer. This is the tightest band I've ever run across and they are still putting their stuff together. I have seen them play, minus their rhythm section, with a drive and precision that is calculated to lay you out. While some of these seemed to be set up for playing or performance, they were all meant for composing. So over a period of a few years I put together what I have now. In the same way I went from piano and organ, you know, keyboards, and I had visions of bringing the two together without making any compromises.

"Finally now the thing has taken shape; my instrument combines the good feel of the piano and that kind of direct-touch control percussive instrument, with all of it. The Moog (and others with keyboards) are all monophonic, they play just one note at a time, absolutely none of them plays chords. I think that is why there hasn't been a real synthesizer influence yet, it's still very limited. I have a system of repetitive work, that enables me to get all those things onto one keyboard. It's pretty simple, but no one has done it yet." Mason pondered to consider, "It's kind of dirty work, too.

In the prototypical fusion group the sax, as well as the keyboard, seems determined to shun creativity and the limelight for a role of pseudo-drone or aimless wandering. Mason's synthesizer is the backbone, the ball-sounding, the rhythm. "The electronic thing provides a new frame of reference so that the way in which the sounds come at you, the way they order themselves in your mind, is much more flexible. They sound different from anything that has occurred before, so it makes a whole other framework possible." Although many rock groups have used synthesized sound, Bob is quick to make distinctions.

"There aren't many people who are really playing the instrument; there are a lot of people who use it, a lot of studies that have them around and use them for everything from serious music to filling in commercial product. But it's still pioneering to get out there and go on the road and play the synthesizer."

Bob has worked with Paul Bley, one of the few he will mention. "I was making tapes and at the same time I was thinking of repetitiveness during his incredibly effective use of wah-wah and echo devices. All the members of Stardrive are acutely conscious of the pressures upon them to conform to a more typically "rock" environment. But they feel the climate has improved in music to the point where a group can be accepted on its own terms.

"I think at some point I want to be different, we want to be a band, then the manager; then get the recording out and get the work. Everybody runs through the thing pretty much in that order. We want to be different, we want to work.

"The music is what is important. All this is only a way to find the music. That is what Stardrive is about."